

Cataloguing Works of Art in Urban Spaces, of an Extremely Ephemeral, Performative Nature and/or Using Organic Materials

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Abstract

Over the last few years, various research projects presented by institutions in different countries have made significant progress in developing a cataloguing card and protocol for urban art and muralism and even, in some cases, for graffiti (the differences between the three will be explained in the text). As such, essential research has been carried out in this regard thanks to the CAPUS International Project, the GE-IIC Urban and Public Art Group of Spain, the INDIGO research project of Vienna, Austria, the project directed by Professor Adris Díaz that catalogues artworks from the Monterrey Callegenera Festival, or the project “Pintado en la Pared. Estudio de la Pintura sobre muro en la Provincia de Jaén en los siglos XX y XXI” (Painted on the Wall. A study of Wall Painting in the Province of Jaén in the XX and XXI centuries”). However, there are still important issues that deserve further consideration that will be discussed later in this paper, such as, for example, the cataloguing of a type of art that occurs in urban spaces but that is not related to murals, which is the most common form of urban art. These pieces of art usually have a very short lifespan. For this reason, this paper proposes the modification of the urban art cataloguing card based on different experiences in which certain shortcomings have been identified.

Keywords

cataloguing; city; ephemeral art; relational art; urban art

1. Introduction

The appearance of new art forms that involve different contexts and spaces and use new materials and techniques creates a challenge for researchers who must adapt the cataloguing methods. Some of these art forms, already well known, range from Land Art to, more recently, NFTs (Non-Fungable Tokens). In general, the introduction of new technologies, of organic matter or of various kinds, which were not considered artistic before, such as plasticine, are a constant challenge, as changes are occurring faster and faster. The documentation and registration of works of art is not a trivial matter, but rather an essential step towards conservation and creating awareness. However, conven-

tional catalogue cards are of no use for certain types of artworks. It is, therefore, necessary to implement a cataloguing card that can incorporate other registration techniques and thus enable accurate descriptions. Several problems arise, however, such as the need to use different types of cards at the same time at the same creative event. Other problems arise when the focus is on the creation process, such as how to incorporate the actual experience of the local neighbourhood in a cataloguing card. This is, without a doubt, a challenge waiting to be solved, and it is something that the GE-IIC Urban and Public Art Group (García Gayo, 2022), the group at the University of Monterrey headed by Adris Díaz Fernández (UDEM, 2020), and other studies such as the Master’s Thesis by Nicolás Gallego Fernández

at the Madrid Complutense University, are actively working on by trying to develop a cataloguing card for performance art. This text proposes an incipient cataloguing card for those artworks developed in public spaces, for which the card made for urban art and muralism lacks the capacity to include the necessary level of detail.

First of all, before beginning the work, a few terminological remarks are in order. Situationism and the development of the drifts brought experiential art onto the streets (Debord, 2005). It is not the purpose of this paper, as it would become too long, to review the history of urban art and graffiti. However, it is worth noting that while contemporary graffiti (we call it that to distinguish it from historical graffiti) began to develop in the United States, a game that took place among groups of young people living in the suburbs of large cities, in Europe urban art began to develop, works generally produced by trained artists who took their work to the street to seek a dialogue with the city (Luque Rodrigo & Moral Ruiz, 2021b). However, the experience remained mainly for the artist, while the spectator remained a passive subject who was limited to contemplating the work. In this context, urban art emerged, in which walls and other elements of street furniture became the main field of action. Thus, the first seeds were sown towards the emergence of participatory (or not) art; developed in public space and going beyond the wall. It should be noted that in this text, we will always refer to urban art, graffiti and contemporary muralism, since historical graffiti are already considered heritage and are subject, at least in Spain, to legislation, but this is not the case with contemporary forms of street art, in any of its forms.

In short, in Spanish, we distinguish at least within the academic world—and this has been one of the great endeavours of the Urban and Public Art Group of the Ge-IIC—between:

- Historical graffiti, those manifestations that were generated in urban space at least as far back as Pompeii, which will not be dealt with in this paper;
- Graffiti, that which emerged in the 1960s in the USA, written graffiti with more or less decoration, which is not defined as art, but as a game between equals and which does not dialogue with the city, but imposes itself;
- Urban art, born in Europe in the same decade, in various

forms, generally carried out by artists who go out into the street and dialogue with it, sharing with graffiti only its illegal character;

- Muralism, a manifestation that arose after 2000 and has developed greatly, especially since 2010, as an institutionalisation of urban art, which is developed on commission, tends to be larger and sometimes more elaborate as it is done with more time, without having to flee from the police, with a more decorative than subversive character, sometimes more oriented towards tourism and urban and heritage management policies that seek the commodification of spaces, which is why it has sometimes been accused of provoking gentrification, sometimes with social movements behind it.

