

# Graffiti Discourse of Madness

A cartography of knowledge/power relations through the situatedness of the *graff writer* at the nexus of graffiti black book and paradox of live-painting/live-streaming practices.

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“You are now about to witness the strength of the street knowledge”.

*Straight Outa Compton-N.W.A*

## Abstract

Acknowledging the crucial part of intentions in the ‘story of artistic creation’ is one thing. Responding to demands for a literary document from the first experience of *being a graff writer* is another more complex undertaking.

Since Livingston’s responses (2005) to the “debate over the relevance of artistic intentions In the interpretations of work (s) of art”, that:

“rival assumptions about intentions indicate the importance of investigating our reason for preferring any of them and especially those reasons that do not amount to the question-begging contention that a given assumption is best because it supports one’s favored view of interpretation or more some topic in aesthetics” (Livingston:2005).

Attempted here, is a fragmentary process describing an imaginative journey of constructing an individual *identity* through the *graff name*, Maseveni. The *graff name* carefully selected among other possibilities to designate one as the *graff writer* around the idea being that we need experiences from those

‘immersed in intemperate weather... whose timetables depended, hourly by hour, on the state of the sky and season...’ (Serres: 1992)

to situating the graffiti manifestation within the visual research. The questions regarding art as a thinking process provides a site for reimagining ways in which the like graffiti like, “visual arts must be considered a field of knowledge and that an (graffiti) artwork should be considered, first and foremost, a thinking process” (Vettese).

The paper responds to questions regarding academic and institutional debates in the artist research field noted by Slager (2009) that: “...it is highly pressing for us to approach research practices from the perspective of the artistic profession, implying entirely different, and also more intrinsic views” suggesting ways to resist the authorization of a simple anti-essentialism. Utilizing concepts embedded in graffiti inscriptions and literary notes in Maseveni manifestations which provide ways in which graffiti forms transcends lines of sacred arts/science, magic/religion, art/science etc. guides the dissertation in constituting graffiti within art history and to suggest ways of assimilating knowledges about graffiti across time and geography towards ‘thinking through graffiti’ as a constituted field of knowledge.

Drawing vocabularies from visual arts permits ways to explore graffiti’s “mode of experiencing the world itself” to engage with questions of how graffiti practices inform visual art pedagogy, and towards a phenomenological analyses which “situates the search for definitions of art within a reflection on the horizon in which art shows ‘itself’, and how, therefore, art can ‘disclose’ why we care about it” as noted by Parry (ed. 2011).

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## 2 FOREGROUND THE 'UNDERGROUND'

...there are occasions of political conjuncture in which essentialisms are appropriate—indeed perhaps even required—and there are others in which they are not (Scott 1999:5).

Acknowledging the *crucial part* of intention in the 'story of artistic creation', (Livingston 2005: viii), is one thing, demands for a literary document from first experience of *being a graff writer*<sup>1</sup> is complex undertaking, since Livingston's responses (2005: viii) to 'debate over the relevance of artistic intentions to interpretations of work of art', that 'rival assumptions about intentions indicate the importance investigating our reason for preferring any of them, and especially those reasons that do not amount to the question-begging contention that a given assumption is best because it supports one's favored view of interpretation or more some topic in aesthetics'(Livingston 2005: viii). Attempted here, is the fragmentary process describing an imaginative process of constructing an individual *identity* through the *graff name*, carefully selected among other possibilities to designate on as the *graff writer*. The utterances of the *graff name* Maseveni<sup>2</sup> in the "everyday" predates its repositioning within the graffiti culture of *bombing*, but in some magical sense, *coincides* with its economical realizations through a lifestyle brand, *Seven Royal Wear*, which founded in 2003. That historical conjecture a marks the beginning of individual *getting up*<sup>3</sup> graffiti activities in Johannesburg suburbs of Berea and Hillbrow, Katlehong townships and *elsewhere*<sup>4</sup>, I could inscribe the *graff name*, suggesting *ways to thinking* about Johannesburg as *concept* that 'presents a *vast* field of study whose *limits*', that Coquery-Vidrovitch (1991:1), advised that 'we must define'. Pheleps (1984:8) reminds us that:

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<sup>1</sup> Shorten definition of graffiti writer to align everyday use and for analyses through *The Gospel of Hip Hop* (KRS ONE 2009:7) concept regarding spiritual purposes of graffiti writing for the utility here to constitute practices of *getting up* in *graffiti black book* and to reflect on the oscillation in graffiti metaphysical and empirical worlds. Accordingly (Lehman 1988: 809), the asymmetrical structure of metaphysical worlds, graffiti continuum, subsume totality to graffiti practices, perming thinking about relations of graffiti transcendal knowledges and *graff writers'* embodiment.

<sup>2</sup> Here, the reoccurrence of similar-but-different <sup>2</sup>characterizations embedded in South African township vocabularies referring to Maseveni the 'clever' coevolve with descriptions revealing an "illuminated being", an "*initiate*" of the graffiti craft.

<sup>3</sup> The graffiti practices of writing not restricted to tags, throw-up and graffiti pieces, across spaces and using different materials and where the body is central.

<sup>4</sup> A displacement strategy that views Johannesburg as "everywhere else", '...as place of flows, of flux off translocation, with multiple nexus of entry and exit points' (Mbembe & Nuttall 2004:351)

The most important factor is man himself. His own sense of and need for order are expressed in number and in concepts and symbols based on number (Pheleps 1984:8).

We need experiences from those ‘immersed in intemperate weather... whose timetables depended, hourly by hour, on the state of the sky and season...’ (Serres 1992:3). While I’ve enjoyed using derivatives of the nickname of Seven-days, *Seviboy*, S’khombisa and S’bhozo (Nguni), the inherent ability regarding the mythology in the relations of ontology and perceptions in the letters *Maseveni*<sup>5</sup>, draws attention for situating the graffiti manifestation within the visual research. The questions regarding art as a thinking process provides a site for reimagining ways in which the like graffiti, ‘visual arts must be considered a field of knowledge and that an (graffiti) artwork should be considered, first and foremost, a thinking process’ (Vettese:8). In response to question regarding academic and institutional debate in the artist research field, Slager (2009:4) notes that: Therefore, it is highly pressing for us to approach research practices from the perspective of the artistic profession, implying entirely different, and also more intrinsic views. Artistic research as an ‘undefined sanctuary’ or field with many possibilities can be marked by its difference’, provides ways to resist the authorization of a simple anti-essentialism<sup>5</sup>. Serres (1992:5) put it eloquently that:

For a long time now, peasants and sailors, those who live outdoors in the weather of the wind and rain, those whose action implies cultures slow to part with local experiences, had no say, if the every had it: we are the ones who do-lawyers, journalist, academics, all of us people of the short term and narrowly defined specializations, partly responsible for the global change in the climate by having invented or propagated the means and the and the tools for the powerful, efficacious, both good and bad involvement: unskilled at finding reasonable solutions because we are immersed in the brief reign of our power and imprisoned in our limited fields.

By way of analogy, this way of looking applies to *graff writer*, to the extent that *graff writers* like the peasant, have been conceived as ‘an ambiguous social category...difficult to define and

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<sup>5</sup> In a critique of post- modernism Scot (1999:4) notes that: Much of what goes under the name of postmodernism in contemporary cultural theory turns on this effort to demonstrate the essentialism of an adversary as though the assumption of an essence by itself were cognitively, morally, and politically unsupportable .

political behavior defies most generalizations' (Isaacman 1990:1). This leads realization that 'what counts as art theory is contestable (Smith, S & Wilde, C, 2002: xvi), but does not prevent us from us approaching graffiti research as a 'nominal knowledge production unable to serve a retinal, one-dimensional worldview characterized by transparent singularity, but rather creating – and if necessary demanding–room for the undefined, the heterogeneous, the plural, the contingent, and the relative' (Slager ed. 2009:4). It permits the use of concepts embedded in graffiti inscriptions and literary notes in Maseveni manifestation to provide ways in which graffiti forms transcend lines of sacred arts/science, magic/religion, art/science etc. After Foucault's notes regarding, 'The use of concepts of discontinuity, rupture, threshold, limit, series and transformation present all historical analysis not only with questions of procedure, but with theoretical problems' (Foucault 1972:21), in graffiti history, I utilize concepts as alternatives, following Bal notes (2009:15), that 'can be brought in as an alternative for the idea of coverage' of long histories of graffiti. The graffiti historical coverage of long periods is discredited in response to Foucault's calls (1972:3) to move from long historical periods to short periods<sup>6</sup>.

I will constitute graffiti within art history to suggest ways of assimilating knowledges about graffiti across time and geography towards "thinking through graffiti" as constituted field of knowledge. To drawing vocabularies from visual arts permits ways to explore graffiti 'mode of experiencing the world itself' (Parry 2011: i), engage with question how graffiti practices informs visual art pedagogy, and towards a phenomenological analyses which 'situates the search for art definitions of art within a reflection on the horizon in which art shows itself," and how, therefore, art can "disclose" why we care about it' (Parry ed. 2011:1, 2).

A phenomenology of graffiti can 'demonstrate not what art can mean for philosophy , but what it means as philosophy' (Parry ed. 2011:1) to permit "thinking through graffiti" representations like a 'piece' as outcomes of a thinking philosophical practice. One way of describing the task of a

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<sup>6</sup> *The Archaeology of Knowledge and the Discourse on Language* (1972:3)

“philosophy of style”, then would be’, Manfred Frank advises (1992:54) ‘...as an exploration of the consequences of the irreducibility of the individual (*graff writer*) to the universal’ Hip Hop and scholarship ‘laws of the game’. Since, ‘only retrospectively can its unique combination cab be subsumed under the rules: one could never project or anticipate it by taking the rules of the (graffiti formal) speech system as a starting point’ (Frank 1992:54), I therefore advice that the author’s experiences should not determine the readers’ interpretations. To the extent that-for an example it is my believe that it’s not a coincident that 1977 my birth year and that I’ve spent teenage years at my mother’s house in Zone 7 Katlehong marks the birth of current work-means the reader should engage *the work* from the *everyday* experiences with graffiti popular culture.

## 2.1 The Negative “Work”

I take notes from Foucault’s (1972:21) warnings that, ‘...there is a negative work to be carried out first: we must rid ourselves of a whole mass of notions, each of which, in its own way, diversifies the theme of continuity. They may not have a very rigorous conceptual structure, but they have a very precise function’, to regard the current foregrounding as means to reject notions which diversifies the theme of graffiti *continuity*. The way in which conceptual tools of evaluating graffiti, embedded in social perspectives, 'depends not so much on disciplinary affiliation as on the kinds of stands taken on the nature of art (graffiti) and on the relative importance of culture as an explanatory principle in understanding its meanings’ (Ben-Amos 1989:1), indication that even regarding graffiti discourse, ‘fashion in historical scholarship do not change rapidly’ (Daedalus 1971: vi). Steven Crowell’s invocations to say ‘what makes the “thinghood of the thing”, useful to demonstrate how graffiti ‘art becomes “an irreducible mode of truth”, draws from Giorgio Morandi to help us understand the manner in which the thinghood of the (graffiti) thing (is) experienced and understood in ways that an essay of (graffiti) art and thingliness is not’ (Parry ed. 2011:2).

“Thinking through graffiti”<sup>7</sup> oscillatory site of the relations of metaphysical and empirical environments, discourages ‘the reiteration of ‘place images’ and place myths’ that are historically outdated’ (Ellapen 2007:113) in post-apartheid graffiti scholarship and a commitment to notions of protection of “individual freedoms” of *graff writer*, for a view of graffiti within the ‘moving atmospheric system, inconstant yet fairly stable’ (Serres 1992:1), *elsewhere* space. On the one hand the modern state, ‘which tries to naturalize political identities (of *graff writer*) as anything but political (Mamdani 2002; 6), enforces particular group identities (for the *graff writers*) through its legal project: on the other hand it gives depth to the same identities (*graff writers*) through and the historical projects.

A *defamiliarization* through the constitution of graffiti in the ‘immersed in the intemperate weather’ (Serres 1992:2), resist representation which reiterate the ‘fixing’ or ‘freezing’ of an authentic black (*graff writer*) experience within the “township space” which serves to essentialise black (*graff writer*) identity and black experience’ (Ellapen 2007:113). The way in which ‘those who share power today have forgotten (graffiti) nature’, the extent to in which ‘we have lost the world; (of graffiti) and we ‘have transformed (graffiti) things into fetishes or merchandise...’, the (Serres 1992:3). The analyses *graffiti writer* descriptions through representations of ‘young, urban, black, and angry—that has come to haunt the middle-class imaginary of post-independence’ (Scott 1999:198), is disrupted through re-imagining of *graff writer* within the context of post-apartheid South Africa as ‘a figure signifying’, according to Scott (1999:198) ‘not merely a lack of the esteemed rationality and preferred values of respectable society but a positive contempt for, and refusal of, them’, suggest multiple positionality of the body in spatiality and the refusal of values of democracy *graff writer’s* testifying Fela Anikulapo Kuti utterances in *Teacher Don’t Teach Me Nonsense* chant song.

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<sup>7</sup> Adapting a way of approaching graffiti, after Sarah Maharaj (1999:8) thinking of “science” along ‘a congeries of quite divergent activities, disciplines and domains, each with its own kit of objectives and logical procedures’, for thinking through graffiti at the oscillation between closure of literary methodology and openness of experimental methodology, I attempt situate the graffiti discourse within debates Two Culture (Ione 2005:15, 16).

‘Rather’ (Maharaj 2009:10, 11), the graffiti field of meaning making ‘is a force in its own right, always incipient in “whatever” spaces – windswept, derelict brownfields and wastelands -where intimations of unknown elements, thinking probes, spasms of non-knowledge emerge and come into play. It is distinct from the circuits of know-how that run on clearly spelled out methodological steel tracks. It is the rather unpredictable surge and ebb of potentialities and propensities – the flux of no-how. (Maharaj 2009:11). The apparatus of *graff writer* foregrounds relations of knowledge/power in graffiti’s historical conjunctures through *graffiti black book* and social practices of *getting up* in the city *space* and *any space whatsoever*, suggesting disruption linearity in graffiti scholarship. ‘Disembodied ways of knowing’ situates graffiti meaning ‘between the methodological pole of “universal application” and that of the rule of thumb restricted to the “particular” (Maharaj 2009:9) at oscillating within problem space of *individual universality* and *universalizing individuality* (Frank 1992:58). The electrifying conceptual objects calls for the power of cartographic metaphors for critical mapping the aesthetics and philosophical interconnections of graffiti within the network of the new media. The situation of graffiti meanings in the movement of language and the unpredictability of meanings.

## 2.2 The Maseveni Oeuvre

A analyses of *ontology* and *perceptions* of Maseveni experience in literary meditations and visual manifestations seek to exhibit the embeddedness of the *graff writer within the* social and political experiences of Johannesburg and *elsewhere: active environments*<sup>8</sup>, situates the reader/perceiver at conflict to ‘take an interest in more than one work...as well as to the place of a particular work, or group of work, within the life-work or oeuvre as a whole’ (Livingston 2005:90). To reject the social historical orientation (that) has dominated recent art history’. ‘The problem is’, Crowther 2009:12) convey to us: ‘that most social historians of art operate as though their approach provides as sufficient characterization of meaning in the image. This has an effect of reducing the image to its

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<sup>8</sup> I use Marshall McLuhan’s view (Ione 2005:8.), of the environments as active process not ‘passive wrapping’ useful to the idea that graffiti meanings are embedded in the media.

informational content and persuasive effects, and to the social and other circumstantial elements which enables these.’

Later, I will elaborate on the social perspectives used to situate graffiti within a linear history through functionalist model. A wise reader will be skeptic even on the roosts of claims at disruptions especially ‘As anti-intentionalist helpfully remind us, (that) artists’ reports on their intentions and actions are not always sincere, and when they are, still may not be true’. The reader should consider the extent in which the current document is embedded in ‘half-truths’, after all ‘research interest develop in tandem with the paths we travel’ (Ione 2005:7). How far can we travel with concepts?

In numerology, <sup>9</sup>seven broadly represents a *state of perfection* following theological descriptions in the alchemical literature and *biblical cannon* Pheleps (1984:5) notes: ‘The seven planets were the symbolic basis of the Tower of Babel, and were used by Dante to represent the regions of paradise’. In their multidimensionality (Pheleps 1984:5), ‘numbers may represent both the order of the universe, or the outer world, and an inner, psychological or psychic order. In its scientific laws and principles numbers ‘primarily to express the order of the universe....although they have an inner, subconscious element’. In its mythological/ religious symbolism and philosophical/ metaphysical numbers ‘symbolize primarily an inner, psychic order based on the contents and functions of the subconscious mind’ (Pheleps 1984:5). The *dialect* embedded in Maseveni values calls for elaboration for its *applications* within the context of the current *work*<sup>ii</sup>

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<sup>9</sup> In Pheleps (1984). The use of numbers goes back to ancient times as possibilities: to measures size, number of objects, series, cycles, relationships of time and space, and the like. Scientific laws and principles may be expressed in numerical and mathematical symbols. Second, some mythological and religious symbolism is based on numbers; for example, duality or polarity in pairs of gods, and the triad or trinity in many forms. Third, philosophical, metaphysical, and mystical concepts and symbols may be fundamentally numerical in nature. Pythagoras, Plato, and Philo Judaeus used numbers to express metaphysical and mystical principles. Fourth, numerical relationships are basic to the rhythm and harmony of music, the meter or rhythm of verse, and other art forms.

### 2.3 Graffiti Mutability

‘Can one accept, as such, the distinction between the major types of discourse, or that between such forms or genres as science, literature, philosophy, religion, history, fiction, etc., and which tend to create certain great historical individualities?’ (Foucault 1972:22)

The mutability of the Maseveni *oeuvre* permits exploring of the ‘value of *unsettled concepts* for interdisciplinary work in the Humanities’, noted by Bal (2009). There is value in the way in which unfixed concepts of Maseveni travels ‘between disciplines, between individual scholars, between historical periods and between geographically dispersed academic communities’ (Bal 2009:13). ‘As the concept travel between disciplines’, in Bal’s term (2009:13), ‘...their meaning, reach and operational value differ. These processes of differing need to be assessed before, during and after each *‘trip’*. All of these forms of travel render concepts flexible. It is this *changeability* that becomes part of their usefulness for a new methodology that is neither stultifying and rigid nor arbitrary or ‘sloppy’ (Bal 2009:13).

A mode of research not focused purposefully on generating “*expert knowledge*”, but specifically on expressing experiential knowledge. Such knowledge cannot be channeled through rigid academic-scientific guidelines of generalization, repetition and quantification, but requires full attention for the unique, the qualitative, the *particular*, and the local (Slager 2009: 2).

The hybridity embedded in the ‘everyday’ individual experiences and the Rastafari <sup>10</sup>spiritual utility of ‘seven’ in the context of *sabbatical order*, reveals the mysticism and *divinity* concepts analogous references of Ethiopia or Africa as *Holy Mountain of Zion*. The critique regards Rastafari culture as a site of converging “white man’s Bible” and the “everyday” black experience, embedded in individual experiences with the utilizing Maseveni are constituted in the crises of a Rastafari metaphysical world and Hip Hop’s empirical worlds. Hebdige (1979:32) reminds that

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<sup>10</sup> The true origins of Rastafari, like the history of masonry, are hard to trace, the name is identify the followers of the teaching of Haile Selassie the last Emperor of Ethiopia. In Rastafari Doctrine, the name Rastafari is derived from ‘Ras’, which is royal tittle meaning *head* and Tafari, which is Haile Selassie’s birth name Lij Tafari.

...paradoxically it was from the Bible – the civilizing agent par excellence – that *alternative values* and dreams of a better life were drawn. I position Rastafarianism self-stylization as integrations of Western conceived text at an intersection with various transformative expressions of Black Supremacy. In this way, the *work* re-situates Maseveni *contradictory* definitions and applications at the *oscillation*<sup>11</sup> of *villain* and *godly* states and meanings for conceptualizations of the *super-villain* consciousness through a cartography<sup>12</sup> of *graff writer's* constitution and at crises of New Times convulsion with the New World Order'<sup>13</sup>

It seems unnecessary these days to belabor the point that criticism cannot operate in the manner of a General Hermeneutic, a Master Narrative, a View from Nowhere (or from Everywhere), the Panoptic of a Critical Theory (Scott 1999:3).

This critique rejects anthropological paradigms attempts through functionalist models at ideological closure of graffiti discourse and social studies which discuss graffiti as an expression for society. The historical coevolution inherent in relations of human with technics (Hansen 2006: ix), invites a double tusk for graffiti critique (Scott 1999 :) to integrate literary methodology and experimental methodology through mapping metaphors. A critical cartography of graffiti knowledge/power relations critique graffiti's signifying process through an analyses "objects" of the *graffiti black book* and practices of *getting up* to demonstrate graffiti hidden knowledges. The graffiti metaphor testify that discourses are 'product not only of "the rules of the order of geometry and reason but also of the "norms and values of the order of social tradition' (Harley 1998:2) and provide a problem-space<sup>iii</sup> to integrate rational thinking on graffiti and graffiti as a lived experiences.

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<sup>11</sup> The relations of element of play on the surface and depth is significant for artistic research since 'we cannot quite know beforehand what form this will take—as each instance is different and unpredictable', after Maharaj (2009:39) guidance that 'we have to be wary about attempts to regulate artistic research, to knock it into shape of the academic disciplines, to make it a lookalike of *their logic* and architecture'.

<sup>12</sup> My interpretation of critical cartography definitions (Crampton & Krygier 2010: 11) to approach mapping as metaphoric practice of the relations of graffiti aesthetics and politics.

<sup>13</sup> Huber (1992) critical theology permit ways of understanding how current moment of new times coevolve with Post-modernism culture of multiplicity. The crises of our times calls for a critical reflection of our models of reality.

...critical cartography as a one-two punch of new mapping practices and theoretical critique...challenges academic cartography by linking geographic knowledge with power, and thus is political (Crampton & Krygier 2010:11).

Orientations in scholarship towards the *social significance* of Hip Hop graffiti in the context of South African democracy grounds in notions of “equal rights” and social justice rooted in *Freedom Charter ideological* commitments to the idea of a “*South Africa (that) belongs to all*”. The illusionism of the bourgeoisie culture (Caudwell 1938:xvii) testify to Lehman’s (1988:807) observations that ‘*all political system as they struggle to be viable and stumble into a crises, face three sets of dilemmas that are at least to some degree, potentially independent of one another...*’ South Africa graffiti is constituted between forms of economic determination of ‘state’s efforts to transcend the ineffective pursuit of its objective’ (Lehman 1988:807) through guarantees of *individual freedoms* and ‘tendencies to doubts the legitimacy of the prevailing rules’ (1988:807) of the game. Graffiti *Discourse of Madness* prioritizes the *graff writer’s* relations to spatial knowledge and power practices through a cartography of metaphors in graffiti representations. Critical cartography of graffiti *interconnects graffiti black book* <sup>14</sup>theoretical presuppositions and graffiti paradox of *live-painting/streaming* graffiti representations intersecting innovation and visualization (Ione 2004:25) practices.

## 2.4 “The Everyday”

My individual graffiti practices is situated within global Hip-Hop’s narration of liberation of love, peace and to individual experiences of Johannesburg, Master’s Degree, current residence in Yeoville Highlands, raising children and family life and the uncertainties of “the everyday”. Individual graffiti practices in the Johannesburg metropolis and *any space whatsoever* interconnects to other places outside of *city*. Conceptualization of individual graffiti practices in Johannesburg, as site of rhythms and flows and embedded in multiple *elsewhere* (Mbembe and Nuttall 2004:348) is critical for mapping post-apartheid anxieties about popular practices like Hip-

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<sup>14</sup> The study conceptualizes the *graffiti black book* as a fragment of *graff writers’* intention or a graffiti plan (Livingston 2009:8) with specifications guiding the *graffiti writer* during the graffiti actual process of *getting up*. *Graffiti black books* as *graff writer’s* conceptual tools shared within the graffiti community can be analyzed as cultural objects (Hall ed. 1997).

Hop graffiti, dancehall music , Hip-Hop Culture, Kwaito music and new histories of *graff writer*, rude-boy, gangster and rapper as political identities.

We need insight into the nature of post-apartheid South African critique on graffiti discourse *constitution* within relations practices of power and force within and without graffiti beyond demonstrating discrepancies between graffiti discursive formations and own individual experimental practices. The critique disrupts naturalizing connections relations of theory of Hip-Hop popular practices and graff-writing and practices. Current ways of thinking about graffiti artistic art-form through literary analyses have instead separated the *graff-writer* to her practices: between Hip Hop Ideology of *knowledge of self* and symbolic practice of '*getting up*'.

## 2.5 Hip hop metatheory

A Hip Hop metatheory situates graffiti in the *problem space* of our contemporary crises and enables analyses of the constitution of graffiti practices within specific socio-political context. The South Africa graffiti discourse situated in the post-apartheid context is analyses in how conceptualizations of black bodies constituted in urban spaces are distributed through a liner history of graffiti<sup>15</sup>. The township space (Ellapen 2007: 113), in this discourse, is used as 'central location to represent the narrative of authentic black South African stories'. Representation of the township space in post-apartheid South Africa, like in cinematic, subscribe to 'place myth' that informed the space of the township during apartheid' (Ellapen 2007: 113). A Hip Hop metatheory multidimensionality presuppositions of 'knowledge of the self' accept a mapping of *graff writer* constitution in the Hip Hop 'rules of the game'. *The Gospel of Hip Hop's* 'knowledge of self' presuppositions as specifications for subject constructions of the *graffiti black book* constituted in metaphoric *individualization* (Frank 1992:56) practices of *getting up* in the street and *elsewhere* defines graffiti "total environment". A Hip Hop metatheory reject scholastic 'separations of empirical and non-empirical' (Lehman 1988:808) and the way in which literature hides graffiti

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<sup>15</sup> (Ellapen 2007:113-137)

location in the unity of the reality of Hip Hop philosophy and reality of our contemporary “image worlds”<sup>iv</sup>.

## 2.6 Non Linearity

Meanings of graffiti are embedded in the relations between thinking processes of *graffiti black book* and making process of graffiti getting’ up: relationship of sketching the *graffiti black book* codex and scaling a *graff piece* for its execution on a two-dimension wall-surface: a network of graffiti discursive and non-discursive practices. Re-appropriations of Maseveni through *Hip Hop Graffiti art of bombing*<sup>16</sup> and manifestations of a crises in contemporary experiences in post-apartheid South Africa *context* is a meaningful and significant process of rediscovery of graffiti *hidden meanings*<sup>17</sup>, the multiple space that graffiti occupies.

A *non-linear* historical trajectory of graffiti discursive formations<sup>v</sup> situate *graffiti black book* practices within *The Gospel of Hip Hop*<sup>18</sup> the metatheory to *delay*<sup>19</sup> making *value-judgments* about graffiti and to demonstrate the transcendental power graffiti’s metaphor in of *getting up* relations of new media environments. Graffiti’s *integral art* (White) potential, as a mode of philosophical inquiry (Parry & Wrathall 2011:1) meaningful for interdisciplinarity graffiti discussed through fragmentary thinking of Victor Burgin. The *deferral* through a *foregrounding* of Hip Hop critique as a *practice* not only suspends judgments but offers a *new practice of values* based on that very

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<sup>16</sup> *The Gospel of Hip Hop* (2009) a of Hip Hop canon authored by Hip Hop rapper and philosopher KRS One mostly ignored in the analyses that aims to situate graffiti practices within a Hip Hop history contains multiplicity of presuppositions (Lehman 1988:809) important for understanding the constitution of *graff writers* intentions within the rules of the game (Hall ed.1997) of Hip Hop Philosophy.

<sup>17</sup> A negative conceptualizations prioritizing the *graff writer* intention (Alonso 1992) is disrupted through a critique situating the writing body in the relations of intrinsic objects and an active environments.

<sup>18</sup> My application here agrees with claims that ‘the “right” metatheory broadens our view of “stability” and “crises” in political life (Lehman 1998: 807)

<sup>19</sup> A phenomenology where graffiti, like art, discloses its meanings within a field (Parry ed.2010:1-2) guides discussion to graffiti as a contested regime (Braman 2004:14).

suspension' (Butler 2002:2)<sup>vi</sup> offers a broader view of which to re-discover the space graffiti occupies in our contemporary South African life through disruption of long histories.

## 2.7 Hip Hop 'rules of the game'

The phenomenology<sup>20</sup> of Maseveni the *graff-writer* demonstrates constraints in Johannesburg *lived experiences* of a *graff writer* for experimentations with environments draws curiosity to graffiti "total environment"<sup>vii</sup>.<sup>21</sup> The metaphoric practices<sup>22</sup> of *graffiti black book* as a *symbolic construction and* manifestations of *disruptions* during *political acts* of 'getting up', graffiti's subjective and objective experiences, guides '*insights*' into intrinsic power of graffiti objects and *fragmentary* nature of a *graff writer's* identity constituted in *multiple dimensionality*: graffiti's "total environment". The fragmentary condition of mass media environments, I agree with Streitberger (ed. 2009: xi-xii), means that graffiti images are perceived fragmentary and discontinuously and only be described and reflected upon through a fragmentary process of thinking'. A right Hip Hop metatheory, after Lehman (1988:808), broadens our view of the conflict in graffiti discourse through mapping the embedment of graffiti practices within universality of Hip Hop scientific knowledge, which accordingly (Frank 1992:55), 'requires it turn away from individuality of every particular perception and heightening experience'. Graffiti is a constituted practice.

And to all future generations of Hip Hop, know this; it is this Love that has delivered this gospel to OUR PEOPLE for OUR correction and survival. This gospel comes to us as the physical manifestation of GOD's grace and love for Hip Hop (KRS ONE 2009:7)

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<sup>20</sup> Such a phenomenology is based on Friedrich Nietzsche, Martin Heidegger, Maurice Merleau-Ponty, and Jaen-Paul Sartre idea that 'in using works of art not simple to illustrate an already informed philosophical questions or problem, but also to reconceive and reconstruct the particular questions themselves that are important within the enterprise of philosophy' (Parry ed. 2011:2), is useful to demonstrate ways to engage with relation of graffiti objects, the *graff writer*, the environment, in production an interpretations of graffiti meanings.

<sup>21</sup> Victor Burgin's concept of '...a highly complex conception of space, where physical and psychical space are conceptualized as dependent upon each other (Streitberger ed. 2009: xiii).

<sup>22</sup> The crises of graffiti in our contemporary the embeddedness of its practice in the relations of artistic processes including tradition of making a *graffiti black book* and impact of technological development and the use of internet and digital devices by graffiti artist as an extension of the self.

The relations of graffiti with the *metaphysical world* follows *The Gospel of Hip Hop* teachings of graffiti as the *manifestation* of the *Absolute*<sup>23</sup>. *The Gospel of Hip Hop* utilizes the *metaphor of love*<sup>24</sup> transcends rigid definitions of Hip Hop and its elements through descriptions situating Hip Hop culture within the transcendental force of the Absolute. A critical theology<sup>25</sup> of relations in *The Gospel of Hip Hop* represents graffiti manifestations in *the world* as the constituted in the love of the *Absolute*. The *crises* in contemporary graffiti discourse suggest a ‘turn from models of reality to reality itself, from the system of organized irresponsibility to realistic responsibility, from individual concepts of human person to new understanding of communicative freedom and finally from the church of defensive to the liberation of the church’ (Huber 1992:10). A critical theology allows mapping relations in *The Gospel of Hip Hop* narration of liberation<sup>viii</sup> within a *changing context* of individual *graff writer’s* lived experience in the city and *elsewhere* for *interruptions* of graffiti *long histories*. Foucault (1972:3).warned:

For many years now historians have preferred to turn their attention to long periods, as if, beneath the shifts and changes of political events, they were trying to reveal the stable, almost indestructible system of checks and balances, the irreversible processes, the constant readjustments, the underlying tendencies that gather force, and are then suddenly reversed after centuries of continuity, the movements of accumulation and slow saturation, the great silent, motionless bases that traditional history has covered with a thick layer of events.

The transcendental power of *graffiti objects* and *graff writers* embodiment are irreducible to Hip Hop ‘rules of the game’ and graffiti scholarship. Following Manfred Frank (1992:54) only through a

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<sup>23</sup> To deal with difficulties of defining the concept of Absolute, I draw from German romanticism idea (Frank 1992: 63), that ‘the self owes its being to the transcendental ground which does not permit itself to be dissolved into the immanence of consciousness. Thus the ground of being for the self remains a riddle that can never be full solved, For this reason the fulfillment of philosophy is in art and as art’. Due to fragmentary nature of the ‘unitary ground’, ‘One means the Absolute but says the relative’.

<sup>24</sup> According to KRS ONE (2009:8), ‘love (Absolute) alone take credit for the creation and further development of Hip Hop because before we even knew we were Hip Hop- God (Love) the love that saved us from corruption has already ordained us as such and set us free in the World with Power’ (Frank 1992: 63).

<sup>25</sup> An analyses of *The Gospel of Hip Hop* provides new perspective of graffiti through a theology of liberation through in ways in which the text establishes ‘a critical relationship of biblical concepts and the premises of modernity’. The theology of the *Gospel of Hip Hop* is distinguished from the manifestations of modern theology which uses ‘the criteria of progress or autonomy as decisive criteria for theological truth’ (Huber 1992:10).

retrospective process can graffiti style be subsumed under Hip Hop ‘rules of the game’, meaning that graffiti stylization cannot be projected by taking the Hip Hop rules presuppositions as starting point. The occult science<sup>26</sup> of graffiti *bombing*, the *graff writer* has the ability *situate* the *writing-body* produced, mediated and negotiated in Johannesburg and *any space whatsoever*.<sup>27</sup> I agree with (Grau 2003: x1) the view for a comparative historical analyses to trace how graffiti virtual arts through *live-streaming* fits into the history *black book* illusion and realism. A cross-historical comparison of individual practices demonstrates the *embedment* of graffiti in active environments of printing/*photography*<sup>28</sup> at the *paradox* of live *painting/streaming* practices to manuscript/book traditions cartography of *graffiti black book* and recognition of graffiti *metaphors for interdisciplinary studies*. The constitutions of the *graff writer* at the crises of metaphysical and physical environments disrupts *linear conceptualizations* of graffiti history in graffiti discourse and tendency to situate graffiti objects, the *graff writer* and Johannesburg city in *analogous relations*, evident Penfold’s *Writings the City from Below* (2017).

Accordingly (Hannula eds 2005:5), ‘the accumulation of knowledge in the artistic field is a form of research. The (*graff writer*) the artists, ‘carry out research *about the reality that surrounds them*, about themselves, about their instruments of work, and about the *complex networks* linking these’. I agree with Bal (2009:15), to the role of concepts<sup>29</sup> as vehicles to discover multiple-perspectives of graffiti and an alternative for a coverage of all periods and all major theories used within graffiti field<sup>ix</sup> and scholarship. The *conceptual-methodology* of a writing-body<sup>30</sup> foregrounds relations in

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<sup>26</sup> Defining graffiti as magical practices draws the curiosity of the reader to search for graffiti hidden truths and the hard labor, time and cost in understanding the science of graffiti. The occult science of graffiti presuppose the constitution of individual *Graff writer* in the universal Hip Hop rules of the game.

<sup>27</sup> I will use the concept *anyplace whatsoever* to refer to Sarah Maharaj (2009:9) “*grey matter*” *environs* about the constitution of graffiti in the relations of globalization and the new media technologies which permits an analyses about interjection of technologies in the individual graffiti practices on black book and getting up.

<sup>28</sup> I agree about the significance of photography for theory and practice in Victor Burgin (ed. Streitberger 2009: vii) to discuss photography as an extension of artistic illusionism especially to explore possibilities of photographic metaphors noted by Metz (2003:139).

<sup>29</sup> (Bal 2009:15)

<sup>30</sup> The extent in which the *graff writer* is constituted and defines through the “act” of writing. The act of writing accordingly (Mbembe & Nuttall 2004; 348), ‘brings to the surface something that is not yet there or that is there only as a latent, as potential’, is an integrated act of self-fashioning (Scott 1999), and of imagination at the oscillation of thinking and visual practices/processes.

graffiti's historical conjunctures through *graffiti black book* and social practices of 'getting up' in the city and *anyplace whatsoever*. The cartographic concepts maps the aesthetics and philosophical interconnections of graffiti within the network of the new media. The meanings of graffiti shared through internet networks across time and geography creates graffiti 'virtual worlds' (Flew 2003:11) discouraging block identities. The graffiti historical coverage of long periods is discredited in response to Foucault's calls for a move from long historical periods to short periods.

...in the disciplines that we call the history of ideas, the history of science, the history of philosophy, the history of thought, and the history of literature, in those disciplines which, despite their names, evade very largely the work and methods of the historian, attention has been turned, on the contrary, away from vast unities like 'periods' or 'centuries' to the phenomena of rupture, of discontinuity (Foucault 1972:4).

Traces of *inspirations* influencing preferences of graffiti's element of *bombing* public spaces are rooted in deep appreciation for Hip Hop philosophy, activism in underground Hip Hop culture and intentions to realize an *All City Hip Hop* crew to produce underground Hip Hop content not restricted to music recordings, Hip Hop videos and Hip Hop freestyle-sessions accessible to beat-makers and break-dancers. This outlook informs an investigation of graffiti *representations* through Hip Hop 'circuit of culture' (Hall ed. 1997:3, 4), in order to situate graffiti meanings in the discourses of identity construction, social interactions, new media technologies, globalization and governmentality, to permit discussion about how the individual *graff writer*, constituted in new media environments, re-imagines self-identity, through self-fashioning. The believe in Hip Hop graffiti manifests in ways in which the current *work* presupposes graffiti discourse through *The Gospel of Hip Hop* as conceptual tool enabling *revelations* of a "true path" for individual *graff writer*, who is constituted in modernity and regarding *graffiti black book* transcendental knowledges. The impact of the spirit<sup>31</sup> of the 'new times' and their transformatory power to production and status of material culture (Hall 1991:62), are elaborated in approaches and treatments of relations in the *metaphysical space* of *graffiti black book* and the *empirical spaces* of *getting up* in "the streets" and *any space whatsoever*. The apparatus of *The Gospel Hip Hop* provides languages to

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<sup>31</sup> This crises, defined as a singular moment of history (Studies of a Dying Culture 1938 :) is a critical point that shows itself in spirit and material civilization. The impact of the New Times manifest in the individual "in here" and in culture or "out there" according to Hall (1991:58)

critique ways in which in graffiti discourse *meaning is interconnectedness of things* (Ione 2004:21) and the extent to which graffiti meanings are embedded in the relations of the psychic and physical environment<sup>32</sup>, rather than in the *graffiti object* or *graff writers intentions* . After Heidegger, ‘the preexistence of an “understanding of Being”-prior even to the discoverability of a concrete existing thing as “this or that” constitute the basic conviction of his (this) only way of doing philosophy’ (Frank 1992:60,61).

