

**Centre for Cultural Materials Conservation Lecture
March 6, 2012**

1. Introduction: Graffiti and Cultural Value

1.1 Key features of graffiti and street art in Melbourne

1.1.1 Stylistic periods

1.1.2 Diversity of practice

1.1.3 Collective, serial and interactive authorship

1.1.4 Landmark sites

1.1.5 International status

1.1.6 The graffiti economy

1.1.7 Multiple archives and histories

1.1.8 Spatial contexts, architecture and the donut city

1.1.9 Graffiti and digital culture

1.2 How do graffiti and street art become historical/cultural/aesthetic objects?

2. Graffiti and Material Culture

2.1 Walls

2.1.1 *Grafhunters (Johnny Duel)*

http://www.youtube.com/watch?v=DmYVAT_9R_g

2.2 Painting materials

2.3 Photographs and drawings

2.4 Other objects

3. Archives, Public and Private collections

3.1 Streets as archives

3.2 Artists as archivists

3.3 Graffiti and street art in private collections

3.3.1 Sandra Powell and Andrew King

3.4 Graffiti and street art in public collections

3.4.1 National Gallery of Australia collection (Space Invaders exhibition)

3.5 Other archives

3.5.1 Joe Morris archive (donated material from the VAYC)

4. Cultural Heritage case studies

4.1 Derelict industrial sites

4.1.2 Burnley abattoirs

4.1.3 Albert Park gasworks

4.2 The “Banksy effect” in Melbourne

4.2.1 Banksy’s “Little Diver” on the Nicholas Building

4.2.2 Cleaning the Hosier Lane Banksy

4.3 6 Denmark St, London (Sex Pistols graffiti)

5. Conclusion

5.1 Complexity of materials

5.2 Arguments for and against preservation

5.2.1 Anti-aesthetics and “anti-heritage”

5.2.3 New media and “guerrilla heritage”

5.2.2 Limitations of an aesthetic approach

5.2.3 Limitations of a social approach

5.2.4 Limitations of an historical approach

5.4 Possible conservation strategies

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