Super Student

Ms. Agostini

English 10/Pd. 6

11 March 2022

Viewing Art

I remember standing in front of the *Mona Lisa* painting inside the Louvre museum in Paris when I was thirteen years old. I was surrounded by all these tourists and locals admiring a painting that couldn’t be any bigger than the Justin Bieber poster in my bedroom back in the states. It baffled me to think that this is what they were inspired by because it didn’t inspire me. What inspired me was the mural painted on the south side of Rue Saint-Lazare. My parents were at the street market, and I watched from a bench this man paint an entire scene of an apple orchard. The colors and reality of the painting had me memorized while others passed by without a look. I thought to myself: why do people look down upon street art? I knew at that moment that this is what art is supposed to be, and we can’t keep going around thinking that old is better because in reality the technique that that man put into the mural surpassed anything Leonardo da Vinci ever did. I wanted to shout from the rooftops that this isn’t the only way to view art. Therefore, I’ve made it my mission to bring awareness to street art back in my hometown. I am going to involve the art classes on campus to design a mural that will hang in the middle of our school showcasing the need for street art. I will also be setting up chalk stations at lunch to have the student body decorate the sidewalk with their art and bring them back to what really matters. I am going to show everyone why street art is important.

Appleton, Josie. "Reclaim Our Streets." *Spectator* Dec 2005. 59+. *Gale Opposing Viewpoints In Context*. Web. 28 Mar 2011.

Josie Appleton, in the article “Reclaim Our Streets” (2005), asserts that graffiti artists should have the freedom to express themselves by displaying their art in public places. Josie Appleton supports her assertion by using explicit language and examples of ways to protest politically correct methods of displaying art. The author’s purpose is to persuade readers of the harm in accepting status quo when it comes to displaying art in public places so that graffiti artists can have the freedom to use their talent to liven up the boring urban cities. The author writes in a contemptuous tone for a liberal, sympathetic audience.

This article is credible as it was written by an author who had other people peer review the information. Also, the information was found through Gale which in itself is credible since it was taken from the library database. While it has good information, I don’t know if I would be able to use it in my research paper because it might contradict what I am trying to prove. I may try and find a way to use the information next year in my final research.

Kennedy, Kevin. "In Los Angeles, Museum Paints Over a Mural." *New York Times* 14. Dec 2010. C2(L). *Gale Opposing Viewpoints in Context*. Web. 4 Apr 2011.

Kevin Kennedy, in the article “In Los Angeles, Museum Paints Over a Mural” (2010), explains that a mural which was almost completed was suddenly halted because of its offensive message. Kevin Kennedy supports his explanation by describing the mural, its message, and why the offensive message was painted over. The author’s purpose is to illustrate the sensitive nature of graffiti art in order to suggest that although graffiti art is becoming more acceptable, there is still heated debate over the subject. The author writes in an informal tone for a sympathetic audience.

Knight, Meribah. "Crackdown Feeds a Flourishing World of Graffiti." *New York Times* 20 Mar 2011. A.29B. *National Newspapers*. Web. 29 Mar 2011.

Meribah Knight, in the article “Crackdown Feeds a Flourishing World of Graffiti” (2011), suggests that Chicago’s effort to eliminate graffiti has had an opposite effect. Meribah Knight supports her suggestion by explaining how Chicago spent millions of dollars to combat graffiti and appears to be fighting a losing battle. The author’s purpose is to show readers the failure of an anti-graffiti program, which has empowered the graffiti artist in order to make a point that graffiti artists are up for the challenge and will write wherever they choose. The author writes in a sarcastic tone for a supportive audience that understands big-city issues.

Lunde, Paul. *The Book of Codes: Understanding the World of Hidden Messages*. Berkeley and Los Angeles, CA: University of California Press, 2009. 1-279. Print.

Paul Lunde, in the book “The Book of Codes: Understanding the World of Hidden Messages” (2009), explains that throughout the history of humankind the use of symbols has always existed and without those symbols, history would not have been recorded. Paul Lunde supports his explanation by illustrating the early use of symbols as a necessary communication tool. The author’s purpose is to inform readers of the intriguing codes and symbols used throughout history so that they can gain a greater understanding. The author writes in a formal tone for an audience who desires to learn more about the art of communication using symbols.

MacGillivray, Laurie, and Margaret Sauceda Curwen. "Tagging as a Social Literacy Practice: Tagging is Not Simply an Act of Vandalism or Violence; it is a Social Practice with its Own Rules and Codes--a Literacy Practice Imbued with Intent and Meaning." *Journal of Adolescent & Adult Literacy* 50.5. Feb 2007. 354-370. *Academic OneFile*. Web. 4 Apr 2011.

Moreau, Terri, and Derek Alderman. "Graffiti Hurts and the Eradication of Alternative Landscape Expression." *Geographical Review* Jan 2011. 106-125. *Academic OneFile*. Web. 28 Mar 2011.

Nash, George. "Graffiti-Art: Can it Hold the Key to the Placing of Prehistoric Rock-Art?." *Time and Mind: The Journal of Archaeology, Consciousness and Culture* 3.1 March 2010. 41-62. *Academic OneFile*. Web. 28 Mar 2011.

Young, Allison. "Negotiated Consent or Zero Tolerance? Responding to Graffiti and Street Art in Melbourne." *City* 14.1 Feb 2010. 99-114. *Academic Search Premier*. Web. 29 Mar 2011.