## 2.8 The unforeseeability

The contemporary scene of anarchy, through the ‘keynote of the crises in all spheres’ (Caudwell 1938: xviii) bringing about the despair over the “unpredictability” of graffiti meanings and situation where ‘the more men wish to gain a common truth a common faith, a common world-view (of graffiti), the more their efforts at ideological construction increase the sum of contradictory and partial view of (graffiti) reality’.

Grffiti meanings are shared meanings that do not occur in the natural realm of things. A graffiti’s ‘phenomenology of depth ‘centres on the *ontological reciprocity* of the subject and the objects of experience’ demonstrate ways in which ‘the ontological structure of the subject and its object of experience are...reciprocally correlated in key respects. At the experiential level, each is, in fact part of the full definition of the other’ (Crowther 2009:3). Ways in which ‘most our perceptions and cognition (of graffiti) has a pre-reflective character, i.e. we do and think things (related to graffiti) without always being explicitly aware of the fact that we are so doing and thinking (graffiti), suggests (Frank 1992:54), our human ability and freedom to *guess* meanings in the *unforeseeability* of everyday, to ground Hall (ed. 1997:10) claims that ‘we do not have a straightforward, rational or instrumental relationship to meanings. They mobilize powerful feelings and emotions of both positive and negative kind...we struggle over them because they matter.’

### **The ‘incommunicability’ and the ‘contingency’ of graffiti objects**

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<sup>32</sup> Streitberger (ed. 2009 :viii)

The feeling of despair with popular practices of graffiti is ‘an encounter with what we cannot yet “determine” because it has not yet become or will never be definite-an encounter with indeterminacy, provisionality, and the contingent-assumes the proportions of an epistemological abyss’ (Mbembe & Nuttall 2004:349)

The *culture turn* situates graffiti “pre-modern” culture as an explanation of political violence” (Mamdani argues 2002: 2).

*Cultural Difference* as an outcome

A Theology turn branding of graffiti evil (Mamdani 2002: 2)

Adapting key concepts in *Virtual Arts: From Illusion to Immersion* (Grau 2003: xi), I analyses ways in which the evolution *graffiti black book*, like media of *illusion*, ‘has a long history and that with the emergence of its technological variety it cannot be understood without its history’. A comparative historical analyses of graffiti illuminates the extent to which graffiti *virtual reality*<sup>33</sup> is embedded in history of illusion and realism. In carrying this task, I warn new philosophers of graffiti to watch for what Ione (2005:39) describe as *rhetoric abyss*, which has historically failed to adequately address graffiti power and to reject the views of graffiti as “perpetual object”<sup>34</sup> for an investigation into the constitution of its presentational practices within social and political

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<sup>33</sup> According to Grau (2003: xi), virtual reality is a phenomenological process that integrates art, science and technology. An active environment (Ione 2004:22) space of our constitution with technology of power and post-modernism characterized by interjection of history and media A broadened view concern how ‘virtual reality is not limited to contemporary digital technologies it stretches back to proto origin of human. Once understood this way the conjunction of the virtual with the powerful technologies of the digital can then be seen to furnish a rich source of experimentation with and expansion of the scope of human embodiment’ (Hansen 2006:x-xi) for a mapping of live-streaming environments in the history *graffiti black book*.

<sup>34</sup> Also Mbembe and Nuttall (2004:349), notes that contemporary scholarship’s failure with Africa is ‘an encounter with what we cannot yet determine because it has not yet become or will never be definite-an encounter with the indeterminacy, provisional and the contingency assumes the proportion of an epistemological abyss’.

crises of *New times*<sup>35</sup>. Mbembe and Nuttall (2004:349) notes that: ‘there’s been a limits to the capacity of the epistemological imaginations to pose the questions about how we know what we know and what is knowledge (of graffiti) is grounded upon to draw upon: to draw on multiple models of time as to avoid one way causal to open a space for comparative undertaking; and to account for multiplicity of the pathways and trajectories of change’.

## 2.9 Disruptions of linearity

The importance of engaging with the actual “graffiti objects” reminds us that meanings of graffiti are ‘*half-truths*’ and to stop at the “graffiti object” to search of its “truths” *hidden in materiality*: the *graffiti essence* embedded in our *dealing* with the objects and social context of production and reading. “Half-truths” representations in graffiti discourse of *graff-writer* political identity *hides* how identities are cultural constructed (Mamdani 2002: 6) and reduces *graff writer’s* agency and constitution in the relations of an active environment and intrinsic objects. A comparative historical analyses (Grau 2003: xi) of graffiti’ demonstrates the constitution of graffiti virtual practices in art history of illusion assist a mapping of historical *continuities* in artist intentions for illusion through the analyses of *graffiti black book* with the context of manuscript and codex .A non-linear history of graffiti tells the story of coevolution of old and new media rather that progress. A fragmentary thinking though our bodies disrupts how we perceive graffiti power within contemporary experiences.

Interruptions whose status and nature vary considerably. There are the epistemological acts and thresholds described by Bachelard: they suspend the continuous accumulation of knowledge, interrupt its slow development, and force it to enter a new time, cut it off from its empirical origin and its original motivations, cleanse it of its imaginary complicities; they direct historical analysis away from the search for silent beginnings, and the never-ending tracing-back to the original precursors, towards the search for a new type of rationality and its various effects (Foucault 1972:4).

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<sup>35</sup>The forces of the contemporary crises manifesting in our view of graffiti are in disequilibrium. While there’s the ascendance of the “right” in giving a definition of reality, Hall (1991:57) raises our hopes for possible conditions for the ‘renewal of the left and project of socialism’. Conceptualization of graffiti relations to society ignores its power as a socialization force in the accordance to Marxists commitment for ‘creations of a new man, better and happier man in this world’ constituted in individual universality (Frank 1992:58) of Hip Hop metatheory.

A Foucauldian *critique as strategy, disrupting* binaries of difference (Butler 2002:2) *constituted* in Victor Burgin's (Streitberger ed.2009: vii) *fragmentary thinking* disrupts a linear historization of graffiti through 'making new beginnings, rethinking in a round-about way' in relation to "graffiti objects". The crises of graffiti-disembodiment of the "graffiti objects" and the fragmentary state of the *graff writer* draws critique to *double task* <sup>36</sup> (Scott 1999) effecting in *situating graffiti writer's* "everyday" lived experience of *bombing* the Johannesburg and *elsewhere* within formations of subjectivity through the *graffiti black book. Situational Aesthetics* (Streitberger ed. 2009: vii) guides an understanding of the impact of the widespread dissemination of graffiti digital images and the arrival of the internet in transforming graffiti as representational practice and perception of graffiti images. Do we stand the chances against the "power" of mass media to "conceal" the crises in graffiti representation?

Situating graffiti practices as a *representational system* is central to understand the impact of new media technologies to graffiti signification practices. The *graffiti network apparatus* is discussed as *oscillatory space* <sup>37</sup>of *tensions* in graffiti discourse formations along progress/movement, debates/battles contradictions/*double standards'* binaries: *Discourse of Madness*. Analyses of graffiti *situatedness* within moments of our *contemporary crises* enables "thinking through graffiti's" *integrated process of disruptions* that discourages the discourse of art/crime, artist/criminal, illegality/ legality etc. To situating graffiti discourse and practices at an oscillation between the metaphysical-world of Hip Hop's metatheory and the multiplicity of the empirical permits possibilities for "new understandings" of graffiti. The graffiti history of depth *imaginative*

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<sup>36</sup> Scott's question regarding conceptual resources 'to extract a new horizon of possibilities from within the moral and epistemic contours of our postcolonial present' (Scott 1999:3) drives the use of cartography as conceptual resources for a theoretical framing of Hip Hop graffiti from multi-perspective to analyze knowledge and power relations. Question regarding the demand of criticism in the postcolonial present (Scott 1999:3),, draws concerns for a critique through a Hip Hop metatheory and what can be achieve for an artistic research for South African graffiti research. Critical analyses permits questions regarding relations of graffiti theorization and graffiti practices connecting to knowledge/power relations in post-apartheid South Africa graffiti.

<sup>37</sup> Maharaj (2009:9) borrows from Deleuze a method "any space whatever" regarding *cinematic fragmentation* for critique of embodiment of 'the concept of "singularity" that cuts across the poles of the universal and particular dissolving them'.

*process* prioritizing graffiti practices of *getting' up* in Johannesburg and *elsewhere* involves *guess-work* (Frank 1999:57) allowing the 'over-determinations' of *graff writer's everyday experiences* to interject in the research process.

But matters become more vexing if we attempt to *distinguish* between a critique of this or that position and critique as a more *generalized practice*, one that might be described without reference to its specific objects (Butler 2002:1).

Using Butler (2002:1), we can ask: 'What is it to offer a graffiti critique?' What makes research about graffiti practices distinct? I followed a Foucauldian path to map graffiti' *field of epistemology* (Foucault 1972:118), prior towards the evolution the *graffiti writer* subjective voice. A Foucauldian critique permits a critical cartography of graffiti *oscillates* between *theoretical generalisations* of global Hip Hop philosophy and particular graffiti practices situated in multiple spatialities. The graffiti critique positions the reader/perceiver at the intersection of *graff writer's* plan of *graffiti black book* and the graffiti action of *getting up*. The oscillation situated through mapping of relations of specific graffiti practices of mural painting and general graffiti theory of *graffiti black book* sketching situating the graffiti writer at the crises.

Foregrounding through the *graff writer's* presence demonstrate embedment disrupts linear reading of graffiti history fetishizing of graffiti objects demonstrated in the formations of the black *graff writer* identity by the apartheid projects. In this way, this *critique*" exposes the institution of the field of graffiti categories like binaries of illegality and legality, the constitution and ordering graffiti as field of knowledge and continuities in its practices and knowledges.

My 'intention to intent' (Livingston 2005:) through a fragmented process is marked by transformations from concerns with graffiti languages in 'natural/real space' to specificity with *political* possibility of virtual environment (Streitberger ed. 2009:). Attracted to concepts of post-

structuralist, initially concerned with relations of graffiti's language and knowledge production in Johannesburg evolved to 'uncover knowledge'. The critique illuminate ways in which commitment to a discovery of "true knowledge" of graffiti can lead re-discover the *power of graffiti*. Interests in virtual-space that graffiti currently occupies and a *dialect process* of research thinking and doing lead to rediscovery graffiti power and insight into graffiti signification for appreciation of *Graffiti Discourse of Madness*.

## 2.10 "Thinking through graffiti" fragmentary practices

A mode of research not focused purposefully on generating "expert knowledge", but specifically on expressing experiential knowledge. Such knowledge cannot be channeled through rigid academic-scientific guidelines of generalization, repetition and quantification, but requires full attention for the unique, the qualitative, the particular, and the local (Slager 2009:2).

I apply Burgin's (Streitberger ed. 2009: vii) approach to the overarching and *commitments* throughout this "work", of the space of "graffiti images" representation through a fragmentary thinking of 'orbit (ing) around, return to something new, interrupting although in order to take it up again elsewhere and place it in the new context' (Streitberger ed. 2009: vii). *Graffiti Discourse of the Madness* or "xenoepistemics"<sup>38</sup> occupies the *problem space* expresses the anxieties of contemporary life. Critique of graffiti forms of embodied knowledge in which the body knows how to act (Tanaka 2013:47), is grounded in the idea that propositions are never answers to self-evident or "*perennial*" questions—that there are no such things—and therefore you cannot assume

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<sup>38</sup> Slager (ed. 2009:5) guides: Because of that capacity and willingness to continuously engage in novel, unexpected epistemological relations in a methodological process of interconnectivity, artistic research could best be described as a delta-discipline: a way of research not a priori determined by any established scientific paradigm or model of representation; an undefined discipline as "nameless science", directed towards generating novel connections, flexible constructions, multiplicities, and new reflexive zones

in advance that you know the question in relation to which the text constitutes itself as an answer (Scott 1999:6). A critique of the graffiti as non-knowledge look at ways in which it graffiti ‘activity that is neither hard-nosed *know-how* nor its ostensible opposite, ignorance (Maharaj 2009:1).

In Victor Burgin’s intellectual stance (2004: vii) of fragmentary thinking *Graffiti Discourse of Madness* ‘neither coalesce into a closed homogenous body of graffiti theory, nor can the reader derive a teleological explanation model out of them or the purpose for “graffiti images”’. Thinking through graffiti as an “oscillatory space” of disrupting the natural relations of ideological and *taken for granted knowledges* regarding “graffiti objects” in literary discourse and situated visual practices in order to position the *graff writer* in reciprocal relationship with *active environments* and intrinsic objects. The engagement with “graffiti objects” symbolized through *ceremonial magic*<sup>39</sup> of purifying the Hip Hop Graffiti’s discursive formations, the *elements* in graffiti non-discursive of *agents* is a syntheses of the struggle in the *graff writer* in and out of “the streets” and *elsewhere*. Reflections of contemporary crises manifest in interdisciplinary activities within and without the disciplines of visual artist and film & television and their embedment within occult knowledge signifies the task of foregrounding research processes. The “unpredictability” of the ‘*everyday*’ Rastafari *lived experiences* and Hip Hop demonstrates preference of *theology of liberation* in the *Gospel of Hip Hop* conceptual framework and a conceptual-methodology a *graff writer* for a critical cartography of *knowledge/power* relations<sup>x</sup>.

After all the unity of the world is nothing but its diversity (Mbembe & Nuttall 2004:351).

In tracing graffiti history analogously, for a broader view of *graffiti ontology and perception experiences*<sup>40</sup>, a *multi-disciplinary approach*<sup>41</sup> utilizing *contradictory methodologies* (Daniels &

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<sup>39</sup> This is my personal attempt and self-stylization to describe graffiti practices through alchemy terminology.

<sup>40</sup> Crowther (2009:3)

<sup>41</sup> In “thinking through graffiti” virtuality through the constitution of graffiti practices in art history of illusion, I take from (Grau 2003:xi), that ‘a robust discourse on the topic necessitates a multidisciplinary approach that is inclusive of art history, engineering, media and cultural theory, architecture, literature, computer science, and cinema.

Schmidt 2008:7) enables a *cross-historical* cartography of *continuities* in *long historical* lines. The power of analogue thinking involves *graffiti metaphor* of the natural relations between the psychological and the physical space which are conceived as the social and the *political* contexts of graffiti. The imaginative power that links *analogues* histories assist a critical cartography of *continuities* in the *graffiti cultural circuit* characterized by a signification process relations between the *graff writers*, the “graffiti objects”. The relations through interconnections of theory and practice situates the perceiver at an intersection with individual graffiti practices in Johannesburg and *elsewhere*<sup>42</sup>. The “total graffiti environment” of *live-painting/streaming* paradox in *Graffiti Hyper-Realism* centralizes the *writer body* through a critique of its *constitution* in public practices of ‘*getting up*’ and knowledges formations of the *graffiti black book*. The metaphor of *writer body* interconnects *graffiti objects* of *graffiti black book* and getting up experiences in the in live/virtual environment or graffiti’s “total environment”.

## 2.11 The *graffiti black book* framework and Live-painting/streaming methodology

The *graffiti black book* space of subjectivity formations provides conceptual framework for a cartography of *graff writer’s* complex intentions. The *graffiti black book* as an ‘original’ (Drucker 2004:2) document of *graff writer’s* ‘intentions to intent’ (Livingston 2009: x), is only *plan*<sup>43</sup> that can only be realized at the moment of individual application of *getting up*, possible through the ability of ‘the human body is essentially distributed into non-overlapping sensory interface with the world’ (Hansen 2006:1). The mass dissemination of graffiti media through computer

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<sup>42</sup> Throughout concept of elsewhere and *any place whatsoever* will be used interchangeably to reflect my own confusion with “terms of talking” about graffiti divorced of practice. I deform Mbembe & Nuttall *elsewhere* (2004:351) to describe metaphorical spaces that graffiti occupies intersect “*grey matter*” *environs* (Maharaj 2009:8) as an *active environment inserting* “graffiti non-knowledges” impact on subjective formations and maintenance in everyday experiences of a *graffiti writer* and reader and the elsewhere elaborating the city as a space of “leakages”. The graffiti *grey environs* active environment is characterized by the interdependence of graffiti real/virtual metaphysical/empirical, theory/research demonstrating possibilities for integrating *graffiti aesthetics* and *politics of graffiti: knowledge/power* relations. This critique is electrified by ‘the need to re-asses the ideological effects of graffiti images dissemination in the mass media related to print and video constituted within internet in and its determination of our ‘everyday’ experiences.

<sup>43</sup> (Livingston 2005:8)

technologies means, using Streitberger work on *Situated Aesthetics* (ed. 2009: xiii), ‘the question of the conditions that underlie the perception of graffiti specify that the specific nature of the object is largely contingent upon the details of the situation formed and intentionally located in partly in *real, exterior* space and partly in *psychological, interior* space. The “insight” is the rediscovery the meanings of graffiti through the contingencies in reciprocity of graffiti *ontology* and *perception* of experience (Crowther 2009:3), in our minds through the bodily capabilities. Foregrounding the critique through the *situatedness* of the *writer body* at an *oscillation* between *graffiti black book* and paradox of *live-painting/streaming* enables a critical mapping of ways in which graffiti *knowledges* and *non-knowledges* interject with technology.

#### 2.11.1 Graffiti *Self-fashioning* practices

Mamdani (2002) analyses suggest a reading of graffiti as forms of ‘violence that cannot be illuminated by the story of progress that appears *senseless* to us. Not illuminated paradigmatically, non-revolutionary violence appears pointless’ (2002:2). A critical cartography of graffiti as a *style* (Frank:1992), enables analyses and elaborations of the power of the ‘*irreducibility* of graffiti objects and individual *graff* writer to the universal Hip Hop *laws of the game* and rejection of social science presuppositions of viewing graffiti as static object. According to Manfred Frank (1992:54), the irreducibility means that ‘through retrospectively can its unique combination be subsumed under the ‘rules of the game; one could never project or anticipate it (style) by taking the rules of the speech system as starting point’. The imaginative process demonstrate ways in which graffiti, in Mbembe & Nuttall terms (2004:347), re-imagines Johannesburg as the *otherworldly is embedded in the graff writer’s body*. This concept demonstrate the way the *graff writer’* body is integrated into the concrete artistic process of working, which presents itself in the forms graffiti practice .This approach enables thinking extends the constitution the *graff writer* in Johannesburg infrastructure to rediscover the city in *the graff writer’s* mind.

The author’s *lived-experiences* and livelihood in Johannesburg and *elsewhere* in interdisciplinary field and experimental filmmaking in the everyday characterized by ‘moments of ‘uncertainty and

turbulence, instability and unpredictability, chronic and multidirectional shifts' (Mbembe & Nuttall 2004:349), during *research process*<sup>44</sup> impact ways through which practices of *graffiti black book* at the paradox of live-painting/streaming are situated in graffiti discourse. A critique of the constitution of individual *graff writer* at an *oscillation* between thinking and making processes reveal contradictions and manifestations through insertion of "everyday" (Frank 1992:55) in *thinking through graffiti* and presupposes that 'there are no ready-made theories' to meanings (Hall 1997:9). The allowance for unpredictability in creative research guides the graffiti discourse to the experimental mode.

The conception of graffiti power as a productive force allows a cartography of *graff writer* relations with knowledge and the possible disruption of boundaries. Foregrounding the 'body presence' in real/virtual environment and its insertion within practices is necessitated by current discourse of binary graffiti discourses embedded in language of academic literature aimed at fixing the *colonial bodies* into types. New media interpretative processes of *hyper-text* interjects the tradition of sharing of sketches from the *graffiti black book* among *graff writers* to suggest the graffiti *primordial* nature. The hypertext possibility of the internet network allows the storage of vast amount of graffiti information and for the user to 'create conceptual maps of interconnected writing' (Flew 2003:14).

### **Graffiti is a difficult game.**

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<sup>44</sup> In everyday parlance, 'art research' is a blanket term taking in almost all in its path: processes of making artwork; art practices that *probe* and *test* experience; *thinking-doing* as visual art practices vis à vis other knowledge systems; modes of thinking through the visual that are with, athwart, beyond *academic methods* (Maharaj 2009:39).

### 3 GRAFFITI DISCOURSE OF MADNESS

Artistic research is ‘work in progress’ where the echo-word ‘progress’ connotes succession, sequence, possible fulfillment. Joyce’s twister ‘progress’ implies that some final, full bulk of the project is never quite attained, we are always at a ‘preparatory’ stage just short of its total gross state. The job at hand cannot be entirely scripted in advance—a vital part of artistic research today. Its procedures are ‘unsquarable’ with the more exactly chartered, pegged research protocols prevalent in the institutional academic sphere (Maharaj 2009:40).

The current writing, *electrifies* a move from graffiti *specularity* to *embodiment* <sup>45</sup> demonstrated in the *individuation process* of self-mastery that unfolds through a dialectic process of disruptions. It attempts to position graffiti within ‘a real of complex meanings which gives the visual arts (of graffiti) a distinctive character’ (Crowther 2009:1), while acknowledging approaches that ‘tend to assimilate meanings in the visual arts (of graffiti) to the socio-historical context in which the work was produced or to models derived from literary analyses; and to neglect the (graffiti) distinctively visual dimension’ (Crowther) 2009:1). In studying graffiti within this ‘moving atmospheric system’, Serres (1992:1) help to frame the question: ‘How do we make it vary?’

We need a *detour* from conceiving graffiti images as constituted ‘automatic’ objects functioning as reflections of its own materiality, irrespective of the perceiver, and views suggesting that graffiti constitution within ‘new media point (s) to the possibility of a new age of increase freedom, reduced social hierarchy, enhanced possibilities for leisure, and a greater quality of social interaction resulting from new media technologies’ (Flew 2003:31) , towards a critique regarding ways in which concepts of graffiti *medium specificity* reduces graffiti *intrinsic power* to the extent that *graff writer* and *graffiti objects* are put in ‘perpetual revolutions as interpretative and independent objects. A view of graffiti as ‘not simply as materials forms that impact upon culture,

but rather as themselves cultural forms' (Flew 2003:31) provides a multiple understanding of graffiti technologies.

Attempts to legitimizing specific ideological mode of graffiti history can be read as forms of violence. This mode essentializes "graffiti object" at an expense of *the graff writer* agency to whom, beyond the grotesque of utterances and language of the master, *Action speaks louder than words*. The struggle with reaching judgments of graffiti's symbolic practices in Johannesburg and *any space whatsoever*, graffiti aesthetics, and our interpretations of graffiti motivates commitment to disrupt contemporary preoccupations of graffiti in 'new times'.

### 3.1 Which graffiti struggles over the meaning?

That '...little consensus (that) exists in the literature regarding graffiti' and White's (2014:2) notes that 'scholars and art enthusiasts debate the origin of graffiti art just as they debate the influences for its creation', (2015:1), together with Zolner observations illustrates that there are no ready-made meanings of graffiti and complexities in searching its genealogy. Also, scholars like Bates (2014), White (2014) and Penfold (2017), agree about the struggle over the meanings of graffiti as a socially constituted practice. That a 'definitive historiography of graffiti and street art is impossible to write' testify to the challenges social scientist's confrontations with relations is graffiti power of images, practices, creators and meanings. However, White (2014:11) observation that

However, modern history demonstrates that graffiti art captures the essence of art; it embodies the aesthetic truth and feeling of the artist, community, and society. The consciousness of the genre is especially enthralling. Graffiti art is genuine without being too serious, opting instead to maintain the essential element of art— expression. With unlimited inclusivity, mediums, accessibility, and motivation, graffiti art is integral art

...demonstrate that there are different discourses attempting at mastering through the languages that restrict what is in and what is out of the graffiti culture.

The current graffiti discourse excludes the *graff writer* agency, especially non-Europeans blacks and Latinos (in United State) in history work stereotyped as *gangsters*.<sup>46</sup> Negative theorization of graffiti demonstrated in White (2014:2) of graffiti as writing that ‘...received attention as a means for gangs to mark their territory in urban areas and as the visual parallel to the burgeoning hip hop movement of the 1980s’, is analogous to studies of *African visual art*.<sup>47</sup> Graffiti as an artistic form is negatively theorized through a discussion of Hip Hop as a *sub-culture*<sup>48</sup>. The dominant view depends on the limited notion of Hip Hop culture as an explanatory-tool for understanding the meaning in of graffiti.

Accordingly to Penfold (2017:141), ‘...this model does not hold in South Africa’, since, ‘...the South African graffiti scene, cannot be straightforwardly traced to that originating from the New York Hip Hop scene’. This perspective imply that South African graffiti operate sin a closed-system and positioned independently to the international Hip Hop graffiti scene. Penfold does not describe ways in which the South African graffiti differs from developments in USA and Europe. Instead there are claims (Penfold 2017:141), that ‘the South African graffiti community is in its infancy’ though there are “*small, but kicking*” amount that promotes a clearly *South African style* ... (Penfold 2017:141), ‘emerging in the 1980s’ in response to the South African political culture.

Penfold fails to situate South African graffiti in histories of apartheid and to which the identities were constituted within spatial practices and the extent in which this deprived black people opportunities to identify with the city. In his ignorance of the constitution of graffiti within the histories of difference (black/white), the black *graff writer* is annihilated through a discourse that does not acknowledge his presence/absence. Penfold (2017:141), fails to describe features of this

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<sup>46</sup> Scholastic Views on graffiti premised on the legal and illegal binaries where the history is associated with gang territorial marking.

<sup>47</sup> Paula ben-Amos (1989:) discussion on the notion ‘*expression*’ as a cultural value in sociological analyses of African Art helps us to problematize scholastic views of graffiti as a mirror of South African experience evident in Penfold.

<sup>48</sup> Graffiti as *sub-culture* is the opposite of High Culture like painting and sculpture. Also in the sense that graffiti’s scholarship position this practice through their frameworks of illegal/legal therefore propagating binaries that encourages such a positioning.

traditional style only that it has “compete for space with the political slogans of anti-apartheid activists [and came to] support many of the values expressed in these slogans”. This South African graffiti style constituted within a limited conception of *narration of liberation and freedom*<sup>49</sup> with themes of resistance and an engagement with the politics of identity. White (2014:2), notes:

‘Graffiti derives from the Latin, *graphĭre*, which means to write but is directly related to the Italian *graffito* for inscription or design; the noun literally means “to scratch”,

...indicates some of the struggles with defining graffiti.

Bates (2014) suggestions that popular appreciations of graffiti by differently situated individuals is ‘due to its visual accessibility’, excludes significance of *graffiti writer*’ and *reader* intentions in creation of graffiti meanings, and the extent in which an understanding the complexity individual *graff-writers*’ ‘intentions is significant for a critical mapping of signification process in graffiti’s “cultural circuit” and network<sup>50</sup>. Instead of relations of the individual *graff writers*’ agency and objects, Bates (2014) prioritizes ‘the connection to heritage’ where ‘graffiti and street art are viewed through a lens of specific cultural values’. Graffiti’s cultural significance is accordingly its ‘aesthetic, historic, scientific, social or spiritual value for past, present or future generations’.

There are also limitations with the use of Oxford definitions of graffiti used by White (2014:2) that traces definitions from the Latin *graphĭre* and Italian *graffito*, meanings “to write” and “to scratch” respectively. White literary descriptions (2014:4) of graffiti as ‘writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place’<sup>51</sup> testify to restrictions with literary descriptions in graffiti scholarship. This moment of *cultural pollution*<sup>52</sup> in

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<sup>49</sup> (Scott1999)

<sup>50</sup> I borrow from Livingston (2009:i) to state that insight into the multiple functions of intentions have important implication for understanding of artistic creation and authorship, the ontology of graffiti, conceptions of graffiti text, graffiti works especially theory of interpretation and appreciation of graffiti.

<sup>51</sup> Alonso (1998:2), *definition of graffiti as “little scratching”,* rooted in the Italian “*graffiare*” or to scratch is limiting to account for complexities of practices across histories and geography.

<sup>52</sup> (Serres 1999)

graffiti culture illustrates a crises is expressed in *anxieties* about Hip Hop popular practices. The anxieties in graffiti scholarship is analogous to dancehall<sup>53</sup> which Scott (1999) suggest is a *problem-space* in our contemporary life. I would like to argue against this one sided meta-theorization of graffiti that emphasizes issues of illegality or legality assume a binary reading effecting to a narrow reading of its cultural practices. These ways of fixing graffiti discourse to specific space in the city, by expects who master through the strategies of power and technologies of productions, rejects the *graff writer self-stylization* practices and the possibilities to transform art aesthetics and space politics. The “lack” also provokes possibilities for deconstruct and construction of definitions which prioritizes formal qualities, usually at an expense of the *graff piece* and the *graff-writer* vision. In the same spirit with Parry (ed. 2011:1), graffiti aesthetic philosophy needs phenomenology because it graffiti phenomenology can reintroduce into graffiti aesthetic theory why graffiti matter.

...to understand any proposition it is first necessary to identify the question to which the proposition may be regarded as an answer (Scott 1999:5)

Some discussion also has occurred with regard to whether ancient rock carvings should be considered graffiti (Zolner 2015:7).

There’s a struggle in scholarship to connect modern manifestations of graffiti to ancient knowledges. Accordingly (Zolner 2015:4), ‘Ancient cultures might or might not have had similar expectations, laws, or values associated with property ownership, governance, and use, making comparisons of mark-making across eras and cultures undeniably procrustean, anachronistic, or superficial’. While graffiti discussed as an integral art (Zolner 2015:3), and can conceptualized ‘as an act with historical roots going as far back as ancient cave drawings’ as Zolner warns (2015:4), ‘one of the difficulties with linking modern graffiti with ancient cave drawings is that the argument often fails to mention the social and moral context in which the mark making occurred’. Scholars agreement about a struggle over the meaning of social practice of graffiti indicates (Zolner (2015:1) that, ‘little consensus exists in the literature regarding graffiti’, and White observations

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<sup>53</sup> Ibid

(2014:2) that ‘scholars and art enthusiasts debate the origin of graffiti art just as they debate the influences for its creation’, illustrates that there’s no obvious meaning of graffiti. This critique responds to the need to investigate aspects of graffiti’s *ideology*<sup>54</sup>, it’s taken for granted knowledges illustrated in the discussion that signifying the legal/illegal, art/crime binaries demonstrating problems in understanding challenges of locating graffiti aesthetics within a visual arts discipline.

The current status of South Africa’s graffiti discourse presupposes a lack in the *epistemological field*<sup>55</sup> of visual art generally and graffiti specifically but also presents moments of possibilities. An analyses of Penfold (2017) and White’s (2014) views testifies to Bal’s observations (2009:13), that ‘more often than not, the methods have not changed’. Bal (2009) expands that ‘...while the object – what you study – has changed, the method – how you do it – has not’. I will use a conceptual methodology of black book in responding to for the need for a broader views. The critique seek to expose this lack of vocabularies but also the “constellations of power” hidden in current discursive formations of Johannesburg graffiti. Relations between graffiti construction of meanings and the impacts of graffiti culture in contemporary South African life. The *epistemological abyss* noted by Mbembe & Nuttall (2004:349) ‘as an encounter with what we cannot yet “determine” because it has no yet become or will never be definite- a contingency’, signals not only a lack of vocabularies to talk about Africa, Johannesburg and popular culture graffiti in particular but also presents new possibilities for interpretation in the field.

### 3.2 The graffiti dispositive

I would like to challenge the definitions of graffiti through its difference as a “*unique lettering*” in White (2014:4) to reevaluation ways in which knowledges about graffiti is generated. The extent

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<sup>54</sup> According to Smith & Wilde (2002:xvi) ‘The notion of ideology, for example, may have a central place within Marxist art theory, yet, even while being criticized, it has also formed an important reference point for other theories about the power of representations, including feminism, discourse theory, Post-structuralism and Deconstruction – all of which can themselves be seen to be interrelated’.

<sup>55</sup> A graffiti *epistemological field* defines a regime of knowledge accumulation of thinking and doing graffiti.

in which notions graffiti can ‘suggests an alternate vision of the city, a critical version written from below that offers glimpses of a radically different future’ (Penfold,T:2017,141), reduces the power of graffiti. The challenge with Penfold’s social reflection approaches is attempts at blurring the distinctions between the definitions of graffiti and street art, through the analyses of *Westdene Graffiti Project* that fixes the Johannesburg’s street art and graffiti to social and political function. It should be noted that my interpretations of Penfold’s analyses of Johannesburg city as an *elusive metropolis* that resist imagination, it that the text prioritizes the formal languages of graffiti, and while it highlights the significance through as ‘interplay between the *surface* and *depth*’, this theory fails to demonstrate ways in which Johannesburg graffiti reflects South African social reality. Penfold’s call for ‘graffiti as form of writing deserving of critical attention and that it shed of some of the common *preconceptions*’, fails to demonstrate ways in which Johannesburg graffiti challenges existing urban power structures and social hierarchies’.

“Thinking through the graffiti” apparatus maps contradictions’ in graffiti a ‘network of relations’ (Agumben 2009) of mapping body of a *graff writer* constituted within the discourse of the *knowledge society* and globalizing forces through relation of sketching and *getting up*. Following Castells (Flew 2003:11, 12), I define graffiti network as ‘a set of interconnected nodes through which (graffiti) communication flows, and are open, flexible and adaptable forms able to expand without limits as long as communicative codes are shared within a network’, and to note the extent in which ‘while (graffiti) networks are longstanding forms of social organization, they have been subordinated to more centralized and hierarchical forms of organization on the basis of the capacity of the latter forms to maximize control’ (Flew 2003:24).

Terry Flew (2003: 41) follows Foucault to guide definitions of "governmentality" as form of struggle between, ‘techniques of population management developed by the modern state and the cultivation of techniques of responsible self-management among individuals’, draws attention function of traditional and digital media as *technologies of the self*” or a “*matrix of practical reason*”. A reading of the knowledges and on-knowledges of the *graffiti black book* and getting up practices apparatus, paralleling the aesthetic document and its digital reproductions, dislocates graffiti meanings through multiplicity of uses. A mapping of the embedment of the *graff writer*

within the crises of the *graffiti black book*, “technologies of power” and graffiti live-streaming, *technologies of self*, the oscillatory site of imagination which grounds the “grey matter” environs to disrupt linear reading of graffiti.

This critique problematizes sociological models of analyzing graffiti which prioritizes formal languages and therefore assumed specific nature graffiti to study *social change*<sup>56</sup>. Where the *graffiti writers* are mentioned the focus is on *graffiti as form of social expression*<sup>57</sup>. Graffiti as a social reflection lacks agency.

Meanings of graffiti ‘arises in relation to different moments and practices in the *graffiti network apparatus*. Graffiti’s discursive formations through network, after Foucault (Agamben 2009:1) can be seen as ‘a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral, and philanthropic propositions-in short, the said as much as the unsaid.’ A mapping of graffiti representations (ed. Hall 1997), is “insightful” to discuss ways in which graffiti ‘shared’<sup>58</sup> meanings defines of graffiti discourse as a *constituted* field. Through fragmentary “thinking through graffiti” *cultural circuit* integrates graffiti’s representations ‘in the construction of identity and marking of difference, in the production and consumption and well as in the regulation of social conduct’ (Hall ed. 1997:4), to contextualize graffiti discourse within the *graffiti network apparatus*.

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<sup>56</sup> The notion of *social change* defines the tendency to approach graffiti practices as function as a tool for social change and ignored other factors that contributes into its essence.

<sup>57</sup> In the sense described by Paula ben-Amos (1989 :) relating to scholastic approaches to African visual arts which looks at as about something outside of itself. In my investigation this is also a motif in studies that looks at the formal qualities to derive a theory.

<sup>58</sup> The object of *graffiti black book* is memory device through which thoughts, ideas, feelings are representations in Hip Hop culture are shared. Following Hall (1997:), I situate the language of *graffiti book* within the Hip Hop and as a key ‘cultural’ tool for mapping Hip Hop’s prepositions in individual *graff writer’s* practice in the city and *elsewhere*.

### 3.2.1 Graffiti Hyper-Realism: disruptions of linearity & notions of individual freedoms

Positive perceptions of information society (Flew 2003:11, 12) considering of ‘the possibilities of a greater fluidity in the identities and *personas*, where it’s possible to engage in play and simulation in online communication in ways that would be less possible, and in some case impossible, in the geographically and culturally defined contexts in which social interaction otherwise occurs’ (Flew 2003:11, 12), are disrupted by the demonstrations of constraints in multi-spatiality of the *graff writer’s* body during *Graffiti Hyper Realism* (2017-19) providing a critique into graffiti’s power to coevolve across various media, discipline technics and endurance beyond limitations of time and geographical space. These notions of freedom of choice assumed by the domination of theoretical knowledges and interconnectivity through the internet<sup>xi</sup>, are disrupted, the continuity of *graff writer* in the fragmented processes in *Graffiti Hyper-Realism* which at the same time demonstrates the *recombinant* potential of internet to transform the production and display of graffiti mix media forms of images, sounds and videos ‘reproduced in digital formats’ (Flew 2003:11, 12), situate graffiti within a *regime of visibility*.

### 3.3 The graffiti realm of disillusion: Penfold’s graffiti history of depth

In so doing I urge graffiti to be a form of writing deserving of critical attention that, shed of some of the common preconceptions towards it, provides a means of challenging existing urban power structures and social hierarchies. The result suggests an alternate vision of the city, a critical version written from below that offers glimpses of a radically different future (Penfold 2017:141).

Mbembe & Nuttall (2004:352) attention to ways in which ‘in most social science disciplines, the city has been used as a device to read social change’ and proposals to *defamiliarize* imaginations of Africa through the apparatus of the Johannesburg metropolitan *folds* with Ben-Amos (1989:1) notes that ‘...it is possible to discern a distinctive set of social science concerns, priorities, and modes of analyses’, while permitting analogous relation in studies of graffiti historical change,

“brings about” theoretical problems. “Thinking through graffiti” apparatus ‘bring to the surface something that is not yet there’ (Mbembe & Nuttall 2004:352), as a forms of historical mapping, foregrounds the discussion after Foucault’s revelation that ‘the use of concepts of discontinuity, rupture, threshold, limit, series and transformation’, in graffiti scholarship, ‘present all historical analysis not only with questions of procedure, but with theoretical problems’ (1972:21).

Foucault (1972:21) work is important for a mapping of history of ideas that have constituted graffiti and to suggest ways of re-situating the *graff writer* in the city and *elsewhere*, to move from social perspective that, according to Ben-Amos (1989:1), ‘depends not so much on disciplinary affiliation as on the kinds of stands taken on the nature of art and on the relative importance of culture as an explanatory principle in understanding its meaning’. The act of “looking back” (Ben-Amos 1989:1), as a detour, traces the parallelism in use of conceptual tools used to study of African art to situate the constitution of graffiti cultural technologies within art history , and to contrast the historical assimilation through deconstruction of graffiti “notions” (Foucault 1972:) especially the priority of graffiti forms in scholarship. Of concern, is the way in which graffiti discourse of violence, like the *overdeterminations* of the ‘township space’, mobilizes ‘myth associated with the ‘otherness of black identity, such myth propagated stereotypes of black (*graff writer*) identity and (Hip Hop) culture that offered a secure point of identification by constructing the other as ‘population of generate types on the bases of racial origin, in order to justify conquest and to establish systems of administration and instruction’ (Ellapen 2007:114).