The three forms, graffiti, urban art and muralism, while absolutely different, share the use of public space and the ephemeral character.

On the other hand, there are manifestations that are generated in the public space, which are not urban art, graffiti or muralism, but which are not exactly performance art either, which also have an ephemeral character, and which are difficult to catalogue. It is on this group of pieces that we are going to focus in this work.

2. Art in Public Spaces: Beyond the Wall

During the 20th century, and even more so in the 21st century, some artistic innovations brought about a change in the way spectators experienced works of art, as they went from playing a passive role to being active participants. In addition, art ceased to be solely visual and began to engage the other senses (Dewey, 2008). Art became experiential and participatory, and thus this direction of art was defined by Bourriaud (2008) as being relational art. However, the experience does not always directly involve active participation as it can also be contemplative, stimulating not only our sense of sight and hearing, which since the Sophists have been considered the main senses, but also addressing, for example, smell and, in other cases, touch or taste. Initially, the first avant-gardes that experimented with the senses did so by focusing on cultural spaces. Futurism introduced sound art and tactile art through Marinetti (Hoyas Frontera, 2004). Dada, through Haptism, and artists like Munari

also experimented with touch. Cubofuturism and Productivism (Molina Alarcón, 2004), both Russian movements, also experimented with sound, as did Bauhaus, by focusing on performance. However, it was in the 1960s when more experiences with sound art were developed as part of, for example, conceptual art. However, it was primarily the development of action art by means of happenings and performances, especially in the search for total art brought about by Fluxus, that led to the emergence of audience participation and the stimulation of several senses at the same time. With Land Art our senses are completely transcended, as when it comes to landscape-related works of art, all of our senses are activated. Moreover, when Land Art is brought into the gallery, it activates our senses in their entirety, especially our sense of smell, as evidenced by works such as those of Wolfgang Laib (Quirosa García & Luque Rodrigo, 2018).

Some more current examples of art aimed at stimulating other senses beyond sight are the following cases. For example, with *Translating Soy Sauce: Nuevas recetas Ibéricas* (Translating Soy Sauce: New Iberian Recipes), Filipino artist Kristoffer Ardeña got a group of housewives to cook local dishes using soy to demonstrate how food can be a way of socialising and a means of importing and exporting cultures. Miguel Ángel Moreno Carretero also carried out a project in El Carpio, later transferred to Jerez and Córdoba, where bread was the common theme in the creative experience. On the other hand, Paloma Montes López staged an art intervention focusing on the taste for Otoñeces in Córdoba in 2010, where she offered visitors circular pieces of bread with hares drawn on them. Laurent Mignonneau and Christa Sommerer have created several pieces related to taste and tactile art, such as the Mobile Feelings installation, which was based on non-verbal and emotional wireless communication through an interactive installation with pumpkins and cell phones.

Somehow sound and taste seem to be quite prevalent, especially within collaborative and relational art. The sense of smell is somehow present in the work of Claudia Frau, who constantly uses fruits and vegetables in her pieces. In addition, such artistic experiences, which are not only visual, are often used to establish socio-political criticism. Another young Spanish artist who is currently conducting similar research is Fran Pérez Rus, who works on the concept of

ephemerality and the volatility of sound itself, concealing technological sounds in natural spaces.

In the following, we will consider two specific cases in addition to the examples given above to analyse the need for a cataloguing card that has been adapted to this type of artwork. The first of these events is FINDE 02: *el artista y la creación efímera* (FINDE 02: the artist and the ephemeral creation) (Torres Sifón, 2016). It was held at the MODO space in Cordoba (Spain) and was organised by the Finde (Los Vendaval + Marta Nieto) and La Maleta (Manu Jurado) collectives. A number of artists that had specifically explored the ephemeral aspects of art participated in this event. Some of the artworks were as follows:

- *Otro Proyecto directo a la basura* (Another project headed straight for the trash). Antonio Blázquez's artwork consisted of scattering numerous balls of crumpled paper around the surrounding gardens. These sheets of paper were actually serialised illustrations. This artwork, in addition to its conceptual and reflective content, encouraged the interaction of casual passers-by and involved the impact of all kinds of weather conditions and human interaction. It is utterly ephemeral and unpredictable, and the very interaction of the paper with external elements, such as the humidity of the grass, forms part of the work, which continues to be created even after the artist has stopped working on it. It would be impossible to convey this using a conventional card.
- In this line, Claudia Frau presented the work *Rebelión en la Huerta* (Rebellion in the Vegetable Garden), in which she propitiated a kind of collective catharsis by throwing tomatoes at all the electoral posters of the parties. Although this work by Frau is a performance, it has been included above all because of the significance of other works by the artist, generally made with fruit and vegetables that generate, for example, smells, something that cannot be included in a conventional cataloguing file. Although it is not urban art, we take it into account because it was produced in the context of the festival we are exhibiting and in the street.
- Laura Palmer, in *Recuerdo* (Memory), selected fragments of her life and wrote them on the bottom of cupcake patty cases, which she filled with soil and offered to the public. It was up to each person to decide what to do

with the patty cases, whether to empty them to find out this small bit of personal information about the artist or not, or to throw the paper away, or to keep it.

