In article author investigates street art in some of Siberia cities as a ethically motivated visual integrations into common space. From historical point of view the author presents beginning of this phenomena in world specially in Russia. Signatures, graffiti, street art are seen as a manifestation of values parted in three categories: individual, involved, patterns recognized global. Street art in Siberia cities want to change social, political and what most important aksio-semiotic shape of city space. Article is way to propose research about Street Art and paintings on the walls as a visual texts on example of Siberian cities. How this visual phenomena’s exist in the city space in the East part of Russia. How do they relate to the city space? Do they reproduce the urban space? Do they visually build an image of urban space or create the illusion of a uniqueness of place? Where are they created and for what reasons? Street art can be individual experience, involved activity, political and social, global and local. Graffiti can be seen as a memorials or form to communicate function of place even hidden problems of society; as manifestation of values and form of interaction through symbols (the way they present themselves and possible interpretation); as the fight for values and beliefs (about the world) in Siberia urban space. For author cities like Tomsk, Novosibirsk, Kemerovo, Novokuznetsk, Irkutsk, Gorno-Altaisk can be seen through street art as a desire of citizens for egalitarian changes: the accessibility of art, the aesthetization of buildings, political discourse, creating values / identities based on the place of residence. The key to their study is the way in which values are presented in them, the social and economic context of their occurrence, the political form of struggle by them, local activism and the construction / expression of a neighborhood identity. Street art is not only thinking about aesthetization of the Siberian cities space is also increasingly becoming an expression and a way to realize values or way to organize public space by common people.

**Keywords**: axio-semiotic, street art, urban space, Siberia, culture.

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**УЛИЧНОЕ ИСКУССТВО В ГОРОДАХ СИБИРИ**

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Автор статьи исследует уличное искусство в некоторых городах Сибири как этическую мотивацию визуальной интеграции в общественное про-
Странство. Автор выясняет начало этих явлений – как в мире, так и в России – с исторической точки зрения. Надписи, граффити, street art рассматриваются как проявления ценностей, разделённых по трём категориям: индивидуальные, вовлечённые, глобальные паттерны. Уличное искусство в городах Сибири направлено на изменение социальной, политической и, самое главное, аксио-семиотической формы городского пространства. Статья представляет собой попытку предложить исследование уличного искусства и настенных изображений как визуальных текстов на примере городов Сибири. Как эти визуальные явления существуют в городском пространстве восточной части России? Как они относятся к городскому пространству? Воспроизводят ли они городское пространство? Творят ли они визуальный образ городского пространства или создают иллюзию уникальности места? Где и кем они созданы и по каким причинам? Уличное искусство может быть индивидуальным опытом, вовлечённой активностью, политическим и социальным, глобальным и местным. Граффити можно рассматривать как мемориалы или как форму коммуникативного пространства, в котором обнаруживаются даже скрытые общественные проблемы; как проявление ценностей и как форму взаимодействия через символы; как способ борьбы за ценностии и убеждения (происходящей по всему миру) в городском пространстве Сибири. В таких городах, как Томск, Новосибирск, Кемерово, Новокузнецк, Иркутск, Горно-Алтайск, автор смог увидеть уличное искусство как стремление граждан к эгалитарным изменениям, а именно: доступность искусства, эстетизация зданий, политический дискурс, творение ценностей / базовых идентичностей по месту жительства. Ключом к изучению экземпляров такого искусства является способ представления в них ценностей, социальный и экономический контекст их возникновения, политическая форма борьбы с ними, местная активность и построение / выражение идентичности соседства. Уличное искусство не только способствует эстетизации пространства сибирских городов, но и всё чаще становится выражением и способом реализации ценностей или одним из способов организации общественного пространства обычными людьми.

Ключевые слова: аксио-семиотика, уличное искусство, городское пространство, Сибирь, культура.