### 3.4 Discourse of Violence: “know-how” inferences

Like early urban studies and established approaches to African urbanization, sociological perspectives on graffiti *visual culture* ‘dependent in different ways on an underlying meta-narrative of modernization’ (Mbembe & Nuttall 2004: 352:353). Ben-Amos notes (1989:3) ways in which ‘... (Emile Durkheim’s paradigm) spread beyond their geographic and disciplinary affiliations and shaped the directions of research in the visual arts in Africa. Within their original

disciplines of anthropology and sociology, each of these paradigms has been subjected to review and criticism, but, unfortunately, this same process of evaluation has not occurred in African art studies' and Serres (1992:6) reminder that 'The list of damages inflicted on the (natural) world to this day equals that of the ravages of a world war have left ', demonstrates *forceful ways in* which studies have situated graffiti through a prioritizing its nature as "visual media" and the need to think of ways in which since 'the fight against the World' (Serres 1992:) and a period between two World Wars to precondition the dawning of "doom", there is acceptance of forms of violence as mark of progress. The critique of black graffiti culture in the elsewhere of the township space enables an assement of Mamdani (2002:1) notes that 'The modern political sensibility see political violence as necessary to historical progress. Ever since the French Revolution, moderns have come to see violence as the midwife of history', in ways in which 'the township space become a zone of otherness that reiterated the marginal position of blacks in South Africa (Ellapen 2007:116)

### 3.5 Negative conceptions of graffiti: 'place myths'/presentations/ideas & believes

We need a cartography of influences of poststructuralist's thinkers in the interpretation of art (Crowther 2009:1) through the use of conceptual tools for evaluating graffiti, like visual arts. I'm encouraged by Foucault critique (1972:) for a disruption of historical continuities in graffiti, and a break way for sociological views are constituted in the meta-theory 'that imperialism had served civilization by clearing inferior races off the earth, which according to Mamdani analyses of Herbert Spencer, 'found widespread expression in the 19<sup>th</sup> century European thought from natural sciences and philosophy to anthropology an politics', (Mamdani 2002:3).

Hall (ed. 1997:3) guides us that 'it is by our use of things, and by what we say, think and feel about them-how represent them-that we give them a meaning'. Sociological views of graffiti prioritizes Hip Hop 'culture as an explanatory principle in understanding' (Ben-Amos 1989:1), graffiti meanings. Like Ben-Amos (1989:1), we should be concerned with 'tracing the development of conceptual models with a social perspective', that have influenced graffiti scholarship. The extent in which assumptions (Alonso 1998:2) that an 'Understanding graffiti can unveil hidden

knowledge of these subcultures’, reduces the power of graffiti. This calls for need for refinement of ‘conceptual categories with which we account for social velocity, power of the unforeseen and the *unfolding*’ and ‘the languages with which to describe people’s relentless determination to negotiate conditions of turbulence and to introduce order predictability in their lives’ (Mbembe & Nuttall 1994:349) .

### 3.5.1 From Blind Reality to a questioning of conceptual tools

The current vocabulary in South African graffiti discourse reduces the power of *graffiti objects* and essentializes the autonomy of the *graff writer*<sup>59</sup>. The annihilation of the black *graff writer* in graffiti discourse traces to the histories of the construction of black identities through the representations of the ‘township space’. The influence of post-structuralist thinking in graffiti discourse has led scholarship to historical interpretations of visual culture of graffiti to ‘neglect the distinctively visual dimensions’ (Crowther 2009:1) of *graffiti objects*. The limitations with reductionist approaches to art is the tendency ‘to assimilate meanings in the visual arts to the socio-historical context in which the works were produced or to models derived from literary analyses’ (Crowther (2009:1). The *graffiti scholarship*, ‘encounter with what we cannot yet “determine” because it has no yet become or will never be definite-contingency-and encounter with indeterminacy, provisionality, and the contingent’ (Mbembe & Nuttall 2004:349), assume an *epistemological abyss*. The lack, due to that ‘few of the great weavers of aesthetic theory had any familiar first-hand acquaintance with works of art’ (Ione 2005:11), can be traced to Plato’s influences in art theory (Ione 2005:11).

While Ben-Amos analyses (1989:1), critique of ‘the main models that have been utilized in social research on African art’, like graffiti, ‘their impact on the development of art (graffiti) studies, is helpful, like post-structuralist analyses in its ‘concerns that there are as many theories of the image

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<sup>59</sup> Concepts of individual freedoms can be traces across the histories in Renaissance and Marxism. According to (Caudwell 1938:xx-xi),this is the illusion that man is naturally free-naturally in a sense that all the organizations of society are held to limit and cripple his free instinct and furnish restrains which he must endure and minimize as best he may.’

as there are ‘sites’ and contexts of image-production and reception’ (Crowther 2009:12) , it “lacks” actual engagement with graffiti practices, in “the streets”. Accordingly (Ben-Amos 1989:1), his cartography of models used to analyzed African art through a ‘historical account, reveals ‘some of the most serious limitations of these models and will suggest studies which may lead to promising new directions’. My preference for this way of working limited to tracing historical continuities before my pause to Scott (1999:3) imitating the movement of his lips:

How, in other words, and with what conceptual resources, do we begin to extract a new yield, a new horizon of possibilities, from within the moral and epistemic contours of our postcolonial present?

To deconstruct the models of graffiti social research, to address the ‘removal from graffiti truth’ in literary analyses, and to re-assess ways in which “ways of seeing” can impact on graffiti pedagogy/philosophy, let us turn to questions of graffiti signification process to reject the autonomy of the graffiti objects to address the removal from graffiti objects and actual practices in current scholarship and to obliterate this *disillusionment*<sup>60</sup> about graffiti traces, which like in visual art, traces to Western tradition reliance on textual description of visual art (Ione 2005:11). The limitations in the epistemological imaginations and “ways of seeing” (Mbembe & Nuttall 2004:349) graffiti culture and ‘to pose questions about how we know what we know and what is knowledge is grounded upon...’, demands like Huber (1992:6) we ask: ‘What do these changes mean for our perception of modernity ?’

### 3.6 Graffiti as reflection of South African crises

Penfold’s rhetoric regarding ‘how street art captures some of the tensions in current South Africa and provides new ways of understanding Johannesburg by meeting a map’s six key functions (2017:141), provides an example of failure of evaluation tools situate graffiti within the contemporary crises. Penfold’s history of city from below, achieved through *literature guarantees*

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<sup>60</sup> According to Ione (2005: 21), ‘Plato dislike of art ‘because of how it can used to educate the community and mold emotions’.

for locating graffiti within a social context, has its roots in sociological approaches to study art. Accordingly (Penfold 2017:141): Within this attempt to fix in literature Johannesburg's fluidity there is, however, one itinerary that, despite Vladislavić's claims to the contrary, does arguably offer a useful way of understanding and "mapping" Johannesburg. Painted Walls is an 11 key route that charts the city's graffiti and the various ways it has been put to use. I argue that the use of conceptual category of a map as a 'key symbol', for patterning through associative clustering (Ben-Amos 1989:17) culminating towards totalization of graffiti meanings., in its focus on "artistic skills" and techniques: creation, neglects the broader cultural meanings of Hip Hop. Satisfaction with "sprightly narratives, that made (graffiti) history seem an episodic phenomena is which political history is a separate part' (Daedalus 1971: vi) and lack of social history concern the current study.

Within this attempt to fix in literature Johannesburg's fluidity there is, however, one itinerary that, despite Vladislavić's claims to the contrary, does arguably offer a useful way of understanding and "mapping" Johannesburg. Painted Walls is an 11 key route that charts the city's graffiti and the various ways it has been put to use (Penfold 2017)

Penfold claims that the 'Painted Walls is an 11 key route that charts the city's graffiti and the various ways it has been put to use' (2017:141) testifying to Ben-Amos's analyses<sup>61</sup> regarding studies of African art, aim at reducing the graffiti meaning to objects. The proposed histories from below, fail to recognize how in South Africa "the wall" is contested place of tensions at an intersection with the formation of identities and their disruption. Ellapen say:

Afrikaner Nationalism recognized the ideological importance of space and set out on a campaign which clearly demarcated the different races in South Africa placing them into different zones to enjoy different privileges'.

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<sup>61</sup> According (Ben-Amos 1989:1, 2): One major distinction is the **relative interest in formal qualities** of sculpture as against broader cultural meanings. Both scholars found the people they interviewed to be concerned with visual qualities and ready to evaluate critically the techniques and skills involved in the creation of form.

This struggle with tools is demonstrated also in the way in his analyses of conceptual tools used in studying African art, Ben-Amos (1989:1), brings literary text in forms of two essays to ‘clarify the specific nature of the social perspective’. Accordingly (Ben-Amos 1989:1): Both classics in the field, both dealing with aesthetics’, suggesting a historization through *literature guarantees* that locate art within a social context parallels Penfold (2017) approach to graffiti through guarantees of painted walls to understand how graffiti maps South Africa reality including ‘informal signage, motivational messages, decoration and labelling’.

The visual dimensions of graffiti and what different about graffiti is omitted for a study of painted walls to understand how graffiti maps South Africa reality including ‘informal signage, motivational messages, decoration and labelling’. Accordingly (Penfold 2017:141), ‘...together they gesture towards how graffiti and street art can be read as a form of imaginative mapping and meet the six key functions Gasser argues are vital to the cartographic metaphor: first, to delineate space and construct boundaries; second, to impose knowledge and control; third, to make exist and transform space into place; fourth, to inscribe meaning; fifth, to (re)produce reality; and, sixth, to offer memory and enjoin future remembering of a specific moment’. Penfold applies a functionalist approach that views graffiti ‘societies as made of interrelated parts’. Accordingly (Ben-Amos 1989:3, 4): ‘Explanation of how a society works involves understanding how these parts are related to each other and how they contribute to the working and maintenance of the system. When all goes well, the system is in equilibrium, for it has reached a perfect adjustment or balance of parts, graffiti, like ‘art in this sense is no different from any other part, for it, too, works towards homeostasis’ (Ben- Amos 1989:3, 4).

Claims that a mapping of Johannesburg’s graffiti through criteria that guarantees knowledge about the city’s contemporary realities and orientations towards ‘mapping’ as a methodology and criteria that fixes the social functions of South African graffiti’. Attempts at ‘*an imaginative mapping of the city of Johannesburg*’ (Penfold 1997:143), through ‘*wanderings across the city*’ uses of terms

of *expression* as tools for aesthetic evaluations for graffiti as a social functions and sketch social change. The focus is on ‘*how street art captures some of the tensions in current South Africa*’ (Penfold 2017:141), through literary descriptions from a *travelling* in reading Vladislavić’s *Portrait with Keys* for discursive formations of graffiti through mapping as a criteria. The sociological mode of analyse traces to study of African art focus ‘on the nature of art and on the relative importance of culture as an explanatory principle I understanding meanings’ (Ben-Amos 1988:1) has fails to recognize the power of graffiti. Sociological perspectives creates a binaries in the relationship between art, society and culture (Ben-Amos 1988:1).

Penfold quote Klopper (2000:181) to state that while the South African style addresses problems of segregation it uniqueness is ‘reflected in the fact that a large proportion of graffiti writers “grew up in the comparatively comfortable environment afforded by middle-class suburbs” (Penfold 2017:141). Penfold displays of preoccupations in pre and post democratic South Africa with class privileges that whiteness occupies is evident in the mapping of post-1994 historical development of graffiti in South Africa along aspirations a white *graff writer*. Further he notes (2017:141), that ‘Johannesburg’s most renowned graffiti writers are white males undertaking postgraduate study at the University of the Witwatersrand’.

I disagreed with Penfold (2017:141) that ‘Players in the Johannesburg graffiti scene do not come from below but are represented by ‘those who are increasingly sensitive to the marginalization experienced by other sectors of the community’ (Penfold 2017:141). This view ignores the *social exclusion* of black in graffiti discourse instead in Penfold vocabulary (2017:141), ‘celebrate a new demographic in South African graffiti in ways it manifested through ‘not the urban poor but those who are no longer able to rely on the idea that the job market privileges white males’.

It ignores the histories of the removal of black people through ‘the legal project’ in the 1950 and how that impact on the current material condition of the graff writer. Ellapen (2007:115) reminds us that:

‘Othering’ of black identity was at the core of apartheid ideologies. Afrikaner Nationalism recognized the ideological importance of space and set out on a campaign

which clearly demarcated the different races in South Africa placing them into different zones to enjoy different privileges. This law, essential to Afrikaner Nationalist interests, separated all public areas and amenities into 'whites only' and 'blacks only' zones. It gave the government complete control<sup>2</sup> over black populations and assisted in monitoring the movement of black people

## 1. The political history of graffiti: modernist tools of analyses

In so doing I urge graffiti to be a form of writing deserving of critical attention that, shed of some of the common preconceptions towards it, provides a means of challenging existing urban power structures and social hierarchies. The result suggests an alternate vision of the city, a critical version written from below that offers glimpses of a radically different future (Penfold 2017:141).

We should reject the idea that 'an analysis of graffiti on the urban environment serve as an excellent tool in understanding *behavior, attitudes and social processes* of certain segments of society' (Alonso 1998: 2). Although Johannesburg's urbanization is naturally linked to progress Coquery-Vidrovitch (1991:1) warns us that 'we must not confuse the concepts of *urbanization* and *modernization*, although to distinguish the difference between the two can be a delicate matter'. An *interdisciplinary approach* to the study of city which 'entails spatial, social, and temporary phenomena' (Coquery-Vidrovitch 1991:1), challenges negative conceptualizations of *graff writer* constitution in Johannesburg through *defamiliarization* of the body A multidisciplinary approach of Johannesburg city as universal concept in both time and space analyses the evolutionary process across history and geography of the city: its transcending periodization (Coquery-Vidrovitch 1991:1). A cross analyses of the city apparatus mapping the changing conditions in the crises of *graff writer's* to make and negotiate meanings. A phenomenological analyses of artist creation demonstrates the integration of individual *graff writer* in fragmentary practices of formation and application. Responding to question that underlie the perception of graffiti, I agree with Burgin (Streitberger ed. 2000:xiii), 'that the specific nature of the any object is largely contingent upon the details of the situation and that , objects formed are largely intentionally located partly in the real, exterior, space and partly in psychological, interior, space'.

### 3.6.1 Concepts of graffiti in city Space and construction of identities

Johannesburg's street art causes a reformulating of physical and social boundaries; imposes new patterns of control; changes the prevailing relationship between private and public space; inscribes meaning into an anonymous environment; and provides a running depiction of socio-political reality that enhances remembering and dreaming. In the process I have challenged prevailing assumptions that unite graffiti with criminality and cast it as problematic and dangerous (Penfold 2017:141).

Due to its geographic location it came to be commonly associated with urban deprivation and the criminal underworld (Penfold 2017:141).

Penfold's analyses demonstrate ways in which 'all maps are state an aguerment about the world and they are proportional in nature' testify the history of the Kong Mountains<sup>62</sup> which appeared and disappeared in the African map. *Penfold's* mapping of *graffiti* history through literary methodology is political process involving constructing meanings through languages of power (Serres 1992). The conceptualization of graffiti in fixed space traces to (Mbembe & Nuttall 2004:353) '...urban studies and established approaches to urbanization (that) "have all dependent in different ways on underlying meta-narrative of modernization". The analyses neglect knowledge/power relations in graffiti discourse and ways in which identities are historically constructs embedded in power and knowledge relations. This cartographies through literary methodology lacks imaginations and rely on creating illusion of geographical *boundaries* between spaces. Penfold utilizes the outcomes of critical evaluations of a map to name, reason, 'and systematic, and hence demonstrate an aesthetic (graffiti) canon, a pervasive sense of taste and good judgment (Paula Ben-Amos 1989; 2)

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<sup>62</sup> According to Basset and Porter (1991:367), 'this great mountain chain named Mountains of Kong stretches across much of the western part of the continent around the tenth parallel...'

### 3.6.2 The Graffiti Regime of Madness

Graffiti art is also one of the few art forms that transcends genres, generations, styles, and class (White 2014:11).

The imaginative process during graffiti individuation practices of *getting up* cannot solely be determined by analyzing graffiti objects through literature. Meanings of graffiti are embedded in the integrated practices art, science and technology<sup>63</sup> and cannot be mastered through scholarship. The graffiti 'shared meanings' embedded in objects relations do not occur in the natural realm of language or structural elements 'attain their meaning on the level of individual' (Manfred 1992: 60) *graff writer's* experience. We need to map of knowledge/power relations in graffiti discourse to demonstrate how graffiti respond to *colonial violence*<sup>xii</sup> which use culture as guarantee. The cultural pollution<sup>64</sup> through language by those who are not influenced by the climate of in the intemperate weather (Serres 1992:1, 2) reduces graffiti power. I agree with Burgin (Streitberger ed. 2009: xii) that:

'we need to take account of the total environment of the "society of the spectacle" in order to achieve and this we must deconstruct not only the supposed absolute difference between "fine arts" and "mass media" but also the differences between ...academic categories as "art history", "photography theory" and "film studies" ',

Is useful for a critique of relationship between graffiti representations and the psychical and physical experience of the real in graffiti's *total environment* through analyses of *constitution*<sup>65</sup> of "graffiti objects" and the *graff writer* in the discourse of power in Johannesburg and *elsewhere*<sup>66</sup>.

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<sup>63</sup> My response to questions of what is graffiti aligns to the idea that 'the complex tapestry of art history intersects with science, technology and consciousness' (Ione 2005; 13). As virtual objects of *graffiti the black book and live-streaming* practices are analyzed as forms of media that integrates art, science and technology (Grau 2003:

<sup>64</sup> Serres (1992) notes the struggle with describing nature/world through the use of scientific methodologies and the interference of 'industrial know-hows in meaning making.

<sup>65</sup> *The Emergent Global Information Society Regime* (Braman 2004:14)

<sup>66</sup> The idea of 'circulated space' in Mbembe & Nuttall (2004:341)

### 3.7 “Thinking through graffiti” interdisciplinarity

What counts as art theory is contestable (Smith & Wilde 2002: xvi).

There’s a struggle over the meaning of social practice of graffiti. The double task of graffiti criticism is to analyze the extent in which the *graff writers* body is integrated<sup>67</sup> into concrete structural process of working which presents itself in the form of their practice’ (Manfred 1992:55). The constitution of the *graff writers’ body* in the active environments relations of objects and space, to affirms an ‘expanded zone of art history/theory/related visual *practices*’ (Maharaj 2000:39) for broader perspective. The *graff writer* body participates in a metaphoric process (Manfred 1992:55), integrating a *structuring* of concept in *graffiti black book* formations and individual *applications* in “everyday” *getting up* experience. The *graff writer* constituted in interdisciplinary practices within active environments is fragmented into innovation of *graffiti black book* and visualization during *getting up* practices means graffiti object are only ‘sediments of a practice’.

Following Manfred (1992:55), ‘no (graffiti) science can exist independently of individual (*graff writer*) application rather every (graffiti) structure is constituted in the course of , and as the sediment of (graffiti) practice, then that which is individual (*graff writer*) manifest itself from the beginning as the backdrop, the negative side of (language) structure’. Acceptance of ‘little consensus exists (ing) in the literature regarding graffiti’ (Zolner 2015:1), and observations (White 2014: 2), of ‘scholars and art enthusiast debate the origin of graffiti art just as they debate the influences for its creation, disregards the embeddedness in multiple elsewhere of which graffiti, like Africa speaks (Mbembe & Nuttall 2004:348). We need insight into some main themes that have shapes ‘western theorization of art (Smith & Wilde 2002: xvi), useful to situate graffiti critique within visual art tradition. Accordingly Smith & Wilde (2002: xvi), ‘these constitute a

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<sup>67</sup> The Philosophy of Style (Frank 1992:55) assist a critique of graffiti reciprocity of the ‘manifesting of the *overdeterminations* characterized by *graff writer* lived experiences in the structure of the *graffiti black book* and the insertion of language structures of the *graffiti black book* into the individual *graff writer* live-streaming practices.

particular tradition which has generated, modified and criticized its own contents, whilst assimilating and remaining open to ideas and discourses external to itself.’

Since Hip Hop ‘rules of the game’ manifest as fragments in the graffiti relations of *graffiti black book* and *getting up* practices , we need a ‘profound re-interrogation of...’ graffiti, like (Mbembe & Nuttall 2004; 348), ‘...Africa as sign in modern formation of knowledge’. Graffiti, like Africa ‘...is perpetually caught and imagined in the web of difference and obsolete otherness .More radically the sign is so fraught because (like) Africa so often (graffiti) ends up optimizing the intractable, the mute, the abject, or the otherworldly (Mbembe & Nuttall 2004; 348).’ I reject readymade meanings in artistic research (Maharaj 2000:40) for claims that a mapping of graffiti ‘during take-off, it cannot be spelled out in advance of the processes of its making’. Maharaj notes:

As we cannot quite know beforehand what form this will take—each instance is different and unpredictable—we have to be wary about attempts to regulate artistic research, to knock it into shape of the academic disciplines, to make it a lookalike of their logic and architecture.

### 3.7.1 The graffiti nameless science: “thinking through” the *graff writer*

The metaphoric process of artistic and research integrates literature and visual practice to disrupt two cultures <sup>68</sup>of graffiti scholarship permitting an analyses of relations of literature methodology and possibilities for experimentations through a mish-mash of methodologies. The *graff writer* situatedness in an array of presuppositions in *graffiti black book* and possibilities of space/space defamiliarization during the individual *graff writer* everyday *getting up* practices opens graffiti research as space of the ‘*spasmodic, interdisciplinary probes, haphazard cognitive investigations, dissipating interaction, and imaginary archiving*’ (Slager 2009:). A critical cartography of graffiti *integrates* Hip Hop’s theoretical presuppositions in the *graffiti black book* and the parallelism of *graff writers* at a paradox of *live-painting/streaming* as metaphors for graffiti’s *innovation* and

*visualization* practices. If graffiti meanings are only appropriation of understanding and half-truths, metaphors allows a guessing of meaning <sup>69</sup> (Frank 1992:), the we need a picture of graffiti within the context of contemporary crisis which dominated by fragmentary production, dissemination of different graffiti “image worlds” and can best approaches through a fragmentary thinking.<sup>70</sup>

A map says to you, "Read me carefully, follow me closely, doubt me not." It says, "I am the earth in the palm of your hand. Without me, you are alone and lost" (Harley 1989: 1).

The critique analyses of knowledge/power relations through metaphors of cartography to deconstruct graffiti signifying process, through a mapping of *graffiti black book* and the actual practices of *getting up* demonstrates the *situatedness* of graffiti meanings. After Granger (Manfred 1992:63), trying to understand graffiti style is like trying to “play chess without a chess board”, metaphors help us to guesses meanings (Frank 1992:63) of graffiti. Situating through the double nature a map maps (Harley 1998:2), in ‘that even 'scientific' maps are a product not only of "the rules of the order of geometry and reason but also of the "norms and values of the order of social tradition’, intersects analytical thinking and a lived experiences<sup>xiii</sup>. Metaphors problematize Penfold (2017) prioritization of graffiti’s formal languages and fixation of *graff writers’* identities in relation to specific ‘place myths’ of Johannesburg and *elsewhere*. A critical cartography of graffiti exposes the distance between analytical thinking and social norms, values and tradition in graffiti of the practices.

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<sup>69</sup> According to Granger (Frank 1992:), ‘to guess (meanings of graffiti) here does not all mean to know consciously and explicitly but rather to show sensitive to certain regularities in the message which are independent of the macroscopic regularities of normal speech usage.’

<sup>70</sup> (Streigerger ed. 2009).

### 3.7.2 Scholastic Blind materialism

I disregard scholastic *blind materialism*<sup>71</sup> inherent in Western prioritization of the surface (Ione 2004) which ignores graffiti *transcendental knowledges* and recognition of graffiti's *hidden knowledges*. The parallelism of *graff writer's* body and possibilities through new media interconnectivity, disrupts positions graffiti practices are 'reflection the essence of art' through models that prioritizes graffiti formal languages. I will situate the hidden science of graffiti and its transcendental knowledges analogous through metaphors of alchemy.

Mistress of love or of hate, occult science (of graffiti) can dispense paradise or hell at its pleasure to human hearts; it disposes of all forms and confers beauty or ugliness; with the wand of Circe it changes men into brutes and animals alternately into men; it disposes even of life and death, can confer wealth on its adepts by the transmutation of metals and immortality by its quintessence or elixir, compounded of gold and light'.<sup>72</sup>(Transcendental Philosophy)

The lack of *spiritual perception* and inability to *guess*, by modern graffiti's philosophers is due to reliance on the senses of sight of the '*graffiti sign*'. This madness demonstrate attempts at totalizing the knowledges and meanings of graffiti as purely embedded in the formal signs: a tag, a throw-up or a mural piece. In a post-structuralist manner, Penfold's worships the formal qualities for a historization that implies that the practices mirrors South African reality. Penfold's critical-mapping through specific criteria only serves to describe how graffiti like the body is a mere *known object* does not provide space for "*embodied*" knowledge (Tanaka 2013: 49), of the *graff writer*.

Through the constitution of graffiti technologies of self in internet and computer power, I argue that this limitations, due to aesthetic theory and reliance on literary descriptions of objects (Ione 2005:11), widens the gap between graffiti practices and philosophy. To suggest a broader coverage

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<sup>71</sup> *Blind materialism* is a key alchemy term meaning spiritual; blindness and here referring to intellectual ignorance of facts beyond our explanations. It denotes the state of flux in the definitions of graffiti.

<sup>72</sup> From *Secret Doctrine of Theosophy Doctrine*.

of graffiti's hidden histories, I use a paradigm of virtuality <sup>73</sup>(Grau 2003: xi) through analyses of graffiti "the image" to counter a purely literary engagement with the objects effecting in limited knowledge about graffiti. The virtual paradigm of graffiti is the physical and psychical perception of graffiti experience 'manifest as a sensorial experience in the observer (Grau 2003: xi). The concept allows situating the body within the "graffiti total environment" through relations of the psychological and physical environments.

A visual pedagogy concerned with ways in which graffiti *knowledges* and *non-knowledges* space of tensions for graffiti meanings suggest a "total environment " for concepts of graffiti as "senseless violence"<sup>74</sup>, to deconstructs expects voices utilization of literary practices and priority of the illegal/legal debate.

The *negative theorization* of graffiti's power narrows focuses on strategies of *surveillance*, monitoring and other forms of regulation of *graff writer's* life and where the history of *social institutions* like education and mass media is the history of power relations. Literary descriptions of *graff objects* (Ione 2005:12), diffuses graffiti visual power, like art (Parry & Wrathall eds 2011:1) to inform philosophy aesthetics. Like in Penfold where Johannesburg practices of power links individual *graff writer's* subjective formations within South Africa's historical of state power where graffiti meanings are historically produced.

South Africa's historical struggles of graffiti knowledge-power relations *controls* and *governs* contemporary life within the post-apartheid context and globalization to an extent that relations of concept of "Rainbowism" and new media technologies influences everyday experience of a *graff writer*. Graffiti as a thinking practices redirects us to important phenomena like artistic desire to

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<sup>73</sup> In Oliver (Grau : 2003 Virtual Art: From Illusionism to Immersion, xi)

<sup>74</sup> Here I'm using the concept in *Making Sense of Political Violence* (Mahmood Mamdani 2002:2) to discuss *graff-writer* as a constructed political identity respond to colonial violence through body performativity of graffiti-writing.

create illusionism and help us to understand graffiti representations in their own terms.<sup>75</sup>

This view situates *graff writers* complex intentions as ‘dark and elusive disillusions’<sup>76</sup> (Livingston: 2005, viii), existing only in the mind of the *graff writer*. The prioritization of object’s material conditions over consciousness evident in graffiti scholarship traces to the Western tradition (Ione 2004:20) of glorifying sight over other senses. While Bates (2014), White (2015) and Zolner (2017) acknowledges the influence of graffiti’s visual media, like most analyses, they fail to situate the relations between *graff writer* and *graff object* with the context of the moving city.

The failure to positioning the *writing body* ignores the phenomenological depth of graffiti’s ‘circuit of culture’ (Hall ed. 1997:3, 4) and to demonstrate ways in which graffiti’s transcendental ability discourages literary grounded definitions of single causality.<sup>77</sup> Instead of actual engagement through graffiti visual-potency, “graffiti objects” reduced to a social mandate. Graffiti is merely related to illegal ‘acts of writing on a public space’ and described in terms of its formal qualities where the *graff-writer’s body* lacks agency.

### 3.7.3 Stopping at graffiti objects for deferral of meanings

Through the actual engagement with “graffiti objects” we can demonstration of graffiti’s relations of knowledge/power through a critical cartography of social and political experiences of the *graff writer’s* experiences of contemporary Johannesburg is possible. Critical cartography reveals graffiti scholarship’s claims to ‘truth’ about graffiti through empirical evidence and ways in which visual art research can serve a scientific purposes. Instead, like (Harley 1989: 2) notes, ‘Maps, like analyses, can limiting/restricting our exploration of alternative paths-they are restrictive because maps are historical constructions’. In this way, maps are instruments of social control and population movement. Histories of Apartheid ‘pass laws’ and forced removal in Sophia Town in

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<sup>75</sup> Parry & Wrathall (2011:) provides insight into the power of art to inform philosophy aesthetics and art theory is useful for it revival and especially for a viable Hip-Hop philosophy so far embedded in narration of Love, peace and Unity.

<sup>76</sup> Disillusion (Children of Satan 2004)

<sup>77</sup> Social perspective applied in studying African visual (in Paula Ben-Amos) deals with relationship among art, society and culture conceived for example in binaries of “causality or significance” impose a fixation on the role of African visual art and artist.

the 1950's (Ellapen 2007:133) for governing populations (1960's) provides moments of "sketchbook"-through illustrate how maps as analytical tools for constructions of *colonial other*.

Engaging the document of *graffiti black book as a dead object* the reader suggest specific ways of decoding. Critical cartography permits speaking the *language of a graffiti writer* in a Foucauldian sense of Madness and is a useful methodology for a critique on graffiti. I'm proposing a deconstruction of graffiti through *synthetic-criticism* of cartography that relates my personal feelings about graffiti to a critique of graffiti social practices. The cartography of discursive formations of graffiti and the *deconstruction* of practices of power will be useful for a critical mapping of knowledge and power relations.

Political graffiti is the most open system of graffiti, meaning that all who are confronted with these texts can understand the messages being conveyed. The writers of political graffiti geographically place their writings on busy thoroughfares, which guarantee an extensive viewing. This type of graffiti uses the general public as an audience to communicate ideas against the establishment (Alonso 1998:5).

A political view of graffiti cartography with the context of science and technology analysing politics in the interpreting of geographic images (Harley 1989), *for* analytic/rational function. Here mapping of graffiti provides empirical evidence/proof '*practicing cartographers*'. Deconstructing through cartography connects informal and formal qualities of graffiti: here this relates to Hip-Hop philosophy and graffiti ethical aspects. Critique's self-stylization connects graffiti documentation through *black book* and mural painting as a lived experience. The idea of '*lines of the map*' will refer to limitations and practices of laws governing graffiti scholarship and practices its epistemological horizon. The line can also be a productive space for our identity extension and interconnecting beyond geography and history.

Considerable international debate exists about the status of graffiti as crime, art, political protest, or otherwise. The debate is public, and it has tended to find its deepest roots of discourse in the sociological literature, where it has a long history of study and discussion, although graffiti largely is an interdisciplinary topic, with considerable research and commentary in other disciplines, such as art, education, and psychology (Zolner 2015:2).

Critical cartography (1989:3) deconstructs a *linear reading* of graffiti history by *situating* graffiti in a *problem space* to an analyses of object and space reciprocity in the margins of the discourse or "*in the margins of the text*". The situatedness of the *graff writer* trope in *silences* of discursive/discursive non-knowledge/non-knowledge, illegal/legal binaries contradicts the totalization of *graffiti image*.

#### 3.7.4 Disrupting the totalization of meanings

The *conceptual-methodology*<sup>78</sup> of the *graff-writer* contradicts representations of *graff-writers* subjective formations<sup>xiv</sup> through a fixed concept of Johannesburg city and *any space whatsoever* and ways in which contemporary graffiti scholarship reduces the power of graffiti. The contradictory definitions *defines our contemporary crises* with Hip Hop's popular culture in general and graffiti practices, specifically. Graffiti's' interdisciplinary possibility circulates through visual art, communication theory, sociology, visuals culture and new media and globalization. A critical cartography of graffiti premised on the idea 'that cartography is seldom what cartographers say it is' (Harley 1989: 1), *deconstructs* natural connection between *contemporary crises and graffiti representation* dominated graffiti *image worlds* and *fragmentary thinking*.

Accordingly (Harley 1989:1) autonomy of art 'has led it in the pathway of 'normal science' since the Enlightenment, and has also provided a ready-made and 'taken for granted' epistemology for the history of cartography'. Critical Cartographic assist a critique regarding discursive formations

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<sup>78</sup> Concepts as methodology

of subjectivities through the *graffiti black book* and possibilities for deconstruction relations of force in the graffiti discursive practices of *getting up*. A deconstructing of graffiti history through the “total environment” intersecting the ‘*decorative* and the *scientific* dimensions of graffiti experiences constituted in a postmodern multiplicity. Philosophy and other disciplines and subjects.

... that interdisciplinarity in the humanities, necessary, exciting, serious, must seek its heuristic and methodological basis in concepts rather than in methods (Bal 2009:13).

While David Scott notes that:

Assuming, as I will, that the answers to these questions are not transparently self-evident and not adequately covered by the vocabularies of the cultural-political we currently inhabit, how do we begin to formulate responses to them (Scott 1999:3)?

A mapping graffiti’s long histories reveals ways in which the current vocabulary in South African graffiti discourse *reduces* the power of graffiti objects and neglect the agency of the *graff writer*. Though post-structuralist <sup>79</sup>tools, enables scholarship into socio-historical context of graffiti it ‘has the significant shortcomings in terms of engaging with concrete (graffiti) works (Crowther 2009:9). Graffiti’s *epistemological abyss* (Mbembe and Nuttall 2004:349), calls for re imagination of graffiti to decolonize the taken granted knowledges embedded in vocabularies of fixity.

The conceptual categories with which to account to social velocity, the power of the unforeseen and the unfolding, are need of refinement. So too the languages with which to describe people’s relentless determination to negotiate conditions of turbulence and to introduce order and predictability into their lives (Mbembe & Nuttall 2004:349).

### 3.8 Graffiti “Problem-spaces”

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<sup>79</sup> Post-structuralism

...conjunctures are in effect “problem-spaces”; that is to say, they are conceptual- ideological ensembles, discursive formations, or language games that are generative of objects, and therefore of questions. And these problem-spaces are necessarily historical inasmuch as they alter as their (epistemic-ideological) conditions of existence change (Scott 1999:8).

Analyses of the rude boy in David Scott’s (1999 :) historical re-contextualization of the Jamaica popular culture of dancehall practices within post-colonial *problem space* is generative for an interdisciplinary thinking about graffiti and a critique of post-apartheid graffiti’s theorization through Hip-Hop philosophy aesthetics, where the *graff-writer* is *politically* situated.<sup>xv</sup> The narration of liberation *trinity* of love, peace and unity in *The Gospel of Hip-Hop* and various testimonies in *graffiti pedagogy* applying a Hip Hop framework, demands, using Mbembe & Nuttall’s (2004:351) terms, a *de-familiarization* of theory assumptions about *graffiti metatheory*.

### 3.9 Graffiti Coevolution and Techno-genesis

The critique of graffiti’s relations to contemporary South African life confrontations with Hip Hop culture extends the graffiti discourse in practices of *black book* at the nexus of *getting up* at a parallelism of visual culture and digital arts not only understand the impact of the proliferation of visual technologies to graffiti’s aesthetics, criticism and community (Hope & Ryan 2014:1), but also the coevolution of the new with old media. An analyses of the intermedia<sup>80</sup> of a *graffiti black book* transcendental object positions graffiti within history and geography contexts synthesises with the use of computer for mediation of social reality and their domination to the statues graffiti image. We need to understand the interjection of graffiti theory in practice within the crises of our contemporary experiences.

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<sup>80</sup> (Drucker 2004:9)

We need to think through the constitution of graffiti discursive formations within new media environments where graffiti's symbolic codes, digitalized as media content, 'are stored in digital formats and are increasingly distributed through networks such as those based upon broadband fibre optic cables, satellites and microwave transmission systems' (Flew 2003:10).

I trace ancient traditions of artistic experimentations with technologies, a subject discussed by Dieter and Schmidt (2008:7), in search for insight into *continuities* in artist's intentions to create through the convergence of visual art, scientific methods and technology (Grau 2003:). Graffiti as primordial 'site' for personal desires and its insertions to the political through Hip-Hop *self-stylization* is analyzed in ways in which individual *graff writer's* intentions insert to social conventions. Since graffiti technologies of self are constituted within Network as the technology of Power:

You do not apply one method; you conduct a meeting between several, a meeting in which the object participates so that, together, object and methods can become a new, not firmly delineated, field (Bal 2009: 13).

An array of contradictory approaches but equally viable for critique (Dieter & Schmidt 2008:7) reveals a *reciprocal relationship* in graffiti's artistic practices of *graffiti black book* and paradox of *getting up* at the nexus of "the streets" and through technological developments in internet live-streaming, its '*total environment*'. The language of occult philosophy offers thinking about graffiti's genealogy analogously in long historical lines and demonstration of preconceptions of graffiti. I'm proposing 'science as *amalgamation*' of cartographic methodologies for a critique of graffiti through the *graffiti black book* and practices of *getting up*. A critique through cartography can assist in analyzing the relations of methods in graffiti mural and object of graffiti Black Book and challenges the notion 'field of knowledge'.

## 4 “Thinking Through Graffiti”

We need to think through fragmentary practices of *graffiti black book* at the oscillation of a metaphysical and empirical world allowing our “everyday” experience to interject in the process. Fragmentary thinking through *graffiti black book* disrupts linear histories of graffiti through engaging with the actual “graffiti object” to enable a critical cartography of *graff writer’s* intentions constituted in the “everyday” lived experience of ‘the streets’ and *elsewhere*. Internet capabilities and computer technologies of extends *graffiti black book* to permits models to transcend definitions and discipline.

