I'm Laura Barrett, Dean of the College of Liberal Arts and Sciences.

Welcome to the first of two Without Limits events this week.

A recent article in the Chronicle of Higher Education stressed the importance of the liberal arts by paraphrasing employers' observations that "What will define success in the future is the ability of college graduates to tolerate ambiguity in their jobs."

I don't know what this author is talking about. I have no ambiguity in my job.

[LAUGHTER] [NOISE] Still, it resonated for me in recalling F. Scott Fitzgerald statement that the test of a first-rate intelligence is the ability to hold two opposing ideas in the mind at the same time and still retain the ability to function. Fitzgerald's statement was made in 1945. Every few generations, it seems, we need to remind ourselves about the virtue of ambiguity, the elusive nature of knowledge, and the incompleteness of understanding. This may seem like an odd statement from someone who has spent most of her life in academic institutions, as a student, a faculty member, an administrator, [NOISE] but as so many before
me have stated far more eloquently,
"The aim of education is
not primarily to provide answers,
but to create a temperament which asks questions,
one that accepts partial answers,
multiple perspectives,
and the proliferation of
more questions that constitutes meaning."

Today's panel is part of
an ongoing series that highlights that kind of knowing,
the kind that does not abide
multiple-choice tests that withers
in the context of either/or,
black or white, yes or no,
that defies a linear track, presumably,
leading to a target,
a prize, and end.
Sometimes, of course, the answers to questions are clear,
but if the question is interesting,
the answers are likely to be more
nuanced, less glibly containable.
I'd like to take credit,
and I can't, for the series title, Without Limits,
because it encapsulates
the at times mind-boggling aspects of knowing,
the expectation that we need to
expand our repertoire of skills for
interacting with each other in the world
because the world grows larger and smaller each day.

Without Limits refers to the importance of
the humanities and the social sciences,
not to the exclusion of other kinds of knowledge,
but in companion with them.

It refers to the ever-expanding nature of
intriguing questions and necessarily,
of the thoughtful approaches toward confronting them.

It refers to the bridges linking those ways of knowing,
our varied disciplines, as
the only possible means of moving forward.

A recent graduate of the college, Alex Peimer,
now a PhD candidate in
geography at the University of Illinois,
credits his liberal arts education for cultivating,

"An appreciation for the need to think through
environmental issues from
multiple disciplinary perspectives,
rather than seeing environmental problems
as purely technical issues.

My liberal arts training has taught me
to question the source of
these problems and how they are dealt with
differently across social, economic, geographic,
and historical contexts, embedded in
almost every social and environmental problem
or questions of cultural meaning, value, ethics, and aesthetics, that are only deeply explored in non-technical coursework. Being able to bridge the technical and philosophical, the scientific, and the humanistic is precisely what liberal arts is all about, and its effects are limitless. I am so grateful to Ken Nystrom, Chair and Associate Professor of Anthropology, and [inaudible 00:03:44], Associate Professor of English and provost fellow, for all their work in organizing these events and in shaping the nature of the series. It is no exaggeration to say that this wouldn't have happened without them. I also want to thank Jessica Pabon, Assistant Professor of Women's Gender and Sexuality Studies, who was instrumental in helping us bring power to campus today, and Despina Parker Williams for all of her work on publicizing this event. I want to thank the many sponsors who are listed on the posters and who have contributed to this year's events,
and I hope you enjoy the rest of the program.

Thanks for coming." [APPLAUSE]

Thank you.

Hello. Say hi.

Thank you so much for joining us for what promises to be an exciting and informative discussion about street art.

As Dean Barrett said, I'm Dr. Jessica Pabon in the Women's Gender and Sexuality Studies Program, and it is my great pleasure to introduce you to the panel who just distributed themselves [LAUGHTER] into the audience [NOISE] the panel that we've assembled to speak on the topic of screens and scenes.

I'll tell you more about myself and my work a little bit later, but first, I'd like to provide a brief backstory, how we got here, offer some questions as a way of framing our discussion, and then I'll introduce my co-panelists. Last spring, about this time actually, the call for the screens and scenes theme came across my inbox, it's up there now, I was in the middle, at that time, of realizing just the full extent to which
my research on women's participation in a subcultural scene of hip-hop graffiti depended on the screen, particularly, the computer screen; screen on your smart phone, your tablet.

I was asking myself some questions in relationship to this theme. What is the social and political value of the street art scene? How is that value affected by social media, like Tumblr, Facebook, Instagram, Twitter? What shifts in the street art scene can we trace back to the use of digital technologies? What can we envision, or what can we hope for in terms of the future of street art, now that it has gone digital, and how are artists using screens to enhance change, share their purpose and their perspective on the world?

Then I was asking myself, who can I bring to help me unpack these questions? Today, I am joined by Pao and Dr. Cesar Barros. I want to introduce Pao first, right there. [LAUGHTER] Pao is a street artist and graphic designer. She is currently painting the beautiful work of art on the wooden canvas outside of the Fine Arts building.
We had a rain delay yesterday, so after this talk, she will continue painting, and I invite you to go out and watch her do her thing.

She was born in Chile, raised in East Germany, and came into her own studying communication design and illustration in Berlin.

Upon traveling back to South America, she fell in love with the movement, the Muralistas Movement, an urban art, and began painting her first wall pieces there.

Her work can be found on walls in Egypt, Tunisia, Spain, France, The Netherlands, Germany, the United States, Ecuador, Peru, Bolivia, and Chile.

[NOISE] She will be talking with us today about her latest endeavor, Project Wallflowers, so I'm not going to go into that, but I will officially welcome you to SUNY New Paltz, Pao.

Dr. Cesar Barros is an assistant professor here at SUNY New Paltz in the Department of Languages, Literatures, and Cultures and the Latin American and Caribbean Studies Program. He will speak today on what he calls the Political Economy of Images. Through this framework, he focuses on the contemporary conditions of
reproducibility and circulation of the image, specifically related to the image's performative character. The main idea is to understand how an image acquires different social values and its different iterations across representational modes and media. So how can an image break with itself and be mobilized for mnemonic and political purposes. Thank you for joining us on this panel as well. I had two jobs: Introducing everybody, and then I'm also going to do my talk. This is my part. My job here is to provide a little bit of context, Street Art 101, if you will, in terms of aesthetics, in terms of social dynamics, so we're all on the same page about the scene that we're talking about, so that you can understand better, perhaps, the conversations, the interventions, and the contributions by the other panelists. Then I'll end with my little bit, which is pulled from a chapter from my book on how graffiti girls cultivate digital transnational feminists networks. I've been working on my book, Graffiti Grrlz:
Performing Feminism in the Hip Hop Diaspora since 2002.