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Due to the temperature prevailing in Siberia, the short summer period is full of increased activity of city activists, street art / graffiti artists and those who want to express or transform their daily lives through visual interventions in the city space. Popular culture and growing accessibility to mass media have spread the image of class /
racial / gender differences in modern society. Providing (among others by the ideas of modernism and socialist projects to improve the existence of workers) a decent living space for the working masses combined with still unworthy conditions of existence in it (racial, economic ghettos), contributed to the emergence of a new form of expression and manifesting values like graffiti. It is at the interface of the anger of exclusion from the participation of residents and postmodernist praise of diversity and fluency, street art was born. The nature of interference and opposition in it is also characteristic of the pursuit of the era to the utopias of globalization, the economic crisis perceived as part of the life of societies, the fluidity of values difficult to identify the common horizon. The discussed interference of urban aesthetics will allow a better understanding of their forms and causes the existence in the cities of Siberia.

The Graffiti is neither a counter nor a subculture, it is an integral part and sometimes a strategy of cultural hegemony. Born from the idea of mass culture and pop culture, it was created from the bottom up today, sometimes it takes on the character of top-down reproduction. What is particularly interesting also takes indirect forms, involving local communities in seeking top-down support for the implementation of projects to aestheticize their common space. Activities of this type are often ethically motivated, looking for in street art – the chance to improve the quality of life in a specific housing estate. In my research, I understand that street art is broadly defining what makes me interested in any interference with the surface and appearance of city infrastructure. In this way, in relation to the examples of street art found in several Siberian cities, their content, reception / visibility and intentional communication, they organize them into categories. They are made because of the technique of making so inscriptions, heaps, graffiti, street art, murals. You can also categorize them because of the axiological nature of the content: individual, committed manifestations, globally recognizable patterns. The key to their study is the way in which values are presented in them, the social and economic context of their occurrence, the political form of struggle, local activism and the expression of a neighborhood identity. An increasingly important aspect is becoming something called a neighborhood artistic act or a group of creators associated with a city / district / housing estate, who not only care about improving the quality of life through its beautification but also consult their activities with residents without mediation of cultural institutions or self-government. I am interested in the aspect of cooperation between residents of housing estates, starting from the issues of how to jointly prepare walls,
by determining the content / values common to their manifestations after fund raising and starting a network of contacts for the implementation. Street Art exceeds simple thinking about the aestheticization of space and more and more often becomes the expression and way of realizing values. At the same time, it participates in the neo-liberal world art market, as well as manifests discord on its distortion and, finally, it is a technique of organizing urban residents around the ethical need to change common spaces. The cultural and axiological reception of the phenomenon determines its symbolic and practical dimension as an intervention for the humanities.

It is difficult to set clear limits of the beginning of a movement that uses this aesthetics, hence the time is a conventional one. The aesthetic interventions organized around the phenomenon of graffiti and wider street art were born around the late 1960s [Sławek-Czochra 2013, 12] Historians of art are more in agreement with the place of origin, is New York. An interesting track to find the origins of this phenomenon is the material and technological, and thus the invention and dissemination of the marker. In 1953, Sidney Rosenthal combined an ink tank with a felt tip finished with a wick for writing. A few years later, the Japanese Yukio Hore improved his invention by replacing the tip material with acrylic fibers and an ink cartridge2. Thus, nothing was blurred during the writing and, what is important for the beginning of graffiti, the invention made it possible to write clearly on almost every surface. The new recording technology, which was cheap and achieved good results, spread rapidly with the result noted by the press: “It is also harder to deal with. The Magic Marker and other felt-tip markers are considered indelible on concrete and other rough surfaces in subway stations. Those surfaces are painted over to remove graffiti. Inside subway cars, new high-powered cleaners can remove almost anything from the polished metal surfaces except India ink”3. One of the first documented New York tags, the basic graffiti particle meaning as much as the signature, was Puerto Rican about Tag Julio 204 from the Savage Skulls gang4. He disseminated the inscription in the neighborhood, which, together with the gang, he felt the owner. It was probably a type of territory designation and giving him a clear message of the causative power. The Greek, whose origin was Dimitrious, gained greater publicity because of the tagging of the entire city. He worked as a pedestrian supplier and, due to the daily