- María Morilla, in *Yo estuve aquí (I was here)*, made an initialled embroidery on a water-soluble fabric that she left lying abandoned in the gardens. After coming into contact with the humidity of the grass, the fabric disintegrated, leaving behind only a tangle of threads, which were impossible to read and which were then left to the mercy of natural and human interference.
- Montse Caraballo and Sandra Carvalho created a piece in which they used chalk to paint shadows of elements in the garden at different times of the day. This work has a strong connection with the origin of graffiti in terms of the support and the materials used.
- The work *Burbujas (Bubbles)*, by Miguel Ángel Moreno Carretero, is especially ephemeral. In the artwork, he created red soap bubbles that were blown around the surrounding space and encouraged visitors to participate.
- Rafael Jiménez made the piece *Falso estrato (False stratum)* (Caída/Fallen) with leaves that had fallen from trees and then covered with plasticine being strategically placed on the lawn. It is important to note here how the different elements interact: living organic matter, dead organic matter and inorganic matter.
- Finally, we have Fran Pérez Rus with his sound artwork that, although recorded, is of interest because of how it interacted with the open space in which it was reproduced.

This last artwork could have been recorded using either video or sound, even though some details would have been lost, but other exhibited artworks could not be recorded because of the impossibility of doing so, or because of the negative impact it would have had on passing visitors. In addition, there are even more complex cases in which the very same artist is unaware of the artwork itself. For example, in 2017, the Relational Art Forum made a *Bolsa de Cotillón* (Gift Bag) (Díaz-guardiola, 2016) with a range of different types of pieces, some of which were graphic, others inviting the owner of each bag to perform their particular action, and others that had this ephemeral aspect to them. The aforementioned Claudia Frau, for example, included a grape (because of the Spanish tradition of eating twelve grapes

with the twelve bell chimes that mark the end of December 31 and the beginning of January 1). The grapes were accompanied by instructions suggesting that each owner do whatever they wanted to do: watch the grapes rot, plant the seeds, etc. Although the artist asked for photos of the results to be sent to her, the truth is that this process was completely out of her hands and thus made the registration even more complicated for the heritage specialist.

The other event we are going to refer to is the *Finde Festival* in El Almendral. It is a relational and ephemeral artistic creation festival, held in the neighbourhood of El Almendral, Jaén (Spain). Jaén is a city located in the so-called “empty Spain”, those areas of the country that, due to a rural exodus, have lost an enormous amount of their inhabitants due to bad policies that have resulted in a shortage of certain infrastructures, equipment, investment, etc. The neighbourhood in question is a somewhat forgotten area of the city, a hill-side neighbourhood, which, although located near the historical and commercial centre of the city, has several problems: an ageing population and a complex terrain, which means that many of its inhabitants rarely leave even though there is only a small grocery store there. Recently, however, the *Asociación de Vecinos Entre Cantones* (Entre Cantones Neighbourhood Association) has been working on art, community, sustainability and urban resilience initiatives. Some of the actions they have performed are aimed at fighting against institutional neglect and the city’s neglect of the neighbourhood by painting its streets, decorating them with flowerpots made out of discarded material, having urban artists paint murals or decorating a plot of land to make a seedbed, to name a few. This has helped to bring new life to the neighbourhood, empowering its inhabitants and making them feel proud of the place, as well as putting it back on the city map. All this was achieved thanks to self-management and without causing gentrification, and with some institutional support on specific occasions, such as from the Provincial Council of Jaén or the Caja Rural bank.

The festival was financed thanks to some grants from the University of Jaen’s Cooperation and Education for Development Program “UJA COOPERA”, coordinated by Art History professor Laura Luque Rodrigo and master’s student Sergio Cruz. It was a creative project that focused both on neighbourhood and educational collaboration by means



Figure 1. A collage of photographs from the festival (<https://www.plataformadeartecontemporaneo.com/pac/artista-y-creacion-efimera/#prettyPhoto>).

of what is known as service-learning, as it was associated with the Teaching Innovation Project “Aprendizaje-servicio: Investigación, educación y divulgación científica con relación a la historia del arte, la arqueología y el desarrol-

lo sostenible” (“Service-learning: Research, education and scientific dissemination in relation to the history of art, archaeology and sustainable development”) (Luque Rodrigo, 2022).