We should “think through”<sup>81</sup> graffiti “total environment” of the relations between the constitution of the individual *graff writer* in *rules of the game*<sup>82</sup> and the insertion of graffiti practices in the structures. Insights into the reciprocity of practices of *graffiti black book*<sup>83</sup> and *getting up* at the nexus of in *real and virtual spaces* is useful for graffiti visual pedagogy. The struggle in graffiti scholarship to reveal graffiti hidden knowledge signaling an epistemological abyss calls for prioritization of graffiti’s cultural practice to gain new understandings of the relations of graffiti to power. Stuarts’ Hall work in cultural politics (Giroux 2000:341-352) assists an understanding of graffiti constitution in the *crises* of Hip Hop power structures is useful for a graffiti public

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<sup>81</sup> How do we begin to question ways in which our ‘our industrial know-how interferes, potentially on a catastrophic level, with the natural world...’ (Serres 1992:1), of graffiti that we study? Maharaj (2009:8) reminds how: ‘...we can get bogged down fairly quickly with the daunting notion that nothing counts unless it has the systematic rigour of “science”. This might be an unavoidable, bracing test-demand of today’s knowledge scene’, pointing how ‘During 1600, the term “scientific” tracing to Aristotle, was ‘synonymous with the knowledge and referred to demonstrable knowledge, which was aligned with **natural philosophy** (Ione 2005:16, 17). ‘However’ Maharaj (2009:8) warns us that ‘...it should not blind us to the fact that what we lump together as “science” is often a congeries of quite divergent activities, disciplines and domains, each with its own kit of objectives and logical procedures’. When we trace histories of the word “scientist”, we discovery how it replaced the term natural philosopher ‘with one that would acknowledge the emerging distinction between the lofty goals of philosophy and the experimental methods of the natural sciences’ (Ione 2005:16). In this way, I agree that ‘we should be wary of treating them as if they added up to a monstrous monolith’ (Maharaj 2009:8), towards the use of concepts for a broadened view of graffiti.

<sup>82</sup> (Flew 2003:38)

<sup>83</sup> In terms of an artist book (2004)

pedagogy situated within cultural politics. The current *work* demonstrates a search for languages to understanding graffiti *rules of the game* and the influence of the methodology <sup>84</sup> in the accumulation of graffiti knowledge. The constitution of graffiti knowledges in the ‘*total environment*’ demonstrates graffiti practices as *culturally significant*<sup>85</sup> for cultural politics.

You do not apply one method; you conduct a meeting between several, a meeting in which the object participates so that, together, object and methods can become a new, not firmly delineated, field (Bal 2009:13).

The influence of ‘*new times*’ (Hall 1991:60), signaling a shift to *new productive regimes* with consequences to social structure and politics, guides an analyses of the constitution of the *graff writer*, and object within a transforming space of new media and globalization. The graffiti governmentality in the “grey matter” environs defines a cultural and social context of which modes of struggles emerge and by which they are situated (Brahman 2004:13). The new media network is a space of tension between relations of technologies of state power and technologies of self (Flew 2003:41). The proliferation of new media technologies and transmission internet for communication at the backdrop of developments in digital devices as memory tools provides possibilities for artistic experimentations with images, live-streaming and hypertext suggest ways in which graffiti new media practice coevolve with traditional media and theory in a network apparatus. There are possibilities for re-contextualization of identities through graffiti’s interconnectivity to the new media network apparatus and participation in multiple spaces practices for the *writer body*. The interpretation of graffiti within the digital media provides possibilities for the *graff writer* to construct complex identities that transcends one-sided definitions. The intersection of graffiti images in the everyday experience disregard negative conceptualizations of graffiti’s through fixity of identities in urban environments.

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<sup>84</sup> (lone 2005:7)

<sup>85</sup> These question served as a guide-post and are formulations of key prepositions of a broader discussion in the visual art research. Attempted here is to participate in the discussion on artistic research as articulated in Nameless Science (2009), guiding “thinking through graffiti”.

*Graffiti Discourse of Madness* respond to the *debate on artistic research*<sup>86</sup> which according to Slager (2009:1), ‘emerging worldwide in the field of visual art tends to focus on what artistic research could be or should be’, through disrupting one-sided views in graffiti research regarding graffiti research, graffiti apparatus and graffiti criticism and what it aims at graffiti discursive practices. Graffiti ‘science as an *amalgamation*’ of cartographic methodologies for a critique of graffiti through the *graffiti black book* and practices of *getting up*. A critique through cartography can assist in analyzing the relations of methods in graffiti mural and object of *graffiti black book* and challenges the notion ‘field of knowledge’. Concepts from analyses in consciousness studies<sup>87</sup>, embodied knowledges and phenomenology guides an integrative process committed to illuminate the philosophical significance of graffiti. The over-arching commitment of this creative-research is that graffiti like ‘visual art matters’ (Parry ed.2011:1) and ‘there’s so much to say about art, science, technology and consciousness’ (Ione 2005:7).<sup>xvi</sup> It respond to the need to illuminate graffiti’s transcendental knowledges through a discussion and demonstration of graffiti ontology of the reciprocity *graff writer* subjective experience in the knowledge formations of *graffiti black book* and *objectives* of individuals in their applications of power in getting up “everyday” experiences.

#### 4.1 Graffiti’s Black Sports and their disregarding of apartheid geographies

It personalizes “depersonalized space, construct landscapes of identity, make public space into private space, and act as promoters of ethnic unity as well as diversity”. Subway graffiti artist and cofounder of The Drawing Board, Cey Adams, likewise describes graffiti as “visual language”. Although the definition for graffiti art is vague, the history of graffiti art is equally as conflicting (White 2014:2).

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<sup>86</sup> *Writings from the Finnish Academy of Fine Arts N°3* suggest some key concerns about the nature of artistic research and draw focus to what artistic research aims to achieve as new field with possibilities.

<sup>87</sup> I’m guided by the acceptance of ‘a field with no clear agenda and multiple definitions of conciseness, a domain which is hard to define’ (Ione 2005: 42), to draw from different schools for discuss regarding the *graff writer* constitution.

Ley & Cbyriwsky's (1974) observations that 'graffiti written by teenage gangs delineate their turf or area of control; their content may indicate contested space and gang violence' matches Penfold's (2017:141), notes that 'Due to its geographic location it came to be commonly associated with urban depravation and the criminal underworld. Like in most cases, graffiti is an urban practice responding the problems of urban depravation and criminal underworld.' The negative conceptualization regards graffiti as '*senseless violence*' through relations utilizing the culturally defined identities relations to *dangerous spaces*.

#### 4.1.1 Graffiti Regime of Spectacle: *Back To The City*

Due to its geographic location it came to be commonly associated with urban depravation and the criminal underworld (Penfold 2017:141).

This view ignores how *graff-writer* re-appropriates the city as political actions of virtue but prioritizes the narration of poverty reflected in material conditions as criteria for inclusion and exclusion of bodies to modernity. Cultural studies approaches to Jamaican dancehall culture analogously, position graffiti's site of crises within post-apartheid experience for a critique of notions of *individual freedom*. Sonja Stanley Niaah (2004:117) analyses of dancehall, seeking at 'highlight what is left out or behind by traditional scholarship on Dancehall culture in Jamaica', suggest a cartography of a *graffiti jam* as a integrative site of re-imagining the city to allow analyses of how graffiti appropriates "the streets" and transforms it. Analogically with dancehall (Niaah 2004: 117), we investigate graffiti 'empirically through the everyday "street event" of *graffiti jam* to explore 'the multiple spatialities negotiated, enacted and instantiated within the context of an old age ritual that has transformed over time'. The literary retrospection's references to visuals (refer to Artistic Review) seeks to un-map the fixity of *graff writer* to linear historical analyses and suggest thinking about the constitution of practices in Johannesburg space of "leakages" at nexus of rules and regulations of the city at battle with Hip Hop ideology.

#### 4.1.2 Graffiti “self-fashioning” practices

The re-imagining of the city space through the practice writing, ‘brings to the surface something that is not yet there’ (Mbembe & Nuttall 2004:348). The graffiti re imaginative site ‘an ongoing negotiation that is between what is and what could be’ (Mbembe & Nuttall 2004:348), is the total space that graffiti occupies. The study of graffiti multi-spatiality through the graffiti jam demonstrated through the social and political forces at work during practice, broadens our view of graffiti history. Niaah (2004:117) say: ‘...the limits and potential of such performances spaces as dancehall (graffiti) are revealed in the way they are negotiate within the urban, temporary, nomadic, and policed spaces to create transformatory and transcendal ones.’ Mbembe & Nuttall reminder (2004:351), that ‘historically Africa has been and still a space of flows, of flux, of translocation, with multiple nexus of entry and exits points’, suggest a defamiliarization of linear thinking about graffiti constitution in the city, of thinking about Johannesburg city as network.<sup>88</sup>

We must follow Serres (1992:3) advice to think of the long term, and-because we do not live in it-we have unlearn how to think according to its rhythms and range’

....that dancehall is simultaneously a **social site** and an **ensemble of cultural practices** that *circulate* around music and dance; it is at once a **venue** (where the popular is constituted and performed) and a style of (sartorial and linguistic) **self-fashioning** (Sherry et al. 1999:191,192).

Scot (1999) assist us to “think through graffiti” style as forms of artistic ‘the violence that does not make sense’ (Mamdani 2002:2) for an analyses of ways in which graffiti as social site interject spatial practices and attitude of self-fashioning, and towards demonstrating integration of various cultural self-fashioning practices

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<sup>88</sup> (Coquery-Vidrovitch 1991:3,4)

#### 4.1.3 Constitution of Individual *graff writer* in interpretive community

Instead of *reducing graffiti meanings* through discourse of delinquency and descriptions of acts of *tagging* private/public spaces, we need to understanding individual *graffiti practices*<sup>89</sup> as meaningful for identity construction through the relations of Hip Hop *presuppositions of 'knowledge of the self'* and individual *graff writer* 'keep it real' *attitudes* in "the streets" and *elsewhere*<sup>90</sup>. Meaning, the source of the (*graff writer*) self 'are not to be found in the isolated individual itself, but develop in the way that the individual takes part in the stories of interpretive communities which contribute to the person's (*graff writer*) integrity' (Huber 1992:9). Reiterations of self through *tags*, *throw-ups* and *graffiti piecing* by a *graff writer* situated in *multiple-spaces* of a graffiti jam, provides the apparatus at iron of 'street fame'<sup>91</sup> and re-appropriation of the street to demonstrate 'limits and potential of the such performance spaces as (graffiti jam) Dancehall to reveal in the way they are negotiated within the urban, temporary, nomadic, and policed spaces to create transformatory and transcendal ones' (Niaah 2004:117). Individual practices of *getting up* allows constructing and disruption of concept and representations of *graff writer's* identities through a repetitive process of 'doing the same but differently'. The *tradition* of a "graff battle" ensures a bodily-readiness of *graff writers* during actions of *getting up* in "the streets"<sup>92</sup> and *elsewhere* through *similar-but-different* bodily enactments of *graff name* in multiple spaces.

A critical cartography of graffiti respond to the need to "both retrieve and construct a picture of resemblance and connectedness" (Ione 2005:37) in graffiti traditional history utilizing analogy as 'the vision of ordered relationship articulated as similarity-in-difference' (Ione 2005:37) for a

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<sup>89</sup> 'bombing'

<sup>90</sup> Accordingly (Alexiou 20017:), the notion of realness is 'one of the most omnipresent characteristic in Hip Hop as the value that calculates ones authenticity and therefore importance which

<sup>91</sup> It is a core belief in the graffiti community that the credibility of the *graff writer* depends through being tested in the actual practice of writing the name in the streets.

<sup>92</sup> The notion of "the streets" assist an understanding graffiti's transcendal power and ability to circulate across different geography and history. In graffiti practice the concept guides formations of an "all city" crew where an international *graff crew* disseminate similar-but-different- tags across different cities and under different social and political conditions. The critique situates Johannesburg "streets" as *elsewhere* (Mbembe & Nuttall 2004: 54) as space of interconnectivity that interject with our new media environments.

comparative historical analyses (Grau 2003: xi) of graffiti conjectures. The *graffiti jam*, an integrative site for re-imagining process of graffiti's re-appropriation of the city, re situate graffiti within dancehall history demonstrate 'the multiple spatialities negotiated, enacted and instantiated within the context of an old age ritual but that which has transformed over time' (Niaah 2004:117). A critical mapping of *Back to the City* celebratory moments allows a study of an interjection of the underlying 'rules of the game' and individual *graffiti writer* to suggest a questioning of 'the way we perceive graffiti.

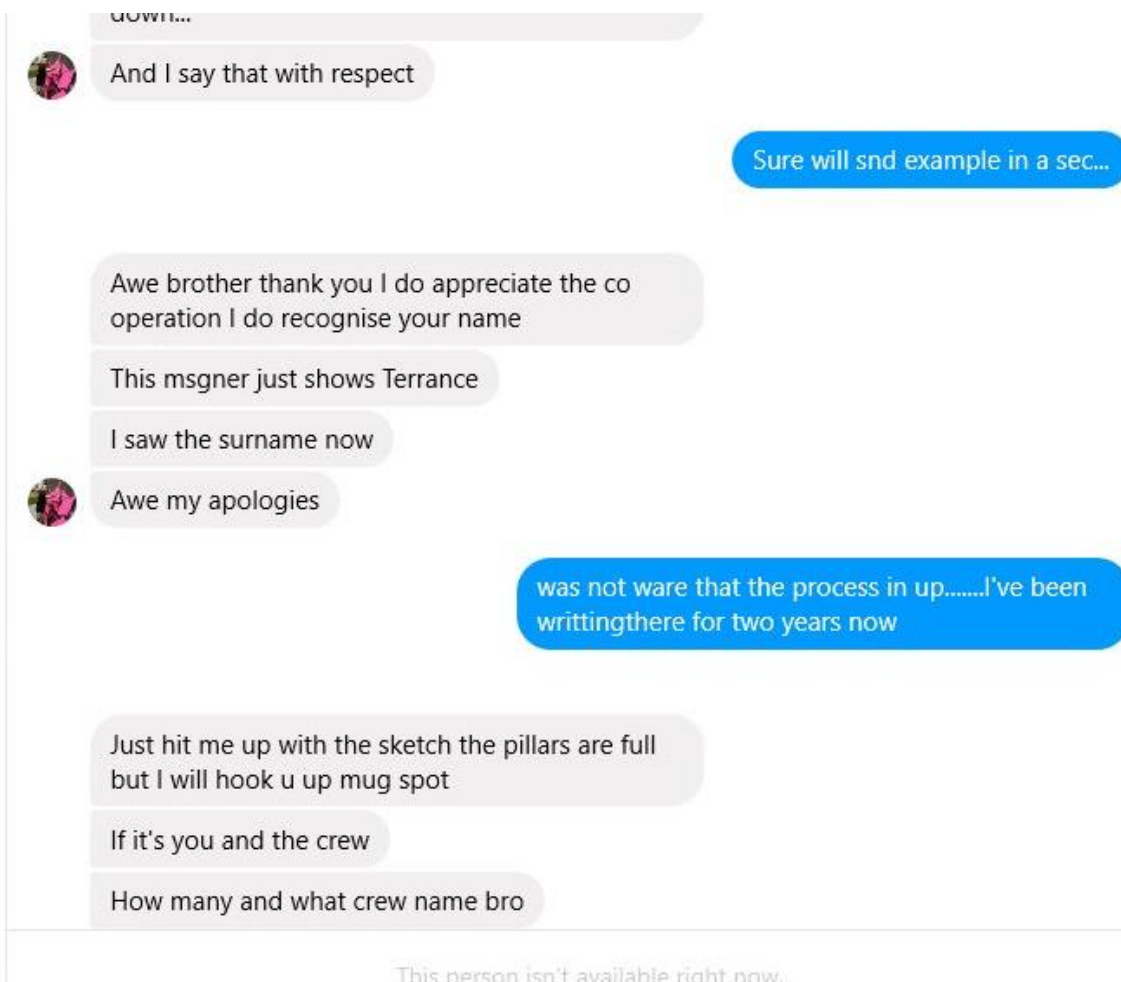
A reading of *Back to The City* "moments of remembering" provides a historical cartography of identity formations through laws and regulation of the body inherent in apartheid spatial practices of 1950's. The concept "back to the city" as a retrospective process of "morning" over Johannesburg forgotten histories or sites of meanings, constitute a performative response to a call to rewrite post the erasure of black histories and geographies the city. *Invocations of buried memories* behind Sophia Town at historical conjecture with Hip Hop, the event' returns to the city after the removal of black bodies in the city space following 1950's spatial laws, is read as a form of response. The critique discuss graffiti jams space of 'celebration of community' to illuminate how graffiti writer 'traverses micro and micro geographical spaces in which spaces and selves are continuously made and performed, in spite of the odds, with a philosophy of *boundarylessness*' (Niaah 2004:132).

*Back to the City* event gathers *graff writers* from nation and 'outernational'<sup>93</sup> to the Johannesburg concurrently with celebration of South Africa *Freedom Day* around 27 April, annually. The *graffiti jam* provides a platform for *graff writers* from All City to share knowledges through fashion, music, graffiti techniques, images, experiences, stories most important it allow exchange of style through *graffiti black book*. A chain of *concrete columns* lining the back section of Newtown precinct transforms, over three days, into a document or canvas with possibilities for self-stylization strongly suggest a *non-linear* reading. The place becomes alive with the Hip Hop

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<sup>93</sup> (Niaah 2004:121)

rhythms, fashion, style, break dancers, skaters, whose utterances transform as patron moves non-linear around the space to experience live graffiti writing. This is graffiti writing the city from below Penfold (2017) was search for but stopped before practice began. The graffiti jam “space of battle” rejects the mastering of graffiti in academic language through its multiple positioning of graffiti at oscillation between the physical and psychological dimensions. The *graff writer* at work on scaffolding that extends from the streets to the “heaven sport”, below the N1 North/South freeway suggest alternative criteria for evaluation graffiti, of looking at graffiti through the spectacle of Hip Hop reality.



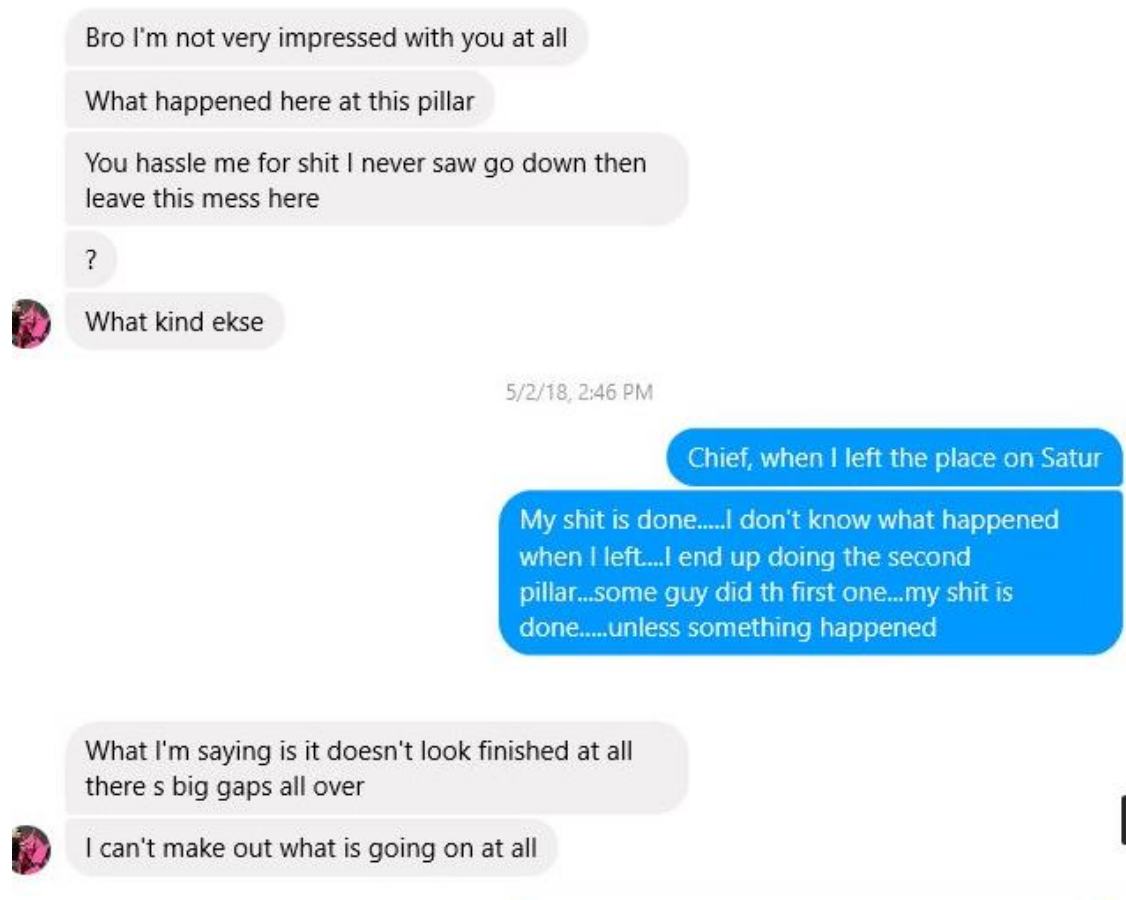
An exchange of words between me and curators of *Back to the City Hip-Hop Festival*<sup>94</sup>(Johannesburg, April 2018) in social media triggered by a *graff piece* I executed as part of graffiti jam session of the event, resulted as I learn, from their view that the *graff piece* ‘looked’ incomplete and required completing to match the standard of *graff pieces*. The *secret battle* took place in a Facebook’ private messaging prior my decision to post it “out there’ in public for all to see. The event raised questions about the nature of South Africa graffiti, graffiti curatorship, issues of race and called for a need for a dislocation of history of graffiti Johannesburg. My view is that the history of graffiti is written in the relations of Johannesburg walls but also and the *graff writer*.

*Back to The City graffiti social site* connect the practices of graffiti jam to suggest graffiti as a venue or space and *elsewhere* demonstrates the constitution of the *graff writer* within collaborative practices of graffiti to illustrate how Hip Hop graffiti as an ensemble of *cultural practices of self-fashioning* deconstructs individual subjectivity. The *cultures in circulation- embedment* Hip Hop graffiti popular culture –links notions of *interconnectivity* in Nameless Science (Slager 2009) and *network apparatus of power structures* (Agumben 1999:1), to explore *Johannesburg City as circulation and an “elsewhere” Interconnection to other spaces* (Mbembe & Nuttall 2004:351)

Illustrated in this crises specifically is the need to define Johannesburg graffiti and a socio-historical re-contextualization of *South African* graffiti in broadly.

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<sup>94</sup> *Back to The City Hip-Hop Festival* is an annual Hip hop festival hosted in Newtown Johannesburg during the Freedom day. It is read here as spectacle of sights, sonic, performativity and an assemblage of histories, memories and death.



#### 4.1.4 The graffiti regime

Niaah (2004:117) assist us to analyze ways in which ‘contemporary practices-through “*the everyday street events*”- explored the “*multiple spatialities*” negotiated, enacted and instantiated within the ritual which has **transformed** over time’ .In which way does the contemporary practices of Hip Hop graffiti transforms personal and communal spaces, the subjective and objective spaces? That its limits are negotiated within the urban, temporary, nomadic and policed spaces to create transformatory and *transcendental* ones (Niaah 2004:117). Ways in which the centrality of the performative body of the graffiti writer ‘transverse micro and macro geographical scapes in which the spaces and selves are continuously made and performed’ (Niaah, 2004:117).

A mixture of responses from the graffiti community regenerated by my *graff-piece* signaled the need to critique existing local vocabularies and a critique of Johannesburg graffiti practices. It demonstrated that graffiti's significant position in our contemporary culture manifest through a proliferation of positions, claims and presuppositions varying subject positions, and conclusions from different disciplines, field and domain of knowledge. Importantly, this experience revealed the *graff writers* constitution within the community of Hip Hop and led to personal activism in the discourse of graffiti *virtual communities*

A self-reflections on such events demonstrate my interest in aspects of continuities or sameness through selecting studies and moments occupying different positions regarding graffiti. A fragmented reading of events during the process of creative-research reveals aspects of crisis in contemporary culture expressed in the *anxiety*<sup>95</sup> about graffiti popular practices of. The anxiety due to lack of vocabularies in thinking and looking at graffiti popular practices is the “fear of the unknown” haunting our contemporary cultures and traced to Post-Apartheid *lack of answers* regarding manifestations of popular culture .Accordingly (Caudwell 1938:), the lack of answers into challenges faced by bourgeois culture is a due to the ill belief in individual autonomy, ' that man is naturally free'.

The crises at *Back to The City* points to the lack of common truth about graffiti cultural practice. A critique of discursive formation of graffiti's artistic practices re-examines the manner in which statements made about graffiti attempts to affirm historical grounds regarding graffiti's social .The multiples readings of graffiti's power by “graffiti expects” in and out of the Hip Hop culture due to a lack of vocabularies in graffiti scholarship to engage with the actual object, suggest graffiti as *problem-space* of our confrontation with contemporary South African.

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<sup>95</sup> David Scott uses the notion of Anxiety to talk about the crises in contemporary popular culture in post-colonial Jamaica for a critique Post-Colonial discourse.

**The graffiti discourse of violence is the human ‘inability’ to predict the meanings of graffiti: meanings of graffiti are situated in the relations.**

#### 4.2 The graffiti discourse of violence

The expressions of anxiety of graffiti and Hip Hop culture parallels “middle-classes” loss of guarantees and the break of *social contract*.<sup>96</sup> The loss of promise in the South Africa dream about freedom of the individual and the hope for *Better Life For All*. Graffiti practices of *getting up* questions the validations in the notion of individual freedoms of a post-apartheid South African project of democracy. This lack of vocabularies to appropriate and master graffiti demonstrated to how graffiti, like the Johannesburg that is motion (Mbembe & Nuttall: 2004) and the needs re-conceptualization graffiti through defamilirization. Thinking through graffiti’s relation to Johannesburg and *elsewhere* (Mbembe: 2004) assists a mapping the conceptual categories we apply in constructing relations of political identities of graff as criminals and urban as ‘*spatial dimension*’ for memory enactment and erasure.

Wall graffiti can be indicators of attitudes, behavioral dispositions, and social processes in settings where direct measurement is difficult. The auto- graphed inscriptions of inner city "graffiti kings" in Philadelphia are analyzed in terms of their style, motivation, and preferred setting (Ley & Cbyriwsky 1974: 491).

This statement ignores the complexities in the relations of *graff-writer’s* intentions and space in the creation of a *graff-piece* or a tag. Levy and Ley and Cbyriwsky (1974: 491), like social perspectives of graffiti similarly in African visual arts studies (Ben-Amos 1989:1) uses functionalist tools to analyze graffiti and society. This view focuses on narrow conceptions of culture as an interpretative tool ignores the broader cultural meanings in graffiti production. Writing in 1998, Alonso notes:

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<sup>96</sup> ( Serres 1992)

‘An analysis of graffiti on the urban environment can serve as an excellent tool in understanding behavior, attitudes and social processes of certain segments of society. The thematic content of graffiti can provide valuable information on these groups that are not often in public view in the urban environment. Subcultures in our society that have gone against the normative values that the dominant culture has laid out have been overshadowed by the practices of popular culture (Alonso 1998:2).

The view that analyses of graffiti’s artistic forms, its visual language, provides insight into the psychological, behavioral through cultural constructions of *graff-writer* fails to provide guarantees and rejects *graff-writer* agency. Alonso’s (1998 :) despair of the political power of graffiti redirects attention to alternatives ways to expose literary strategies of violence positioning the figure of the *graff-writer* through negative relations to the city environment. Literary descriptions of graffiti practices utilizes instruments that constrain racialized bodies through criteria of civilized/uncivilized illegality/legality.

#### 4.3 19. Previous Definitions

Historians first explored the concept of city in history outside of Africa which was conceived as an entirely rural world. Every historian had a tendency to privilege and stress criteria which best adapted to the cities he or she encountered in his (or her) own fieldwork, hence the splintering of the definition and, often, its inadequacy with regard to Africa. With the exception of Max Weber (1921), the great precursor, historians of Western cities were those who first attempted to define the concept, starting from an urban revolution correlative to the Neolithic revolution. The emergence of agriculture allowed for the accumulation of surpluses in the primary cities where *civilization* blossomed, as opposed to the *barbarism* of savage life based on wild food (Childe, 1950). In his archeological work, Gordon Childe defined, from his knowledge of Mesopotamia, ten criteria for urbanization, beginning with the adoption of writing as a necessary base for administration and the use of arithmetic. That is to say that Africa without writing was, *de facto*, excluded.

#### 4.4 20. City metaphors

Coquery-Vidrovitch (199:2) notes that: From the beginning, cities have been nodes of certain types of *structures* and *relationships* within regions, means the extent to which a city as a couple can be thought of in metaphoric terms. In our concerns with the need 'to take account of the total environment of the (graffiti) "society of the spectacle"' (Streitberger ed. 2009:xx), Victor Burgin understanding of 'psycho-topological' conceptualization of an era shaped by mass media' help us to take a closer look at the concept of 'environment'(Streitberger ed. 2009:xx).

An analyses of photographic metaphors permits a fragmentary thinking about relations between graffiti and the city. This duplicity Johannesburg graffiti as psychical and physical experiences situates its representations in *elsewhere* (Mbembe & Nuttall 2004:351), at the oscillation of local and global spatialities.

Locating city as a document and a network of relations with histories and the law as the foundation of cities, assist guessing preconception of city. The way in which our ancients brought a civilization from the stars through an integrated process involving interbreeding between humans and Annunaki. Accordingly (Icke 2001:xx1), 'the knowledge that created these advanced societies, the knowledge that built the fantastic and unexplainable ancient structures like the Great Pyramid and other amazing sites across the world, came from the starts-extraterrestrials of many varieties.'

Negative conceptions graffiti's relations to city hide ways in which Johannesburg *interconnects* to *elsewhere* of township, the suburb and global cities. It fails to expose transformability in the universalizing ideology of ruling elite and to demonstrate ways in which:

Cities are universal, but conditions for urbanization have changed; therefore, the relationships between town and countryside which have always existed still exist, though leading factors and incentives are no longer the same (Coquery-Vidrovitch 199:2).

Pointing to the extent in which notions of graffiti reflecting Johannesburg's social reality and a mirror of black condition rejects concept of a city as a fantasy rather than rather than an immovable body transcending change (Coquery-Vidrovitch 1991:1).

#### 4.5 21. Hip Hop Meta-theory

A meta-theorization of graffiti practices through Hip Hop philosophy of *Gospel of Hip Hop* demonstrate ways in which Hip-Hop graffiti self-actualization practices of “getting-up” in the city and *any palace whatsoever*. Modern graffiti connects to “cultural turn” through developments in post-structuralism and conceptual art various strains of popular culture like Hip Hop. If thinking through graffiti at a conjecture with artistic movement with strains in Johannesburg, Berlin and New York draw from international graffiti crews especially *One Up Crew* and in keeping with graffiti *All City* tradition<sup>97</sup>. Graffiti’s popular culture role of the visual arts and global political change,

This approach disrupts the notion that Johannesburg graffiti (like suggested in Penfold) only reacts to pre or post-apartheid socio-political realities contributing to its style, how historical conjectures and *otherworldly* interconnects various cultural practices significant to our understanding of graffiti discursive formations or network. For an example, the conjectures in student revolt across Johannesburg, Paris and New York parallels the Cultural Revolution in the 60’s attributed to Fanon Decolonization critique, the influence Duchamp Legacy of Conceptualism in local and international artistic practices and the influence of mass culture on the artistic debates regarding the role of the visual arts.

I argue that local graffiti historical conjectures with Africa Diaspora are critical for locating graffiti popular culture within the philosophical aesthetic of Decolonization and will highlight the discourse regarding the constitution of graffiti representation of reality in the digital technologies is still a new field.

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<sup>97</sup> Since Afrika Bambaata’s international tour in the 80’s (according to KRS1 in the Lecture at University of California video), Hip-Hop and Hip-Hop graffiti began to spread the message of love, peace and unity through-out the whole world including South Africa. *Graffiti-writer’s* connect with each other through the All City tradition that began with *Zulu Nation*.

## 5 GRAFFITI TRANSCENDAL KNOWLEDGES

.. it is obvious enough that ever since a discipline such as history has existed, documents have been used, questioned, and have given rise to questions; scholars have asked not only what these documents meant, but also whether they were telling the truth and by what right they could claim to be doing so, whether they were sincere or deliberately misleading, well informed or ignorant, authentic or tampered with (Foucault 1972:6)

A cross-reading of *The Gospel of Hip Hop* with *The Emerald Tablet of Thoth* reveals ways in which graffiti black book as texts of Occult Science in book-forms ‘embody the vital energy of its genius-creator , an energy carried forward in time through faithful copies by other genius artist’ (Drucker 2004:xii), to transcend time and geography. The latter identified, with the Egyptian God of writing, Thoth ‘The "Father of Alchemy" lived in an unknown age of Egyptian history’, as believed to carry “mystical powers” that Alexandra the great have utilized to conquer the “unknown worlds” at an expense of *self*. Occult Science, accordingly (Luxamore 2001), ‘to *esoteric writers*, is said to be the *invention* of an ancient Egyptian sage called Hermes Trismegistus’ whose identified with Thoth. The former authored by a Hip Hop rapper and scholar is critically mapped in the current studied to re-situate its conception of the graffiti writer within specific moments in Johannesburg and *elsewhere*. In my attempts to engage with core themes in both text, one is confronted by the elaboration in the constitution of concepts of *Absolut* within authorship, a conceptual system represented through the hidden doctrine of Inner Light, the embedded knowledges. Mapping the analogies in the “auratic” and aesthetic situatedness of the book situates graffiti within “the moving atmospheric system” (Serres 1992:10) of long periods, of understanding graffiti ‘as the physical manifestation of GOD’s grace and love for Hip Hop’ (KRS 2009:7).

Coquery-Vidrovitch (1991:4,5) notes that ‘Gordon Childe defined, from his knowledge of Mesopotamia, ten criteria for urbanization, beginning with the adoption of writing as a necessary base for administration and the use of arithmetic. That is to say that Africa without writing was, *de facto*, excluded’. Anthropological studies of the Mesopotamia *writing system*, neglecting the

embedding of writing self-practices within the priesthood,<sup>98</sup> enables limited access into conflict of the aesthetic/auratic of writing forms and the constitutive power of system of knowledge in writing practices of, fails to engage with practice, discussed as crises of contemporary.

The reliance in the authenticity of the document (Leadbeater 1986: 2, 3) for analyses through document offers historical half-truths and ‘denial of higher degree’ of graffiti. It fails to questions conditions under which the graffiti sameness are acceptable. In other way, how do we balance against the literary methodology- tracing to Plato’s hate for emotional power of art (Ione 2004) - without denouncing their importance for memory? How can the social context of *graffiti black book* assists us in thinking about graffiti?

I suggest the transcendal power of *The Gospel of Hip Hop* to disrupt ways in which historical documents serves as evidence in graffiti scholarship and to opens a space for graffiti possibility beyond the ‘politic as the realm of the elite’ (Le Goff 1971:3). I argue that there is a *reiterations* in the use of document in Post-Apartheid graffiti, a tradition conditioned by the influence of *indirect rule* of by the middle class (Mandami 2002:7)

## 5.1 The apparatus: Black Book/City as Problem Spaces

But the unities that must be suspended above all are those that emerge in the most immediate way: those of the book and the *oeuvres*. At first sight, it would seem that one could not abandon these unities without extreme artificiality. Are they not given in the most definite way? There is the material individualization of the book, which occupies a determined space, which has an economic value,

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<sup>98</sup> David Icke (0000: xxiii, xxiii) assist a mapping of writing and civilization through the ancient connection of the ‘right to rule’ in the interbreeding between the gods with the earthly primitive people created a hybrid race that was put into position of power. The authentic apparatus (Foucauldian terms of an apparatus), of ancient records found across civilizations and geographies actually illustrates the story of the integration of humans with the “gods” described as the Annunaki (Icke0000: xxiii, xxiii).According to David Icke (Icke 0000: xxiii, xxiii), the further expansion by Dutch East Indian Company was when the bloodline at in South Africa around 1652.

and which itself indicates, by a number of signs, the limits of its beginning and its end; and there is the establishment of an *oeuvre*, which we recognize and delimit by attributing a certain number of texts to an author (Foucault 1972:23).

Thinking through the network apparatus of the *graffiti the black book* is useful in *mapping* the *graff writer* individuation practices of “getting up” constitution in knowledge society and globalization. Practices of *graffiti black book* and *getting up* are constituted within the network society characterized by the domination of theoretical knowledges and interconnectivity through the internet. The *recombinant* (Flew 2003:11) capabilities of internet transforms the production and display of graffiti mix media forms to data of various images, sounds and videos and our making sense of graffiti meanings. The study of hybridity of the apparatus assist our understanding of graffiti across various media and beyond limitations of time and geographical space.

*The Gospel of Hip Hop* constitutive power as a canon of Hip Hop provides conceptual methodology to frame graffiti *rhetoricty*<sup>99</sup> and analyses of graffiti’s interdisciplinarity possibilities as visual element of Hip Hop culture. An analyses of fragments from *The Gospel of Hip Hop* is meaningful for constructing graffiti metatheory along Hip Hop histories through relations of *graffiti of black book* and *getting up*. A critical theology reveals the *situatedness* of individual *graff writer* in *The Gospel of Hip Hop*’s narration of liberation and elaborates in ways in which Hip Hop presuppositions of ‘knowledge of the self’ constitutes individual *graff writer* during individual actions of getting up in *the streets* and *anyplace whatsoever*. A mapping of critical relations (Huber 1992: 10,11) of *The Gospel of Hip Hop* concepts and premises of modernity through critical theology can ‘help an understanding and interpretations of our own experience of modernity’ convulsion with post-modernism. The integration of *The Gospel of Hip Hop* and *graffiti black book* suggest conceptualizations of *graff writer* identity through the *graffiti black book* object.

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<sup>99</sup> The graffiti rhetoric in ontology of perception and experience (Crowther 2009:5) embeddedness in relations of a heightening and endurance object. The way in which in “graffiti objects” of *graffiti black book* and *getting up* practices features that that are basic to the reciprocity of the subject and object of experience according to Crowther (2009:5) are made to exist in a heightening and enduring form. The problem space of graffiti integrates the graffiti (2009:5) basic ontological structures of material artefacts with virtual properties and graffiti embeddedness in individualized self-style practices.

With unlimited inclusivity, mediums, accessibility, and motivation, graffiti art is integral art (White 2014:11).

White's (2014:1) concept of graffiti as an integral art through an analyses of graffiti historical evolutions in various *structures of consciousness* presents possibilities for a cartography of its interdisciplinarity over *long historical periods*. Graffiti's spatial practices (White 2018:) in Johannesburg and *the streets* where city's walls provides opportunities for *graff writer* to appropriate meanings and opens an interdisciplinary field to situate apartheid histories, apartheid geography and black experience in Johannesburg and *elsewhere*. An analyses of South Africa graffiti history through analogy reveals *continuities* in the construction of *graff writer* political identity constituted within the fixity of township space. Mbembe and Nuttall's (2004:351) rejection of perpetual and predominant imaginings of Africa through revisiting the 'frontiers of sameness as worldliness' is useful for a *deprovincialized*<sup>100</sup> graffiti.