2 http://www.edubilla.com/inventor/sidney-rosenthal/
traversal of huge distances, with the time of repetitively unbearable, he decided to leave a trace of his daily activities and bound to the area by writing on the walls of TAKI183. He tried to contest his anonymity in the places he was connected with. And so two emigrants from the working class led to the birth of thousands of tagers and entire groups signed with an invented pseudonym and letter style. The phenomenon was compounded by New York Times, printing in 1971 an interview with TAKI183, which cemented the emerging fascination of writing on the wall.

Also in other cities and fields in street art – more formally advanced – like murals, the 1960s have become groundbreaking. William Walker, who was involved in the loudest years of contestation for African American rights to equality, was the main actor in the art for the poor and the rich, and in 1967 he created his first mural depicting the most important authorities for the movement, naming him with a wall of respect [Ślawek-Czochra 2013, 14]. His contributions to the use of open art are important, which he especially stresses, founded by him and several others – the Chicago Mural Group. The institution operates to this day in which seminars and workshops on socially engaged art were held. In her book on graffiti “Groups of this type were created in many cities of the United States. Public Art. Work was established in California, and also in Los Angeles – St. ElmoVillige – a center of spontaneous painting and drawing on walls and sidewalks <...>. In the early 1960s, murals on the walls of Chicago, New York, Los Angeles, and other US metropolitan cities talked about such residents’ problems as: poverty, drug abuse, racial and ethnic discrimination, unemployment and financial problems associated with it. Thus, we also have to do with the art of social intervention” [Ślawek-Czochra 2013, 13].

John Bushnell, describes in his book that overtly oppositional graffiti was the reason for the KGB investigations [Bushnell 1990, 11–15]. At first, the manifestations of belonging to a football club or Western music like Led Zeppelin prevailed. The phenomenon of influencing the shape of the Russian infrastructure and attempts at political contestation led Konstantin Czernenko, the minister of ideology, to the Central Communist Party headquarters in June 1983 with ideological and aesthetic damage inflicted by the graffiti of Soviet ideology. Soviet perestroika and glasnost increased the number of manifestations of those involved, calling for freedom of expression. Dissatisfaction with the war in Afghanistan involved the discarded anti-war discourse in the activity of graffiti. In public places there were slogans like: “End the heinous war

5 https://www.taki183.net/.
in Afghanistan”, “Gorbachev – a murderer of Afghan children” and “Russian children’s skin is just as sensitive to Napalm as Afghan skin”. Since the 1980s, we have been observing the slogans of the Nazi slogans „Russia for Russians”, “Heil Hitler” and “14/88” as well as the emerging Russian Antifa. Opponents of the fascism of public space they were involved in plotting fascist manifestations of values or changing them by writing them in the sign of peace. Today, they paint graffiti about life without extreme nationalism, writing slogans such as “Russia without fascism”, “Art without fascism”, “Yellow, red, white, black, we are all the same, goodnight white pride”. Along with the transformation to Russia, a style of American graffiti with large geometric letters with an individual style. New musical trends like hip-hop, like in other post-Soviet countries, have strongly associated graffiti in the newly emerging lifestyle. As Alexis Zimberg writes, the authorities reacted even more strongly than in the 1980s, and the penalties for graffiti were as common as the bribes in offices during the period of capitalization of the country [Zimberg 2012, 11–15].