It's a transnational feminist ethnographic account of the social aesthetic and political dynamics of hip-hop graffiti from the perspective of over 100 cisgender women hailing from about 20 different countries. Now that my book is near completion, it has become really clear that right from the start, my argument about how Graffiti Grrlz perform feminism really hinges on their relationship to digital technologies, to various screens.

I'll explain that in a little bit. This is a montage of just doing her fieldwork.

You may have noticed that I'm talking about hip-hop graffiti, but I started off by talking about street art, so you might be wondering, is there a difference? What's the difference? Similarities? This is the 101 portion of our program.

Basically to make a long story short, for my students in my hip-hop class, I'm sorry, we just went over this yesterday.

[LAUGHTER].

If you want to think about it this way, street art is the umbrella under which hip-hop graffiti art lives.
All hip-hop graffiti is street art, but not all street art is hip-hop graffiti. These are some of the points that might help you distinguish the two.

Location is a similarity. They're literally both on the streets. They're on walls, on mailboxes, on cars, on trucks, in public view.

The purpose is also a similarity. Both street art and hip-hop graffiti are about communication. It's just the kind of communication that differs.

The message that is being communicated, what the artist intends for the audience to receive.

Medium and materials. Now, like a hip-hop graffiti purist will tell you that hip-hop graffiti is spray paint. That's it, end of story.

No mixed media. It has to be aerosol.

Of course, street art is anything else. It can be tiles, it can be stencils, it can be wheat paste, it can be yarn. Pretty much anything goes under the street art category for medium and materials.

Illegality.
This varies widely, depending on what country you're on, even what city you're in within that country. A good example would be, in Brazil, there is a local form that began in San Paulo and extended to Rio and out called Pichacao, which in this context we might understand as tagging. Like when you just see a tag, there's no color, it's a one color, it looks like a scribble, you may or may not be able to read it. Pichacao is a much more developed aesthetic form, but in its context, that's vandalism. Hip-hop graffiti, which tends to be more colorful, bolder, might have character, there's a little bit more to it, not illegal. There's a difference there where here both of those things are illegal. Anonymity. Both street art and hip-hop graffiti art are anonymous acts. The difference related to the next thing, for street art, the content and the aesthetic is not your name. For hip-hop graffiti, the content is your name. It is a name that you've given to yourself. This is what ties hip-hop graffiti to Afro-Caribbean Diaspora Practice.
Itself naming, itself praising. It's hip-hop graffiti. I'm sure you can think of, for those of you who are familiar with hip-hop, multiple hip-hop names, DJs have alternative names, graffiti writers have alternative names as well. Street art isn't about putting up one's name. It's something else. It's about putting up somebody else's name or multiple somebody's names. Then lastly, are the conventions in terms of gender. So when we think about hip-hop graffiti, or maybe when you see this graffiti on a wall, you associate that with masculinity. It's aggressive, it's risk-taking, its rebellious, it's in public space. The way that you do graffiti, the way that it looks on the wall, how you do it when you do it, all of these things have a gender dissociation. I'm not sure [NOISE] how I land necessarily on the relationship between street art and femininity. It's still trouble it, but generally scholars tend to think about, street art as the feminine counterpart to hip-hop graffiti because most of the time it's pretty. It's decorative. There tends to be a lot of work done before hand.
If you think about a stenciled piece,
that stencil's probably made in the private sphere before
you go out and do the stencils or wheat paste.
There's a lot of production ahead of time that's
not done outside in the public sphere.
Also, it doesn't communicate that same visual threat.
Again, the visualization of aggression.
This is my spot on the wall.
The gendered nature of these assumptions about
graffiti versus street art
informs how we interact with the scene.
What we expect in terms of who is the maker
of a particular piece of writing or drawing on the wall.
These associations, which is
one of my major arguments in my book,
ultimately renders Graffiti Grrlz invisible.
In 2002 when I started this project,
I came across this website,
it's called Art Crimes.
It was the first graffiti website in existence,
it launched in 1994.
It's run by a woman named
Susan Farrell, which surprised me.
I was very surprised. On this site,
anonymity and gender neutral tag names make
visibility and representation nearly impossible.
You can scroll, this is a screen grab unfortunately,
so it's not interactive,  
but you can scroll for days through  
this alphabetical listing of graffiti artist names.  
If you're looking for the representation of difference,  
be it gender, race, nationality, sexuality,  
any difference you can think of,  
you're going to be hard pressed to find it,  
again because of that anonymity,  
that rule of being anonymous.  
There are exceptions to the rule of course,  
but mostly this is the case.  
Combine this with the already dire fact of  
Graffiti Grrlz ratio from  
the sub-cultural history in terms of the printed page,  
and what you have is  
an extremely gender-biased representation  
of the sub-culture.  
For me when I started this research,  
it was as if Graffiti Grrlz didn't paint at all.  
But then sometime between 2005 and 2006,  
something happened that would forever change  
hip-hop graffiti's transnational subcultural landscape.  
Graffiti Girls went public via the Internet and in mass.  
There are two sites that were simultaneously  
predent setting and a promise of more things to come.  
The first, graffgirls.com, right here, and then Catfight,  
which is actually a digital Xen that just
use the blog platform to allow people to download the PDF, so it's an e-Xen.

Both were created by a Dutch graph girl named F.Lady [NOISE] around the same time.

Though she hasn't produced a new issue since 2009, the blog where she posted the free downloadable PDFs is still available, catfightmagazine.com.

When we first emailed about her digital Xen in October of 2010, F.Lady explained that after graduating from art school, she wanted to further develop her graphic design skills by working on a project that meant something to her.

She said quote, "There is no medium yet that highlighted female graff. The sites that were there had outdated info and pictures, and only a few female writers were really internationally known."

Catfight was the first e-Xen specifically about graff girls. F.Lady broke ground by claiming subcultural validity for graff girls trends nationally. It was a collective endeavor.

She just reached out via email to other graff girls that she
knew and said just send me your stuff,
and she curated whatever was sent and it came
in from all corners of the world.
Catfight was the first digital performance of
feminism in hip-hop graffiti subculture,
though the Xen specifically
stated it was not a feminist endeavor,
which I am not going to get into right now,
but I am happy to talk about in Q&A.
In just one year, Catfight
had garnered enough interest among
graff girls to expand production
to the website graffgirls.com.
They also had a chat forum
where you could log in and have asynchronous discussion.
You would post something and somebody
could, at their leisure,
post back, but now that we have Facebook, nobody uses it.
Empty digital hallways up in their.
Graffgirls.com dedicated a page to each writer,
so if you were to click on
any one of those writer's name,
she would have her own page
where you would see pictures of her recent art,
maybe a picture of her,
even if her face was a little bit obscured,
hyperlinks to articles about her,
maybe she had her own blog, something like that, and an email address so you could contact them.