Foucauldian critique (Butler 2002:), of 'plurality of practices in science where 'each sets its own epistemology and degree of approximation to truth' reveals the constitution of *graffiti black book* graffiti discursive practices in discursive formations of *The Gospel of Hip Hop*. A critique process extend scientific procedures with presumed expectations (Scott 1999:75) and promote a state of play in art research and art practices demonstrating the oscillation in Hip Hop metatheory and individual graffiti practices.

I propose to make something productive out of this metaphor that interdisciplinarity in the humanities, necessary, exciting, serious, must seek its heuristic and methodological basis in concepts rather than in methods (Bal 2009:13).

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<sup>100</sup>( Mbembe & Nuttall 2004☺)

Conceptualizations of Johannesburg *in elsewhere* (Mbembe & Nuttall 2004:351) of *graffiti black book* and *The Gospel of Hip Hop* provides metaphors permitting possibilities for *graff writer* to transcend imposed local geographies and the constitution of South Africa's graffiti practices *otherworldly*. According to White quoting Olmert (2014:2), '...curators have proven that graffiti art existed long before the 20th century. During ancient times, it was utilized for a number of purposes that ranged from indication of hidden brothels, proclamations of love, or expressions of political discontent', aids a critique of dominant language of mastership <sup>101</sup>in graffiti instead of offering a historical contextualization. I will counter forms of blind materialism <sup>102</sup>which ignores graffiti "insight" knowledges and reduces its hidden power.

You do not apply one method; you conduct a meeting between several, a meeting in which the object participates so that, together, object and methods can become a new, not firmly delineated, field (Bal 2009:13).

An alchemic view of Hip Hop as the hidden science at the base of creation of "graffiti ceremonial magic"<sup>103</sup> is grounded on metaphor of love. Hip Hop's universality <sup>104</sup>to transcend history and geography guides an understanding of how the modern rebirth of Hip Hop graffiti is the manifestation of the '*word Incarnate*'. The graffiti word incarnate was adored in his cradle by three Wise Ones-Cornbread, Taki-were led by a star. The *canons*, Cornbread "*Father of modern graffiti*" (White 2014:4) and Taki 183 used it to express affection and also to demonstrate their *political will*. A critical theology (Huber 1992:12,13) discloses ways Hip Hop metatheory illuminate the way 'The reality of God (Hip Hop) discloses itself by setting me (*graff writer*) in

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<sup>101</sup> The experts speak about graffiti from an outside point and are removed from the hard "outdoors" conditions of graffiti practices 'immersed in intemperate weather (Serres 1992: 2) of "the streets". In Alexiou (2017:9), the concept of streets 'can be traced in most of the urban societies no matter the local or not- socio/economic/ cultural aspects or agents that apply'.

<sup>102</sup> Blind Materialism (Madness)

<sup>103</sup> Adapted from theosophy (Leadbeater 1986:7) referring to the occultist practice of awakening latent powers within the *graff writer* through scientific use of graffiti enabling the *graff writer* 'to see far behind the meanings' of graffiti.

<sup>104</sup> While the universality of Hip Hop using Manfred (1995:55), '*...requires it to turn away from the individuality of every particular perceptions and also from heightened experiences...that which is individual is something that can be defined only through its opposition to structures*'.

the reality of the world (graffiti objects) and when I encounter the reality of the world (graffiti objects), it is sustained, accepted and reconciled in the reality of God' (Hip Hop).

According to Plato, the One is the term most suitable for defining the Absolute, since the whole precedes the parts and diversity is dependent on unity, but unity not on diversity. The One, moreover, is before being, for to be is an attribute or condition of the One.

Graffiti's knowledges is complicated by the dominance of the new media network signifying the triple birth of graffiti. To situate graffiti through Hip Hop triple manifestations embedded in love, 'the sign of the microcosm', fragmented in cultural technologies of *graffiti black book* and live-streaming in the aesthetic, context of use and their system of knowledge (Flew) constituted in Hip Hop 'rules of the game'.

To the enlightened, graffiti become the 'gifts of gold' including frankincense and myrrh, a second mysterious triplicity, under which the emblem the highest secrets of the Hip Hop Occultism are allegorically contained. Like Christianity, graffiti owes therefore no hatred to Magic of Hip Hop, but *human ignorance* has ever stood in fear of the unknown. I will analyse its Hip-hop connection through *The Gospel of Hip Hop* (KRS 2009) to reveal historical conjectures between Johannesburg and Diaspora. Kool Herc's adoption of Jamaican culture and movement to New York's black ghetto.

I am but one of many who was saved by such Love. In my time (your past) I am called teacha; I was present at the first time (KRS12009:7).

A *critical theological view* reveals Hip Hop culture as *being* embedded in love. That love being *Christ* accordingly *manifest its divinity* through *being in the world*. Hip Hop is therefore a hope for the *sustenance of next generation to come* in ways in through which its aspirations of "collective freedom" extends beyond the current conditions experienced by living Hip Hoppers.

There are *multiple ways* in which Hip Hop graffiti *shows itself* as a manifestations of God's love for Hip Hop guiding our attention to its powerful force in the contemporary world. Through our constitution within the love of Hip Hop and the Absolute, there is hope for redemption and possibility for Hip Hop to extend our experiences of *being in the world*. The Hip Hop *elements* of graffiti are physical manifestations of GOD's grace to the extent that Hip Hop graffiti fragment from the *Absolute*. It is through thinking of Hip Hop culture in its "totality" and graffiti as a fragment that Hip Hop can brings us closer to its *transcendal knowledges*. The *subject* and *object* of a *graffiti black book* provides moments and space for our investigation and experiences Hip Hop's *transcendal knowledges*.

Through parallel of body and new media interconnectivity, I disregard positions that view graffiti practices as 'reflections the essence of art' and their prioritization of graffiti formal languages. An interdisciplinary approach defines graffiti's '*site*' of *immersions* as irreducible to the graffiti jam, graffiti exhibitions facilitated through the gallery, art studio practices or 'the street'. It demonstrate that how also carry ideas about graffiti in our minds. A comparative historical analyses of virtual arts *constitution* in art history of illusion and realism (Grau 2005: xi), guides a cartography of the embedment of *graff writer's* intentions in ancient artistic traditions of the desire to create illusion and experiment with technological instruments.

As an Overstanding, it teaches spiritual Truths through the language of Graffiti

Art (KRS 2009:254)

Thinking through graffiti's long historical periods allows an insight into graffiti's integral nature (White 2014 :) is embedded in *interdisciplinary thinking* (Streitberger ed. 2009: xiii). A phenomenology of graffiti demonstrate ways in which philosophical insight is attained best through an experience and contact (Parry ed.2011:2) with graffiti objects and cannot be subsumed under the "rules of the games". Hall (ed.1977:) reminds us that 'there are no laws which can guarantee that things will have one "true meanings" or the meaning will not change over time'.

This approach integrates graffiti's two cultures relations of literature and visual practices through constitution of *graffiti back book* discursive formations within the Hip Hop and technologies of power (Flew 2003:41) to argue that graffiti is a basic human experience intersecting innovative and visualization processes.

Graffiti's integral art (White 2014 :), its interdisciplinary potential, provides possibilities for an integrated field of study demonstrated through in a phenomenological approach to graffiti. A phenomenology (Parry ed.2011:4) of graffiti regards ways in which we respond through our bodies to graffiti's formal qualities and how graffiti content guides ways of engaging with its *content*. The phenomenology of graffiti reveals how graffiti meanings, like art, engages us through our lived 'everyday' experiences of Johannesburg and *elsewhere*. Graffiti's interdisciplinarity analyzed historically, as *graff writer's* response to technological developments demonstrates the desire to create illusion through integrating art, science and technology and consciousness (Ione: 2004:13). Integrating textual and visual materials to analyze graffiti is significant because the meanings of graffiti, like art, 'have fluctuated over time' (Ione 2004:13). A discussion of graffiti's grey environs can connects its current manifestation to virtual arts concept of immersion.

Graffiti writing has always been part of human expression, and although Graffiti writing, in and of itself, predates the cultural formation of Hip Hop in the 1970s, it is Hip Hop that has given Graffiti Art and its artists a healthy cultural environment in which to grow and thrive (KRS1 2009).

Graffiti as part of human expression its objects are irreducible to literary definitions. Hip Hop's appropriation of graffiti gives graffiti Hip Hop gives graffiti both artistic and cultural values. Hip Hop metatheory provides a conceptual frame to cartography graffiti's transcendal objects. A critical mapping of historical patterns in analytic tradition of graffiti using Smith & Wilde's work (2002: xvi) reveals that 'there is no unitary body of graffiti theory that follows a linear narrative', helps make claims that *graffiti theory* proliferates like a network of roots instead of single-

causality. This critique through a *'mish-mash'*<sup>105</sup> of cartographic methodologies for fragmentation thinking of graffiti's knowledges into *branches of graffiti theory* and practice points to interconnectivity in the graffiti networks.<sup>xvii</sup>

*Meaning is the interconnectedness of things* (Ione 2005:14).

According to Maharaj (199:39), 'this apparent mishmash is a scene of unwieldy, unorganized possibilities—something we should hang onto to avoid defining artistic research simply along institutional academic lines'. The concept of the *singularity* (Maharaj 1999:39), demonstrates how art practice-theory-history and other *'disciplines'* intersects and coalesce in individual projects. The graffiti network of discursive and non-discursive as problem space (Scott1:999) integrates graffiti knowledges/power relations. Thinking through the graffiti apparatus as conceptual and praxis space of mapping the constitution of graffiti's discursive practices of *getting up* within discursive formations of a *graffiti black book* assist claims that artistic research provides insight into graffiti's *transcendental knowledges*.<sup>106</sup> Slager (2009:1) notes 'this knowledge is in danger of appropriation by the masters of languages, the modern philosopher', indicates a need to foreground-attempts to study it.

How, in other words, and with what conceptual resources, do we begin to extract a new yield, a new horizon of possibilities, from within the moral and epistemic contours of our postcolonial present (Scott 1999:3)?

Critical cartography integrating graffiti *conceptual* and *representational* systems through constitution of *graffiti black book* traditions in Hip Hop metatheory *guides* a multi-perspective discussion of *knowledge/power* relations in South African graffiti. Our misunderstanding of Hip

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<sup>105</sup> Bal notes (2009:13) that: 'The field of cultural analysis is not delimited because the traditional delimitations must be suspended; by selecting an object, you question a field. Nor are its methods sitting in a toolbox waiting to be applied; they, too, are part of the exploration' she continues...."You do not apply one method; you conduct a meeting between several, a meeting in which the object participates so that, together, object and methods can become a new, not firmly delineated, field.

<sup>106</sup> *Transcendental knowledges* refers to the struggle at articulation the meaning of graffiti practices through paying attention purely on its formal qualities. Here the concept directs our focus to the integral nature of graffiti and its universality and presupposes a fragmentary approach that is specific to use.

Hop's slang points our lack of understanding God's insight revealed and veiled in the ambiguity of Hip Hop metaphoric forms. The Hip Hop slang and codes conceals *its* 'true knowledge' through the *obscurity* of its elements including visual element of graffiti. Graffiti's formal languages demonstrated in the graffiti *black book* is embedded in Hip Hop slangs, obscures meanings.

A Hip Hop metatheory within the context of the city and *elsewhere* encourages the "histories from below". The *graff writer* is situated within relations of Hip Hop's 'knowledge of the self' presuppositions and models of 'keep it real' in everyday experiences. The metaphoric-image of a *writer-body* or *writing-body* reveals the *oscillation*<sup>107</sup> between graffiti's artistic *practices of tagging and bombing in the streets* and *forms* of subjectivities writing in the *graffiti black book* constituted in *power practices*<sup>108</sup> *within* or *without* graffiti culture opens *possibilities* for thinking of graffiti as *contested field* integrating knowledge /power, art theory / visual practices and art/science. Graffiti's position at the oscillation of culture and politics is the crises of our contemporary South African life.

## 5.2 The Re-incarnations of Hip Hop Graffiti

IN THE END, the last days of others became the first days for us! ALL PRAISE, GLORY AND WORSHIP BE TO GOD—the Love that *rescued* us from oppression and ignorance (KRS 2009:7)!

Hip Hop's *reincarnation* as a significant *historical turn* for purpose of manifestation of *Absolute* connects graffiti discourse to black diaspora sensibilities and *narrative of liberation*. *The Gospel of Hip Hop* literature frames the assumptions to suggest a *liberal theology* in relating theological concepts to our contemporary experiences of Hip Hop "reality", manifesting as element of the *Absolut*. A critical theology of modernity (Huber 1992:11, 12) permits ways to analyze the constitution of graffiti practices in Hip Hop presuppositions of the narration of liberation. The way

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<sup>107</sup> Oscillation (in *Nameless Science*) and *Digital Arts* (2014 :) as a strategy to situate this creative research study within the struggle of openness and closure of the text.

<sup>108</sup> The *practices of power* includes rules of the game set inherited in graffiti tradition and city laws and technologies that constrain the practice of '*getting up*', since Foucault's definitions (Flew 2003:37).

in which (Huber 1992:11, 12), ‘the historical project , namely the project of freedom and autonomy- a project which will never be finished as long as persons experiences oppression and a lack of freedom’. Integrating philosophy in the *literary* and science in *visual* mediations and manifestations of Hip Hop graffiti for *spiritual purpose* in individual artistic journey as creative ‘beings’, provides possibility<sup>109</sup> for re-imagining graffiti social and political realities through “Hip Hop reality”. A critical engagement with *The Gospel of Hip Hop* apparatus assumptions and *beliefs* interconnects the empirical world of the city *we see* and *elsewhere* metaphysical world *of the graff writers’ we don’t see* has its own limitations.

The existence of a contradictory motivations in thinking and making graffiti extend the true seeker to occult knowledge and possibilities for illuminations through individual practice of *graffiti writing* for *spirituals purposes* and manifestations of ‘*being’ graff writer’s* as key earthly duty in search for ‘true knowledge’<sup>110</sup>. The power of graffiti attractive to the seekers, but the study being at first difficult, most will resume to “half-truths” based on literary methodology and neglect practice. Through an imaginative process, the current *work* demonstrates the ability of the author to interpret individual experiences of graffiti with “the world” through a reality Hip Hop. *Analogously*, the power of interpreting the ‘alchemical work’<sup>111</sup> depends on individual philosopher’s capacity to re-enact the author’s consciousness and *being* as guide to engage with the “objects” of the *work*.

### 5.2.1 Meta-Theory of Hip Hop as problem- space for a critique

Hip Hop *meta-theory situates* Hip Hop culture visual element of graffiti within a socio-political context to permits ways of thinking about graffiti’s interconnections to our contemporary moments of *crises* and *stability*. A metatheory of Hip Hop an analyzing the constitution of *graffiti black book* discourse within the Hip Hop *problem space*. Hip Hop metatheory, using Lehman

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<sup>109</sup> David Scot (1999)

<sup>110</sup> I propose a re-conceptualization of Plato’s Cave and the idea of artistic search for true knowledge at the background of classic debate about Plato’s fear of artistic illusion (Ione 2005:30-32.)

<sup>111</sup> Alchemy

(1988:807), ‘makes a social and political analyses of the *stability*’ and *crises* more empirically and theoretically comprehensive’. The constitution of South Africa graffiti in the *struggles of meanings* is studied through integrating the literature of *The Gospel of Hip Hop* and *visual practices of graffiti black book*. Hip Hop metatheory integrates graffiti’ theory and practice as a respond to ‘binary interpretations of stability and crises’ (Lehman 1988:807), in South Africa graffiti discourse which constructs the *graff writer* identity through practices of othering classifications through body and ‘myth place’.<sup>112</sup> Ellapen’s analyses of post-apartheid cinema images of black condition (2007:114), the ‘township space’ has been employed as central location to represent black identity and culture’.

The ‘township space’ is a modern invention constructed through Afrikaner Nationalist ideologies to separate blacks from whites, but the project of the township was to construct black identities as pre-modern (Ellapen 2007: 114).

Adopting Lehman’s concept (1988:807), a *multidimensional* view of *graff writer’s* and “graffiti object” constitution within practices of power enables a valid study of interaction between Hip Hop philosophy and individual graffiti practices demonstrate the contingencies of graffiti structures in the *graffiti black book*. The socio-political constitution of graffiti with ‘problem space’ permits a mapping of relations of knowledge formations in Hip Hop and *graffiti black book* practices of power and broaden our understanding of conflict in crises and stability in South African graffiti discourse. An analyses of the constitution of the graffiti black book media in history of Hip Hop though relations of ‘keep it real’ models within the ‘knowledge of self’ presuppositions. The concept yields an integration thinking and making practices through relations of *graffiti black book* and paradox of *getting up* actions in Johannesburg and township.

At first sight, the object is simpler than anthropology’s object: A text, a piece of music, a film, a painting. But, after returning from your travels, the object constructed turns out to no longer be the ‘thing’ that so fascinated you when you chose it. It has become a living creature, embedded in all the questions and considerations that the mud of your travel splattered onto it, and that surround it like a ‘field’ (Bal 2009:13).

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<sup>112</sup> Ellapen (2007:114)

The anthropological object of *graffiti black book*, is fragile document characterized by nodes of networks traceable through critical relations. The document's muddiness and stickiness, its embedment with theoretical prepositions and scientific questions of a field of knowledge, demands intervention. The intellectual work through interdisciplinary 'process' of detouring, study graffiti through cartographic metaphors of a *mapping-body* and critique of knowledge/relations through graffiti black-book and *getting up* practices. Hip Hop theoretical presuppositions constitution of *graffiti black book* model analyzed as *problem-space* provides insight of graffiti network apparatus and suggest graffiti *individuation* practices (Frank 1992:56) constitution in Hip Hop 'rules of the game'. The analogy maps critical relations of the "auratic"<sup>113</sup> qualities of *The Gospel of hip Hop*-constituted within *manuscript* traditions,-and *intrinsic power* of the *graffiti black book*-constituted in the history of codex- for a *broader coverage* (Bal 2009:13) of graffiti histories. I argue, using Hall (Giroux 2000:341), a cultural politics of the constitution of graffiti cultural practices in the Hip Hop politics is important for public pedagogy and philosophy.

The *knowledge of self* as Hip Hop philosophical principle, guides the *keep it real attitudes* of *graff writer* in situated practices of *graffiti black book* and live-painting/streaming paradox. Graffiti as a key visual element of a universal Hip Hop culture in embedded with Hip Hop presuppositions. A framework of *The Gospel Of Hip Hop* exposes reductionist's view that Johannesburg graffiti follows a liner trajectory of progress that can studied chronologically and that history traced and its objects 'grasped' in scientific manners. *Graffiti Discourse of Madness* respond to binary tendencies and dialectic forms of arguments embedded in Marxism and certain neo-Marxist strains. To suspend our judgment of graffiti we need to think through Hip Hop as *problem-space*.

## 5.2.2 "Thinking through" The Gospel of Hip Hop

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<sup>113</sup> The extent to which *The Gospel of Hip Hop* transcend formal qualities of a book and carry the "aura" of the author (Drucker 1994: xiii-vxiv).

*The Gospel of Hip Hop* appropriates graffiti as one of the seven of Hip Hop elements including rapping, beat-boxing, dee-jaying, break-dancing, street fashion, street entrepreneur and *Knowledge of Self* as interpretative key. An analyses of fundamental principles of ‘knowledge of self’ in *The Gospel of Hip Hop* by KRS1, as specifications of *graff writers’* subjectivity formations constituting graffiti’s *non-knowledges* expands our understanding of graffiti practices. A meta-theorization (Lehman 1988: 807) through *The Gospel of Hip Hop* permits the rejection of binary interpretations of analyzing graffiti within definitions of stability and crises. The domination of contradictory views in graffiti scholarship draw attention to the distance between scholastic views from the actual graffiti practices. Graffiti’s historical myths connects modern graffiti manifestation less with the sensibility of Africa diaspora- and focuses on its single-cause within a Hip-Hop culture of New York.

In addition, many of the landmark studies of graffiti have focused on the super metropolis of New York City, where contemporary graffiti and hip-hop culture has had its greatest formative influence (Zolner 2015:2).

A critical cartography through *The Gospel of Hip Hop* maps ways in which *sociological models*<sup>114</sup> promotes difference through analyses of art along binaries of legal/illegal, high art/low art, primitive/civilized and applies criteria to mark graffiti scientific progression along historical line. Like in analyses of African art (Ben-Amos 1989:4), the focus of the functionalist spectacles on graffiti is not on graffiti and Hip-Hop Culture as *problem-space*. White (2014:1) reminds us how:

‘Once considered a primitive art form aligned with the seemingly unrooted hip hop movement, graffiti art has evolved from a street style resigned to the walls of buildings and subways to fine art that graces the walls of the world’s galleries and mirrors the contracted murals.’

In Penfold (2017:141), ‘graffiti grew out of the Hip-Hip culture of 1960’s New York, where it was primarily concentrated in the inner city and spread outwards in a linear fashion along arterial routes’. Johannesburg’s graffiti writing in Penfold is described in terms of its relation to

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<sup>114</sup> (Ben-Amos 1989:2)

Johannesburg city-space and as an imitation of, but slightly different to, American Hip-Hop culture. Penfold fails to demonstrate ways in which Johannesburg's graffiti shares histories and historical conjectures between Johannesburg and New York Hip popular expressions of graffiti. The essentialization of graffiti's difference as *unique lettering* (White 2014: 4), provokes the need to re-evaluate ways in which knowledges about graffiti are generated. Like digital arts, graffiti is in the state of flux, meaning, we should be concern with understanding ways in which graffiti meanings are situated in the signification process. A critical approach for mapping the effects of dominant graffiti discourse on social practice of *graff-writer's* phenomenology should be useful. What is phenomenology of graffiti's black book and what it aims to achieve?

There are challenges with this genealogy of graffiti and the need to conceptualize a 'new history' of graffiti. A comparative historical analyses (Grau 2003: xi) and an array of approaches (Dieter & Schmidt ed. 2008:7) of graffiti cuts across cultures and geographies to illuminates graffiti's power for *immersion* the continuities in artistic intentions to experiment with technologies. Amy Ione (2005: 9) revisit to C.P Snow *anxieties* about Two Cultures assist us to trace the historical distance between graffiti literature and graffiti objects. A cross-historical analyses (Daniel & Schmidt 2008:10) guides the discussion about the *interjection* of graffiti artistic practices with technological development and enable long histories history of graffiti. A cross-historical analyses of graffiti illuminate the manner in which the *transitory practice* (Daniel & Schmidt 2008:10) of *graffiti black book* and live-painting/streaming paradox intersecting art, technology and consciousness is primordial.

We need to defamiliarize Johannesburg's graffiti's *cultural practices of writing* to show, to show the embedded of *keep it real attitudes* in philosophy Hip Hop of *knowledge of self*. A critical cartography of graffiti discourse demonstrate the constitution of graffiti practices of *getting up* Johannesburg *streets* and *elsewhere* in *graffiti black book* presuppositions. Graffiti two cultures in the symbolic language of the *graffiti black book* and production of cultural meanings in specific socio-historical context through *getting up* are interdependent.

This critique demonstrates the centrality of the *graff writer* at the nexus of a *graffiti black book* and paradox of graffiti live-painting/streaming *demonstrates* how graffiti is a *basic human experience* at an integrating innovation and visualization practices. Graffiti metaphoric practices of the relations between practices *getting up* and sketching activities in *graffiti black books* is primordial to human experience. This imaginative practice of graffiti writing is traces in the long tradition of writing public spaces, basic to human experience. The analyses of graffiti black book as knowledge formations and their constitution of the individual practices of *getting up* guides our understanding to the power of graffiti as self-stylization practice.

‘...what counts as a theory (of graffiti) depends not only on the nature of the subject matter, but also on the questions asked and the methods used in searching for answers’ (Smith & Wilde 2002:).

A critical cartography of the graffiti’s discursive formation as a visual element of hip hop demonstrate how graffiti’s embedded within Hip narrative of love, peace and happiness situate the practice within the *narration of liberation*. Hip Hop language and slang in *The Gospel of Hip Hop* provides vocabularies for a situated analyses of graffiti signifying the role of *graff writers’* intentions. According to the above, the rebirth of Hip Hop signals a significant historical turn for purpose of fulfillment the Gospel of Love. The document promotes the *narrative of liberation* of the oppressed people of the world especially in Diaspora.

### 5.2.3 Rebirth of Hip-Hop Graffiti’s and its transcendental knowledges

Graffiti art is also one of the few art forms that transcends genres, generations, styles, and class (White 2014:11).

I disagree with White’s view (2014:1), that graffiti is *an expression* that *mirrors* social reality. According to this perspective, ‘no artistic movement encompasses this more than graffiti art. Because of its roots in ancient history (in rock Art and the hieroglyphic), reemergence with the rise of the hip-hop culture (through Africa Diaspora), and constant transformation, graffiti art is integral’. This view fails to show how the graffiti slang is embedded in Hip Hop concepts that

obscure meaning and builds tension. Hip Hop slang as a *concealed language* of obscurity hides the true knowledge. I argue that the *irreducibility of graffiti* objects connects preconception ancient Rock Art and hieroglyphics concerned with *self-stylization practices*.

Through Graffiti Art the true Hiphoppa can actually see how Hip Hop affects subjects and objects on all levels (KRS 2009:256).

Graffiti's secrets like alchemy symbols are concealed behind the metaphor of its alchemic language manifest through its occult science. Graffiti metaphoric practices of the relations between practices *getting up* and sketching activities in *graffiti black book* is primordial to human experience. This imaginative practice of graffiti writing traces to the long tradition of writing public spaces, basic to human experience. The *graffiti black book* as an apparatus for knowledge formations and their constitution of the individual practices of *getting up* guides our understanding to the power of graffiti as self-stylization practice.

Due to its visual accessibility, graffiti and street art have always been appreciated by the general populace at all levels of society. The connection to heritage becomes more apparent when graffiti and street art are viewed through a lens of specific cultural values. The Burra Charter defines cultural significance as "the aesthetic, historic, scientific, social or spiritual value for past, present or future generations." (Bates 2014:1).

There are limitations in searching the meaning of graffiti in literary definitions of the original Italian term simply meaning "to scratch". The generalizations in the term graffiti demands re-contextualization. The meaning of graffiti is situational and depends on the relations between the *graff writer's* body, graffiti object and the reader. The classical definitions of graffiti drawn from literary sources annihilate the agency of the *graff writer*. A linear tracing of graffiti's beginnings through empirical evidence supports a narrow view of graffiti. Reductionism. Graffiti is irreducible to literary studies and scholastic explanations. *The Gospel of Hip Hop* (2009:255) provides a rich vocabulary of graffiti terms including: writin', bombin', piecin', burnin' and taggin' as categories of graffiti. Accordingly (KRS:2009:255), 'The Hip Hop community never labeled its graphic art

graffiti; we simply called it *writin', piecin', burnin', bombin' and/or taggin'* and those who practiced Graffiti Art were called writers.' There's a degree of resistance from *graff writers* to be defined as graffiti artist.

Most children still seem to begin their writing experiences by writing upon any available wall space. It seems that the upright writing upon walls and the need to describe one's self and environment through art has a lot to do with the development of human intelligence (KRS 2009:256).

A re-contextualization of graffiti discourses within *Hip Hop Philosophy*,<sup>115</sup> interconnects my artistic intentions, subjectivities, imaginations with practices of control, surveillance and force within and without graffiti culture. Graffiti as an element of Hip Hop responds to forms of social power is constitutes in the Hip Hop rhetoric. The view of graffiti's historical relations to Hip Hop culture is shared by many writers (White 2014 :), while possibilities in graffiti's multidimensional presuppositions and models embedded with *The Gospel of Hip Hop* meta-theory remains hidden. Graffiti canon in *Gospel of Hip-Hop* by KRS 1 needs to be tested for its attempts to validate historical guarantees. This re-conceptualization is key for re-contextualization of South African graffiti's and for redefining it meanings.

#### 5.2.4 Hip Hop Graffiti

...graffiti has been around since the beginning of mankind. Pictures, such as those at the Lascaux Caves in France, were mostly carved into cave walls with bones or stones, but early man also anticipated the stencil and spray techniques, blowing coloured powder through hollow bones around his hands to make silhouettes. In ancient Greece, fragments of clay were found on which notes had been carved, while excavations in Pompeii brought to light a wealth of graffiti, including election slogans, drawings and obscenities (KRS 2009:254).

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<sup>115</sup> The Hip Hop philosophy, is recognizes that 'Love alone takes credit for the creation and further development of Hip Hop because before we even knew we were Hip Hop, GOD' the Love that saved us from corruption, had already ordained us as such and set us free in the World with power' (KRS 2009:8).

The view that graffiti relates to the origin of mankind suggests graffiti as a basic human practice and the possibility to locate graffiti practices at intersection of diverted ancient cultures. Graffiti's historical conjectures attracts the view of its integral significance to human existence. *The Gospel of Hip Hop* reveals ways in which contemporary graffiti practices, the including stenciling technique, are primordial and have why graffiti practices can be traced in ancient cultures. Graffiti as both a concept and social practices with its modern connections to Afro-American urban symbolic *practices of expressions* calls for re-contextualization. Graffiti's roots in Hip Hop culture as expression of the black-diaspora sensibility connects to the histories of slavery, resistance, and pride. The tendency of thinking and speaking about graffiti that ignores its Diasporic connections especially the black experience displays a lack. We need to appreciation constitution of graffiti's heritage within the Black Discourse.

#### 5.2.5 From Hip Hop Philosophy to a Liberal theology

*A liberal theology of the Gospel of Hip Hop mapping the revelations of the trinity of love, peace and unity provides new perceptions for the graff writer to experience Hip Hop as manifestation of the Absolute discoverable through being within the crises of New Times. The model of trinity guides steps to a Hip Hop alchemical process for the re-imagining relations of graff writer's identity and Hip Hop reality. In this way, the rebirth of graffiti in post-apartheid South Africa representations of Hip Hop trinity of love, peace and unity demonstrates the extent to which the Rainbow Nation's 'hope is not yet fulfilled'.*

The post-Apartheid's hope (Huber 1992:10) for a 'society in which cooperation and solidarity find less obstacles. *The Gospel of Hip Hop* affirms the manner in which the tradition of graffiti writing is handed down through Hip Hop culture. A Hip Hop metatheory in *Gospel of Hip Hop* enables insights into graffiti's ontology and graffiti the recognition of power as an integral art. Through its multidimensional prepositions, the literary methodology of *The Gospel* frames the way in which individual graffiti writing practices as manifestations of a primordial associates with ancient self-stylization practices.

The Ancient *Egyptian ideas* have dominated the world down to the present day  
(Phelon 1903:6).

This view furnish a critically mapping of the modern rebirth of graffiti and the emergence of *graff writer* to ancient Egyptian civilizations. The importance of Egyptian knowledge systems in the history of the *art of writing* can never overdetermined in scholastic attempts to retrace graffiti's origin. What is often ignored in the analyses of the graffiti's relations with this sacred history to bring to light to the mystery of the god of writing, Thoth. Hip Hop metatheory in positioning the philosophy of the Gospel of Hip Hop within a metaphysical environment assists in retracing the graffiti's embedment with *writing myths* embedded in Egyptian concept god of writing and wisdom. To gain insight into my concept of graffiti, I propose an actual engage with practices of *getting' up to suggest that* meanings of graffiti-writing are embedded in the actual individual practice of writing in the city and *any space whatever*.

At a University of California lecture (video), KRS One, the *Master Teacher* and author of this cannon, provokes Hip Hop's metaphysically position by way of *Afro-American Enlightenment* and the culture's divine purposes for the *rebirth* of a few. The optimistic view is grounded in belief of Hip Hop's manifestation for the purposes of the resurrection of the "chosen few" and the rejuvenation of the Nation of Hip Hop. The concept of "Hip Hop Nation" defines "collective evolution" in understanding God through "*earthly realities*". KRS ONE describe the Hip Hop Nation:

Who are the chosen few for this sacred knowledge? The Gospel response:

To all my hustlers, thugs and gangstas trying to survive in these mean streets, this is YOUR gospel! To all my Gods, Goddesses, revolutionaries, street scholars and conscious Hip hoppas, this is YOUR heritage and birthright! This is the "good news" for YOU! ALL PRAISE, GLORY AND WORSHIP BE TO GOD—the Love that loved us first as Hip Hop (KRS 2009:7).

Hip-Hop *universal*<sup>116</sup> philosophy of love peace and joy is in *The Gospel of Hip Hop* (KRS1 2003 :) belongs to what Lehman (1998:809) analyses as the metaphysical environment in our *scientific continuum*. A political sociological analyses of Hip-Hop philosophy as the right metatheory 'broaden our view of stability and crises in contemporary political life' and serves as problem-space in which graffiti discursive formations and practices exist within a tension of the 'empirical and the theoretical comprehensiveness'.<sup>xviii</sup> The relations of graffiti's self-stylization practices are involves self-awareness are important for pedagogy. Graffiti's skill of *true handwriting* is a basic human practice of knowledge accumulation that guides our 'being in the world'. According to *The Gospel of Hip Hop* (KRS 2009) graffiti is our *first written communication code*.

*The Gospel of Hip Hop* affirms the manner in which the tradition of graffiti writing is handed down to the graff writer through Hip Hop culture. Hip Hop metatheory of the *Gospel of Hip Hop* enables insights into graffiti's ontology and the recognition of graffiti's power as an integral art. Through its multidimensional prepositions, the literary methodology of *The Gospel* frames the way in which individual graffiti writing practices as manifestations of a primordial associates with ancient self-stylization practices. This view furnish a critically mapping of the modern rebirth of graffiti and the emergence of *graff writer* to ancient Egyptian civilizations. The importance of Egyptian knowledge systems in the history of the *art of writing* can never overdetermined in scholastic attempts to retrace graffiti's origin.

..we remind all future generations of Hip Hop to NEVER FORGET THE LOVE that has saved us from self-destruction. Hip Hop has no other creator, no other savior and no other architect (KRS1 2009:8).

What is often ignored in the analyses of the graffiti's relations with this sacred history is to bring to light to the mystery of the god of writing, Thoth. Hip Hop metatheory in positioning the

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<sup>116</sup> As Universal phenomenon Hip Hop is also an apparatus, or a network of ideas generally accepted by the community

philosophy of *The Gospel of Hip Hop* within a metaphysical environment assists in retracing the graffiti's embedment with *writing myths* embedded in Egyptian concept god of writing and wisdom. Graffiti cultural symbols of 'tags' has provided scholars with evidence to study social and cultural context of ancient cultures. There's continuity of the assumptions that a *graffiti object* –approached like archeological proof-enable access into historical consciousness. This approach to studying graffiti objects promote the view of graffiti formal language as reflections of social norms and taste of a culture.

'Without love, there is no bond or alliance. These are, are finally, the two double laws', Serres (1992:19), reminds to: Love one another' as our first law. For two thousand years, no other laws has known how or been able to help us to escape hell on earth, at least rare moments, this contractual obligation is divided into local laws that requires us to love humanity, at least if we do not believe in a God (Serres 1992:20).

In regards to the art of prehistoric humans we now know that some cave dwellers would put berry juice in their mouths and blow it onto cave wall surfaces also using their open hands as sort of a stencil-styled signature. Later in human history people would carve their names in trees, stones and even famous ancient monuments as memories and evidence of their travels. (KRS ONE 2009:254)

An analyses of bushman cave environment suggest *pre-conception* of *graff virtual space*. The *graffiti panorama* ' of a graff jam is conceived as space for 'total immersion' with graffiti imagery. The virtuality of a graffiti jam demonstrates graffiti writer's desires to create illusion and intention to bring reality closer through '*fixity of the body*'. *The Gospel of Hip Hop* provides a framework to trace graffiti's birth in pre-historic practices relating *artistic handling the natural materials*<sup>117</sup>. It agrees with the experimental methodology which acknowledges the inclusion of intellectual activities in artistic practices. In this way, the true knowledge of *graffiti-writing* is embedded in relation of the graff writer's body with the materials and the environment. The technology of graffiti writing in public spaces with the technology of a spraycan evolved from prehistoric artistic

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<sup>117</sup> In the 17 Century the "experimental methodology" was associated with Newtonian though (Ione 2005:15)

experimentations with natural material. This view assist us to look at continuities in artist intentions for total immersion through their engagement with the materials and environment. Graffiti writings-tags, throw-up, pieces the function as memories and evidence of *graff writers* bodily-movements instead of serving as mirrors of the *graff writer's* mind or social realities. A study of “graffiti objects” guides our attention towards the ways the constitution of an individual graff writer within the constraints of the transformative environment. The graffiti “total environment” is metaphorical in that it is both material and immaterial.

My suggestion with this theorization draws from my interest in ways in which graffiti as an element of Hip Hop culture struggles for the affirmation of the idea of the *real*, (*in a Hegelian sense of a syntheses*). A social and historical re-contextualization of graffiti arts practices in South Africa will connect the local to the global. A critique of the relations of knowledge and power in graffiti must connect the local to the global. Using of Hip-Hop as a Afro-American Enlightenment in accordance to *The Gospel of Hip Hop* (KRS 2009) , I examine how graffiti practices of writing *mediate* relations of Hip-Hop philosophy to the real/natural world or ‘streets’ in the formation an art critique.

This synthesis, a critique in Foucauldian sense, is what Hegel calls the *Idea*. Accordingly, critique as syntheses interconnects the theoretical concepts of *graffiti black book* to a parallel of artistic practices of live-streaming *getting u'*. It aims at interpreting theoretical concepts of thinking about graffiti culture using a *graffiti black book* and practices of the body performativity in public space of graffiti *piecing*. 'The Idea existent in sensible form is the Ideal, i.e. beauty, which itself is truth implicit' (Mure 1965:85). In a Foucauldian sense, critic is a critic of something, in proposing a synthetic-criticism, I aim at adding a human feel, by relating critic to reality. A syntheses of the discursive formations, of graffiti, by Michel Foucault and the deconstruction of the discursive formations of graffiti by Dedirra will be useful for a critical mapping of knowledge in the *graffiti black book* and power relations in graffiti practice of *getting up*.

### 5.3 Thinking through graffiti black book transcendal knowledges

...the Overstanding before you is an elementary introduction to the study of Graffiti Art as color and light and how these frequencies affect the psychology of Hiphoppas living in urban areas (KRS ONE 2009:254)

The metaphoric object <sup>118</sup>of *graffiti black book* provides a *conceptual framework* for a critical cartography of *graff writer's* subjective formations of 'knowledge of yourself' intentions and *applications* of 'keep it real' *attitudes* during individual lived experiences. A study of graffiti style through the concept of *graffiti black book*, following Manfred Frank (1992:55), regards 'the way in which the individual (*graff writer*) is integrated into the concrete structural process of working which necessarily presents itself in the form of their practice'. Accordingly (Flew 2003:38), 'In addition to study intellectual activities and the ways of life of a communities or group...we need to pay attention to ways in which individuals are not 'free agents', in a society and culture, but rather 'produced as social beings within a given system of social, cultural, linguistic and psychological relations which possessed an underlying structural 'code' not necessarily accessible to those individuals who were expected to adopt and conform to such codes'. A cultural approach to *graffiti black book* maps symbolic processes 'whereby (Hip Hop) 'reality is produced, maintained, repaired or transformed' (Flew 2003:38) within structural forms and technologies of power.