Individual manifestations in Siberia cities

Individual manifestations reflect feelings, the need to mark their presence in urban space, and acts of unplanned expression of their creativity. In Tomsk, they are most widely represented among all types and distributed throughout the city. Most often they are indicated as an act of vandalism due to the randomness of the place of origin and low quality of workmanship. What binds the proposed category is expressing and expressing itself as a separate within society. Individual needs related to specific values express themselves in it. Manifestations of this type are also characterized by a simple (not ideological) comment or scraping of the city’s surface. For example, I chose the area of the monumental factory with huge concrete silos, from which side you can see in the distance Siewiersk city (the former place of military projects)⁶. There is a series of inscriptions and pictures on the wall surrounding the strongly industrial concrete zone. The paintings depict a sad (grimace of sadness shown in a semicircle upwards) a man painted in a satirical convention bearing the eloquent sign used to mark radioactive contamination (three triangles in contact with vertices). Other drawings depict a ram (symbol of stupidity), a scared man, an explosion with Russian onomatopoeia: POT. There is also an image of a smiling girl in a hood

(little red hood?). With a butterfly, perhaps meaning innocence and fragility, as well as a schematic representation of water, the setting sun and a sailing ship accumulating in the symbol of the future. Nearby is a navigable river, however, schematic and the use of the same tool – marker, indicates a coherent vision. It is a kind of rebus commenting on the fear of storing hazardous waste and the atom as a murderous force. Emotions of fear combine with a sense of threat to life and vital values. The considered category also favors dialogical forms because it is in itself information about the city space, we find a series of inscriptions and images created in a spontaneous manner without social or ideological goals for pure expression, which are treated as a discussion field. An example is an inscription found near the city center on a brick wall of a building, colored pink for refreshing an old building, it says: а за чем ты сегодня проснулся? / Why did you wake up today? (own translation). It is made in red. Someone answered this inscription, writing back with a blue marker: чтобы жить / to live (own translation). The dilemmas, searches and possible confusion of the spiritual sphere are confronted with the idea of vitality as a superior value. In Kemerowo, you can find many manifestations of identity, but not so much connected with it urban life, the city shows much more through the productive and industrial character of the city. As I heard during many meetings during a trip through Siberia, residents of cities such as Kemerovo or, for example, Magnitogorsk, defined their identity in the past in relation to the workplace, not the city as a whole. On many street art depicting Kemerovo, the city is reduced to its industrial character. Irkutsk, near the Lake Baikal, creatively processes non-functional elements of the city and abandoned objects, restoring their value and making it manifest or aspires to be art in the city space. Gora-Altai, the second city after Irkutsk, embedded in the beauty of Siberian nature, attracts street artists to reflect its unique visual character on the walls.