This was unprecedented.

Remember, this is a community that thrives on anonymity and a certain kind of isolation.

These girls shunned, in a sense, the subcultural rule of anonymity and began identifying themselves in terms of their gender using digital technologies.

To borrow an off-cited phrase from the 1977 Combahee River Collective Statement, graff girls across the hip-hop diaspora realized that quote, "The only people who cared enough for them to work consistently for their liberation was them," so they used the internet to make themselves visible to initiate an economy of respect, presence, and validation that took their participation seriously.

This is a screengrab of one of the groups that exist on Facebook.

This particular group has a 150 members.

There's another group that has 350 members on Facebook, but it's a secret group, so I didn't show it to you.

I titled this little portion All City to
All World and this is where we get to that point.
Prior to using the Internet,
your goal as a graffiti writer is to go all city.
That means literally getting your name up all
over the city so that everybody
in the city knows who you are.
Some of the characteristics of that I say it's analog,
meaning your writing is on the wall,
it may disappear, it may get buffed, it may fade.
That's just part of it.
Your participation is hyperlocal.
Early graffiti writers would often signify
the street that they lived
on with a number after their tag name.
You're bound by borders in an analog sense.
Lastly, isolation.
We're talking specifically about graff girls who might be
like, "Okay, you're special.
You're good for a girl,
so we'll let you join our graffiti crew.
You're one in a million."
There's this extreme tokenization
that happens with graff girls,
and you can go your whole career
thinking you're the only one who does it.
In a digital framework,
when this scene goes online, it becomes transnational.
You transcend national borders,
but you also transcend that sense of isolation,
you tie into a network.
You can literally see that you're not the only one,
and further, you can connect with those women.
Even if you are the only one in your city,
you all of a sudden are tapped into
a very large network of
other graff girls and you
can develop international crews.
This is the shift.
Before, your crew, again, was very local.
The people that you painted
with lived in your same building.
Then just briefly, from the analog to the digital,
the sense that it disappears?
Sure, stuff online still disappears,
but it also can be archived in
a different way and it can reappear again and again.
I screengrab this, I save it.
When I was preparing for this presentation,
I found all kinds of old screengrabs
of stuff that definitely
doesn't exist anymore in terms of being live,
but because I've saved it,
I can put it back into
circulation and it will appear again.
That doesn't happen on a wall.
This is my really ugly graph [LAUGHTER]
in the middle that Pau has
promised to help me make pretty,
because I wanted to represent
the trajectory of when these girls went online.
It's not linear, it's
not hierarchical, it's very rhizomatic.
First you had graffgirls.com and Catfight,
then you had the forum,
then you had the Facebook pages,
and they all overlapped in terms of years.
It's this energy that picked up.
Then you had the ladies graffs, you had blogs,
and all of a sudden you had Twitter, Tumblr,
Flicker, Instagram.
You have individual artists doing their own blogs,
you have crews putting up blogs, they're everywhere.
Just go on any one of these social media sites and just
click graffiti women or
search graff girl or something like that,
and you're going to get so much information that
just simply wasn't there 10 years ago, didn't exist.
Fun. Over the past decade,
girls with access to
the technological communication, resource is required.
To do this, you need
uncensored Internet access, that's important.
You need a computer, tablet or smartphone,
and you got to have leisure time.
If anybody that blogs and it's
not your job knows blogging takes a lot of time.
Even live tweeting.
Anything like that, it takes a long time.
These girls have utilized these digital platforms to
act upon their feeling that something wasn't right,
something was amiss, and how
they were being treated, represented,
valued and documented as
women in a male-dominated subculture.
They've produced their own narratives,
challenged aesthetic value structures and
quantitative accounts, changed social dynamics,
broke national boundaries and barriers of communication,
and provided new ways of being seen that
navigate the gendered politics of
visuality within the subculture.
In short, they've produced their own digital revolution.
The notable increased presence, visibility,
and respect for graff girls on
a transnational scale is due to
the consistent cataloging of their graffiti art,
making practices on these platforms,
and because they open
those practices to other girls in the diaspora.
It's no longer this secret activity.
It's like I'm doing this thing, let's share.
What are you doing?
It's that column response again,
but now it's online.
What they've done, essentially,
is created a Graffiti Girl network
that will forever change
the gender dynamics of hip-hop graffiti subculture.
Thank you. [APPLAUSE] You are next, my dear.

[BACKGROUND]
I really hope you understand my crappy English.
[NOISE] I will do my best.
[NOISE] My name is Paulina Andrea Quintana [inaudible 00:26:08].
That's my real name.
My tech name or my paint name,
my artist name is Pau.
Pau is like the short form
of Paulina or Paula in Spanish.
But in Spain, it's a male name.
Can you speak [inaudible 00:26:27]
Sorry. Better? Yeah. [NOISE] In Catalonia,
where my grandfather is coming from, Pau means peace.
This different levels as
meaning for my name was interesting for me.
Because after all the things
that I experienced in my childhood, which I will tell a little bit later.

This movement of street art or graffiti or muralism or call it however you want, gives me my identity that I really want to live for.

That's why this phrase [FOREIGN] del pueblo or the murals are the books of the people, is something that I really like.

It's my mantra.

It's what I really experienced during my trip through this movement and want to give back to society.

That's me and my brother, I think it was like one month before he arrived in this Earth.

This is where my parents and we little bit before we had to leave the country.

In Chile, we have this weird way of saying the scholarship of Pinochet.

Because my parents had to leave Chile, not really because I want to because we had to.

In a very night's action, we left the country to Buenos Aires, lived there for six months.

Then I came to Jena.

I don't know if you heard about [inaudible 00:28:07] size classes.

They're very famous class [inaudible 00:28:12] size,
where you use for lenses of photography and everything.

Jena was the city for this.

When I was 15, my parents decided to move to the [inaudible 00:28:24] of Germany and that wasn't really my spot to be.

I said to my parents, "Okay, please let me go to Berlin. I really want to do my life in a very inspiring area."

I had the chance to live around 12 years in Berlin before I discovered Cologne for me.