The actions performed, focusing, as in the previous case, on the material and experiential components that make cataloguing difficult, were as follows:

- Nati Rodríguez carried out the *Fem Art Project* (Luque Rodrigo & Moral Ruiz, 2021a) with local older women. After visiting the Jaén Museum, which many had never visited before, they took part in a workshop where, thanks to the use of collages and photographs of the somewhat degraded areas of the neighbourhood, these women were able to change the way they viewed these spaces. Subsequently, the participants chose a wall in the neighbourhood, and a figure from a painting in the museum, and on April 2, the intervention took place. Thus, flowers and the image of the woman from the painting chosen, in this case, a Bacchante from artwork by José María Tamayo, were printed on large-format blue back billboard paper. Together, they cut out, composed, and pasted the collage on the wall. This type of artwork is a typical example of urban art, which is why the card that will be presented in the following section could be used without having to make any modifications other than those mentioned below.
- The dramatic performance *Historias de un Barrio* (Stories of a Neighbourhood) is a site-specific work, an original idea scripted by Nicolás Gallego himself, Aleiandra Ramírez, Carmen Haro and José Miguel Marín, directed by Gallego and Marín, with performances by Ramírez, Haro, Sergio Cruz, Adrián Pérez and several other people, including local people from the neighbourhood. For this artwork, we would need to use the card that Nicolás Gallego designed himself in order to catalogue the performance. Specific details such as audience participation, scenery, and props, among others, are included in the card. In addition, the piece was recorded and made into a short film (Festival Artístico el Almendral, 2022).
- Carmen Moral conducted a brief workshop with a group of locals to develop a series of ideas that they thought defined their neighbourhood and that were reflected in a collective artwork on canvas. The artwork, in turn, was to be given as a gift from the Neighbourhood Association to other associations in the city so that it could circulate among the different venues and create a sense of kinship. This is a complex artwork because it is mixed. In terms of technique and materials, it appears to be a

more traditional artwork, but at the same time, it could be considered relational art because it is collective and made in the street. Nevertheless, a conventional cataloguing method could still be used, but an important part of the information would be lost, namely that which was generated with the community work that took place not only when the canvas was being created, but also in the previous workshop led by the artist, where a space for coexistence, dialogue, development of ideas and creativity, etc. was formed.

- Flor Motion came up with a collaborative project for this festival using olive branches (Jaén has the largest olive grove in the world). The olive branches, which were donated by local residents and students, were painted with Montana spray paint and, most notably, with the local Day Colours brand, with the idea of promoting local commerce and local resources, with a range of colours intended to recreate the colours of a sunset, using five shades of orange ranging from #F29F05 to #A82F01 and yellow. After painting the branches and using chicken wire and cable ties, an installation was created to humanise one of these areas of the neighbourhood that is considered a non-place, a place of transit that has been dehumanised, that is uncomfortable for passers-by and therefore makes it impossible for people to relate to one another there. This installation thus offers a place on the road to stop and simply enjoy and contemplate the view, and brings colour to a grey space. The installation, which recreates the sunset, is visible from several vantage points, as it is placed on a bridge that connects two parts of the neighbourhood, under which the main road passes. This is an example of an urban art installation that encompasses far more than the card entails. In general, this collective's installations, in particular, their Guerrilla Flora actions, incorporate elements that cannot be collected, such as a smell, or the intention behind the artist's work.
- Finally, Isidro López-Aparicio performed an action that consisted of working on a map that recreated the street map of the neighbourhood and that located it in the city, province and region, as well as including local residents' everyday activities, their own personal and family history, and their cultural backgrounds. In this way, a human map was created that captures the personal and collective history of the neighbourhood, as well as problems it currently faces that can be resolved, etc. The action



Figure 2. A collage of photographs from the festival. (Own photos).

was subsequently recorded and edited, creating an audio-visual piece that can be exhibited and that provides greater visibility to the neighbourhood and its inhabitants. This resulted in an intergenerational exchange that not only increased the visibility of the neighbourhood's existing problems, which could be vindicated through the performances of the piece itself, but that also recreated its collective history, showing us how it has evolved, for example, how businesses or customs such as the Cruz de Mayo (May Cross) procession have been lost. Similarly, life stories were also portrayed, which also speak of an evolution that has to do with social inclusion, among other issues. Therefore, fun and emotional moments, as well as moments of vindication, were had that went on to shape the history and identity of the neighbourhood. This initiative has generated a much-needed communication space and has helped to build community as a result.