**Manifestations involved in Siberia cities**

Urban aesthetics express ideological concepts and indicate a strong commitment to social life. The space in this type of expression are objects in the urban space. This category is also associated with urban activism, as well as the policy of the city office implemented in visual form. Tomsk street art is important as the changes in aesthetics in the urban space are ethically motivated. Inhabitants of Tomsk, who apparently suffer economically on the state’s policy (sanctions) and internal
problems (corruption), try to transform their space through street art. to
arouse commitment to bottom-up solving of common problems. Un-
wanted spaces that reveal the social problems of the city are chosen in
Tomsk for reconstruction by street art. From the area devastated to the
city’s “work of art”, it was the motto of the residents wanting to trans-
form the city by visually changing the street Gogola, previously known
by the devastated area “for alcoholics and drug addicts”. Sponsors were
organized, appropriate city permits were obtained, and cooperation
with the restoration restaurant adapted for food and tea. The group of
street artists from Tomsk together transformed the devastated street
into avenue street art, visually impeding the visible problems of the
city. Thus, Gogol Street is not only a simple aestheticization, but a mani-
festation of values combined with a bottom-up movement of residents
interfering with the spatial shape of Tomsk, a manifestation of values. It
is both aesthetics that beautifies the existing walls there, but also shows
a certain social message. On wall for example is a picture of five color-
ful, friendly creatures, made on a white brick painted base. One of them
is holding a sweeping brush that seems to be placed in front of four of
them. The fifth has its own sanitary tool. There is an inscription below
them: Бригада Дворников Аллеи Гоголя / janitors brigade of Gogol
Avenue (own crowd). It is both the aesthetization of space as emphasiz-
ing the value of the common good and taking care of it. It is a request to
cultivate the values of mutual respect. Made as colorful as possible,
strangely, jokingly to maximize the effect through a high rate of percep-
tion of the phenomenon among the thracians passing graffiti avenue.
Majority of these street arts were destroyed by the decision of the city
authorities. This shows the difference between thinking about the space
of top-down city production and its bottom-up movements. Previously,
I described the form of an individual expression with the aim of a sim-
ple expression, this time it is defined within certain types of thinking
about the world. An example is a template with a blue spray showing
a schematic picture (two blue balls as heads and dashes as a body and
erect penis). Presented is an oral sex act with the signature Не плати за
секс / do not pay for sex (private translation). We are also dealing with
messages that on one hand may be considered universal, on the other,
however, they can be linked to ideological or political concepts. Here in
blue, the content about the sexual sphere is expressed. The artist points
to promisism in this way. Similar templates found in Tomsk are, for
example, a clenched fist breaking a bottle surrounded by inscriptions –
upper: трезвые улицы / sober street, lower: Бухать опасно / booze is
dangerous (own translation). We also find staging that shows schematic
figures, including one in the attitude of boxing readiness, so-called handful of knocking down the second person surrounded by the inscriptions – upper: Нет наркотикам / no drugs, bottom: straight edge. The last inscription: Straight Edge reveals the key to understanding all three performances. The latter, as characteristic of neo-fascist movements, reflects the ideological field of the found aesthetics in Tomsk and explains the ongoing dialogue of manifestations involved in the space of Tom’s quay. On the concrete wall, which is a part of the Tom’s quay, there is a decorative inscription (type of tag) consisting of: NS SXE. Wednesday X is made in the shape of a Celtic cross. Once again, we recognize the Straight Edge group’s activities. The very letter “X” is used to identify in a group and is tattooed on the hands, which refers to the old habit of marking juveniles, who due to their age could not buy alcohol at the concert. This organization adopted this sign, identifying itself with life in sobriety, and fascinating fragments, for example in Russia, turned it into a Celtic cross popular in this ideological circle. The problem of interpretation multiplies the additivity of the object, which was equipped not only with additional subtitles, but also a large-sized nucleus with a penis in the state of ejaculation painted for this manifestation. A big penis can be a counter against leftist activists. Prudery and fascism are ridiculed in this way, and the message is disturbed. Various spiritual and even spiritual values are mixed with the influence of ideology recognized in these expressions.
Manifestations involved in Tomsk are sometimes devoid of direct links with political movements, but they actively support grassroots activities. This is, for example, a group of poets recognized by Mayakovsky’s pictures painted in space with the note: Нож в руке поэта / knife in the hand of the poet (own translation). The figure shows his head with meticulously mimic facial expression. It is surrounded by a series of orange lines, forming a fingerprint – a symbol of identity. What is important, the yellow paint was applied to the eyes of the painted poet, perhaps suggesting his special ability to perceive life and thus greater cognitive skills from the rest of the people. Together with the note, we get a solid picture of faith in the power of poetry for shaping reality. Spiritual values also aesthetic due to the indication of the source of beauty and truth are revealed in contact with this aesthetics. The Tomsk group of poets visually noticeable in the urban space has its own website. The site is full of works referring to existentialism.