An encounter with a *graffiti black book* demonstrate ways in which as a fragmented codex <sup>119</sup>it 'transforms the condition of *bookness* and complicates it' (Drucker 2004: xi). In its 'dismantling of an array of definitional/oppositional terms: forms, content; special, common; original, copy' (Drucker 2004: xi), the *graffiti black book* qualifies for inclusion as an original artists' book. A single definition of the term *graffiti black book* 'continue to be highly elusive in spite of the general

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<sup>118</sup> (Drucker 2004:vii)

<sup>119</sup> The *graffiti black book* manipulation of the codex structural forms is situated in two extremes of 'a set of uniformly sized pages bound in a fixed and intentional sequence' and the other regarding the 'accumulation of non-uniform pages in an unintentional and unfixed sequence which is barely recognizable as a book' (Drucker 2004: 123)

currency and the proliferation of work which goes by this name' (Drucker 2004: xi). After Schleiermacher, (Frank 1992:58), 'we may only speak of "understanding" *at all* when an individuality foreign to us graffiti piece manifest itself us *originarily* in all its incommunicability'. Though, we study how humans have developed tools that permit access to and brought early markings of our African ancestors to light restricted to 200 000 year duration, we have lost knowledge of how 'abstract geometric forms, dots and other configurations are intermingled with animals in many cave paintings' (Meggs 1998: 7), <sup>120</sup> analogously, contemporary scholarship imagine that the meanings of graffiti is embedded in representations of the objects it depicts.

Graffiti writing has always been part of human expression, and although Graffiti writing, in and of itself, predates the cultural formation of Hip Hop in the 1970s, it is Hip Hop that has given Graffiti Art and its artists a healthy cultural environment in which to grow and thrive (KRS ONE 2009).

Concerns with graffiti formal qualities of the "weather produced by the clime" 'because our industrial know-how <sup>121</sup>interferes on 'catastrophic level with the natural world that the same ancestors thought it did not depend on us ' (Serres 1992:1), hidden in Lemuria/Atlantis memories that we have chosen to neglect. We have lost knowledge regarding the interdependence of graffiti with "this moving atmospheric system", inconstant yet fairly stable, deterministic and stochastic, with pseudo periodic rhythms and response times that vary colossally' (Serres1992:1). Because we are not 'immersed in the intemperate weather' (Serres 1992: 1), "the streets", where the *graff writer*, like the peasant and sailor's time table depend, hour by hour, on the state of the sky and the seasons: we have lost all memory of what we owe to these two types of man' (Serres1992:1). Did we think we will remain "unaffected by our own damage? Because we are affected by our own pollution, a stop at *graffiti* objects can enables a retracing of our embeddedment at crises of traditions that so far, have lead discourse graffiti to conceal 'truths" behind metaphors. The *graffiti*

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<sup>120</sup> *A History of Graphic Design. Third Edition* (Meggs 1998: 7), tracing of the invention of writing through history of early human civilization.

<sup>121</sup> (Caudwell 1938)

*black book* “zone of activity” provides a *problem space* for dismantling of contradictory beliefs and disruptions of conceptual and empirical readings<sup>122</sup> of the world, the world; graffiti worlds.

Attempts for a theory of *graffiti black book* traditions through Hip Hop presuppositions, should agree with Smith & Wilde (2002: xvi), observations that:

None of this means to claim that there is a unitary body of (graffiti theory) art theory, nor that it follows a linear narrative or teleology. But even the more complex idea that (graffiti) art theory has many branches stemming from a single trunk is less adequate than a model that can show how (graffiti) theory proliferates rather like a rhizome, or network of roots’.

A comparative analyses situates the intermedia of the *graffiti black book* in historical conjectures of manuscript of *The Hip Hop Gospel* and artists book traditions. Graffiti historical conjectures reveals the extent in which graffiti definitions are embedded across different traditions ‘various and often contradictory belief systems and philosophy.

### 5.3.1 The Two Cultures of graffiti

The two cultures compromising graffiti “literary intellectuals’ and ‘natural scientist” should reconcile for damage of polluting graffiti through methodologies and languages of annihilating the *graff writers* agency. A critical analyses of ways in which *graffiti black book* changes the status of book ‘from the secondary to primary, from instrumental to originative, from common to rare, without renouncing other identities’ (Drucker 2004: xi), suggest an oscillation between the metaphysical and empirical worlds. Attention to the visual presence of *graffiti black book* -its objectness, ‘pronounced in a manner that embraces elements of painting, sculpture, collage and filmic techniques’ and the broadened conceptual dimensions of the codex demonstrates an oscillatory space integrating imagining and bodily re-enactments practices. The metaphoric

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<sup>122</sup> Metaphoric process of *graffiti black book*

practice of making a *graffiti black book*, after Sartre (Frank 1991: 58), analogously to creating *literature*, ‘is a genuine activity of ‘inventing *interpretants* within an already constituted and grammatically coded decodable structure’. A cross-historical analyses of coevolution of the codex and manuscript environments maps the sameness<sup>123</sup> and contingencies in the archival possibilities of the *graffiti black book* constituted within artistic vision to create illusion, permits analyses of virtual environments.

### 5.3.2 Long histories

A brief historical analyses of book traditions coevolution with manuscript tradition broadens our view of *graffiti black book* field of study integrating material and thematic issues in the process. The field of graffiti should be approached is a space of intersecting different methodologies and experimentation in our confrontation at trying to make a single simple statement about what constitute’ (Drucker 2004:2). A broader perspective of graffiti through the constitution of practice within the ancient traditions of book and manuscript manufacturing permits understanding of contemporary *battle/crises* with graffiti meanings, embedded in graffiti scholarship and a positive notion of power, through *realistic responsibility*<sup>124</sup>. I will connect long histories of *graffiti black book* through a social and political analyses that retraces graffiti’s constitution at parallelism of Hip Hop’s ‘rules of the game’ and technologies of power.

### 5.3.3 Fragmentary Object

A critical cartography of *graffiti black book* as an instrument for artistic work (Drucker 2007: 2), shows how the integration of material/formal and aesthetic/thematic as means of production and realization, “extend” the concept of book beyond social purposes and ways in which the practices of *graffiti black book* respond to the question of ‘how human develop and create new perceptions of reality in varicose historical and geographical area’ (Ione 2005:9).

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<sup>123</sup> Mbembe & Nuttall (2004 :)

<sup>124</sup> In order to reject the undermining of democratic structures by political parties or organized irresponsibility Huber (1992:8) calls for an establishment of realistic responsibility

#### 5.3.4 The “boundary object”

The *graffiti black book* ‘technology as a shared realm or the “boundary object” between art, science and aesthetics apparatus’ (Dieter & Schmidt 2008:8) transcends current graffiti discourse for an analyses of graffiti *hidden powers* and irreducibility of graffiti meanings to materiality. The extent in which the *intrinsic object*<sup>125</sup> of *graffiti black book* integrates *The Gospel of Hip Hop* manuscript ‘rules of the game’ through constitution to the materiality conditions of the book codex<sup>126</sup>. As an artist book without editions, the *graffiti black book* is a “unique work” disrupts linear readings of graffiti history and *graff writer* and “graffiti objects” autonomy. This “incommunicability” (Manfred 1992), suggested through non-linearity is important for aesthetics philosophy.

#### 5.3.5 Format: The graffiti black book structural codes

After McLuhan (Flew 2003:42), a controversial, graffiti cultural content is embedded within specific technological forms, meaning that the ‘media (of the *graffiti black book*) influence not only what we think but how we think about graffiti. Tracing concepts of the *graffiti black book* “book form” in histories of manuscript traditions and codex innovations guides an cartography of how the intermedia’ the *graffiti black book* in fulfilling the book potential for longevity (2007: vii), is constituted in the “everyday” lived experience of the *graff writer in the city and any place whatever*.

Graffiti as part of human expression its objects are irreducible to scholastic definitions through literary methodology. Hip Hop’s re-appropriation of graffiti gives graffiti Hip Hop gives graffiti both artistic and cultural values. Hip Hop metatheory provides a conceptual frame to cartography graffiti’s transcendal objects. The *graff writers* complex intentions in the *graffiti black book* are

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<sup>125</sup> Intrinsic Objects

<sup>126</sup> Codex (Drucker 2007:61)

constituted within Hip Hop's multidimensional presuppositions of *The Gospel of Hip Hops'* 'conceptual system' which is characterized by philosophy of 'knowledge of self'. Locating Hip Hop's presuppositions in the *graffiti black book* structures assist an analyses of how the *graff writer* is constituted during the individual experience of *getting up* in the "streets". What conceptual frames are embedded in the *Gospel of Hip Hop*?

### 5.3.6 Fragmentary Practices: Graffiti is a difficult game

The *graffiti black book* metaphor of knowledge formations and individual experience of 'keep it real' is the space of tensions constitution the *graff writer* within the contemporary crises. A cartography of *graffiti black book* representational system (Hall ed.1977:6) guides a discursive analyses of ways in which the Hip Hop discourse-constitute knowledge about graffiti practices, ideas, images and practices- provides ways of talking about graffiti and conduct associated with graffiti as a social practice and institutional site. The *conceptual framework* of *graff black book* situates individual writer's practices within Hip Hop multidimensional presuppositions and models which are viable. A multidimensional view of graffiti power permits a more viable study of relations between Hip Hop philosophy and structured practices of *getting up* and the transformative potential of graffiti. A multidimensional view (Lewmen 1988:807), of *graffiti black book* "objects" constitution in Hip Hop presuppositions 'encourages a tiered image of politics in which activity and passivity coexist and the rejection of binaries' in graffiti discourse.

### 5.3.7 "Fragmented Realities" Post Mordenism? The graffiti black book in "Grey matter" Environs

The representational practices and perceptions of *graffiti black book* are constituted in the "grey matter" environs of new technologies characterized by the 'wide spread of images and the arrival of internet' (Streitberger ed. 2009: vii). As an aesthetic mediation of digital technologies, new media has introduced a technical dimension of embodiment literary unimaginable' (x), embodiment as necessarily distributed beyond the skin in the context of contemporary technics. Digital technologies extend the experience of the *graffiti black book* also the proliferation of the

internet and the use of computer for production, reception of book' impact on status of *graffiti black book*. *Similar-but-differently* to artistic book, 'web based work does not replace' *graffiti black book* as "book" but extend the viability of its material form though changed practices of file, storage, access, and how production models for the next generation' (Drucker 2004: vii). The human ability to 'correlate the proto-sensory functions of the tactility enables to interpretations

### 5.3.8 Extension of Self (beyond human flesh)

The ability to imagine and interpret one's self through art assists in the development of a healthy creative intelligence and helps us to see the possibilities of our specialized group. Our ability to communicate to one another tells us who we are (KRS ONE 2009:256)

A historical analyses of *graffiti black book* preconceptions suggest ways in which graffiti respond to question of 'how humans developed and created new (tools of) *perceptions of realities* in various historical and geographical arears' (Ione 2005:9). The emergent digital regime complicates two traditions of the West and the rest, which have regarded the book's value in extremes of commercial and spiritual terms (Drucker 2004). The study of *graffiti black book* representational system *defamiliarizes* graffiti interdisciplinary through coevolution of modern Hip Hop philosophy with ancient occult science. A cartography of graffiti's hidden histories through analyses of the manuscripts and codex coevolution, provides a broadened context to critique myths of a book and "continuities" of commitment for innovation across time and geography.

The *graffiti black book* metaphoric practice is a contested site integrating *innovation* practices of *identity construction* at the parallelism of *visualizations* practices of *getting up* in 'the streets' and *elsewhere*. The *graffiti black book*'s style of expression are also constituted within *individualizing overdecoding-process* of *self-stylization*.

Yet, looking at it, feeling it, running a finger along its lines, it is a cold thing, a map, humourless and dull, born of calipers and a draughtsman's board (Harley 1989: 1).

According Harley (1989 :), the ‘authority of the maps is based on the public’s belief that these images are accurate representations of reality, or ‘true’. A graffiti critique through metaphoric processes maps graffiti discourse through bidirectional relations of art and science. Graffiti cartographic metaphors interject fragmentary history approached through the decorative aspects of *graffiti black book* and *graffiti scientific agenda* through the deconstructed *graff writer*. A *syntheses* graffiti two cultures regarding the ‘*general public*’ and the scholastic views integrates thinking and looking through knowledge/power relations. It demonstrate how decorative object of the *graffiti black book* and paradox live-painting/streaming scientific maps are outcomes of an imaginative process of integrating the art, science and technology. Graffiti cartography analysing the interpretation of graffiti codes through the situatedness of the *graff writer* in practices: through style. Aesthetic analyses of graffiti discourse integrating relations of art, science and technology exposes the social construction of graffiti maps and it role as political tool.

A *phenomenological analyses* of *graffiti black book’s* intersection of *graff writer’s* plans in the *graffiti black book* and *bodily attitudes* in individual acts of *getting up* important for viable theory of *graff writer’s* agency.

### 5.3.9 Planning the graffiti black book

The integrated practice of *graffiti black book* draws attention to the irony in *graff writer’s* intentions. As “propositional attitudes”, graffiti black book intention ‘conjoin contents as well as characteristic stance or functional attitude towards these content’. After Mele (Livingston 2005:7), ‘what we call content of an intention a plan for doing something: the attitude taken towards the plan is an intending one’. Graffiti *plans* including sketches of letters, drawings of all kinds, are ‘schematic, requiring specifications and adjustment at the time of action’ (Livingston 2005:7). A *graffiti black book* plan, ‘provides some or more less definite specification of the intended behavior

and results' (Livingston 2005:7). We should look at graffiti black book as graffiti writers commitment conjoining planning and execution to the extent that 'to have the attitude of intending towards a given plan is to be settled upon executing that plan' (Livingston 2005:7). Livingston (Livingston 2005:7) warning that 'there remains a gap between the schematic features of the mental construct and the actual, concrete deed that may be realized'. Since we can no longer rely on the graffiti black book half-truths for insight into graffiti meanings, we need to turn to individualization practice of getting up in 'the streets' and elsewhere to see ways in which meanings are situated in the individuation practices (practices)

*A phenomenological analysis of reciprocity in graffiti ontology and perception highlights the constitution of graffiti writer's artistic vision within the structure of Narration of Liberation. Analyses of graffiti black book constitution in history of Hip Hop guides insights into graffiti inner meanings. What more about an engagement and thing through graffiti object of the graffiti black book to extend our understandings beyond textual analyses into a disclosure its politics?*

The graffiti metaphor of love, peace and unity and its of individual graffiti writer's 'Keep it Real' experiences within the Hip Hop's formations of the *Knowledge of Self*, provides an imaginative-space relating graffiti language and meanings characterized by oscillation in closure of Hip Hop metatheory and the openness black book practices.

I will use Drucker (1994: 1) for mapping *graffiti black book* as *original* artist book of the 20<sup>th</sup> century that emerged as *pedagogical instruments* of the graffiti movement proving a conceptual-tool to guide the *realization* of graffiti works within the Hip Hop movement. I will resituate *graffiti black book* for possible developing as separate field of study with its own histories which is partly related to that of the broader graffiti movement.

I use the term *graffiti black book*, situated *analogously* to artistic book (Drucker 1994: 1) as highly elusive in spite of its general currency and the proliferation of work which are discussed under that subject. I follow Drucker (1994:1) that the increase in popularity of the term artist book, graffiti black book, can be attributed to the flexibility and variations of the book form rather than any single aesthetic or material factor. Instead of attempts for a fixed description of *graffiti black book*, a definition of artist's book in *The Century of Artists' Book* (Drucker 1994: 1), *graffiti black book* can refer to a 'zone of activity' intersecting different disciplines, fields and ideas rather than their limits.

**The *graffiti black book* is a “strange object”, *it more than just a plan and attitude.***

#### 5.3.10 Oscillatory space of graffiti black book

The *graffiti black book* is an integrative space that discloses the reciprocal relationship of *graff* writer's complex intentions to social and material conditions of Hip Hop symbolical practices and *taken granted knowledges of graffiti*. The *graffiti black book* is a space of activity, tensions, battles, movement and performativity rather than a category in of evaluating the success of failures of graffiti objects. Situating *graffiti black book* in the problem space reveals the *illusion/madness* of concept of artistic freedoms in studies that reduces *graff-writers* intentions and the irreducibility of graffiti meanings

*Graffiti black book* as an original artwork 'integrates the formal languages for innovation and individual lived experience of the *graff writer* in the production of thematic or aesthetic issues' (Drucker 1994: 2). The *graffiti black book* is a re-appropriated object interjects commercial value and social *values of a book*. The 'objecthood' of the *graffiti black book* represents the transformatory and repositioning possibilities of book *codex* structural forms through integrating conceptual and material *elements of a book*.

Meaning of the *graffiti black book* are ‘half-truths’. Schematic plans in the *graffiti black book* as specifications are only be realized at the point of individual graffiti practice of *getting’ up*. The *graff writer’s* plans in *graffiti black book* transcends artistic ideas, sketches and compositions. Hip Hop’s metatheory guides a critical mapping of *embeddedness* of graffiti artistic forms of ‘keeping it real’ in *Gospel of Hip Hop* presuppositions of the ‘knowledge of self’ and ways of suggesting viable theory for analyzing graffiti relations to power.

The dialectic practices of the *graffiti black book* provides metaphor of graffiti’s ontology and perception experiences. The conceptual frame of *graffiti black book* as a concept and material object situates at a tension between formal language of the *Hip Hop metatheory* and the paradox of ‘*getting up*’ practices in *any space whatsoever*. The *intrinsic power* of the *graffiti black book* the possibilities is a space of *oscillation* between the *metaphysical* and the *empirical environment* in *graffiti scientific continuum* (Lehman 1998:809).

The *graffiti black book* conceptual tool of framing *graff writer’s* complex intentions transforms the *codex format* through the integration of innovation and visualization (Ione 2005:25) practices. The *graffiti black book* as an *integration space* of graffiti self-stylization practices transforms the status of the book from common to rare ‘*without renouncing its identity*’ (Drucker 2004: xi). In its ‘*objectness*’, the *graffiti black book* is a ‘*strange object*’ grounded in an *integrated* artistic process. The *graffiti black book* is a multimedia object mixing of various materials available to the *graff writer*.

Framing the *graffiti black book as concept of an* artistic book relates to ways in which the *graff writer* manipulates formal qualities of book qualities to create an object that engages the perceiver conceptually. The *graffiti black book*, like an artistic book ‘*transforms the environments of bookness and complicates it*’ (Drucker 2004: xi).

### 5.3.11 The graffiti black book self-stylization practice: graffiti ekphrasis

Through Graffiti Art the true Hiphoppa can actually see how Hip Hop affects subjects and objects on all levels. Graffiti Art manipulates and expands letters in the same way that Emceein (Rap) manipulates and expands language (KRS 2009:256)

The *graff writer*, through an imaginative process of self-stylization, blends textual and visual elements to create a '*strange object*' oscillating between the spiritual and material dimensions. Through graffiti innovative process involving the creating the '*strange object*' of *graffiti black book*, the *graff writer* utilizes already constituted *graffiti letters* for individual interpretations of *artistic reality*.

The innovations practice of *graffiti ekphrasis* disrupts the structure of the codex through the representation of letters in visual representations. The *graffiti ekphrasis* functions like a metaphor of a visual *lettered imagery that creates a* rhetoric device of excess. The *graffiti ekphrasis* is an imagined-letter or lettered-image of a dual nature resulting from the mix media process of creating hybridity of graffiti imagined-letters in multiple forms for various applications. Traces of this integrative process are rooted in ancient tradition of *verbal representation* of visual representation from Homeric representations (Ione 2005:75, 76), in ways in which the *graff writer* uses imagination to bring the essence of graffiti *before the eye's mind*. According (Ione 2004:76), the imaginative process of integrating contradictory ideas towards a creating of *hybrid object*, in graffiti black book , s primordial to the manuscript tradition of Middle Ages.

The true history of the *Graffiti black book* lost in antiquity ,raced to the manuscript culture of the Middle Ages with a high cultural value, historians of scholar 'to learn about people, their, symbols, fashion, philosophical concern and technology' (Ione 2004:76,77). An analyses of *graffiti black book* demonstrate a phenomenological process of artistic innovative strategies using of available materials to defamiliarize contemporary definitions of graffiti. The art of manuscript (Ione 2004:76, 77), analogous to the making graffiti black books-serves as corrective to textual accounts.

The high visual impact of the *graffiti black book* parallels the histories in Middle Ages artistic intentions with the manuscript tradition as a site *filled with artistry*. Similarly to the manuscripts forms of handling of materials but partially to printed documents-line artists catalogue, *graffiti black book* are hand-crafted visual document. I argue that the meanings of the *graffiti black book* are situated in signification process involving relations of the *graff writer*, ‘graffiti object’ of the *graffiti black book* and human experience.

The *graffiti black book’s* innovation of the manuscript traces from manuscript techniques of assembling sheets on a roll as a vehicle for communication with an exception of fragments of sheets into codex. The *graffiti black book* transforms the structure of codex as folded sheets sewn on one – through self-stylization individualizing process. The *graffiti black books* re-situates the codex structure in order expand the technology of the codex it is an original objects to transcend conceptual and formal space.

#### 5.4 An Interdisciplinary of Black Book and live-streaming relations

A critical mapping of historical patterns in analytic tradition of graffiti using Smith & Wilde’s idea (2002: xvi) revealing that no unitary body of graffiti theory that follows a linear narrative , helps make claims that *graffiti theory* proliferates like a network of roots instead of a single cause. This critique through a ‘*mish-mash*’<sup>127</sup> of cartographic methodologies for deconstructing graffiti’s knowledges into many *branches of graffiti theory* points to interconnectivity in the graffiti networks. <sup>xix</sup>

According to Maharaj (199:39), ‘this apparent mishmash is a scene of unwieldy, unorganized possibilities—something we should hang onto to avoid defining artistic research simply along

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<sup>127</sup> Bal notes (2009:13) that: ‘The field of cultural analysis is not delimited because the traditional delimitations must be suspended; by selecting an object, you question a field. Nor are its methods sitting in a toolbox waiting to be applied; they, too, are part of the exploration’ she continues....“You do not apply one method; you conduct a meeting between several, a meeting in which the object participates so that, together, object and methods can become a new, not firmly delineated, field.

institutional academic lines'. The concept of the *singularity* demonstrates how art practice-theory-history and other '*disciplines*' intersects and coalesce in individual projects. (Maharaj 1999:39). The graffiti network of theory and practices provides nodal points charged with graffiti knowledges that deserves critical attention. Thinking of graffiti apparatus as both conceptual and praxis space for a mapping of graffiti's discursive formations will assist claims that artistic research via thinking through graffiti provides insight into graffiti's "*transcendental knowledges*".<sup>128</sup> Since, as Slager (2009:1) notes 'this knowledge is in danger of appropriation by the masters of languages, the modern philosopher', indicates a need to foreground-attempts to study it.

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<sup>128</sup> *Transcendental knowledges* refers to the struggle at articulation the meaning of graffiti practices through paying attention purely on its formal qualities. Here the concept directs our focus to the integral nature of graffiti and its universality and presupposes a fragmentary approach that is specific to use.

## 6 The *graff writer*, The City and elsewhere

Despite its lengthy history, graffiti art long served as the art world's stepchild, being treated as unsophisticated expression while the artists were regarded as unrefined, unskilled criminals (White 2014:)

David Scot's reconceptualization of dancehall *rude boy*, re-positions ways in which *graff writer* utilizes self-stylizations strategies to resistance to colonial violence. White's statements above points to dominant views regarding graffiti as something with "lost histories" and a sub-art in contrast to accepted art practices constructs the *graff writer's* identity as a delinquency. The *graff writer* occupies the space with other colonial constructions like rude boy, the peasant and the migrant, the *kaffir*. Mahmood (2002: 6) urge that 'to understand the process by which the victims and perpetrators become polarized as group identities...' we need '...need to turn to the history of state formation to understand the historical nature of political identities as anything but political'. The current tools of evaluating the position the *graff writer* are deeply embedded in Western perceptions of the non-Western. The *graff writer* as a sub-human created through violence seeks to annihilate the oppressor recreates herself through the senseless but violence act '*getting up*'.

*Graffiti Hyper- Realism* art, science and technology experiment demonstrate ways in which Johannesburg's graffiti, like the conceptualization of Africa, is a sigh fraught in 'muteness' and imagined as *other-worldly*. The epistemological abyss by graffiti scholarship, after Mbembe and Nuttall (2004:349) definition of a lack in contemporary scholarship, is due to failure to describe graffiti's originality and to the catch up with how graffiti artist organizes itself.

The art+technology strategies in *Graffiti Hyper Realism* were conceived in the context of the current research took case with the questions regarding historical consistencies in scholastic conceptualization of racialized bodies through a negative relations of the Johannesburg metropolis. Mbembe and Nuttall (2004:350) traces the crises of contemporary scholarship to anthropological and development studies frameworks which situates the African metropolis and black bodies in

binaries of developed/underdeveloped. The way of imagining through graffiti extend definitions of graffiti tabled by KRS 1 in *Gospel of Hip Hop*, his rap-selection of lyrics and video to proposed thinking through the visual element of Hip Hop.



Graffiti Hyper-Realism (2017) National Arts Festival

What does it mean to “think through graffiti” philosophical practice? In fact, how do we speak to philosophers in contrary terms to ‘ancients who spent their days in thought and despise the young who engage in the active work of artistic science’ (Shaw 1938:1), of graffiti philosophy of “pure contemplation” where man is alone ‘wrapped in the private world: and he is then believed, by bourgeois thought to be wholly free’ (Shaw 1938:2)? Michel Serres (1992:7) response to self-question: ‘Why must we try master or mastery?’, relates questions of graffiti self-practices to the extent that ‘pure mastery-unruly, exceeding its goal, counterproductive-turns against itself’.

In aesthetics, this is the illusion that ‘the authors (*graff writer’s*) ‘final intentions’, is cast as an atomic and decisive movement of the individual subject’s sovereign will, and such is supposed to function as the sole locus of the meaning of a work of art’ (Livingston 2005:viii). On another hand, is the idea that takes graffiti intentions ‘to be dark and elusive creatures of the mental night; essentially unknowable and indeterminate, intentions are thought of as ineffectual subjective illusion, such as an artist’s private musing that and forecast regarding what he or she might do some day, in both ideas ‘assumptions about the nature of (graffiti writer) intentions usually remain implicit, the prevailing thought’, Livingston warns, ‘ seemingly to be that there is a consensus concern what (graffiti) intentions are and do’ (2005:viii).



1. *Grffiti Hyper-Realism (2017) National Arts Festival*

For: Vettese ( No dates) it has ‘always be difficult to bring philosophers, historians, designers, and architects to accept that arts and crafts can blur the borders between disciplines, even when this does not entail artists simply playing with terracotta or colored glass, on another hand graffiti ‘intentions are conceived as the post hoc construction of an interpreter’.

## 6.1 The streets

Graffiti Hyper-Realism *re-situates* the *graff-writer’s* body at a *tension* of graffiti’s subjective formations through the *black book*<sup>129</sup> and individual practices of *getting up*<sup>130</sup> through the parallelism of *live-painting* in “the streets” and *live-streaming* through internet.<sup>xx</sup> ‘Streets’ as *elsewhere* is an *active environment* of the constitution of ‘keep it real’ *graff writer’s* everyday experiences in the city within the *graff writer’s* formations of ‘knowledge of the self’ in the *graffiti black book*. Hip Hop graffiti’s constitution within the realities of *mean streets* thrives through *various elements* like graffiti practices of “getting up” across different spaces represents the *voice of the voiceless*.

## 6.2 Artist/scientist/inventors

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<sup>129</sup> *Black Book* is the graffiti bible for the formation of subjectivities-is keystone for graffiti-writer and serves as reference for that maps the development of graffiti writer’s style,

<sup>130</sup> For the purposes here, ‘*Getting up*’ is the political act of graffiti writing in the public space where the graffiti-writer’s body is central.



## *2. Graffiti Hyper-Realism (2017) National Arts Festival*

This integrated projects responds to Maharajs' (2009:8) note how '...we can get bogged down fairly quickly with the daunting notion that nothing counts unless it has the systematic rigour of "science". This might be an unavoidable, bracing test-demand of today's knowledge scene', she proceed to warns that 'However it should not blind us to the fact that what we lump together as "science" is often a congeries of quite divergent activities, disciplines and domains, each with its own kit of objectives and logical procedures'.

Though thinking about "scientist" as an analogy to the "artist" is a bit confusing... we can identify areas of overlap that are worthy of in-depth consideration' (Ione 2005: 17, 18). During 1600, the term "scientific" tracing to Aristotle, was 'synonymous with the knowledge and referred to "demonstrable knowledge", which was aligned with natural philosophy (Ione 2005:16, 17). The

work of scientists was ‘associated with the experimental methods of the natural sciences’ (Ione 2005:15, 26), which through ‘our industrial know-how interferences the natural world (Serres 1992:1), that we study. After Dieter & Schmidts (2008:7) warnings regarding artist as inventors, that ‘...scrutinizing the reciprocal interaction of artistic practices and technological developments- is not something we take completely for granted’, it follows ‘we should be wary of treating them (scientific activities) as if they added up to a monstrous monolith’ (Maharaj 2009:8). For this task ,we need to question disciplinary attitudes towards graffiti visual arts we and to understand that though *graff writers* ‘don’t have to be philosophers to be good artist, or bad one for that matter...however what does is philosophical significant ’ (Parry & Wrathall eds 2011:1).

### 6.3 Illusion of individual freedom of the graffiti writer



3. *Grffiti Hyper-Realism (2017) National Arts Festival*

The 'growing sense of uncertainty' about the future of South African popular practices, analogically to (socio-political and cultural) conditions following the fall of the Berlin wall, signify 'a great and compelling invitation to prophesy, and it is beguiling precisely because it encourages imaginative and novel scenarios, intellectual leaps into the unknown' (Daeduls 1992:vi), a form of drawing of ideas "from the air" noted by Ione (2005:11,12) as an impact of the technological development of printed media on power of visual arts. The conflicting positions towards 1989 transformations accordingly referring to ideas of (Huber 1992:7) economism and socialism, 'both of them have in common the idea that modernity is determined by the progress of science and technology. For both of them modernity and progress are twins'<sup>131</sup>. Mamdani's (2002: 6), 'turn to the history of state formation to understand the historical nature, cartography of *graff writer* fixation of body in the "any space whatever", towards relations about the constitution of *graff writer*'s politics of identity with state efforts to control movements of people through laws.

South African graffiti quickly gained a unique resistance form through its own particular engagement with the politics of identity (Penfold 2017:141).

'What horrifies modern political sensibility is not violence *per se*', Mamdani reveals (2002:2), 'but violence that does not make sense'. A Fanonian reading of Penfold demonstrate the extent in which the analyses ignores the way the *graff writer* is constituted in history of South African state violence. References to Klopper (2000), that: This has continued today and is reflected in the fact that a large proportion of graffiti writers "grew up in the comparatively comfortable environment afforded by [the] middle-class suburbs", ignores materials condition of the black writer and access to city which is traced to the 1950's Group Act segregation. We need to take note that 'even if the identity propelled through violence are drawn from outside the domain of politics-such as race (from biology) or ethnicity or religion (from culture), Mamdani (2002:6) warns, 'we need to de-

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<sup>131</sup> (Mamdani 2002:1)

naturalize these identities by outlining their history and illuminating their links with organized forms of power’.

Mahmood Mamdani (2002:8) assist us to trace *historical conceptualizations* of colonial identities like the *rude boy* and *graff writer* and the systems of guarantees that constructs the *colonial other* a political identity, through its constitution within the *discourse of violence*, to reveal ways in which in graffiti scholarship there are ways which position the identity of the *graffiti writer* as constructed as the *colonial other* through classifying system of binaries. The art experiment *Graffiti Hyper-Realism* elaborate claims that graffiti ‘is violence that is neither revolutionary nor counter revolutionary, violence that cannot be illuminated by the story of progress, that appears senseless to use’ (Mamdani 2002:2), is philosophically significant for positive notion of politics.

#### 6.4 Critique on post-Modernism

One *index* of the contemporary crisis of this project is the prevailing *anxiety* over “*the popular,*” or the popular-modern. This is an anxiety over the *moral values* embodied in contemporary popular practices—contemporary popular musical practices especially—and “*dancehall*” in particular (Sherry et al. 1999:191).

It its situation in the ‘nature’ *Graffiti Hyper-Realism* offers a critique to Huber (1992) concept of modernity that allow a critical analyses of the way graffiti representations display the lack of vocabularies to talk about graffiti. Our interpretation of the problem space that graffiti occupies in of contemporary crises ‘points to ways in which the historical project of ‘the freedom and the autonomy’ as Huber noted (1992:5), will never be finished as long as persons experience oppression and a the lack of freedom rather than emphasizes on the significance of individual freedoms of the *graff writer* determined by post-modern technological possibilities to reconstruct identities. We need a balanced view of graffiti popular culture in our contemporary life. Huber (1992:6) notes: the increase of technological possibilities and the growth of the standard of life in

some parts of the world are paid by the fact that the majority of the world population grows poor and that non-human life is devastated to an unimaginable degree.



## 6.5 The guess-work/divination

The situation of the *graff writer* within the city and elsewhere, in *Graffiti Hyper-Realism*, ‘demonstrates how phenomenology (of graffiti) situates “the search for definition of art (graffiti) within a reflection on the horizons in which art (graffiti) shows itself,” and how, therefore, art can “disclose” why we care about it’ (ed. Parry 2011:1-2). *Graffiti as a mode of philosophical inquiry* can assist us to ‘conceive and reconstruct the particular questions that are important within the enterprise of philosophy’ (Parry ed. 2011:2). With this experiment, I argue that the knowledge of graffiti meanings are *situated* in social relations and through our bodies, if observed the body guides the reader/perceiver to the recognition the inherent *divinatory powers* of interpreting the content of “the work”. Meanings of graffiti are half-truth. The power of ‘transcendal nature’ of graffiti objects and *graff writer* are irreducible to Hip Hop the rules of the game and prepositions

of *graffiti black book*. The irreducibility of individual *graff writer* and graffiti objects means only through a retrospective can graffiti stylization subsumed under the rules of the game as starting point.

## 6.6 The graff writers' body knows



Graffiti Hyper-Realism (2017) National Arts Festival

Analogically to visual arts, graffiti ‘has a particular power to bring us into contact with the world that we study and in which we study because it can convey that the world itself gives to us in “full innocence” art (Parry ed. 2011:2). A phenomenology of graffiti demonstrate the extent to which ‘most of our perceptions and cognition (of graffiti) has a pre-reflective character i.e. we do and think things (in graffiti ways) without always being explicitly aware of the fact that we are doing and think’ (Crowther 2009:3) (graffiti), Meaning tags, throw and pieces can direct us to the

experience of our contemporary crises so that philosophical insight can be attained through our experience of the graffiti work itself. This is the ability of motor-activity of the body as a *multisensory* organ and our basic human experiences with “graffiti objects”, its relation with “the world” permits us to act in unexpected and spontaneous unthinking situations of our encounter with graffiti. The body knows because ‘pre-reflective modes are informed by a massive stock of tacit background knowledge, and cognitive competences and disruptions which gives sense to the subjects particular conceptions’ (Crowther 2009:3).

In regards to the art of prehistoric humans we now know that some cave dwellers would put berry juice in their mouths and blow it onto cave wall surfaces also using their open hands as sort of a stencil-styled signature. Later in human history people would carve their names in trees, stones and even famous ancient monuments as memories and evidence of their travels. (KRS 2009:254)

The above example in *The Gospel of Hip Hop* traces graffiti’s birth to pre-historic practices of artistic handling the natural materials. There is continues artistic commitment in agreement with the experimental methodology which acknowledges the inclusion of intellectual activities in artistic practices. This suggest that the true knowledge of *graffiti-writing* is embedded in relation of the *graff writer’s* body with the materials and the environment.

The view that technology of graffiti writing in public spaces with the technology of a spray can evolved from prehistoric artistic experimentations with natural material, assist us to look at continuities in artist intentions for total immersion through their engagement with the materials and environment. Graffiti writings-tags, throw-up, pieces the function as memories and evidence of graff writers bodily-movements instead of serving as mirrors of the graff-writer’s mind or social realities. A study of graffiti objects guides our attention towards the ways the constitution of an individual graff writer within the constraints of the transformative environment. This environment is metaphorical in that it is both material and immaterial.

## 6.7 Engaging with the actual graffiti objects



Looking at graffiti as constituted field Slager (2009:1) advice: ‘...it is highly pressing for us to approach research practices from the perspective of the artistic profession, implying entirely different, and also more intrinsic views. Through a phenomenological depth of graffiti <sup>132</sup>(Crowther 2009:3), as an *interpretative device* we demonstrates ways in which graffiti as an ‘analytical preparation, and as *psycho-corporal* activity relations through the *graff writer’s* experiences *determines his knowledge* of physical objects. I suggest (Hall 1997:9) that we ‘need to look back at the concrete examples to try to justify interpretations to actual practices and forms of significations used’. A de-familiarization <sup>133</sup>graffiti meanings demands stop at the “graffiti objects” to discover their “intrinsic power” through a *fragmentary thinking*. In treating graffiti,

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<sup>132</sup> Accordingly (Crowther (2009:3), graffiti phenomenology of depth centres on the ontology and perception of the major idioms of visual art (of graffiti) in their own particular characters.

<sup>133</sup> As a strategy to address the epistemological abyss in graffiti, I borrow the concept of *defamiliarization* from Mbembe and Nuttall (2004: 351), for a displacement of predominant meanings imaginings of graffiti, analogous to Africa, in current scholarship.

like art as phenomenology we suggest that graffiti ‘can function as a way of directing us to important phenomena and help us to understand them in their own terms’ (Parry ed. 2011; 1).

## 6.8 Graffiti History of Depth



The project follows Foucault’s critique (Butler 2002) for a critical cartography of South African graffiti genealogy suggest constructing a graffiti’s *history of depth*<sup>134</sup> that situates graffiti’s multiple causality within the context of new media characterized by the global flow of “graffiti images” within a network society. The phenomenology in parallelism of *epistemological acts* of graffiti *getting up* at the paradox of *live-painting/streaming* through the *graff writer’s* constitution in the Johannesburg and *elsewhere* situates interpretations of graffiti in the body of *graff writer*. Graffiti, like visual art, has a particular the power to bring us into contact with the world that we study and in which we study because it can convey what the world itself give to us in full

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<sup>134</sup> The *Anneles historians* in France (Daedalus 1971: vi) were suspicious of conventional historical writings based on documentary evidence and removed of politics, proposed a new kind of history ‘one that is concerned with “long structures” and that involves the study of vocabularies, rites, behaviors and mental attitudes’. A political history of depth characterized by study of power signaled by a move from social history to history of society (Daedalus 1971:vi)

innocence' (Parry ed. 2011; 1). A phenomenological analyses of artistic creation demonstrates how individual *graff writer* is integrated into the practice and the irreducibility of the “graffiti objects” and *graff writer*.