As can be seen, in the same festival a series of absolutely heterogeneous works were created, which are difficult to catalogue using the same type of tool, hence the proposal that will be developed below.

Finally, it should be noted that, although we are focusing on urban spaces, this proposal would also be useful for art collections in natural spaces, such as this new land art that is also being created in festivals, some works of which even have a twofold urban-natural dimension. Some well-known examples in Spain could be the Centro de Arte y Naturaleza (Art and Nature Center) in Huesca; the Vostell Malpartida Museum in Cáceres; the Fundación Montenmedio Contemporánea (Montenmedio Contemporary Foundation) in Vejer de la Frontera (Cádiz); the collection created in El Carpio (Córdoba) in the years when Scarpia (an artists' course for artists closely linked to the town) was developed; or Art Sur (Córdoba), which is precisely an urban art festival that also has a collection of art in nature.

3. Cataloguing Urban Art

As previously mentioned, in recent years, studies have been undertaken regarding the cataloguing of urban art by the GE-IIC Urban and Public Art Group, or international projects such as CAPuS+ "Conservation of art in public spaces" funded by Erasmus+ and directed by Dominique Scalarone

(CAPuS project, 2018), or Mural Hunter, an international project by the University of Zaragoza developed to register artworks (Civitas, 2021), to name a few. There are some earlier international projects and publications on contemporary art conservation that propose cataloguing models, such as the Foundation for the Conservation of Contemporary Art (SBMK, S.d.). The proposed sections are:

The section devoted to the artist is of particular interest. Institutionally, it should be noted that in the project "Patrimonio mueble urbano de Andalucía" (Andalusia's movable urban heritage), the Andalusian Historical Heritage Institute (IAPH) included some graffiti that can already be found in the Institute's database, which is currently in the process of being uploaded to the network. In this case, the registration sheet was more conventional and did not include information on the author's opinion or an evaluation of the context. There are other online projects that register urban artworks, such as Google Street Art. Also noteworthy is the file proposed by YOCOCU for this same purpose (Macchia, A., Rivaroli, L., Caricchio, A. and Moretti, P., 2020).

Moreover, efforts have been made to possibly consider urban art as something more akin to intangible heritage, thus justifying a new category for it (Luque Rodrigo & Moral Ruiz, 2020; Talego, 2012), since it does not share the same basis as intangible heritage as it is not something that is transmitted from generation to generation by word of mouth and that is regenerated each time it is reproduced. However, the cataloguing cards that have been created for this type of heritage, more from an anthropological than from an art history perspective, can help create a card that provides answers to the questions posed in the previous sections.

This work is based on the cataloguing card used for the project "Pintado en la pared. Un estudio de la pintura mural en la provincia de Jaén en los siglos XX-XXI" (Painting on the wall. A study of wall painting in the province of Jaén in the XX-XXI centuries), funded by the Estudios Giennenses Institute (Jaén Provincial Council) and developed between December 2020 and October 2021. The idea of the project was to start cataloguing independent and commissioned urban artworks found in the province of Jaén (Spain), as well as the awareness of graffiti development (BOP, 2020). The project was directed by Laura Luque Rodrigo, PhD in



Figure 3. Sections propose for Foundation for the Conservation of Contemporary Art.

art history, professor at the University of Jaén and co-coordinator of the GE-IIC Urban and Public Art Group; José Manuel Almansa Moreno, PhD in art history and professor at the same university; Rafael Mantas Fernández, PhD in art history and secondary school teacher; and Carmen Moral Ruiz, restorer, PhD in history and arts, professor at the University of Huelva (Spain) and member of the Urban and Public Art Group mentioned above. The project has also been supported by the collaboration of an art history undergraduate student at the University of Jaén, Sergio Cruz Molina, who worked as an intern for six months.

The starting point for this project was the card prepared by María Isabel Úbeda García, a member of the GEIIC Urban Art Group, which was published in *Ge-Conservación* (Úbeda García, 2016). Numerous criteria are included in this card, such as technical and formal data, ownership, location, and description; criteria based on artistic observation, such as iconography, aesthetic evaluation, style, context, etc.; criteria based on conservation; criteria based on restoration; criteria based on external evaluation; criteria based on personal evaluation; and criteria based on the evaluation extracted from the opinion or data provided by the artist during the interviews and/or in the area surrounding the artwork. Also noteworthy in this proposal is the interest in the interview with the artist. In addition, Úbeda points out

the importance of working on the creation of a glossary of the terms used in urban art, something that the CAPuS project has been working on and which will be available online soon. Finally, we must stress the need to improve some aspects of the card, especially in terms of the context and the level of interest that will be brought about by the performance cataloguing card soon to be proposed by the aforementioned Nicolás Gallego.