I kind of a nomad since I'm on this planet. That's my philosophy.

I think the mural movement or the graffiti movement, the street art movement helped me to combine my way of lifestyle with the way I want to create.

That's why I'm very grateful for this opportunity to be able to do that.

This is my first book.

My parents gave it to me when I was in Buenos Aires. This is the book that's very important for me.

First of all, because of the dedication they gave this book and because of the name, The Very Enchanted World. This always inspired me to create my world.

Because with a dictatorship, with the situation in Buenos Aires, with the situation before the wall falls down.
I lived both Germany ways
then all the political situation
in the transition time of
Germany and all the things that I
experienced with my parents
that are very political active,
I needed something that
really is kind of a nice childhood.
Something that really is like a fairy tale,
but not without losing
the consciousness of what's really happening.
My parents always tried to give me that way
in a very small maybe reality,
but I always had that.
That's why my paintings, not like aggressive.
They're like something very smooth,
something like a bomb for the soul.
This is something I think a lot of people need today.
That's my mission on the wall.
This is the inspiration for this book.
My parents always said this mantra and they're always
repeated it when we were little: "When you love someone,
really give him the wings to fly,
the roots to come back,
and the reason to stay."
This is something I
think I really could create with this movement.
My parents, I think, were the first one that really supported this movement. Because when I was like four or five, I started to paint all the house like a four years old kid with houses and princesses and trees and everything.

I was like a little muralist since I was five. I use this mantra for myself and started to travel as far as I could. For example, Easter Island as long as I could, to Chile for two years during my studies. I always wanted to travel because I needed culture, I needed different perspectives, different realities and different societies.

My parents always supported me, but they always said, "You want to do it, so do it, but we can't help you. We don't have the money for it, so go for it. If you want to do it, live with the consequences and do it."

We say in Chile, put color on it, [FOREIGN], and this is what I did. I created my own cosmos with Pau. I created an identity that it's not just an artist, it's a traveler, a nomad,
an archivist, how I like to say.

Someone who really wants to change something.

Someone who really wants to use the skill or the passion I have for something that could help certain societies or realities.

This is my cosmos, Pau, or [FOREIGN].

The first two logos.

This is my very personal side, my travel blog, or my design blog. This is like my playground where I just experience myself and archive my life.

The other part, while flowers is the project that I developed like the last two years because of everything that I experienced during my travels and during my life as a muralista. It put color in it. This is my uniform, usually, this was for a mural in Cologne with a lot of women or young women and to help them to understand that they have rights. We talked like one week about the rights of a girl, the rights of human, and humanity in general. This was exciting for me because I had the possibility to give something back to this young girls.
Some of them started their own graffiti life.

This is really awesome. This is Pau, Pau is color.

I love black, but this is color,
so this is my art.

I love both.

I love things that I can find anywhere in the world.

Because I don't like to depend
on something just on one spot because I'm a nomad.

I need stuff that I can find anywhere.

I need paper or this big pencils,
that very simple pencils and wood, that's it.

Then I just start to paint.

My painting is about symbolism.

I really like to paint women,
women because they're the origin of everything.

They're like Mother Nature, or Mother Moon.

They are creators.

I really honor them with my art.

The birds, like my companions,
because I fly in birds when I go to another country.

I am a bird when I can
have the chance to see as
reality from a different perspective.

The tattoos the girls have,
or the women have, the journeys I do.

Because each tattoo is a journey.

Each tattoo is a decision to go maybe through a pain,
but create something beautiful of it.

This is like the symbolism I use in my work.

I really like the celebration of color because color or rainbows in a lot of cultures is the symbol for happiness, is the symbol for community, is the symbol for celebration or embracing to something positive.

That's why I'm using a lot of rainbow grades.

Also the stars and the cosmos is something very important for my work because we are created by stars.

We are part of stars and we go back to them, but we also are part of something much bigger than we can imagine.

The unifying symbol, the unity between each of us.

We are all connected and this is maybe a little bit happy for someone, but I really love this point that we don't have to forget that each of us is part of the other, like here.

This is my graffiti reality with my friends from Valparaiso.

I think when people see this image and they don't know these guys, they think, oh, God, they're really like aggressive graffiti writers, maybe okay, here they're really nice.
But they're one of the most aggressive graffiti writers in Valparaiso, they're really block and crossed and bump everything you can find. But when you know them in person, they're the most beautiful people in the world. What just told us like, here I am, they just do writing, they just do their name, they're just ego-tripping. But when they're with me, we do movies, we cuddled with cats. We eat chocolate, and we do paintings like that, so they're very open-minded to this. This is the beauty of our generation now that I can come as a street art or muralista and come with my ink, with my brush. This painting is actually pink and they will support it, they will celebrate it with me, and put their names around it. This for me as a perfect merge of graffiti and of street art and of the philosophy we all have together, like celebrating the public art. This is one of the last murals I did in Patagonia. This is for the Culture Center, and they invited me to do this mural. It's about 10 meters and 25 meters long. I don't know how much this is in the United States.
You really have a very weird way of [LAUGHTER] measures.

But it's huge.

It's big.

I do this with brushes because I don't
like the spray can, in general.

Because I love my mother nature,
and using spray can, for me,
makes no sense if I'm trying to change the environment.

I can't use spray can.

This is complicated for me.

I try to mix everything up with brushes.

I also have my studio
outside because when I'm in my studio,
I really like it with my brushes and pencils and
everything and I need this contact with the surface.
The brush gives me that at least,
a little bit bigger, but it's
like the same feeling I have then.

This was for the Warmi Paint Festival in Ecuador,
I painted in November during
my tour through the Americas.

It was a celebration of
female graffiti and street art in Latin America,
and it's the very first time that such festival happened.