Graffiti written by teenage gangs delineate their turf or area of control; their content may indicate contested space and gang violence (Ley & Cbyriwsky 1974:491).

One crucial *site for the performance of this practice* of liberty is the site of the body. As we know, in the Fanonian narrative the movement from colonial domination to decolonization, from repressed alienation to liberated self-realization, depends upon the work of violence, and especially the work of violence upon the body of the colonized (Sherry et al. 1999:1).

A cartography of Fanonian narration of liberation of Hip Hop graffiti permits a critique of ways in which graffiti practice of getting, as *form of violence* constituted in contemporary artistic practices of Hip-Hop graffiti, situates the *graff writer* within linear history colliding with Foucault’s positive conceptions of power that, while recognizing graffiti as a response to modern forms of violence which *precondition* change and progress (Mamdani 2002:1) suggesting a reading of violence graffiti through concepts of *Nationhood* (“civic religion”), should allow “new directions” for the situation of the *graff writer elsewhere*. We need to move from thinking graffiti history along lines that ‘the modes of production relating to material life determines the patterns of social political and intellectual life in general’ (Le Goff 1971:2). The situation relates to a rushed reading of Marxist that ‘could suggest that he ranged politics among the superstructure of society, and considered political history an epiphenomenon of history of production relations’ (Le Goff 1971:1), ‘without seeing in Marx’s attitude to politics, theoretical and practical’.

David Scott’s (1999) *history of depth* of dancehall politics in modern Jamaican culture, suggest an analogy of figure of the *rude boy* as a way to position the *graff writer*. The way in which the *graff writer* in constituted within post-Apartheid projects anti-theses of decolonization and possibilities for post-apartheid. The analyses permits reconceptualization graffiti crises within context of

“*postcolonial state*” project of democracy and through *Rainbow Nationalism*. Instead of functionalist approaches to art and social change, the analyses interject concepts of “crisis” in methodology for the constitution of graffiti within “New Times” (Hall 1992:) and “Grey matter” environs (Maharaj 1999). Scott (1999:1) help us to:

...critically discuss some aspects of the Fanonian narrative of liberation through which the radical story of postcolonial futures has, for at least two generations, been thought and enacted. My concern here is not simply to dismiss this narrative, however, but as I have sought to do in the other engagements that make up this book, to try to grasp the problem-space in which its questions about colonial power and the anticolonial project that overcomes it have been posed.

We can trace the middle-class disillusionment (Caudwell 1938) in the historical formation of *African Nationalism* through the founding of African National Congress in 1912, which was a response to the formation of Union of South Africa after the Anglo-Boer War (Holland 1989:38). The project of decolonization is generalized as the achievement of “*irresponsible politics*” (Huber 1992:8), of the black-middle class, missionary educated, *aspirations* who played a front role in petitioning against parliamentary exclusions. D.D.T. Jabavu journey to plea to the British Government against Apartheid policies. The aspiration demonstrated in 1906 Dr. Pixley ka Izaka Seme graduation speech returning from studying at Columbia University about the dream of a liberated Africa effecting in the formation of *African National Congress ideology of Narration of Liberation* and “Hopes for African Liberation”. During apartheid “protest art” was a reaction against racial discrimination.

The analogous relations between the *rude boy* and *graff writer* connects to how as political identities both share the *history of violence*. The discourse of violence connects colonial bodies of the peasant, rude boy, the criminal to the *graff writer*, categories produced through violence. Like the peasant, the *graff writer* ‘is an ambiguous social category...difficult to define,’ and in parallel terms with Isaacman’s (1990:1) descriptions regarding the ‘political behavior defies most generalizations’. Accordingly (Ben-Amos 1989: 2), the ultimate use to which they put these critical evaluations of graffiti objects as “empirical evidence” as guarantees, the use of biological difference of *graffiti objects* to guarantee the annihilation of *graff writer* through language (Serres 1992:), where ‘work is done inside, through language.

The *graff writer* connects to the *rude boy* in ways in which both are conceptualized as *colonial identities*<sup>135</sup> through social validation processes of control: technologies of power. It is true of the political identities that ‘the link the...was race branding whereby it is possible not only to set a group apart an enemy, but also to annihilate is with an easy conscience’ (Mamdani 2002:4). We need to examine the extent in which race is used a marker of difference for classifications of the *graff writer* political identity as other. Graffiti practices of *getting up* at the paradox of *live-painting/ streaming* as political action deconstructs rules of *graffiti scholarship*. Zolner (2015:8) say:

Looking over these studies, certain themes emerge, demonstrating that, in the psychological literature, graffiti primarily has been studied and written about as problematic, gang-related, or criminal behavior.

#### 6.8.1 ‘Keep it Real’

We are humbled before GOD—the author of Hip Hop (KRS ONE 2009:8).

Thinking of Hip Hop as embedded with the “reality of God”, means we can gain access to the knowledge of the Absolute through our experiences with Hip Hop elements. Hip Hop graffiti’s cultural practices functions as proof of God’s being in the world. A reading of Hip Hop elements and various manifestations as proofs of the existence of the Absolut, show graffiti as God’s response to human suffering effecting from oppression. According to KRS ONE (2009:256) graffiti ‘...doesn’t just report; it interprets the character of what it is reporting. It seeks to interpret the substance of what is said to exist. Graffiti....interprets the beautiful ideas already existing in a Hiphoppa’s mind’. The substance of graffiti is the way graffiti self-stylization practice connects the *graff writer*’s subjectivity to the city space and materials.

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<sup>135</sup> An understanding of the constructions of *colonial identities* in Mahmood Mandani (2002:6) guides the discussion about ways in which the *graff writer* is conceived in scholarship

GOD IS REAL! And Hip Hop is evidence of GOD's real existence and Love. Hip Hop is GOD's response to our suffering and this gospel celebrates that response and the personal character that caused such divine responses to occur. ALL PRAISE, GLORY AND WORSHIP BE TO GOD—the Love that topples whole kingdoms and sets up new civilizations from the debris of the unrepentant! (KRSONE 2009:7, 8)

The concept of real or '*keeping it real*'<sup>136</sup>, central to Hip Hop thinking-itself constituted within the forces of post-modernism and globalization and new media technologies-raises critical concerns. Through a *critique as syntheses*, I suggest that graffiti as an element of Hip Hop culture including, breakdancing, *D'jying* and *Emc'ing* is based on the idealism of 'love, peace and unity', strives to affirm its own totality *reality* against the globalizing forces of the 'new times'.

A reading of post-apartheid South African graffiti in *Johannesburg* and *elsewhere* within tension of crises and stability and between closure and openness of graffiti text is important for the critique that seek to position its current discourse in the new media *grey-environs*<sup>137</sup>. This graffiti 'grey-environs' is of the new media technologies a productive space for meaning making. The *problem-space* for a new science of graffiti through a meta-theorization of Hip Hop demands a critique of its theoretical and empirical, research and practice, actions and thoughts, related to graffiti's concepts, sites and strategies. The moment of *synchronism*, through cartography and mapping of knowledge/power relations through artistic practices and artistic research aims at disregarding of conceptual boundaries and binaries which are embedded in current graffiti discourse. This view, promoted by Tomas Khun and post-positivism as an attempt at 'rejection of the radical separation of the empirical and the non-empirical' (Lehman: 1988:808), is key.

The concept of graffiti *ideal*<sup>138</sup> suggests a critique that synthesizes a concept and the real world of

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<sup>136</sup> *Keeping it Real*' here refers to a paradigm in Hip-Hop and as a resistance towards change and adaptation to new context and sticking to ones 'true ideology of Hip-Hop as stated in *Gospel of Hip-Hop* by KRS1.

<sup>137</sup> *Grey-environs* defined here as the graffiti new media context and signals the domination of knowledge economy

<sup>138</sup> The Ideal (in Kant)

its constitution, knowledge-of-the-self and social institutions and practice of power, mind of the graffiti writer and body. Using a Hegelian Idealism concept of *the real*<sup>139</sup>, I suggest that a formal analyses of *graffiti as a concept* should connects to critical analyses of its cultural practices for a critique of knowledge constituted within relations of power/force.<sup>xxi</sup>

In *Archeology of Knowledge* (Foucault 1972: 48), I relate how the violence is no longer the body, of the *graff writer*, it must be the soul. Foucault cartography of power relations- as a way at seeking and finding ‘all those rules, systems and procedures which constitute are constitute by our will to knowledge’ (Foucault 1972: 48),, is useful for graffiti scholarship. References to the *graff writer* as vandal, delinquency, bored-youth, etc. aims to constructs certain political positions about graffiti. The effects of scholastic classifications impacts on current and future *graff writers* thoughts about themselves and their relations to graffiti practice. At the same time the way in which future and current *graff writers*, embedded in graffiti’s secret oaths, will or are to be conducting themselves in the often unwelcoming outdoors.

A critical cartography of graffiti’s practices in the Johannesburg and *elsewhere* provides an image of Johannesburg from multi-perspective. Situating the *graff writer* at an oscillation between the rules of Hip Hop, contained in the *graffiti black book*, and dialectic practices of *getting up* in the “streets” and *elsewhere* provides a multi-perspective view of graffiti. A phenomenological approach to graffiti intersects relations between the *graffiti object*, the *graff writer*, and graffiti perceiver within the context of *real* and *virtual* environments.

*Discourse of Madness* speak the ‘*unspoken language of the otherness*’, of graffiti as a form of *writing practice* involved in the production knowledge and *constituted* within social relations of force and power, establishes its own limitations. The graffiti practices of *getting up* are constituted with the prepositions and models of a Hip Hop metatheory. Hip Hop suggest a rich vocabularies

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<sup>139</sup> The Real (in Kant)

for an understanding of graffiti embedment within Hip Hop rules of the game. Foucault (in *Order of Discourse*), critique enables ‘speaking the unspoken languages of *graffiti madness* without repeating the habitual exclusion of *graffiti madness* by making it an object of analyses, without ever allowing the closure of its voice, suggest that looking at graffiti discourse as moment of crises connected to moments of stability and crises in contemporary South Africa society.

There is no need to verbalize or represent in the mind all the procedures required. The knowledge seems to be imprinted in one’s body and just lived through it, without being consciously represented. Thus, the knowing subject here is not the mind but the body (Tanaka 2013:48).

According to the theory my knowledge of graffiti writing is embedded in my DNA. The graffiti writer body is blue print connecting individual to the world through “aura”. This notion easily suggest graffiti writing as forms of prayer of *ancestral worship*. Preconceptions of graffiti virtual spaces traces to the practices of San in people is South Africa who Credo Mutwa’s *Indaba My Children* are descended from the 1st people .A critical cartography of Rock Art through cross-historical analyses enables trace primordial of graffiti. The notion of graffiti as manifestations from the Absolute in *The Gospel of Hip Hop* draws my interest to Sumerian Tablets, which I have discovered as containing as storage useful information. South Africa is referred as Abzu, “the maiden of life” and Enki arrival and establishment was here.

A cartographic foregrounding through the body’s relation to the environment is necessary to positioning graffiti in the problem-space and to possibilities to generate a Nameless Science of graffiti and its *Discourse of Madness*-an interdisciplinary practices including Black Book, sketches, paintings, photographs and video, graffiti practices like graffiti *writers bench*,<sup>140</sup> graffiti jams, meetings, seminars and exhibitions. I use critique as strategy for mapping my personal and political practices and a process productive to engage with both visual theory of graffiti and graffiti practices of visualization. Key concepts in cartography and a critical mapping of power relations

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<sup>140</sup> The *writer’s bench*-gathering of graffiti-writers for exchange of ideas, strategies and criticism.

as methodology can help trace binaries and parallelism in knowledge and power and their relations to conceptual frameworks and methodologies used in studying visual practices like graffiti.

### 6.8.2 Embedded knowledges

A critique of graffiti *embedded knowledges*<sup>141</sup> through the relation of *graff writer*, the *graff object* and Johannesburg city and any *space whatsoever* for a critical cartography. The *conceptual-methodology* of a mapping-body is important for a critical mapping knowledge/power relations in graffiti scholarship. Borrowing from Bal (2009:15), this critique uses conceptual methodology of the *graff body* provide means for multiple-perspectives of graffiti and is an alternative to coverage of all periods and all major theories used within a field of *graffiti scholarship*.<sup>xxii</sup>

The assumption is that the body is prepared for life's journey (Tanaka 2013: 49).

The idea of *embodied knowledge* derived from the phenomenology of Maurice Merleau-Ponty, and Tanaka and developed *as a new notion* (Tanaka 2013:48), is key in mapping the embedment of knowledge of graffiti writing within the graffiti writer's body and its connection to the writer's *will to knowledge*, *Know That*. I will propose a cartography of graffiti network where there's an interplay between the writer's mind and her body for a critique on interconnections of knowledge formations in graffiti black book and manifestations of social practices associated with the political act of *getting up*. The cartography of graffiti as (Tanaka 2013: 48), 'particular type of knowledge that is *not a reflex* but rather comes about through *repeated* bodily practice, aims at exposing its *transcendal knowledges*. Graffiti writing practices of black book sketching and *getting up on the street* are central to writer's routines and illustrates graffiti rituals as generative of 'transcendal knowledge'. I will connect the element of repetitions in graffiti reproduction of tags, throw-up,

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<sup>141</sup> Embedded knowledges here points to the relations of the graffiti-writer with space.

pieces and other strategic media to establish a parallelism between the mass of symbolical codes in print culture and codification process to digital codes through new media spectacle of internet.



*Looking at 'embodied knowledge as a 'type of knowledge in which the body knows how to act' (Tanaka 2013:47), I aim to critique interconnections in the network of writer's mind and body. Maurice Merleau-Ponty's Phenomenology of Perception (1945/2012), discourse about the type of "knowledge in our hands" only given through a bodily effort and cannot be translated by an objective designation is preferred .Utilizing my belief ,as graffiti-writer , in the immortality of the soul, I should talk about the integral nature of graffiti from ancient to modern to experiment with ways in which the writer's body network through the 'nervous system' is interconnected to a collective consciousness. In this sense, the writing-body is automated by assistance of supreme beings from another dimension or 'time-zone'. These are the 9 ether beings of the green light (as stated in Emerald Tablets of Thoth).*

I borrow from Tanaka (2013:48) to state that graffiti knowledge, *'is not distinctly explicit or conscious, and hence we cannot articulate it as an (pure) objective designation'*. Graffiti knowledge is not obvious/not-given or no-ready-made it is rather a hidden knowledge a Nameless Science and can studied through an oscillation between a closeness of text -*The Gospel of Hip Hop* philosophical model- and the openness of particular graffiti practices of *'getting up'* in the city . Here a cartography of global Hip Hop culture and local graffiti practices-long and short historical moments in graffiti's historical continuities and disruptions-help critique the interconnectivity in the graffiti network apparatus of subjective formations through Black Book and application of graffiti writer's objective through *getting up*. The writing-body is proposed as central for the interplay of words and actions, time and space etc.



This *'Knowledge of Familiarity'* (Tanaka 2013:49), *'provides us with the tacit spatial cognition for smooth actions is accordingly 'the original textual source of embodied knowledge' provokes*

the question: How do we make connection between the body of a graffiti-writer and the knowledge of city space as a canvas? I argue that self-actualization practices of sketching and piecing uses repetition to connect graffiti's *transcendal knowledge*. The graffiti network interconnects relations of graffiti practices of black book and mural painting, to *graff writer's* reincarnation and the rebirth in the city. The '*fluidity of the* 'writer's body, like network provides interconnectivity for *flows of information* and transcendal knowledges.

The *graff writer's* constitution within the tension of the "real" and the simulation of the new media environments<sup>142</sup> –and post-modern context of globalizing forces, her position within '*graffiti grey-environs*' is generative for a new critique on relations of knowledge/power in graffiti discursive formations. This tension between the physical and psychical can be approached as "problem-space" (Scott 1999:) for integrating graffiti's knowledge formations of black book and application of technologies of live-streaming and provide terrain to discuss radical ways in which graffiti as a self-stylization practice points to the contingency of graffiti meanings, ideologies, practices, audience.

The graffiti *problem space* as an intersection of its '*techniques of population management*' pertaining to the network apparatus of internet live-streaming and '*techniques of responsible self*' which provides *graff-writer* autonomy to create meaning and share of the knowledges with or without the network apparatus of the internet. Terry Flew (2003:41) definition of "*governmentality*" as forms of struggle between, 'techniques of population management developed by the modern state and the cultivation of techniques of responsible self-management among individuals', draws attention to the use of digital media of hypermedia as *Technologies of the Self*<sup>143</sup> to relate the embedment of in 'technologies of power' to graffiti live-streaming the black book to 'technologies of self' to offer a problem-space for critical cartography of graffiti's through a parallelism. This

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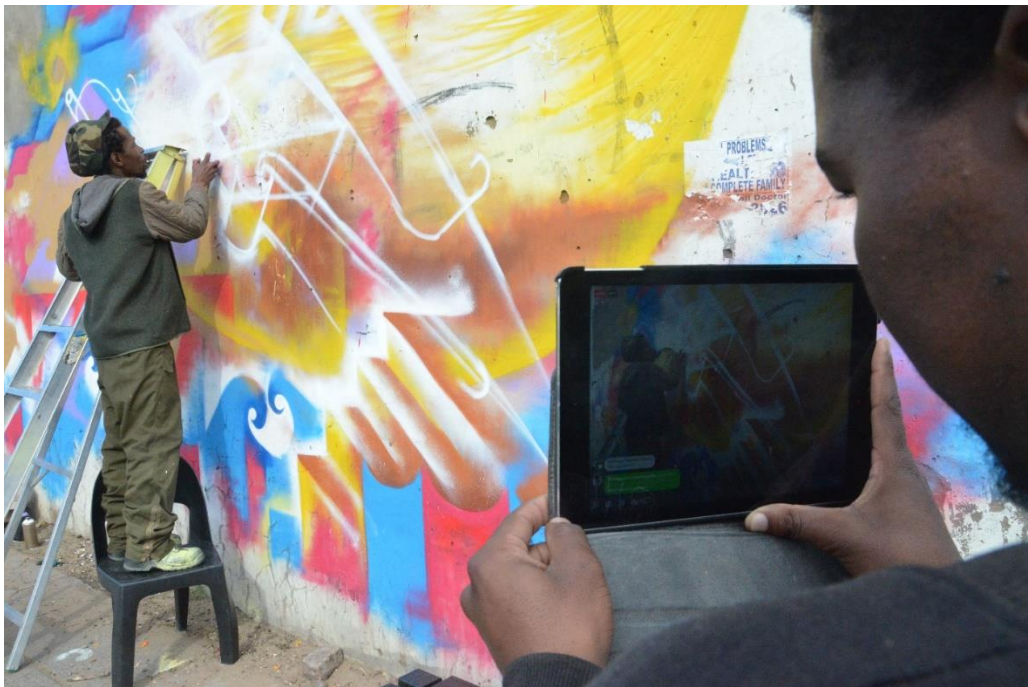
<sup>142</sup> *New Media Environment* is Victor Burgin's concept to contextualize a phenomenological-analyses of photography at an intersection of physical and psychical space (Streitberger ed.2009: xii).

<sup>143</sup> Hypermedia or *matrix of practical reasoning* (Flew 2003:11-15), also describes the interconnectedness of texts as digital media through interactivity of internet and hyper-text.

parallelism is analogous to the development of the technologies that has impacted its conceptualization, production and reception. The camera and computer as recording and storage media.

In fact, the development of a suitable storage medium and a method for coding data represent important parts of the prehistory of both cinema and the computer (Manovich 24:25).

#### 1. Graffiti's Grey Environs of immersion between the real and virtual environments



Looking at how *graffiti new media apparatus*-to extend on a key strategic term in Foucault's thought where he writes about *governmentality* (Agamben 2009:1), can this provide a critical cartography of transformations of graffiti symbolic practices, through the digitalization process of internet network to digital practices. The ways in which new media apparatus of internet live-streaming situates the individual graff-writer within *'the historical element'*, or a set of institutions, of processes of subjectification and of rules in which power relations become concrete (Agamben 2009:1). I'm interested in the metaphor of this network apparatus as both an infrastructure and a system analogous to the city apparatus<sup>xxiii</sup>. The potential of this metaphor is its double meanings it

affords to the writers-body device in interconnecting political acts of writing to the changing media environment. Like digital arts, graffiti's situatedness in real and virtual spaces affects its aesthetics, reception and politics.

To understand graffiti's discursive formations through new media network as 'a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral, and philanthropic propositions-in short, the said as much as the unsaid (Agamben 2009:1), demands thinking interdisciplinary within the context of the *Knowledge Economy*<sup>144</sup>. Graffiti's network includes ideologies, concepts, beliefs, styles, sites of immersion, rules of the games, myths. An oscillation of graffiti's knowledges and non-Knowledges through the parallelism black book- an aesthetic document, and practices of live-streaming, can provide not only a cartography of graffiti's multiplicity of uses and exchange of meanings within a globalization influences of new media technologies but also suggest graffiti's new science. This new science, a mish- mash of methodologies, in its experimentation with visually through the digital arts is informed by the mobility provided by new technologies .like visual arts, through its aesthetics, graffiti responds to the impacts of technologies which also opportunities graffiti's re-invention.

## 2. Imaginative processes

*Graffiti's Critical Discourse*<sup>145</sup>, in Foucauldian sense (Hall 1997:6), as political, can permit a study of globalizing effects and consequences on graffiti and various *representations*<sup>146</sup>. Stuart Hall ideas regarding representations in the cultural circuit draws my concerns to how knowledge in graffiti discourse produces and connects to power, regulate conduct, makes up or breaks up identities and subjectivities and defines its field of practice. I argue that graffiti's phenomenology can draws us to its constitutive parts, its governmentality. A semiotic approach to study meanings through

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<sup>144</sup> The concept of knowledge economy signals the domination of information technologies (Flews 2003:17,18)

<sup>145</sup> I approach the graffiti's critical discourse in Foucauldian manner of discourse described by Hall in Representation (ed. 1997:6)

<sup>146</sup> Ibid

graffiti language reveals ways in which dominant graffiti discourse aims to fix ways of reading which constructs subjectivities and cultural identities (Hall 1997:6) in not enough.

We should problematize graffiti's theorization and conceptualization through the network of its formal elements including tags, throw ups and pieces, body and clothing to expose the manner in which meanings of graffiti's symbolical forms struggles against historical fixity through framing of the *graff-writer* as a delinquency. Included here are classifications of graffiti's forms along the binaries of legal/illegal and disregarding of to the mutability graffiti network apparatus. Graffiti's discursive formations in the network of the said and unsaid, reveals ways in which philosopher's attempts at studying the nature of its formal qualities (graffiti languages) through literature struggles against the current status of the practice. In dealing with the failure of scholarship to describe the 'novelty' Johannesburg an African metropolis, like graffiti, I draw from Mbembe and Nuttall (2004:343-4) to highlight the distance between graffiti's literature and creative practices: its two culture. Fragmentary thinking in Burgin will be productive for a deconstruction the embeddedness of critique in literary analyses.

Foucault<sup>147</sup> anchors texts in socio-political realities and constructs systems for organizing knowledge of the kind that Derrida<sup>148</sup> loves to dismantle. But even so, by combining different ideas on a new terrain, it may be possible to devise a scheme of social theory with which we can begin to *interrogate* the hidden agendas of cartography. Accordingly (Butler 2002:5) Foucault helps us to 'rethink critique as a practice in which we pose the question of the limits of our most sure ways

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<sup>147</sup> From Foucault's writings, the key revelation has been the omnipresence of power in all knowledge, even though that power is invisible or implied, including the particular knowledge encoded in maps and atlases (Butler 2002).

<sup>148</sup> Derrida's notion of the *rhetoricity of all texts* has been no less a challenge. It demands a search for metaphor and rhetoric in maps where previously scholars had found only measurement and topography. Its central question is reminiscent of Korzybski's much older dictum "The map is not the territory" but deconstruction goes further to bring the issue of how the map represents place into much sharper focus (Butler 2002).

of knowing-what Williams referred to as our “uncritical habits of mind” and what Adorno described as ideology.’ This, I will suggest, is the graffiti’s *epistemological horizon* which limits to ways of knowing through the work of a dominant ideology in graffiti. It is the result of a crises in defining social practices of graffiti and signify a lack of vocabularies in graffiti discourse. It here that I suggests a cartography of knowledge/power relations to critique its *Discourse of Madness*, or this self-stylization as the voice of the *voiceless*.<sup>149</sup>

### 1. Mish-Mash of methodologies

According to Maharaj (199:39), ‘this apparent mishmash is a scene of unwieldy, unorganized possibilities—something we should hang onto to avoid defining artistic research simply along institutional academic lines’. The concept of the *singularity* demonstrates how art practice-theory-history and other ‘*disciplines*’ intersects and coalesce in individual projects. (Maharaj 1999:39). The graffiti network of theory and practices provides nodal points charged with graffiti knowledges that deserves critical attention. Thinking of graffiti apparatus as both conceptual and praxis space for a mapping of graffiti’s discursive formations will assist claims that artistic research via thinking through graffiti provides insight into graffiti’s ‘*transcendental knowledges*’.<sup>150</sup> Since, as Slager (2009:1) notes ‘this knowledge is in danger of appropriation by the masters of languages, the modern philosopher’, indicates a need to foreground-attempts to study it.

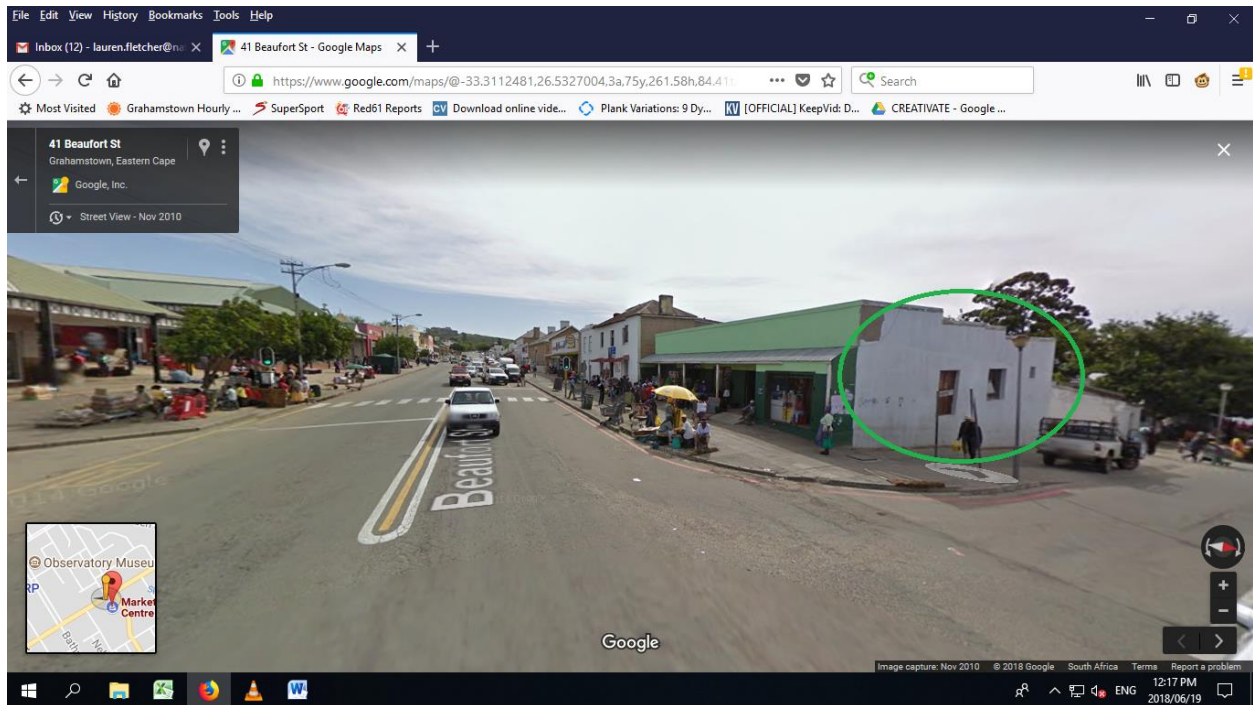
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<sup>149</sup> *The use is analogous in the marginalization and construction of colonial identities (Mamdani 2002).*

<sup>150</sup> *Transcendental knowledges* refers to the struggle at articulation the meaning of graffiti practices through paying attention purely on its formal qualities. Here the concept directs our focus to the integral nature of graffiti and its universality and presupposes a fragmentary approach that is specific to use.



## 2. The graffiti Network Apparatus for interconnectivity and fragmentation



I apply Agamben's definition of apparatus (2009:1) to note that graffiti discursive formations of knowledge production display *'a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral, and philanthropic propositions-in short, the said as much as the unsaid'* I argue that a critical cartography of graffiti's apparatus provides opportunities to critique the fragmentation of its conceptualization, its production, and pluralization of meanings and possibilities radical contingent in its network apparatus.<sup>151</sup> I argue that graffiti's interconnectivity and integral nature (White 2014) provides possibilities for the use of new media technologies and network by graffiti artist. My task here is to situate the graffiti-writer's body and its intersection with knowledge formations and applications of graffiti in real and virtual spaces.

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<sup>151</sup> A critique of graffiti meta-discourse Hip-Hop philosophy cannot be defined outside the objects of graffiti, network apparatus. The graffiti network includes its various practices, discourse, episteme and institution. Critique as self-stylization potential pertain to a process of integrating graffiti's discursive formation Hip-Hop graffiti and specific discursive practices of *getting up*.

I will look at how *graffiti new media s apparatus*- extending on a key strategic term in Foucault's thought where he writes about "*governmentality*" (Agamben 2009:1) is important for a critical cartography of transformations of graffiti symbolic practices, to digital practices through the digitalization process of computer and internet network. The ways in which new media apparatus situates the individual graff-writer within "*the historical element*," or a set of institutions, of processes of subjectification and of rules in which power relations become concrete (Agamben: 2009:1). I'm interested in the metaphor of this network apparatus as both a physical infrastructure and a system of concepts and will utilize its double-meanings, via the centrality of embedded in the mapping-body device.

I will position the *graff-writer's* body as constituted within the new media environment which is a post-modern context of globalization to suggests the '*graffiti grey-environs*' as problem-space (in Scott) generative for a critique on relations of knowledge/power .The graffiti problem-space as an intersection of its '*techniques of population management*' which pertains the city as network apparatus and '*techniques of responsible self*' of live-streaming which provides graff-writer with autonomy to create meaning and share of the knowledges. Mew's (2003:41) definition of "*governmentality*" as form of struggle between, '*techniques of population management developed by the modern state and the cultivation of techniques of responsible self-management among individuals*', draws my attention to the use of digital media technology of hypermedia as "*Technologies of the Self*" also described as *matrix of practical reason* in Mew (2003:23). I will relate the embedment of the black book or its '*technologies of power*' to graffiti live-streaming as '*technologies of self*' to offer a *problem-space* for critical cartography of graffiti's constitution within new media technologies of the internet.

### 3. Graffiti crises in "grey matter" environs

It is easy to see that we are living in a time of rapid and radical social change (Hebdige 1979: iiv).

The crises of *New Times* (Hall 1991:57) is of '*great political significance*' to questions the impact of the current age on graffiti popular practices. The transitional times, signified by terms post-modernism, post-industrial characterized a by the shift in technical organization of industrial capitalist associated with mass production, to new productive regime with consequences for social structure and politics (Hall 1991:57). Marshall Berman (1991:58), "*notes that modern environments and experiences cut across all boundaries of geography and ethnicity of class and nationality of religions and ideology.*" New media technologies and the internet permits the weakening and subverting of national boundaries by eroding the line of continuity which so far have stabilized the social identity of the *graff writer*. The distance between the "objective and subjective experiences" have been eroded so that 'we can no longer conceive the graff writer as a complete self.'

The "self "is experienced as more fragmented and incomplete composed of multiple selves or identities in relation to the different social worlds we inhabit, something with a history, "produced" in process (Hall 1991:58-59)

*Graffiti Hyperrealism*<sup>152</sup>, is an aesthetic response utilizing technological developments especially social media of *Facebook* to integrating information, communication and media and their impact on graffiti practices. A parallelism of graffiti *live-painting/streaming* experiment with new media technologies of internet and new media devices of digital camera to test their power on the aesthetics and politics of graffiti practices. Framing this experiment practices within visual art research seeks to demonstrate the significance of graffiti discourse for South African visual culture and the acknowledgement of its potential to contribute in radical pedagogy and interdisciplinary practices intersecting art and technology.

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<sup>152</sup> Graffiti Hyper Realism is my creative artist project involving experimentation with parallelism of live-painting and live-streaming.

The subculture has also grown exponentially in recent years, especially with the ease of access via social media. It is almost effortless to go down a two hour internet rabbit hole with YouTube clips and blog posts devoted to presenting and interpreting graffiti and street art (Bates 2014:).

#### 4. Graffiti as discourse of Madness in Post-Truth Society

What is the crises of graffiti in contemporary South Africa life? This critique permits an analysis of graffiti knowledge-power relations in Johannesburg and *any space whatsoever*. The theoretical presuppositions suggested by the above concern guides the responses that succeeds here. The embedment of graffiti discursive formations within the *epistemological environment* suggest that graffiti popular practice occupies a moment of *crises* in contemporary society.

This seriousness of this current moment is indicated by the significance of culture in understanding social reality. According to Hall (1991:62), '*Culture has ceased to be, if it was, a decorative addendum to the 'hard world" of production of things, the icing on the cake of the material world*'. Material approach to culture refers to an extent to which elements of design, technology, and styling, "aesthetics" penetrate our everyday lives. Marketing, layout and style, the image provides the mode of representations of the body on which so much of modern consumption depends (Hall 1991:62). The practice graffiti writing on the city walls, subway trains, post-boxes and other surfaces using a variety media, like aerosol, ink, permanent markers and graffiti, presents challenges to how we define our relations to ourselves, the city and society.

Accordingly, (Hall 1991:55), the moment defined by terms like post-Fordism or Later capitalism, is defined by a post-modern moment. For a critique that seeks at relating the empirical to the theoretical I propose that the crises of graffiti discursive practices is Hip Hop. I find this foregrounding of a discursive formations of graffiti through the knowledge of Hip Hop important in the same way I find the Foucault's use of discourse useful for an analyses of the relations of power and knowledge in a specific social set-up. By declaring that the meaning of graffiti is *lost*

and need to be revised, I then propose a reconceptualization of graffiti definitions and thinking related to practices within post-apartheid South African context, through my personal trajectory in graffiti and Hip-Hop and practicing in the city Johannesburg and *other places*. The use of the prefix “post”, here, is a confession of this *intellectual uncertainty* (Hall 1991:53) *that* I will further connect with the problem appropriation *cultural pollution* as articulated.

Michael Serres notes ‘Who does all this dirtying and pissing on the streets? It is those who do not dwell there, these expects using their methodologies to appropriate graffiti’. But, what of the relations between graffiti practices and an art research? Using David’s Scott analyses of a rude boy, as a subject of Colonial Other, I propose at situating both the graffiti writer and their practices within a crises.

#### 19. Graffiti’s Fluidity in “grey matter” environs

The status of art theory as a contested terrain, for the accumulation of knowledges, according to Smith, S & Wilde (2002), signals the need to critique scholastic views on graffiti as a significant visual practices. Penfold (2017) and White (2014) analyses provides instances of academic battles with the grasping the *true knowledge*<sup>153</sup> of graffiti. Smith & Wilde’s insights (2002: xvi) into the main ‘themes that have shapes western theorization of art’ is useful for tracing and re-contextualizing the critique of South African graffiti practices. The South African discourse situated within the globalizing forces visual arts discourse is impacted by of digital media ‘total environment’. The conversion analogue media to digital data through digitalization process affects not only the production of art but the ‘nature of criticism, creating more complex markets for the art and enhancing public access to the art’ (Hope & Ryan 2014:1). The digitalization process also provides tools that encourage reader’s active engagement with the signification processes. If accordingly (Smith Wilde 2002: xvi), visual art theories ‘constitute a particular tradition which has generated, modified and criticized its own contents, whilst assimilating and remaining open to ideas and discourses external to itself’, this creative research on knowledge/power relations within

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<sup>153</sup> Plat’s debate in *Innovation and Visualization* (lone) about the lack of poetry to illuminate ‘*true Knowledges*’

the digital context allows possibilities of openness through a mish-mash of methodologies. Graffiti as self-reflective practice or process of thinking is important for interdisciplinarity.

Rather than '*mapping*' as a methodology and criteria to fix the social functions of South African graffiti', like in Penfold's (ed. 2017:141), 'attempts (at) an imaginative mapping of the city of Johannesburg" through 'wanderings across the city', I situate the *graff writer* at an oscillation between the closure of graffiti literature in *Gospel of Hip Hop* and openness of everyday lived-experiences. The critique deconstructs *ready-made* concepts in South African graffiti discourse which study graffiti as an '*expression*'.

I oppose scholastic definitions and utilization of anthropology and sociology frameworks for aesthetic evaluations of graffiti's formal qualities and for analyzing *graff writer* along binaries. The current digital age influences on how *graff writers* appropriate new media technologies demands a re-contextualization of graffiti.

Using hypertext and hypermedia in the continuous process of my creative-practice, *Graffiti Hyper-Realism*, I oppose traditional mapping strategies preferred by Penfold. As an aesthetic response to our '*grey environs*' my creative research situates graffiti within the *digital arts*<sup>154</sup>. Philosophical reflections of graffiti digital arts traces to a tradition of artistic desires to experiment with the technologies provides possibilities for role of graffiti interdisciplinarity in contemporary South African. Graffiti Hyper-Realism used a '*virtual paradigm*' (Grau 2003: xi), to connects the physical and psychological perception of spaces of graffiti *total environment*. This process illuminated knowledges about '*aesthetic pre-conception*' of virtuality to current applications within the digital media spaces of immersion. A historical-comparison of *Hip Hop* graffiti with Rock Art of San-the

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<sup>154</sup> Digital Art according to Hope and Ryan (*Digital Arts*, 2014) refers to the consequences of the proliferation of technologies and their impacts to the arts. This condition is characterize by artistic experimentations with science and technologies has a long tradition

descendants of the 1<sup>st</sup> People, according to Credo Mutwa *Indaba my Children*<sup>155</sup>-can suggest constancy in human desire for immersion.

ii. The situatedness of post-apartheid graffiti in any space whatsoever

Stuart Hall's (1991:60), definitions of our current '*transitional times*' and features of post-modernism situate this study within a *post-Apartheid context*.<sup>156</sup> The current moment for the 'revolution of the subject' signals the fragmentation the *graffiti writer*. Fragmented between authorship and public spectacles, the *graffiti writer* author subject truths through *forms of writings* that are historical meaningful for history. The practices of constructing subjectivities in the graffiti black-book is deeply constituted within power relations of a social structure propagating negative views about graffiti. The concept of graffiti's constitution as post-apartheid art and graffiti a cultural moment in contemporary life extends our knowledges on Hip Hop popular culture and its role in democracy. The *graffiti writer*, like the *peasant*, *the rude boi*, *the criminal* and those who live outside, responds to the impacts of globalization and the *New Media Technologies*.<sup>xxiv</sup>

The fragmentary nature, using Victor Burgin, of graffiti's discursive formations in the network apparatus is impacted by the digitalization process in '*new media environments*' when graffiti's physical codes in mass media of pictures are de-materialized from symbols of binary codes to '*bites*' which are manipulable and accessible at a high speed across space and time. As digital media with numerical value, they '*are stored in digital formats and are increasingly distributed through networks*' (Flew 2003:10).