4. Adapting the Cataloguing Card

Before continuing with the proposal, we include the table with the proposed cataloguing form for urban art that has been taken as a model, and which has been published previously (Luque Rodrigo & Moral Ruiz, 2021b):

4.1. Sections

In this paper, we propose some modifications to the urban art card that will allow us to register this type of artwork, in particular ephemeral, organic, and even performative artwork. Interest is deemed to lie not only in urban pieces but also in the collections of art in natural spaces that are also being created in association with certain festivals, as explained above.

We propose that in a festival, in order for the cataloguing process to become operational, we should not have to handle multiple types of cards, but rather our first response

CATALOG NUMBER	
FACT SHEET	
Title of the artwork	(if it has one)
Name that it is known by	(if any)
Ownership	Artistic name (Real name)/Unknown. (If it is a group, names of those who form part of the group)
Technique	Material
	Support
	Type of wall surface preparation
	If there is any documentation of the process
Completion date	
Legal status of the artwork	(spontaneous/commissioned, public or private). If it has been commissioned, indicate who commissioned it (festival, competition...) and how much was paid, if known.
Change in its juridical situation	If any
Location	Address: street or road, number, town, country
	Geolocation or GPS coordinates
	Detailed description of the site: urban or rural setting; exterior or interior; type of road or site, context of the area, type of neighbourhood, locally listed heritage assets nearby or other points of interest, etc. If it is a building, if it is inhabited or not, if it is being looked after/maintained, if it is a wall in a vacant lot, future prospects for the vacant lot, suitable for development or not, etc.
Measurements	(if possible)
Orientation	
DESCRIPTION OF THE ARTWORK	
Street Art Typology	Graffiti writing, stencil, mural, poch, Yarn bombing, paste-up or sticker, tag, etc.
Formal description	composition, colour, etc.
Subject matter	
Iconography	
Style/ aesthetics	
Creative dimension	If it stems from an original idea, if it is a copy or there is an existing reference
Creative context	If it is related to the context in which it is found, if the neighbourhood participated, etc.
Creative Process	If it has been documented or if it's known.
Signification	
CONSERVATION STATUS	
Conservation status	a. Good b. Deteriorating c. Deteriorated
Conservation status description	(observable deterioration or damage)
Artist's interest in the conservation of their artwork	Are they interested in the conservation of their work of art? Yes/No/Unknown
	If yes:
	Did they prepare the wall? Yes/No. How? Who would they like to handle it? (the artist(s) themselves; the artist(s) with expert assistance; professionals; they don't care)
Interventions, if any.	Description, date, ownership/artist, documentation.
Conservation plan	(very justified if you are going to intervene in this case, but in general, you should not)
GRAPHIC DOCUMENTACION	
Photographs	(general, detail, context) with data
Photogrammetry	(if any)
BIBLIOGRAPHY	
OTHER DOCUMENTATION	

Table 1. Proposed cataloguing form for urban art.

should lead us to one very similar model or another, with only minor variations. The first step would be to indicate the following:

According to the examples presented in the two festivals mentioned above, the following classifications can be made:

- Mural: Nati Rodríguez’s paper wall mural artwork in el Almendral.
- Action art: Claudia Frau’s work in Finde 02 that consisted of throwing tomatoes at political campaign posters,

and the theatrical-performance piece Historias de un barrio (Stories of a neighbourhood).

- Organic or especially ephemeral piece: All the others, from the paper balls, the plasticine leaves, the water-soluble embroidery, the olive tree branch installation, to the piece in which the local residents marked a map, etc.

This gives us an idea of the proportions of the types of artworks that are difficult to catalogue. There are two that

CATALOGUING MODEL	
Mural	This will be limited to murals or any other type of pictorial or relief work located on more or less flat supports, not only walls but also street furniture. This would take us to the urban art/ commissioned street art murals card.
Action art	Any kind of performance art.
Organic or especially ephemeral piece	All other artworks, organic and very ephemeral installations.

Table 2. Proposed preliminary cataloguing card. Own compilation.

could raise concerns. One example is the artwork created with sound by Fran Pérez Rus, as it requires technological elements. However, we must really consider that the notion of interaction with background noise clearly makes it a piece that should be included in the last section. Another example is Carmen Moral’s work on canvas, which, given the mobile support, cannot be considered a mural although it is not exactly action art, nor is it organic or especially ephemeral, so it would be necessary to see which card best suits its characteristics. In this case, perhaps as it is a painting on a flat surface, it might be appropriate to use the urban art/ commissioned street art mural card, but we would need to be able to specify that it is not either.