It's the very first time that
so many female and very famous street artists
came together from all South America.
It's something very new,
but I have the feeling that a lot of
Latin American women are
conscious about their power right now.
This is really interesting to be witness of it.
Because I live in Germany.
I have the chance to come to South America,
but maybe once in a year or every two years.
Seeing it really like lifetime,
it's amazing to feel the power of them and
to see how this
also provokes a change maybe in the United States,
or also in Europe because Latin America for graffiti or
muralism is like a point maker, like a trend.
If something in South America happened,
in Europe or the United States also will happen,
like the color range,
the topics, the techniques.
It's really interesting to see how women
can now change the trend too.
This is what I did in
Peru for the University of Fine Arts,
and this is the celebration of femininity itself.
It's Cochamama and Pachamama.
Cocha as mother water and Cocha as mother earth.
I really wanted to bring the stars back to Peru,
Lima, because Lima is so
cloudy that you never see the stars.
At the end, when people pass by,
it's really new for them.
I went there with one of
my ex-boyfriends and he really helped me
to get up to
the really high points because I was so short.
A lot of women and men came by and asked, "You did this?"
and he always had to say, "No, no, it was her."
They always saw a little short woman
and they couldn't believe it because it's not
normal in Peru to see women doing these sizes of murals.
It's coming now, but really slow.
This was interesting to see the reactions also
from the society there.
They are not used to see women
climbing ladders or just doing what they want.
This was really nice experience too.
The other thing I have to say, after this mural,
I really changed my perspective for muralism.
Maybe also because of the things I heard
about the people that
say a lot of women weren't used to that.
There was a lot of machismo.
I really wanted to create a project that
helps to show much more than just a wall,
and I started with Project Wallflowers.
At the beginning it was more like an experiment. I never thought that it would be growing so fast and so huge. That's why I'm really happy about it, that's why I'm here, but I'm in the learning process. I'm not ready yet with everything. I'm not finished with the whole program. I started with one mural in Amsterdam in their marginal areas, in the peripheries, and it was really interesting to see this kind of Amsterdam. Because when people think of Amsterdam, they see the coffee shops, very nice shops, the designer part, the tourist area. But what I saw was a lot of people from the Arab countries, a lot of kids, a lot of families with social problems, and one very impressive woman from Ukrainia that started to create a museum in all the neighborhood. Now this neighborhood is the sweetheart museum of Amsterdam, and it's really awesome. There come a lot of incredible artists and paint it, really famous street artists, and started to paint there to support the society and to support this community to get their own proud.
They're really proud to be part of this neighborhood now. A friend of mine and I got invited to paint the entry of this museum. Now when you enter with a train to this area of Amsterdam, you always will see the spring because I painted during the springtime, so I painted mother spring to them. It's like a spring offer, they say. This is how Wallflowers started. After that, I talked to friends of mine in Cologne and they wanted to paint something during the Jasmine Revolution in Tunisia. So we went to Tunisia and talked to a lot of young kids about the problems they have right now, about all this revolution time. It was really interesting to see it really live. How I loved it. This is what we come up to. I had friends that are filmmakers, producers, people who really work with kids or professional skateboarders, people who now live all over the world and wanted to change something. Wallflowers, at the end, was a possibility to bring them all together and start something new, start supporting each other.
This is something I am really proud of to have them on board.

There's this one of the windows of a huge house now in Cologne that's like the rainbow house, and people know it as the powerhouse in Cologne. This is really awesome for me.

This couple, I think they live over 40 years in this house, and I never thought because all the people said, "Yeah, they're really annoying, they don't like art," and then I started to talk to them.

I was here on the machine because it's like almost 20 meters high.

I was here on the machine and they every morning open the windows and start to talk to me when I was painting.

I started to take pictures of them and they really fell in love with street art.

Now they're really big fans of street art and really show me everything they see on books, on the street, when I'm back in Cologne.

Street art can change perspectives, or color. It's a little bit of pigment on concrete, but you can change perspectives of people.

This is something I did in the United States. It's in Asbury Park.
I got invited to paint there for the Wooden Walls Project.

They also wanted to change the landscape of Asbury Park, and on the boardwalk of this area, now there are different street artists represented by their art.

The only problem now is that it's so famous, this area, that it's getting expensive.

People really want to buy more and they have the effect of gentrification.

This is only problem muralists also provoke. When people really like it, it gets popular, and people that actually live there have problems to live there.

This is something that I also discussed with a lot of artists that how you can help that this is not happening.

But this is really complicated.

We will see how this works.

This is Project Wallflowers in action.

I take pictures from people in front of it when they pass by in different situations and I start to talk to them because this is the only way I get to know the people from the area.

I get to know what's happening behind the wall.

This is something I can take with me to the next trip; some experiences or something I
can archive back in my base when I'm in my studio.

This is the first program of Wallflowers that's dedicated
to the development of kids and public art.

I worked with different schools and
different artists that are dedicated to education.

For example, now we will do something
with Jane Goodall and the Roots and Shoots program.

I'm an ambassador for them.

In Chile for the Flora and Fauna festival,
we will create a national-wide artists program for kids,
and they will all paint
the animal of the year and we will try to exhibit
it in one of
the central areas of Santiago during this festival.

We can bring different kids together by
the consciousness of a very specific topic,
but they're using art for it.

This is something I'm really happy that it's happening.

Back in Chile, I will work on that with the team.

We were in Tunisia,
we were in Amsterdam,
to now in Cologne or in the southern part of Germany,
where we also worked
with most recent topic of refugee kids,
where we also want to see how they
can get art as a therapy.

This is very important right now in Germany, for example,
that kids can express themselves something that maybe they don't have the word right now for that because they can't speak German, but maybe through their art, they can at least work a little bit on the trauma of the war from Syria, Iraq, and the African countries.

The next topic I'm really proud of is Hemisferias Ligadas. This is a program I want to dedicate to the women because I had the very sweet experience that when you want to get something done, you have to work with women. Because they're really community builders, they're creators. I have my really great Power Puff Girls all through the world and I want to dedicate this blog to them. I want to archive them. I want to show their story. This is something we will launch end of the year with a TED talk in Santiago de Chile, where I hope we will get just also for the interview. Working with women who are in the water program of Germany, in Skateistan, Erica is one of the chiefs of Skateistan,
that's a project that's working with skateboarding in Afghanistan.

We work with our friends in the Arab countries, Voices of Jasmine who has really dedicated to bring the youth back to consciousness, and different other areas that I couldn't show here.

But it's really, really interesting to see all these women coming together.

Now, we also put the other art part to it with a huge network of street art women, where yesterday, went to an exhibition of a documentary on who will have a very amazing documentary about the Female Graffiti Movement.

That's pretty awesome, I hope end of the year.

The third program of Wildflowers is the COLOR WOOD Movement.

This is something I'm working now the second time in Chile, it's bringing sport for development.

Because I had the experience that if you find soccer, skateboarding, something that really gets the kids, you can communicate with them most of the time.

Specifically in Germany, we worked with kids from Syria, with refugee kids, and it was really amazing, this experience, and we brought this to Chile, to another Perry fair,
where they have skateboard system schools, 
educational schools for skateboarding, 
and I want to show you what we did there. 
I don't know how to do this. 