The city is also trying to use the phenomenon that has been combated until recently and using the manifestations of those involved to embellish and spread the values of a good urban community. The described manifestations are material showing what is promoted and pride as well as what is hidden and painful. The Russian Federation celebrates the day of victory over fascism and the Third Reich every year, on the ninth of May. It is a great festival shaping the Russian identity and pride in being a Russian. In Tomsk, in connection with this important anniversary, murals were created commemorating the great victory. On a wall, eight meters long, and about three meters high, a painting commemorating the end of World War II was created. In the central part of the mural you can see a smiling young woman in uniform with three medals, probably given courage. From her left arm two-colored stripes come out, on which there is an inscription С Днём Победы / Congratulations on Victory Day (own crowd). Just above the decorative inscription are huge tanks from the period of the Second World War with soldiers sitting on them and the red banner of the victorious USSR. In the left part, in relation to the central one, there is a burning wall with little recognizable white colors, on which many red spots are applied, which suggests blood and huge military costs, such as the suffering caused by the war. On the right side of the central is a harnessed horse with a carter, as if not fitting into his time. This is an interesting presentation, that at the same time suggests the great past of Russia, as well as the momentum (the horse is in a gallop) into the future. The city, ordering many murals showing the pride of past glory and the memory of the fallen, thus shows the Russianness of the city. Siberia, despite the hundreds of years spent...
by people in political prisoners, assimilation of indigenous people and the influx of Asian neighbors, strongly identifies with Russia and does not seem to think about autonomy. What constitutes pride and integrates Tomska’s ethnic diversity is expressed in street art and the representation of values promoted in them. In the demonstrations involved, you can also find hidden problems – helplessness and shame of the city. An example is an image found several times in different parts of Tomsk, most often in its neighborhood zones, it presents a hare from a recognizable and popular fairy tale wolf and hare. He has one eye squinted and the other is completely closed. Behind his head there are two baseball bats. The whole is surrounded by a circle of blurred letters. Interestingly, someone painted a great example of the red streams of paint flying out of their eyes that remind us of crying blood to the described example (at other unheard-of). There is also a wolf in the city space, the one I noticed had blurred inscriptions surrounding his image and invisible, also as a result of blurring the object he was holding in his paw. This may indicate that these are performances that move the audience. A few of the interviewees said that they had looked at these paintings, that it was a series of controlled suicides in Russia. Participating demonstrations reveal to us social and political issues that contain values and information that is widely appreciated or explicitly celebrated and “cultivated”.
Global manifestations in Siberia Cities

Last type manifestations are characterized by recognition in many countries around the world. They are characterized by commonly used international language, most often it is English, and a form requiring knowledge of symbolic codes, often associated with popular culture. Because of their universality, they represent exactly the same forms and content due to the use of their accessibility on the Internet. I treat globality only as an incentive to present visualizations in Siberia, found and interpreted also outside of Russia. Novosibirsk is famous for being a “forge” of the Siberian street art. The local artists operate all over Siberia and are invited many times to international events (if they do not organize them at the time). Novosibirsk street artists are Russian participants in world urban art. Artists who emphasize that their actions are aimed at improving life in Siberia and, importantly, showing attachment to Siberia. From Siberia, where Julia Volchkov was born and taught, before she came to the art school in St. Petersburg, she was one of the most recognizable artists, she became a star of Russian street art abroad. These modern Siberian artists organize people and change the space and way of thinking about the modernization of space for the whole of Siberia, allowing development and high-quality changes so that their inhabitants can be recognized in the world patterns of this particular visual interference. An example from Tomsk is a typical manifestation of feelings and individual expression expressed in white paint on a wooden fence. It is an inscription: “Make Love Not War” and “Do not Worry be happy”. What’s interesting is the language in which they were made, namely English. In Tomsk, it is not popular, even people associated with universities have problems using this language. The slogan, however, is a recognizable slogan of the hippy worldview that was born in America in the 1960s. More objects have more ideological character, the inscription: destroy All human life and the image of the transformed Disney’s “Mickey Mouse”, having crosses instead of eyes, as well as a monkey on the TV set. All these are interesting cases of global opposition to the neoliberal vision of the united world, the critique of uniformity and pointing out problems of societies.

Street art can be individual, involved or global. It can be an aesthetic way to change the quality of space and ethical values. First of all, Siberian street art is a way of visual interference as a dispute and manifestation of values.
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