Regarding the performance case, we would consider using the card currently under construction by Nicolás Gallego, for Urban Art, the one used in the Project “Pintado en la Pared...” (*Painted on the wall...*), and for the third case, the one that is proposed in this paper. In the following, the urban art/commissioned street art mural card has been analysed and modified for this new use:

- a) The first section of the cataloguing card covers general information.

This model worked correctly, although it was noted that it lacked a very important section in terms of the significance of the piece, which would include an analysis and description of the context and could be understood in a variety of ways. As mentioned above, the Urban and Public Art Group is working on this issue, and the results will be available soon. Although it may seem that this section is subjective, work is being done to find a way to systematise the way it is documented in order to make it as objective and real as possible. We should not enter into evaluations, but rather gather sufficiently broad information on the context, such as its social implications, if any, with the urban or rural environment, with the historical context, etc. In any case, as has been mentioned, this is something that is in process. A new section would need to be added to indicate whether the artwork was created on a mobile support, like that of Carmen Moral. In any case, the modification for the “Organic or especially ephemeral piece” section would involve

changing the “Techniques” section, especially the “Type of wall surface preparation” subsection, which would be removed. In addition, it would be interesting to specify if the materials were used naturally or if they were modified. For example, in the case of flowers or fruits, determine whether they were presented as they were or whether they were modified or coloured in any way. In this section, it would also be necessary to include whether environmental conditions, human interaction or any other elements constitute an essential part of the artwork. Finally, it should be stated whether degradation was intended and what type of degradation was being sought.

On the other hand, the “Change in its juridical situation” section no longer makes sense since the work will not have any legal status that could make it a heritage item, and it is not susceptible to being restored or sold since it will last

only a short period of time. Finally, the intended duration should be added to the date of completion. This section would therefore read as follows:

- b) The second part of the card refers to the description of the artwork.

In this section, the thematic and iconography sections did not seem to work, as they proved to be repetitive in such contexts. Otherwise, it might be applicable with some modifications, which would be intended to better describe colour, smell, sound and touch (if they were involved) and to describe, in case the viewer has to interact with the artwork, what they should do. It would look like this:

CATALOGUE NUMBER	
FACT SHEET	
Title of the artwork	(if it has one)
Name that it is known by	(if any)
Ownership	Artistic name (Real name)/Unknown. (If it is a group, names of those who form part of the group)
Technique	Material
	Support
	Type of wall surface preparation
	If there is any documentation of the process
Completion date	
Legal status of the artwork	(spontaneous/commissioned, public or private). If it has been commissioned, indicate who commissioned it (festival, competition...) and how much was paid, if known.
Change in its juridical situation	If any
Location	Address: street or road, number, town, country
	Geolocation or GPS coordinates
	Detailed description of the site: urban or rural setting; exterior or interior; type of road or site, context of the area, type of neighbourhood, locally listed heritage assets nearby or other points of interest , etc. If it is a building, if it is inhabited or not, if it is being looked after/maintained, if it is a wall in a vacant lot, future prospects for the vacant lot, suitable for development or not, etc.
Measurements	(if possible)
Orientation	

Table 3. First part of the urban art card. Own compilation.

- c) The conservation section is almost entirely meaningless here. In reality, it could be kept only if some remnant of the artwork remains and is able to be preserved by extracting it from its context. For ex-

ample, in the case of the performance, if we could preserve and exhibit or commercialise some of the props used. It would look like this:

CATALOGUE NUMBER	
FACT SHEET	
Title of the artwork	(if it has one)
Name that it is known by	(if any)
Ownership	Artistic name (Real name)/Unknown. (If it is a group, names of those who form part of the group)
Technique	Main materials: (a) living organic / organic / inorganic / mixed. b) Naturally occurring / intervened (in this case specify materials and intervention process).
	Secondary materials: if any element interacts with the piece, causing it to react in such a way that leads to its completion (as in the case of the artwork embroidered on water-soluble fabric, where the wet grass is considered to be an essential part of the artistic process, and would therefore appear in this section). Also, if it includes any electronic mechanisms.
	Support
	Type of support media: typology and preparation process
	Degradation: Is part of the artwork yes/no. What type of degradation is sought. How long does it take to occur. What elements influence this.
	If there is any documentation of the process
Completion date	
Intended duration	
Legal status of the artwork	(spontaneous/commissioned, public or private). If it has been commissioned, indicate who commissioned it (festival, competition...) and how much was paid, if known.
Location	Address: street or road, number, town, country
	Geolocation or GPS coordinates
	Detailed description of the site: urban or rural setting; exterior or interior; type of road or site, context of the area, type of neighbourhood, locally listed heritage assets nearby or other points of interest, etc. If it is a building, if it is inhabited or not, if it is being looked after/maintained, if it is a wall in a vacant lot, future prospects for the vacant lot, suitable for development or not, etc.
Measurements	(if possible)
Orientation	
Contexts	(urban, social, historical, digital, etc.) according to the work of the GEIIC Public Urban Art Group

Table 4. Modification of the first part of the card made for urban art. Own compilation.