[FOREIGN] 
[MUSIC] 
That's just a little introduction to this program. 
That's a long term art project. 
We're trying to collect these woods the kids creating, 
and hopefully in three or four years, 
we will have enough wood to do 
an exhibition in the Anthropology Museum of Cologne. 
They have a level just for kids. 
We're talking to them and they want to show 
the interviews with the kids 
around the world with the woods, 
and each piece of wood, 
it's dedicated to one kid. 
Each of them are connected by this Color Wood Movement. 
It's for showing them that 
they are not alone with their problems. 
Lots of these kids, 
especially these on here on the pictures were 
like weeks in Germany after traveling, 
I don't know, six months during 
Syria and Turkey and all those trips. 
Seeing them smiling at least for an hour, it was amazing.
They couldn't express themselves because they couldn't speak German.

But it was a relief to see them smiling, because I think they couldn't smile for a long time.

This was great that actually a little piece of wood, a little bit of paint could create something like that.

This is my motivation to do Wildflowers.

The project we did in Chile was kind of awesome too. To this was like the same concept.

This time, we had much more time with the kids. We spend I think more than a week with them and we get to know the families of them, the problems maybe from drug parents, the problems in the ghettos of these kids, and it was really amazing to see them all together with all their problems when they skate, it's just beautiful.

This is something I really want to keep going, and hopefully in four years doing this exhibition in Cologne when I am coming back.

The very last program of Wildflowers is something that I wanted to share with all people that are not maybe in this program and this project in this one specific country.

It's Stay with Humanity. It's something that I started online,
that's for a screen, for example, it's very important.

It's something that I got inspired or I have the need or the urge to do something because I see it in Europe, I see what's happening in the United States, I see what's happening everywhere I go. There's a league of consciousness, league of humanity. It can be environmental problems, it can be political problems, racism, any kind of problem, also, female, woman problems. It's not just one thing, it's a human issue.

I started this campaign where everyone around the world having internet and a printer can print out the sheet of paper, write down one name or one community, one organization in the country, and be part of the Stay With Humanity movement. They also sent me, for example, a link, which I can connect or link with the photo they sent me so I can show different organizations throughout the world that actually, change is happening. But most of the time,
some people don't get it.

Maybe through this side,

people can get to know each

other and it's a community building side.

We started that during my last TED talk in Santiago.

Hopefully this year, I will have much more time,

and I really invite you all to be part of it.

You can go to the side and be part of this movement,

that would be amazing. This is Wildflowers.

This is like my big baby I decided
to live for after being a muralista.

I want to use this surface,

this big screen of a mural as something with content.

Not just for me, not just for

my ego and not just for my fame,

I want to use it really for a change.

The screen or the surface

of something really means something to me.

It's a responsibility to use it in a good way.

I'm not annoyed by

just the ego when someone really

wants to put an ego or a name on it,

because if it's beautiful,

it's beautiful in it's way too.

There is a certain way to take the public space,

and it's beautiful if you take it.

But nowadays, we have much more chances,
we have much more connections,
we have a huge network where we actually can
create and change something as street artists,
graffiti artists muralistas, artists in general,
so we should use it.
I'm working on a program that's [FOREIGN].
This is the sketch I am using for the mural outside.
This is like my mantra for what I
really want to have as an effect when I'm painting.
I want to do in the next two years,
I'm working on an animation exhibition,
something that brings my art to life.
With my agency in Hamburg,
with an animator, I'm working on
bringing my pieces of art to life.
When people come in to my exhibition,
I want them to communicate with my art.
This is something that will
take a while because I'm a little nomad,
so I have to settle down for this.
But we are doing some testings.
My process of going to the animation is very analog.
I'm just painting my lines.
Before, I use this.
I'm also an ambassador for different programs.
This, for example, where you can see
the original artwork and the product,
this was for a campaign of Michelle Obama who invites me just because she saw my Instagram feed.

What Jess told us about using the screen Tumblr, all other social medias as a screen, really works out.

I had a very nice exhibition with a lot of artists for a good cause.

So this was really nice.

[LAUGHTER] But what I want to talk is my analog drawings.

First, I draw them, then I scan them, then I vectorize them.

You could easily print a huge image of my stuff like the whole room here.

You can do it as big as you want.

This is something I really appreciate of digital art.

But only if you have the skills analog, you have just to use this as a tool.

You never have to lose the essence of your skills.

The animator that's working with me tried something out.

Then he said, "Okay, why you don't just try laser cut, just to get them like a surface to a dimension."

We tried laser cut to see if we can move parts of it or play with textures.

I started to do skateboards with it, boards with doors, windows, everything with it.

I really like that my art
is getting its own life, its own reality.
This is something I really like about it.

Now, I'm trying to get this screen,
like these images, these designs alive.
He is really helping me.
First of all, I did this little sketch,
it's little like that, then I colored it,
and then he started this.

[NOISE]
This is a [inaudible 01:00:24] account.
This is a new surface,
a new building desert [inaudible 01:00:31].
The people who actually own this place like it so
much that [NOISE] [inaudible 01:00:44].
[NOISE] They decided to
get the things third of the time
from the tower for culture, for art.
It really was a big change because usually,
you have such surface.
I go to Time Square just for advertisement,
but Hamburg decided to use it for culture.
So now, we are inviting different artists to
do animations, and hopefully,
we'll get much more of this face and
the term size to show much more different [inaudible 01:01:14],
not just [inaudible 01:01:15] lecture or topography.
This is something like the last things I'm doing,
the recent projects in Germany back there. I don't know.
I think I have spoken enough.
[LAUGHTER] I hope it wasn't understandable.
Good. Next one, please.
[APPLAUSE]
I'll be brief.
Which is mine?
That one.
There you go. So this is going to be much
drier and inhuman, but we'll see.
So because of the theme Screens and Scenes,
I was thinking what can I talk.
Also, Bao comes from Chile, I'm from Chile.
I was tempted to talk about
Chilean classic street art or political muralism,
but then I realized that I
better talk about what I'm thinking right now,
which is very dry and boring.
I hope it's not. So for the past two years,
I've been working on something
I'm calling the political economy of images.
So I want to explain you
a little bit about this framework and maybe we
can discuss it after.
So the problem or issue I'm trying
to think has to do with visibility,
just like my friends here.
Which objects, bodies, and events become visible in a certain context and which things are or become invisible or unnoticeable?

So the first answer that comes to one's mind is we see what is shown, what is right there, and we do not see what is hidden, what does not appear.

The problem is that hidden may not only refer to something that has been snatched from us, put in a vault, in a drawer, in a safe, but also what is right there, hidden in the open.

