

Urban Art, Political Communities and Territories

Anuario TAREA, Buenos Aires, May 8–Jun 30, 2025

Deadline: Jun 30, 2025

Anuario TAREA

Anuario TAREA welcomes submissions for the dossier Urban Art, Political Communities and Territories (edited by Carla Coluccio and Fernando Escobar Neira), as well as for the sections Other Articles, Research Advances, and Reviews of Books, Conferences, and Exhibitions.

Urban art is presented as a complex practice that manages to question the production and limits of public space, and simultaneously involves different processes of some urban communities. Its investigation, which ranges from identity and territorial processes to its complex relationship with cultural policies and the repertoires of contemporary artistic practices, acquires a particular relevance in the current Latin American context.

In essence, urban art in the region has been a resource used by diverse community and collective subjectivities with the capacity to transform and mark urban spaces in which they fix –temporarily– values, histories, denunciations and collective aspirations. In this way, urban art activates identity processes and encourages political action, as it functions as a visual device that allows communities and collectives to make themselves visible.

From the appropriation of abandoned spaces to the intervention of public and private spaces, urban art re-signifies the urban landscape, impacting its aesthetics and materiality, connecting the present with the history and memory of the place. On the other hand, by multiplying its markings on the city's infrastructure, urban art expressions become geo-referencers of the contemporary urban experience.

Currently, urban art is at a complex intersection with public policies, where its regulation and control clash with freedom of expression and identity politics, for example. The apparent illegality of its various manifestations –in the face of current regulations– means that from graffiti to post-graffiti, a constant debate persists about the limits of public space, citizens' rights and the social expansion of the idea of art. In its apparent relationship with phenomena of gentrification and urban renewal, urban art raises questions for researchers about the role of this practice in the accelerated and unequal transformation of broad sectors in Latin American cities, and also about its cooptation by agents representing corporate interests.

On the other hand, urban artistic practices are entering into a multiplicity of techniques, materials, supports, “styles” and trends: they range from the origins of graffiti with its stylised letters that mutate into “wildstyle” or “bubble letters”, to the precision of stencils, the versatility of markers and aerosols, and the projections and mapping that alter the perception of the spaces where they take place. Thus, walls, façades, street furniture and even natural elements present in urban

spaces are transformed into supports for social imagination, collective expression and political transgression.

In this context, the tension between the anonymity that preserves the artist's identity and the power of the message and its visibility, which paradoxically seeks recognition and authorship, reflects the complexities of a movement that thrives on freedom of expression, collaboration in collective projects, their promotion by state entities, technical resources and a critical stance against public and private attempts to take control of urban space.

Given the aforementioned, it should be noted that urban art does not only imply a process or a materiality, but represents, above all, a political positioning and a highly critical understanding of the spatiality implied in its own practices. This critical dimension goes hand in hand with a spatial production that integrates in one place the contents of everyday life, mass and popular cultures, and in general, of "low" forms of culture (including its materialities). In this way it can be understood as a strategic element of the cultural dimension of social life today, which includes a very broad spectrum of practices associated with heritage, art and, of course, culture.

The dilemma between the transience of urban art and the desire to preserve its cultural value raises ethical and practical questions in conservation. Is it possible, and does it respect the essence of this practice, to reconcile these two opposing forces? The search for answers focuses on the exploration of conservation strategies ranging from comprehensive documentation to direct intervention, recognising the fundamental role of urban art in the construction of cultural identity and its impact on the social fabric.

This dossier seeks to generate a space for reflection and debate on the challenges and opportunities posed by urban art in the context of interculturality, democracy and social transformation. We invite researchers, artists, cultural managers, curators, restorers and activists to share their experiences and perspectives, contributing to the construction of a comprehensive vision of urban art, highlighting its relevance as a cultural practice, a tool for social transformation and an object of academic study.

Thematic axes:

- Identity and belonging in urban art.
- Urban art and territory.
- Artistic practices and critical positioning in new urban spaces.
- Urban art and cultural policies.
- Pedagogical dimension of public space and its patrimonialisation.
- Materiality and conservation of urban art.
- New information and communication technologies as resources for urban art to appropriate public spaces.

Submissions must be uploaded via our website:

<https://revistasacademicas.unsam.edu.ar/index.php/tarea/index>

For inquiries, please contact: atarea@unsam.edu.ar

Submission guidelines:

Articles may be up to 60,000 characters without spaces, including footnotes, and up to 15

images.

Research Advances must not exceed 20,000 characters without spaces, including footnotes and bibliography, and may include a maximum of 15 images.

Reviews must not exceed 12,000 characters without spaces.

Articles are accepted in Spanish, Portuguese and English. Anuario TAREA is an academic space for debate and dissemination of knowledge and exchanges that enrich the daily practice of professionals and researchers interested in art and cultural heritage, its conservation, understanding and study.

Reference:

CFP: Urban Art, Political Communities and Territories. In: ArtHist.net, May 27, 2025 (accessed Apr 6, 2026), <<https://arthist.net/archive/49211>>.