DESCRIPTION OF THE ARTWORK	
Street Art Typology	Graffiti writing, stencil, mural, poch, Yarn bombing, paste-up or sticker, tag, etc.
Formal description	composition, colour, etc.
Subject matter	
Iconography	
Style/ aesthetics	
Creative dimension	If it stems from an original idea, if it is a copy or if there is an existing reference
Creative context	If it is related to the context in which it is found, if the neighbourhood participated, etc.
Creative Process	If it has been documented or if it's known.

Table 5. Second part of the card made for urban art. Own compilation.

- d) Finally, with regard to the documentation section, it would simply be interesting to add audio-visual documentation of various types: graphic, video-graphic, photogrammetric, etc.

4.2. Data Collection

The data collection sheet used in the “Pintado en la pared...” (Painted on the wall...) project could be useful for field work, but some additional sections should be added. Furthermore, it would be useful to add recordings, in addition to photographs. It would also be necessary to be present at the moment of creation, or to be able to interview the artist, manager or an assistant.

DESCRIPTION OF THE ARTWORK	
Typology	These will almost always be installations
Formal description	Descriptive narration of the work, on a sensory and conceptual level.
Elements (description)	Colour: Shape: Touch: (if involved) Smell: (if involved) Taste: (if involved) Sound: (if applicable)
Elements (at a symbolic level)	The same elements will be specified, in a conceptual rather than a sensorially descriptive way, by considering what these elements are intended to do, what sensations they produce, how they affect the viewer, etc.
Subject matter	
Style/ aesthetics	
Creative dimension	If it stems from an original idea, if it is a copy or there is an existing reference
Creative context	If it is related to the context in which it is found, if the neighbourhood participated, etc.
Creative Process	If it has been documented or if it's known.
Type of audience required	This part is similar to the performance card, here you must specify whether the spectator should be passive or active. In the second case, specify what they should do.
Situation created	As above, this part has been taken from the performance card, since here we should include information on how the audience acted, not about how they were supposed to act, by means of observation, subsequent interviews or questionnaires if possible.

Table 6. Modification of the second part of the card made for urban art. Own compilation.

4.3 Interviews

In addition to interviewing the artist, it would also be interesting to interview participants who interacted with the piece, regardless of whether they were random passers-by or not. In this sense, the questions would be directed at finding out what they felt, what the piece made them think, if it influenced them in any way, if they liked or disliked the experience and any other questions specific to each case. If

CONSERVATION STATUS		
Was any material retained? Yes/no (if yes, continue answering)		
Type of object preserved		
Conservation status	a. Good b. Deteriorating c. Deteriorated	
Conservation status description	(observable deterioration or damage)	
Artist's interest in the conservation of their artwork	Are they interested in the conservation of their work of art? Yes/No/Unknown	
	If yes:	Did they prepare the wall? Yes/No. How?
		Who would they like to handle it? (the artist(s) themselves; the artist(s) with expert assistance; professionals; they don't care)
Interventions, if any.	Description, date, ownership/artist, documentation.	
Conservation plan	(very appropriate if you are going to intervene in this case, but in general, you should not)	

Table 7. Last part of the proposed card. Own compilation.

it was posted on social networks, the comments could also be collected and compared with the comments of those who experienced it in person.

4. Conclusions

This paper does not offer a final solution to the cataloguing of artworks produced in public spaces—be they urban or rural—as we consider that in this respect, more work is required and that it should be done urgently, as the record of many artworks may be lost in the meantime. It is also estimated that once a clear solution is obtained, a second equally important phase would be required in order to raise awareness of the cards and the importance of professional cataloguing so that each festival would be able to count on the services of a qualified team that could implement them.

Code	2.02.11
Location	Exact address and brief description of the space
Coordinates	LN 37° 46' 1" WL 3° 47' 20"
Photographs / videos	DC1230; DC1231; DC1232; DC1233
Title	(real title used if known or identifier written in inverted commas)
Artist	Name and pseudonym, if any
Date	
Time taken to complete the piece	
Time it took to deteriorate / disappear	
Measurements	(if possible)
Type of deterioration	
Materials used in the piece and how they have been modified	
Weather impact	Intended or not, how it reacts, etc.
Human impact	Intended or not, how it reacts, etc.
Festival/event	Spontaneous or not
Appearance in social networks and/or press	
Other	(other information that we saw fit to note down at the time concerning the artwork, the street, the neighbourhood, etc.)

Table 8. Example of a data collection sheet for street artwork. Own compilation.

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