So this is a typical example of something that has been snatched.

We cannot see what the government was doing with us.

This is an example.

This is a limestone mine acquired by Bill Gates and it stores 15 million photographs.

So the idea of Bill Gates is to digitize all these photographs.

These are one of the two biggest archives of analogue images.

The thing is that the velocity with which they are digitizing this would take them like 400 years.

These images have been stolen from us.

But at the same time, you get examples where you
cannot see because there's too much.
I'm always organizing events and
I make what I think are beautiful,
beautiful posters and nobody comes.
[LAUGHTER] It's not because of me,
it's because of these bulletin boards.
So this is a way in which
things become invisible without being hidden,
and that's my obsession.
It's been my obsession all the time.
Maybe I was neglected while I was there,
so I don't know.
So let me see what I wrote here.
So there seems to be now,
and we're talking about screens and the digital,
there seems to be too many images.
These some say, has
the advantage to actually get things visible,
to share your work, your political work,
etc., to build community,
to think about the common, etc.
But it can also have the [inaudible 01:05:47] result.
Given the profusion of images,
their singularity gets lost.
You cannot see each singularity,
you just see a maze of images.
So from this point of view,
finding our communities or
ourselves in this space of disability would
be like finding a needle in
the haystack, that's the problem.
So there's one other related issue with this.
The contemporary image, circulation is not only
about the profusion of countless singular images,
but mostly about the ceaseless reproduction
of the same images.
So we not only have a million different images,
but some images get repeated and repeated and repeated,
and that is something
that I'm very interested in thinking about.
So in my work, I'm typing this question
of visibility from the point of view of value.
Something can be out there,
but it has no social value,
so it cannot be seen.
If images are one of
the most powerful and
omnipresent artifacts of visibility,
we should think about how they accrue value.
How is that one image is more
valuable to us and therefore, more visible.
So value has to do with circulation.
As Marks, my favorite author says in [inaudible 01:07:10],
if I do not produce something for others,
if there is no potential exchange,
there is no sense in talking about value,
Even about use value.
If there are only singularities,
are only in comparables,
again, there is no value.
The only way we can actually value something is
by entering into a system of difference and repetition,
seriality, singularity, exchange and use.
Up until now, this translates
into systems of power relations.
So let me give you an example of what I'm thinking about.
I'm not talking about street art or graffiti.
[NOISE]
This is the image of the coup d'etat that
ousted President Allende in my country, Chile.
These are images that get repeated all the time.
We see the planes bombarding our White House,
which is called La Moneda,
which is in the center of downtown Santiago.
This image has been repeated 1,000 billion times.
much that actually if you google Chilean dictatorship,
you're going to come up with this video,
if you google coup d'etat, you're going to see this.
This has become, in a way,
the signifier of the whole event,
not only the day of the coup,
our 911, but of the whole dictatorship even.

This becomes a problem.

There are many critics that have said there's no use in showing this image.

This image is banalizing actually the event because the image becomes too much.

But at the same time, what is the solution to this?

If everything gets repeated and banalized, what do you do?

You can fall into a desire of proscribing the image, prohibiting it.

There are arguments for this.

If you think of Holocaust studies, for instance, that there are many theoreticians that say we should not be showing anything, this has been too much and actually let's just not show anything.

But that has the problem that actually you make the image more secret without showing it.

It doesn't solve the problem, because the problem is not the image, the problem is the event, the object.

Also, you cannot proscribe images now.

How do we forbid an image?

The image is going to sleep through Facebook today.

Even I'm sure [inaudible 01:10:24]
painting now it's all over the place,
not over this place,
but all over the Internet already,
and it's been one day.
There's no way of prohibiting.
This has something underlying like an idea,
that is that an image is always the same image.
Every time you repeat an image,
that image is the same.
That has to do also with an idea that an image wears out.
That an image, if you constantly repeat it,
it's going to wear out and it's going to
be banalized and it has some sense.
But I think that is one way of seeing how images work.
There are other ways of seeing it.
The point here is if you see the image,
every time it repeats as the same image,
you're seeing the image as a complete singularity,
you're not seeing its frame.
Usually, actually, this image is always full screen.
You don't see what surrounds it.
You don't see a TV showing it,
you just see the image,
you forget about the screen.
But if you see
repetition in another way as iteration, for instance,
which thinks about, I'm following Mr. [inaudible 01:11:57] here,
and he says that every repetition has a difference in it.

If we think about repetition,
always thinking about the minimal difference
that each repetition has,
we can actually start valuing each iteration.
I'm interested in differences of the same image.
You can say, this is the same image,
but it is not,
and this was a famous case.
Time Magazine darkened OJ Simpson as much as it
could for very clear reasons.
That is one rendition of the original photographs,
so you can see a pattern of darkening.
Race can be rendered,
it always is rendered in different iterations,
but it's the same image, but it's not.
Although, you can see similarities indifference,
and this is the coolest thing I have today.
Actually, there are things that you think are
completely different or very different, but they are not.
They're the same.
Disney is very lazy as you can see.
We knew well.
Just because I want to be brief,
I don't want to bore you more.
In the case, for instance,
of the image of the bombardment,
there are different also iterations that are not full-screen.

For instance, if you have a sequence, every film that depicts that time in Chile is going to show you the bombardment in one way or another.

There you have one iteration, that is the film Machuca, this is in loop, and you can see the same scene, but inside a TV, which is actually how it happened.

The only people who saw this bombardment live were the [FOREIGN], the military, a few, and a couple of people, and the rest of the people saw it on TV days after, people hear it.

Now, also, the sound that I just muted when I show you the image, that sound is actually not the sound that happened. Those cameras were [inaudible 01:15:00], they didn't have sound recording. When they edited this famous sequence, they just needed some bombardment sound so they just grabbed it from an archive in Cuba and put it there.

Our memory of that sound is probably very close to the real one.
It doesn't matter really, but it's not the real thing.

But it doesn't matter, I think.

The other one is a Chilean artist, Alfredo [inaudible 01:15:32], who did this for the four years of the coup d'edat.

It starts with a picture that
is actually a snapshot from
the film and then goes live for an hour.

These are strategies of new framings
of redoing something that we are used to.

That is how I am
getting to the political economy of images.

The problem in terms of value then is,
if an image is very valuable,
you're going to repeat it a lot.
If it has social value,
everybody wants to show it,
and that actually shows you that it has value.
But at the same time, if you show it,
and show, and show it, it loses value.
How, without proscription,
make the event and the image to matter again.
You need to re-frame.
It's not about creating a new image,
you cannot, in this case, for instance.
You need to refra...
creating a surplus value for each image.