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<sup>155</sup> *Indaba my Children*

<sup>156</sup> These are means to contextualize current economic, social, political and ideological South African context for an art critique of South African graffiti as a popular practice.

iii. Usefulness of critique metaphor for a Post-Apartheid cartography Jay  
Sec's graffiti

Nevertheless, I still share concerns with Scott's (1999:3) regarding the *demand of criticism in the postcolonial present* to draw concerns to the nature of *graffiti criticism*.<sup>xxv157</sup> This critique would have been a general respond to questions about relations of graffiti theorization and practices, where the double '*sense of criticism*' (Scott 1999:3) provoked questions regarding post-apartheid South African graffiti critique and relations of local knowledges to the global power embedded within the Hip-Hop culture. But, on which grounds can we naturalize the connections between this Hip-Hop Philosophy Aesthetics and specific local graffiti practices? What is the usefulness of the study of graffiti within visual art criticism, the post-apartheid and globalization? My prediction is that thinking through graffiti within a new-media demands approaching its discursive formations through *network of practices*<sup>158</sup> of its 'total environment'. The graffiti's interdisciplinarity is its integral nature.

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<sup>158</sup> A *network of graffiti practices* refers to interconnectedness of graffiti discourse and practices and its manifestations along the virtual and real dimensions.

## B) Graffiti self-fashioning practices

Wall graffiti can be indicators of attitudes, behavioral dispositions, and social processes in settings where direct measurement is difficult. The auto- graphed inscriptions of inner city "graffiti kings" in Philadelphia are analyzed in terms of their style, motivation, and preferred setting (Ley & Cbyriwsky 1974:491).

Current graffiti cultural representations indicates how graffiti discourse is conceived as entering into the very 'constitution of things', and its 'culture is conceptualized as constituted process' (Hall: 1997, 5). Graffiti cultural symbols of 'tags' has provided scholars with evidence to study social and cultural context of ancient cultures. There's continuity of the assumptions that a *graffiti object* –approached like archeological proof-enable access into historical consciousness. This approach to studying graffiti objects promote the view of graffiti formal language as reflections of social norms and taste of a culture. Approaching *graffiti objects* as indicators of *graff writer's* attitudes, studies suggest that graffiti formal qualities of language provides access into the minds of the *graff writer* and an understanding of graffiti style, intentions and spatial preferences.

An analysis of graffiti on the urban environment can serve as an excellent tool in understanding *behavior, attitudes and social processes* of certain segments of society (Alonso 1998:2).

I reject the idea that graffiti interpretations can purely be determined by looking at *graffiti objects* as a form of *blind materialism* and suggest a critical mapping of power relations in the discursive formations of graffiti social practices to graffiti *self-stylization* practices within the paradox of *real* and *virtual* experiences. Critique as *self-stylization* is an imaginative process that integrates graffiti's discursive formations of Hip Hop graffiti and *graff writer's* embedment with new media practices. Graffiti self-stylization mediates the constitution and relations of manifestations of overdetermination of live-experience in insertion of language structures into the individual *live-painting/streaming* praxis.

In *Towards a Philosophy of Style* (1992:55), Manfred Frank assist us to illuminate ways in which *graff writers* participate in metaphoric practices integrating structuring practices where a store of graffiti knowledge forms and individual lived-experience of a *graff writer*. Key concept in this philosophy guides a discussion about the imaginative process embedded within the *graff writer* which can hardly be mastered through scholarship A critique on graffiti style guides insight into graffiti meanings within a field of study where it *demonstrate* our attachment to its power. The power in *graffiti objects* of the *graffiti black book* and *getting up* is hidden from the rules of the game. Phenomenology positions graffiti objects within a horizon where graffiti discloses itself. Conceptual-methodologies of critical cartography, *embodied knowledge*<sup>159</sup>, phenomenology are central in re-imagining radical contingencies in graffiti network apparatus and rethinking possibilities in graffiti scholarship.

We need to think about the power of the irreducibility of *graffiti objects* and the *graff writer* to the universal laws of the rules of the Hip Hop game and scholastic prepositions in way in which can discloses itself within an epistemological horizon of tensions. Its madness attempt to decode graffiti style and ‘only through a retrospective process can graffiti style be subsumed under the *rules of Hip Hop games* as starting point. Only through fragmentary thinking of imagination can graffiti style be projects.

Graffiti is a basic human experiences at an intersecting of innovative and visualization practices. The metaphoric practices interconnecting practices *getting up* and sketching activities in graffiti black book is primordial to human experience. This imaginative practice of graffiti writing is traces to a tradition of writing public spaces, basic to human experience. The *graffiti black book* as an apparatus for knowledge formations and their constitution of the individual practices of *getting up* guides our understanding to the power of graffiti as self-stylization practice. Self-stylization practices integral to ancient cultures potentially extends human experience of the world through its interjecting memory (in case of *graffiti black book*) and *disembodied body* at intersection with world (networks). The transduction is possible due to ‘our human ability to manifest in the

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<sup>159</sup> *Embodied* knowledge in the phenomological sense of knowledge being embedded within the body of the *graff-writer* or the interpreter of graffiti forms.

unforeseeability of interpretations. In *The Gospel of Hip Hop*, graffiti artistic of formal languages 'discloses' a spiritual truths or *true knowledge*: meaning we can gain insight into the *true essence of graffiti through an analyses*.

As an Overstanding, it teaches spiritual Truths through the language of Graffiti Art (KRS12009:254).

The double tusk of graffiti criticism of graffiti style involves critical mapping the embedment of graffiti discursive practices within discourse formations. *Graffiti Discourse of Madness* attempts at analyzing the integration of the rules of the game and individual *graff writer* experience. Graffiti criticism is important for graffiti pedagogy and situated graffiti practices. Graffiti as philosophical mode of truth is important for art pedagogy. In phenomenological terms (Parry ed. 2011 :), the hidden knowledge of graffiti is best attained through the actual engagement with the *graffiti object* and cannot even be subsumed under the Hip Hop 'rules of the game'.

The fragmentary experiences of our contemporary life determines the extent in which the graffiti's self-stylization practices of sketching and painting through the *writing-body* are constituted in the relations of a *physical* and *virtual* spaces. Practices of graffiti tagging, as a forms of *stylized-writing*, are *graffiti-writer's*<sup>160</sup> responses to confrontation with the Johannesburg network apparatus. The metaphoric nature of this environment situates the *graff writer* subjectively and objectively through *physical* and *virtual* fragmentations of space.

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<sup>160</sup> *Graffiti-Writer* points to the graffiti artist are involved in writing practices and that the language of graffiti is a formally a written text that is highly visually.

### i. Writing as self-stylization

*Self-stylization* through the *graff writer mapping-body*<sup>161</sup> and the body's potentials to mediate relations of graffiti knowledge formations in *graffiti black book* and individual practices of *live-painting/streaming* situates graffiti within practices of freedom.

They call themselves 'writers' because that's what they do: They write their names, among other things, everywhere! Names they've been given or have chosen for themselves. Most of all, they write in and on subway trains that carry their names from one end of the city to the other. It's called bombing, and it has equally assertive counterparts in Rap music and break dancing (KRS 2009:254).

The integrative process of self-stylization position the *graff writer* at an intersection between subjective formations of the *graffiti black book* and individual practices of 'getting up' in 'the streets' and *any space whatever*. The interchange between the aesthetics of a global Hip-Hop philosophy and the politics of local practices inter-relations.

### ii. Graffiti practices of self-stylization

The situatedness of the *graff writer* within the a parallelism of 'getting up' through of sketching (drawings) in a *black book* and scaling a *graff-piece*<sup>162</sup> guides our thinking about the interjection of subjective and objective processes and the contingencies of graffiti meanings. In the sketching body and tagging/piecing body processes, the *graff writer* interjects thinking with in the making activities.

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<sup>161</sup> We propose a mapping body of knowledge/power relations through the conceptual methodology of the *graff writers' body* and emphases that centralizes the body performativity in the mapping process of writing the city.

<sup>162</sup> Graffiti-Piece refers to a graffiti 'masterpiece' or production. A piece is a very elaborated with use of elements especially color, lines and shapes.

### iii. Active environments

In modern times graffiti is associated with transit art, transport infrastructure of the city and as an All City culture its practices involve spreading one's identity in multiple spaces. The practice of *All City* by *graff writers* fragments individual graffiti writer's identity through representations of multiple-selves. Relations between the *graffiti black book* and graffiti mural as *active environments* enables a critique of city metaphor *problem space* constitutes graffiti-writer's desire for self-actualization within practices of power. The city *problem space* suggests a physical and psychical dimension for graffiti writer conceptualization, production and interpretations. My own critical reflections about Back to the City and imaginations regarding power/knowledge struggles within and without graffiti culture demonstrate challenges at constructing vocabularies through graffiti language of *getting up* in Johannesburg and *any space whatever*.

### iv. Self-Stylization of Critique

Studies of *graffiti object* as "windows" to artistic vision draws focus to nature of graffiti interpretations and a discourse about how graffiti symbols are formed like a *tag*<sup>163</sup> within new media context.

Graffiti was a term given to Hip Hop's graphic art animation when it appeared legally and illegally on public and private properties as tags, a form of street calligraphy which presents the identity of one's name or neighborhood in a stylized way (KRS 2009:).

A *graff writer* name represents her *cultural identity* and guides practices. The intentions of a graffiti writers' through writing practices of their names to propagate constructed identity. Graffiti constructed identities are embedded within relations of the city and the material environment. Self-

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<sup>163</sup> Tag is a graffiti-writer's name for identification or signature. Tags are often 1<sup>st</sup> encounter with graffiti and are mass production of the writer name or the crew.

stylization practices demonstrates transformations in graffiti aesthetics and power practices and provide new possibilities through *forms of writing* mediated by new media technologies of digital photography and media outlets. Two of those possibilities for artists are aesthetics of *Renunciation* and *Proscription*.<sup>164</sup>

#### v. Interplay

Thinking through graffiti's new media network permits space for an interplay of conceptual approaches, collaborative activities, a crossing of disciplinary paths and the personal trajectory for practice as a graffiti writer, visual artist and a filmmaker within the political context of *Jay-Sec* and *any space whatever*. Graffiti's self-stylization practices centralizes the body and provides insight into its phenomenology.<sup>xxvi</sup>

#### Exam

<https://www.facebook.com/Maseveni/videos/10213413926421409/> (2<sup>nd</sup> Session)

<https://www.facebook.com/Maseveni/videos/10213413771177528/> (1<sup>st</sup> Session)

<https://www.facebook.com/Maseveni/videos/10213413523571338/> (0 Session)

#### Preparation

<https://www.facebook.com/Maseveni/videos/10213405755657145/> (TPO)

<https://www.facebook.com/Maseveni/videos/10213405745216884/> (TPO)

<https://www.facebook.com/Maseveni/videos/10213405737656695/> (TPO)

<https://www.facebook.com/Maseveni/videos/10213405694335612/> (TPO)

#### Test

<https://www.facebook.com/Maseveni/videos/10213398880805278/> (WSOA)

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<sup>164</sup> In *What New about New Media* (Manovich, L: 19)

## C) Futures for New Science of Graffiti

In my wake from this on-going-process regarding graffiti dialectics, I have brought forth two gifts offerings to future philosopher of graffiti in search for its graffiti elixir. Before engaging with this Science, the *graff writer* should foreground her intention with engaging in such a never-seem-to-conclude dream state. They can familiarize themselves with *The Gospel of Hip Hop* which should remind the writer about the Love of God through Hip Hop. The *Knowledge of the Self* should provoke love for the Hip Hop nation in general and respect for the graffiti community in particular.

The graffiti philosopher's intentions being foregrounded, should involves realizing the interconnections between innovative practices of literature and graffiti visualization practices. Closing the gap between two practices should be an over-arching concern since the aspects have both conceptual and practical implications. It is important for the seekers of graffiti science to note the manner in which the connection between body both accumulation of knowledge and capacity for interpretation are interdependent on each other for a comprehending the interchangeability between graffiti pedagogy and practice.

The pedagogical aspect should operates within or without the art academy which and approach art institutions as 'factory of concepts and ideas' situated in the public domain. Through creative manifestations, the *graff-ill-osopher* will integrates graffiti's theorization in *The Gospel of Hip Hop* and practices of 'getting' up at the paradox of live-painting and live streaming experimentations. Depending on level of expertise and material at disposal, the virtual space should be understood as basic human experience with the world and virtuality as inherent in the body.

The transformative environment should not distract the philosopher attention from observing the process of conversion of graffiti's traditional media like the graffiti black book to digital formats

like the book and experimental possibilities through accessing ‘real’ and ‘virtual’ spaces. Writing in my time I would assume that the description of “inner worlds and outer world would hint on what was intended with the terms. I’m tempted to remind the philosopher of this sacred art to observe this current work as meditations for her guidance.

The on-going process, like a deep meditation-should be interdisciplinary in ways in which it interventions with the issues through *graffiti as form of performativity* in order to demonstrate ways in which a phenomenological approaches to graffiti’s objects contribute to its visual cultural pedagogy. The philosopher’s critical approach to graffiti concepts and materiality should centralize the body as powerful responds to cultural studies concerns regarding the significance of cultural politics in responding to problems in public education and the need to develop theoretical frameworks for the development of ‘an expanded notion of public pedagogy’ (Giroux, H: 2000, 341). It is through the graff philosopher “body presence” within and without graffiti discourse and practice the inclusivity of popular practices like graffiti in public pedagogy manifest.

The future graffiti philosopher will find documentations of three key Artistic Objects useful for visual cartography to Graffiti Discourse of Madness. These actual practices involves

- i) Creating a *graffiti black book* as a field of the subjectivities and identities construction
- ii) Documentation & experimental; video & photography (look at Artistic Review)
- iii) Organizing a graffiti exhibition to demonstrate the interactions between the *graffiti black book* and live-painting/streaming event (Discourse of Madness)

Pedagogical Outcomes: *Graffiti’s Discourse of Madness*

Through radical modes of ‘self-shaping probes, stands alone inquires and motley see-think modes’ (Maharaj, S: 2009), and performative body interconnections with the city and *elsewhere*, the *graff philosopher* should aim at deconstruction graffiti discourse of binaries. My advice to the “true seekers” of graffiti science to utilize the available technological means to re-position their bodies in *real* and *virtual* spaces in the city and *any space whatever*. It is not guaranteed that outcome of such *mish-mash* of ideas will bare looks like distortions, fragmentations, breaks in the body of knowledge but the process suggests a productive spaces of meaning. Depending on the capacity of the *graff philosopher* he should notice during the process his body is embedment with the graffiti book, and documentation practice. Illumination a critique regarding “graffiti object” *writing body* a *universalizing-singularity* that cuts across the poles of universality like Hip Hop metatheories and practices of graffiti criticism) to dissolve them. The following future trajectories

*The future of graffiti scholarship is constituted within Graffiti Discourse of Madness.*

*The main concerns and themes should reflexive of Johannesburg’s graffiti practices & questions regarding the usefulness of graffiti pedagogy. Graffiti elements of a tag, throw-up and the piece are useful methodology in Thinking through the language of graffiti.*

*There are a variety of object offer broadened ways of theorizing graffiti. I suggest the case studies of graffiti black books with that possibility to engage the philosopher more than textual analyses will. Why limit our thinking and doing to Johannesburg and the not the whole world? The outcome of this intellectual and creative process is not limited to a collaborated mural and individual essay, but these should be useful parameters for future references.*

*Motto: Graffiti +Science=Science of Graffiti*

The creative intentions should strive for interactions of the *writing body* and an intersection with internet live-streaming and on-site live painting provide a productive space for disruptions and allowing discontinuities in the historization of graffiti.

The philosopher should pay attention to audience's locality/positioning in virtual and real spaces for a potential field for production of contradictory interpretations and meaning.

The parallel intervention should raise the same concern with the forbearers of this science relating to the impact of technology and science in arts aesthetic. Studies of philosophical concerns of artistic movements groups like Independent Group (Massey 1995 :) should provide key debates regarding the impact of technology to the graffiti. Graffiti and internet interaction should demonstrate how New Media technology are changing the way we read artistic practices like graffiti and impacting on their aesthetics.

## 6.9 Visual and Video Production Outcomes

- i) [Graffiti Hyper Realism Streaming](#)
- ii) [Graffiti Writer Cowboy Experimental Film](#)

## 6.10 Visual and Video Process Documentation

- i) [Graffiti Hype Realism Concepts & Notes](#)
- ii) [Graffiti Writer Cowboy Notes](#)

*Guidelines Creative Experimentation:* Graffiti Hyper Realism and New Media Spectacle

*Main Themes:* Fragmentation, Disruptions & Oscillation

*Technique:* Parallelism of live-painting/streaming

*Artistic Tools:* Graffiti artistic material and tools (Spray cans) and new media tools of the internet and Social Media.

*Display Media:* Television screen, mobile-phone, PC and other digital devices like the Tablet.

## 6.11 Live-streaming

The determination should be extended to experiment with the idea of live-streamed seminar/workshop. This can be followed by a graffiti bench as educational tools for engaging readers/audiences beyond graffiti's formal textuality.

The mix-media exhibition should interactive and demonstrate the process of creative research through real and virtual performances. It must include the dissemination of the Black Book as a PDF via live- hyper texting. This works aims at demonstrating the way in which relationship between culture and power , and their constitutive role as political and pedagogy practices are produced an mediated within different social context, spatial relationships and historical conjunctures (Giroux 2000:342).In closure:

Therefore, if you love Hip Hop and appreciate all that Hip Hop has done for you so far, regardless of your artistic expression, take up your broom and mop and begin the clean up of YOUR CULTURE! If you are not the desperate part of our family prove it now by taking your Hip Hop life seriously; join in on the clean up! Your reward shall be greater than anything the World can ever offer! (KRS 2009:10)

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## 6.17 Videos

*One Week with 1 Up* (2017). Directed by Copper Martha.

*Graffiti World* (2010), 10" Documentary Film. Directed by Terrance Nzuza. Film produced towards Honors Submission, Wits Television.

*Graffiti Hyper Realism* (2018) Directed by Terrance Nzuza 4<sup>th</sup> Coming Entertainment

*Graffiti Hyper-Realism-Failed Trial* (2018). Directed by Terrance Nzuza. 4<sup>th</sup> Coming Entertainment.

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## E) ARTISTIC REVIEW

### 6.18 Artistic Documents

6.18.1 Maseveni, *Black Book 1*, 2010-2017, Sketches,

6.18.2 Maseveni, *Black Book 2*, 2018,

### 6.19 Drawings Series

6.19.1 Maseveni, *Mapping Berlin through Graffiti*, Color Markers on Map, 2018

6.19.2 Maseveni, *Graffiti Hyper-Realism Ghost*, Stencil with Cartridge, 2018

6.19.3 Maseveni, *King Seven Ghost*, Stencil with Cartridge, 2018.

### 6.20 Paintings

6.20.1 Terrance Nzuzza, *Zion Tears*, Spray-Paints on Masonite Board, 2018.

6.20.2 Terrance Nzuzza, *Self-Portraiture*, Spray-paint Polythetic Plastic, 2018.

#### 6.20.3 Mural Paintings

6.20.4 Maseveni. *Bookish*, 2018, Spray-Paint on primed concrete wall, *Back To The City Hip-Hop Festival*, Newtown, Johannesburg.

6.20.5 Maseveni. *Elongated Composition A*, 2016, Spray-paint on primed concrete wall, *Back To The City Hip-Hop Festival*, Newtown, Johannesburg. (Photograph Series, Anthea & Terrance Nzuzza)

## 6.21 Photograph Series: Graffiti Murals

- 6.21.1 Anthea & Terrance Nzuz. , 2016, Elongated Composition-A. Spray-paint on primed concrete wall, Mural for Back To The City Hip-Hop Festival, Newtown, Johannesburg.
- 6.21.2 Terrance Nzuz. *2017 Thy Kingdom Come*, Spray-paint on primed concrete wall, Mural for *Back To The City Hip-Hop Festival*.
- 6.21.3
- 6.21.4 Tshepo Bobape & Terrance Nzuz. *Bookish*, 2018, Spray-Paint on primed concrete wall, Mural for *Back To The City Hip-Hop Festival*.
- 6.21.5 Tshepo Bobape. *Maseveni Painting at Smith Street*,
- 6.21.6 Tshepo Bobape. *Maseveni Live Graffiti Mural @ National Arts Festival*. Mural for Creativate-Digital Arts Festival, 2018.
- 6.21.7 Anthea & Terrance Nzuz. *Maseveni & Quel Live- Graffiti Painting @ Kunsthalle*, The Artistic Collaborations was part of *Residency For Self-Education and Privilege and Sociopolitical Heritage in the Contemporary Art world*, Berlin, 2018.

## 6.22 Videos

- 6.22.1 Copper Martha, *One Week with 1 Up*, 2017
- 6.22.2 Terrance Nzuz. *Graffiti World*, (2010), 10" Documentary Film, 4<sup>th</sup> Coming Entertainment and Honors Submission, Wits Television.
- 6.22.3 Tshepo Bobape. *Studio Review with Terrance Nzuz* (2018), 10",
- 6.22.4 Terrance Nzuz. *Graffiti Hyper-Realism-Failed Trial* (2018), Live Graffiti Painting 1, Smith Street, Braamfontein, Johannesburg.

## 6.23 Live-streaming Videos Online

- 6.23.1 *Live Graffiti Painting-Experimental* (2018), Grahamstown, National Arts Festival, Creativate-Digital Arts Festival.

I) <https://www.facebook.com/Maseveni/videos/10209886251151732/>

II) <https://www.facebook.com/Maseveni/videos/10209887050211708/>

- III) <https://www.facebook.com/Maseveni/videos/10209879958994432/> (30 June)
- IV) <https://www.facebook.com/Maseveni/videos/10209875304518073/> (29 June)
- V) <https://www.facebook.com/Maseveni/videos/10209868442746533/UzpfSTE3OTcxODc2MzQ6MTAyMDk4NzI4NzEzNzcyNDY/>
- VI) <https://www.facebook.com/Maseveni/videos/10209868542629030/> (28 June)
- VII) <https://www.facebook.com/Maseveni/videos/10209868442746533/>

6.23.2 *Live Graffiti Painting* (2018), Kunsthalle, Berlin, Germany.

- I) <https://www.facebook.com/Maseveni/videos/10209962234251262/UzpfSTE3OTcxODc2MzQ6MTAyMDk5NjQ4MzUzNTYyODg/>
- II) <https://www.facebook.com/Maseveni/videos/10209961561554445/> (2)
- III) <https://www.facebook.com/Maseveni/videos/10209960487127585/> (1)
- IV) <https://www.facebook.com/Maseveni/videos/10209960395365291/>

6.23.3 Talk with Quel, mediated by Makandal Io

- I) <https://www.facebook.com/Maseveni/videos/10209981048801614/UzpfSTE3OTcxODc2MzQ6MTAyMDk5ODI5OTQyNTAyNDk/>

6.24 Films

6.24.1 Graffiti World, featuring Rasty (PCP)  
<https://vimeo.com/192593696>

6.25 Experimental Film

[Graff Writer Cowboy](#)

## F) Notes

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<sup>i</sup> I remember the *nickname* Maseveni being passed from childhood by my aunt Zanele Beale during my upbringing in the township of Katlehong, also known as *Spruit, Kay1* and recently *SpyLand*. Katlehong's fame-situated in the Ekurhuleni and formerly known as East Rand in Gauteng-is partly rooted in *political violence* which manifested before and during *CODESA* negotiations resulting in steps towards the democratization of South Africa. The political conflicts between township residences and hostel dwellers in the East Rand townships of Katlehong, Thokoza, and Vosloorus, (KATORUS) represents the failure of ANC/SACP *government*<sup>i</sup> through TRC to identify "those who are responsible" for Apartheid security system and to hold them accountable for the violence (Huber 1992:8). It is a story of the *lost*<sup>i</sup> hope in the South Africa democracy project. To the affected people, families, communities, concerned South Africans and the world, it remains a mystery why *Truth and Reconciliation Commission* and *Goldstone Commission Enquiry* into the violence in East Rand never bore fruitful outcomes. The *ignorance*<sup>i</sup> of the psychological and physical impacts of political violence to black bodies occurred under the watch of politics of '*organized irresponsibility*'<sup>i</sup>. Equally, the acceptance of the new arrangement reflected in popular use of Ekurhuleni, meaning 'a place of peace', manifest the inherent madness in popular thinking about our history.

<sup>ii</sup> I approach this graffiti artistic research as an '*undefined sanctuary*', graffiti as field with many possibilities-directions. This field of graffiti artistic research relates creative experiment of graffiti practices and knowledge production graffiti research. The critique aims at showing ways in which the '*undefined field*' of graffiti impacted by the *Analytical Philosophy* that aims to define how it should frame its subjects and objects of study and conceptual Paradigms.

<sup>iii</sup> Scott (1999:), reference to '*conjunctures, of the conceptual- ideological ensembles, discursive formations, or language games that are generative of objects, and therefore of questions...necessarily historical inasmuch as they alter as their (epistemic-ideological) conditions of existence change*',

<sup>iv</sup> (Huber 1992:11,12)

<sup>v</sup> Following Hall (ed. 1997:6), graffiti discourse suggest 'ways of referring to or constructing knowledges about graffiti practice which discursive formations of ways of talking about graffiti knowledges and conduct associated with graffiti as a social practice and social site. To broaden graffiti field of knowledge and reject the notions of graffiti embedded in social science of graffiti as reflection of society.

<sup>vi</sup> Here I propose critique as a *specific* response to knowledge/power relations rather than a judgment I aim at a practice of delaying. Instead of a 'fault finding' mission, I agree with Raymond Williams (Butler: 2002, 1), '*that we find a vocabulary for the kinds of responses we have, specifically to cultural works, "which [do] not assume the habit (or right or duty) of judgment."* -more specific kind of response, one that did not generalize too quickly. This critique position my graffiti style of writing as a '*consequence of the opposition of the individual to the universal*' (Frank, M, 1992:54), a practice of self-stylization through the relations of the structuring process of the Black book sketching and application of painting practices of the mural. The centrality of the writer's body '*fore grounds* these *specific graffiti practices* studied through the visual elements of sketching and painting.

<sup>vii</sup> Thinking of graffiti "total environment" follows Victor Burgin's (Streiterberger ed. 2009: xii) asserting that 'we need to take account of the total environment of the "society of spectacle"...in order to achieve this we must deconstruct not only the differences categories as "art history", photography theory" and "film studies". This way of situating graffiti assist to 'proceed from here to general questions of the relationships in the media society between media representations and the psychical and physical experience of the real' (Streitberger ed. 2009: xii). *Bodies in Code*.

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*Interfaces with digital media* (Hansen 2006) assist to situate graffiti virtual practices of live-streaming with the origins of black book if we have to think that 'the virtual is by no means limited to the contemporary digital technologies, but rather stretches back to the proto-origin of the human' (Hansen 2006:x,xi).

<sup>viii</sup> Dietrich Bonhoeffer's development of 'critical theology of modernity in a way of theology of a theology of revelation (Huber 1992:5) provides a critique of the way we see graffiti relation to post-modernity and post-apartheid context, especially ways in which, the concept of modernity as a highly debated concept designates contradictory definitions. This analysis draws attention to the crises of modernity to attend to 'historical project, namely the project of individual freedoms and autonomy—a project which will never be finished as long as persons experience oppression and lack of freedom' and the way the shift to "information technologies" (Hall 1991:58) indicates an economy dominated by the multinationals with new international division of labour and greater autonomy from national state-control; and the "globalization" of the new financial markets, 'linked by the telecommunication revolution', impacts on the spirit of individual *graff writer*.

<sup>ix</sup> In the sense of regime theory traces the concept of the field from Bourdieu definitions as 'a grid of relations that governs specific areas of life' that views 'social relations as dynamic rather than static, flexible rather than fixed, engaged in struggle over position within the field rather than treating those positions as inevitable, and resulting from agency that is likely to be an indirect predisposition as it is a conscious act' (Braman 2004:14). The graffiti field constitutes structures of Hip Hop philosophy in the Gospel of Hip Hop and interactions in practice of graffiti black book at the getting up at the nexus of graffiti live painting in the street and live streaming through the social media tool of the internet.

<sup>x</sup> Through the *repositioning process* of imagining symbolized by the *circular* movement of Rastafari priests chanting seven fragments from the *Book of Psalm* and re-enactments of *similar-but different* bodily movements while chanting of sacred hymns according to the faith, *thinking through graffiti* demonstrates the reincarnation processes of graffiti and the constitution of supreme beings of light in graffiti fragmentary practices. A critical theology of *The Gospel of Hip Hop* traces the tradition of Christ being in the world and incarnation as 'The Light of the World through Haile Selassie, coroneted in Ethiopia. A critical theology of Hip Hop's narration of liberation links my own preoccupations with relations of Rastafari way of life of a graffiti writer rather than a view of Rastafari as escapism from earthly responsibilities. Like the graffiti black book among the writer's community, teachings of His Majesty are exchanged in 'everyday' lives of Rastafari community but the richness of the tradition actualizes when graffiti jam<sup>x</sup>, similarly to when Rastafari gathers around altar in fulfillment of sabbatical law<sup>x</sup>. Graffiti ceremonial magic of a graffiti jam and the sabbatical gatherings are 'sacred'.

<sup>xi</sup> The idea of *Network Society* explored by Manuel Castells (Flew 2003: 24) in the critique highlights narrow impact of technological development in graffiti that focuses on the importance of theoretical knowledge in our current times. The popularity of the internet provides an integrated space to re-contextualizing the relations of graffiti's aesthetic of mapping through the graffiti black book with politics of "wall" during live-painting/streaming practices. The graffiti new media apparatus of the internet network permits an interjection of the symbolical and digital codes of graffiti languages through the digitalization process and dissemination of graffiti across time and geography to suggest a multiple reading. This multiple reading allows a disruption of linear historical analyses to propose new directions. In situating the apparatus functions through mapping metaphors, new media network represents 'both the formal infrastructure and the logic that connects people to graffiti knowledge and information through the new media technologies especially the computer (Flew 2003:24). A critical analysis of graffiti questions ways in which the study of codification of graffiti's multiple symbolic-forms assist a demonstration of social processes of graffiti and

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exploration of constraints in the possibilities of subjectivity for re-imagining, dislocation, the elsewhere space that graffiti occupies in our contemporary life

<sup>xii</sup> The political identity of the *graff writer*, including “Other” colonial types like peasant, gangster, is constructed through classification system of binaries. The South Africa graffiti discourse of violence annihilates the black *graff writer* in the history analogously with how the native on the ground of difference for racial branding. According to Mamdani (2002: 1), ‘the modern political sensibility sees political violence as necessary for historical progress as a maiden of history’. The struggle to understand graffiti’s senseless violence leads contemporary scholarship to turn to culture and theology an explanatory tool.

<sup>xiii</sup> I agree with Harley’s observation (1989,2), that ‘*Our task is to search for the social forces that have structured cartography and to locate the presence of power—and its effects—in all map knowledge* for a critical cartography of graffiti to reveal the ‘social forces’ of graffiti scholarship to constitution of *graff writers* identity within power structures. The way in which Johannesburg spatial laws and norms affecting graffiti from within and without makes a cartography’s potential for critique is its interplay of mapping practices and theoretical knowledge. A critical cartography of graffiti can interconnects graffiti theory and graffiti practice and is a useful strategy for connecting graffiti writer’s spatial knowledge with lived experience.

<sup>xiv</sup> The Gospel of Hip Hop (KRS 2009:254)

<sup>xv</sup> The concept of *problem-space*, is key term in understanding *crisis* in *postcolonial states* like Post-Apartheid South Africa. According to David Scott (1999: 8): ‘these conjunctures are in effect “problem-spaces”; that is to say, they are conceptual- ideological ensembles, discursive formations, or language games that are generative of objects, and therefore of questions. And these problem- spaces are necessarily historical inasmuch as they alter as their (epistemic- ideological) conditions of existence change’ (Scott 1999: 8). Graffiti’s problem space can assist in defining the *Cultural-political present*’ and notions of democracy and “*Rainbow Nationalism*”.

<sup>xvi</sup> I approach this graffiti artistic research as an ‘*undefined sanctuary*’, graffiti as field with many possibilities-directions. This field of graffiti artistic research relates creative experiment of graffiti practices and knowledge production graffiti research. The critique aims at showing ways in which the ‘*undefined field*’ of graffiti impacted by the *Analytical Philosophy* that aims to define how it should frame its subjects and objects of study and conceptual Paradigms.

<sup>xvii</sup> This critique opposes manifestations of Descartes methodological skepticism in graffiti scholarship which, ‘rejected any knowledge that could be doubted’, and its view on the *separation* of the mind from the body. Thus, in the Cartesian worldview, the mind is the *knowing subject*, to which certain knowledge belongs (Tanaka 2013: 49). I should borrow from theosophy teachings to cast this skepticism as manifestations of doubts and ‘*lack of faith*’ to things invincible/spiritual things about graffiti.

<sup>xviii</sup> Idea of a Scientific Continuum is defined here as a problem-space for the oscillation of general theory of graffiti and particular graffiti practices. Butler (2002: 1) notes, ‘*But if this is true, this does not mean that no generalizations are possible or that, indeed, we are mired in particularisms. On the contrary, we tread here in an area of constrained generality, one which broaches the philosophical, but must, if it is to remain critical, remain at a distance from that very achievement.*

<sup>xix</sup> This critique opposes manifestations of Descartes methodological skepticism in graffiti scholarship which, ‘rejected any knowledge that could be doubted’, and its view on the *separation* of the mind from the body. Thus, in the Cartesian worldview, the mind is the *knowing subject*, to which certain knowledge belongs (Tanaka 2013: 49). I should

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borrow from theosophy teachings to cast this skepticism as manifestations of doubts and 'lack of faith' to things invincible/spiritual things about graffiti.

<sup>xx</sup> In positioning graffiti as a key element in globalizing Hip-Hop culture, I will use the idea of concepts as methodology promoted by Bal (2009:13), to locate its *Universality* within the New Media. The methodological-concepts centralizes duality of the *graff writers* body and the forces that resist or make possible its reformulation in relations to the hypermedia's simulation of the mapping-body of the *graff writer* (in a series of moves), its parallels movement in actual city-space. The parallel-networks of *graffiti hyperrealism* are characterized by flows and fluidity where there is possibilities for re-imagining of the self.

<sup>xxi</sup> A Hegelian approach into idealism provokes questions of interest of thinking through graffiti: How does the concept of a *self-knowing spirit* connects with that of *Know Thy Self* as a fundamental Black Philosophy which finds its expression in the Hip-Hop element of graffiti artistic and cultural practices? How does a critique of graffiti's cultural practices in South Africa connect to the global graffiti culture, which has its modern manifestations in New York City? How can the graffiti's historical conjunctures help us at formulating a new cultural theory for a better understanding of cultural practices like graffiti-writing? These question aims at establishing relations between the philosophy of Knowledge of Self in Hip-Hop and the concept of 'representing the streets' in Johannesburg graffiti culture.

<sup>xxii</sup> Like Bal, I propose that '*interdisciplinarity in the humanities should seek its heuristic and methodological basis in concepts rather than in methods*'. This refers to ways in which *concepts* as tools of inter-subjectivity can facilitate discussion on the basis of a *common language* (Bal 2009:13). In *Working with Concepts* (2009:), Bal explores the value of *unsettled concepts* for interdisciplinary work in the Humanities. She uses the concept of travelling to note that concepts are not fixed, but they travel – '*between disciplines, between individual scholars, between historical periods and between geographically dispersed academic communities*'. As they travel between disciplines, their meaning, reach and operational value differ (Bal 2009:13). These processes of differing need to be assessed before, during and after each '*trip*'. All of these forms of travel render concepts flexible. It is this *changeability* that becomes part of their usefulness for a new methodology that is neither stultifying and rigid nor arbitrary or 'sloppy' (Bal 2009:13).

<sup>xxiii</sup> Accordingly, (Flew 2003:41) 'Foucault's four major types of technologies- *production, signification, power and the self-arguing that each worked in combination in the modern society*-can be useful to cartography how societies develop 'certain modes of training and modification for the individuals to acquire certain skills and attitudes within the network.

<sup>xxiv</sup> I note Hall (1991:57), to discuss key characteristics of information technologies affecting graffiti culture includes; Technical innovations , Digitalization-uneven development and digital divide, Convergence of information, communication and technologies/smart phones as mini work stations, influence of global conglomerates resulting in new forms of cultural imperialism (neo-imperialism), Cultural pluralism and fragmentation produces by social and cultural changes.

<sup>xxv</sup> The initial shortened title of the dissertation: *Who writes/Whose Wall* is suggestive of the kind of critique seeking at understanding prepositions in graffiti discourse. The questioning of models of evaluations which informs methodologies and ways of looking and talking about graffiti. The critique suggest a *modes of questioning related to embedded of graffiti discourse theoretical assumptions* and which will discuss as *Graffiti's Discourse of Madness*. Here the relation is made between the graffiti-writer and the city wall. The writer's occupies the realm of knowledge and power manifest through the writing practices. *Knower and Self-Practices*. The title of the theses, in a question form signifies an engagement with the graffiti prepositions while also suggesting ways of accessing its objects and subjects. *Cartography can suggest ways of Problematizing graffiti's Discursive Formations through engaging its prepositions*.

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<sup>xxvi</sup> Style as an Interpretation process: Critique as self-stylization points to the 'freedom made manifest in the foreseeability of interpretation' (Manfred 1992:54). I will suggest that the freedom of the writer for self-stylization is neither dependent on the graffiti formal qualities of the sign or on experts' languages of mastering but is embedded in the body. In a Foucauldian thinking, this *practice of suspension of judgment offers a new practice of values based on that very suspension*' (Butler 2002:2). A stronger normative theory as a foundation for critical theorization of graffiti can assist to evaluate current practices in graffiti and suggest possibilities for empowerment. Borrowing from Habermas's (Butler 2002:3) I state that a stronger normative theory of Hip Hop can supply a strong foundation for a critical theorization of graffiti '*enabling strong normative judgments to be made, and for politics not only to have a clear aim and normative aspiration, but for us to be able to evaluate current practices in terms of their abilities to reach those goals.*'