That surplus value has to do with the frame, with how you print it.

In the case of murals and graffiti, this is very, very interesting, as I was thinking about this, because murals do not have a frame in a way.

In the modernist tradition of art, the mural was so special because it didn't have a frame. It was outside the gallery, it was outside.

actually, someone is just tagging something that was already there.

I found this today in our campus, and I thought it was a very interesting thing.

I finish with this.

this is the same bulletin board that I photographed before.

Here you can see a strategy of visibility.

But it doesn't work by making a big poster saying we don't have money for this or we're going to get out of money, so we must do something.

It does the whole country, it blocks. By blocking shows, and that is another way of framing, and I'm going to finish there.

Okay.

We have a few minutes left for questions if anybody has them.
You have to have the questions.
We just filled you with so much good information,
process for 10 seconds and then ask them some questions.
[LAUGHTER] Yes.
I'm working with a gallery and
within agency for social art in Toulouse,
and most of the time I'm working in Paris.
Yeah. [BACKGROUND]
I cannot encapsulate it.
[LAUGHTER] That's the problem.
I talk about images and I don't
talk about painting, photograph,
film, because I'm interested in how
one image travels through different media.
This traveling is a way of reframing.
I think that the only way,
and given the amount of images that we are exposed to,
the only way of really valuing
something or giving value
to something or not the only way,
but a very good one,
is to take those images that you already know
or images that are already
there and do something with them.
I'm saying something very obvious.
You see this all the time.
How would you say that?
A capitalist called [inaudible 01:21:05] society is a big frame.
It's a big way of seeing things.
The only way of changing or
a very good strategy of changing
this framework of how you see,
for instance, women artists,
women in general, minorities, the subaltern, etc.,
is to change not what you see,
but what surrounds them.
That's currently [inaudible 01:21:40] [LAUGHTER].
Yeah.
[inaudible 01:21:40].
Okay. Maybe you start, I have to remember.
[OVERLAPPING] Okay. I lied, I'll start.
[LAUGHTER] When I first
started this project on
the doctoral level because it
started as a master's projects,
my first step was very dull and
so I was thinking about graffiti as writing.
I was thinking about writing through
the lens of performative possibilities.
What happens in each iteration,
graffiti is all about repetition,
repetition of the name.
How does that maybe structure, change the frame?
You put your name in a different place,
in a different way, how does
that change the value of like who you are as a person?
Now I'm just trying to riff off of what you were saying.
I think that what is happening with
the overtaking of the image or the character,
or the figure or the landscape over graffiti as writing.
Just in terms of what is circulated,
what's been picked up in terms of
mainstream media is that graffiti will always have
that illegal [NOISE] vandalism
criminalized component that doesn't
allow it to circulate in the same way as
writing, as an image.
I could write bird or I could paint bird but
the painting of bird is going to be much less offensive.
People are going to actually pay me to
draw that bird on their building in a way that
they won't pay me to sign my name bird on that same wall.
As part of what Paul is saying about the complexity
of street artists in relationship to gentrification,
when you're talking about what kind of art is valued,
what is even seen as art,
writers are the only ones that call themselves writers,
they don't like being called artists.
There's a slippage there because I
want the world to know that I think it's art,
so I call them artists.
But they consider themselves writers and in that moment, differentiate themselves from people who make street art, which is a much more palatable way of writing on the walls.

I don't know if that's exactly where you were going with that question, but that was the first thing that I thought of. Because it's just always going to come down to what's commissioned and what's taken.

I have a very good example for that. For example, I'm just told about this movement in Brazil about the Pixacao movement. It's very typical for this area in Sao Paulo. It's something that it's very iconic.

When street art get the hype, it comes from Brazil.

Brazil got a very big hype because of certain graffiti writers. They were really vicious donors at the beginning, then they take graffiti as their channel and now they are one of the most famous street artists in the world, Os Gemeos. They're actually one of the most high paid artists in the world. They paint the planes for the soccer World Cup, they get paid now to paint murals in Sao Paulo.
They changed the value,
but they really come from the Pixacao.
Pixacao in Brazil is very
associated to a very criminal scene.
They don't have anything else in
their life than just Pixacao.
They do it on daylight,
so policemen are really allowed to shoot them.
They have like a stigma.
The problem is that the Pixacao itself,
the aesthetic of Pixacao,
is so beautiful that a lot
of Brazilian artists and even in Europe,
how about I tell you,
what I told that something that happens
in Brazil and South America really gets
like a hype and then goes to Europe
or other countries like the United States.
One of the most famous galleries during that time,
Choque Cultural in Brazil,
did an art show with
very famous street artists that all uses
the Pixacao as an aesthetic thing in their artwork.
They did a creation of artists
and street artists with Pixacao.
So the Pichadores get
really offended by that, entered the gallery,
destroyed it completely, destroyed all the artwork, and Pixacao's everything.

So they said, "You really want to play with us? So that's the game." This is like the difference of aesthetic too.

You can see this kind of aesthetic in a very high-end gallery right now. The Pixacao is something that really started also the new movement of calligraffiti, for example now. Typography is getting really, famous and really hyped at the moment in the graffiti and street art movement.

But it's from artists that were writers that use typography. They're really artists in typography, but they don't really want to get associated with a high-end gallery. They really want to stay at the street.

This is what I could say to this. [NOISE] I hope this helps.

Yeah.

Do you have something?

No, for now.

Yeah.

[inaudible 01:29:19]

Yeah, I think exactly what you just say is, [LAUGHTER] for the wall, its frame,
it's outside of the world
but it's everything, it's graffiti.

That's what makes it to make it
so thrilling and to watch it so anything.
Because it changes so much.

If you go to New York City,
it's always changing and
the image doesn't have to change the drawing itself,
but it keeps changing.

In a way, it does so much more
than enclosed art or writing in a way.

The digital is, they call it
the wall these people in Facebook [LAUGHTER]
and it is a wall, kind of [OVERLAPPING].

It's another framework.
I have a student here who was working on
a Facebook event and Facebook is a way of framing.
So it's a wall that frames your visibility
[NOISE] and you have to know
how to navigate these kind of framework.

I think you are totally right.
[LAUGHTER].

I think we have to stop now.
I think so.

We are out of time. Thank you so much, everyone.

[APPLAUSE] I think there's food.
I think so. There's food
outside the doors, so that's exciting.


[NOISE]. [BACKGROUND].

Food and then painting.