

Art in the Streets in the Virtual World: A Case Study of the First Graffiti and Street Art VR Exhibition in Serbia

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Abstract

Art in the streets, especially if unsanctioned, might be the most liberal art in the art world today. Yet such art is full of controversy because of its status as potential vandalism. For those who do not participate in the art world, it is important to see that there is a choice, and it sometimes comes in the form of street art. The choice. The option. Different perspective. Accessibility. Starting from this premise, the Urban Heritage Hub project set a goal to make art in the streets of Belgrade, Serbia, more visible and even more accessible by using digital technology. Apparently, we were made to believe that everything was possible using new technologies. However, it became clear at the beginning of the project that while this might be true in some cases, it was not for ours. This paper aims to map the process of creating an exhibition that, firstly, deals with digital preservation and presentation of more than 50-year-old art form that has not yet been acknowledged as cultural heritage, and secondly, with the fact that it is not so easy to transfer unpredictability of the streets into a virtual reality which is imagined for the controlled environments of galleries or museums.

Keywords

art in the streets; digital archive; heritage protection; virtual reality

1. Introduction

Ever since its emergence at the end of the 1960s, graffiti, and later street art, have been perceived both as the most authentic and raw form of art and vandalism. As such, they were interesting enough to manufacture hype, but not deemed valuable enough to be properly documented. This has made its documentation and preservation, at first, limited to the very subculture and, over time, to random researchers and photographers. The 21st-century shift has made these visual expressions more visible in official institutions and policy papers, but up to this point, not many projects related to archiving and systematising this art have survived. We can mention some of the most notable examples in Europe, like INGRID in Germany or SprayCity in Austria. In this attempt to preserve, document and promote the artworks in question, we face several issues that we will address in this paper.

As a very tight subculture, graffiti became self-sustainable already at the end of the 1980s. But it was only with the rise of the internet that its members got a chance to interconnect more significantly than before. And it became immediately obvious that the graffiti culture used this new technology to its advantage and was able to project its influence even further. The ArtCrimes website, which we can still find at www.graffiti.org, and the EcoSystem forum were some of the most important hubs for sharing photos and ideas. Street art stemmed from graffiti writing, and it became more visible and appreciated by the general public in the early 2000s. But as the zero-tolerance policy spread over European cities, there was a very alarming trend that enveloped both graffiti writing and street art. Firstly the big European cities started introducing strict laws and penalties in order to keep graffiti writing and street art off of public walls. That strategy proved to be costly and had irreversible consequences on many young lives, as we can see in the

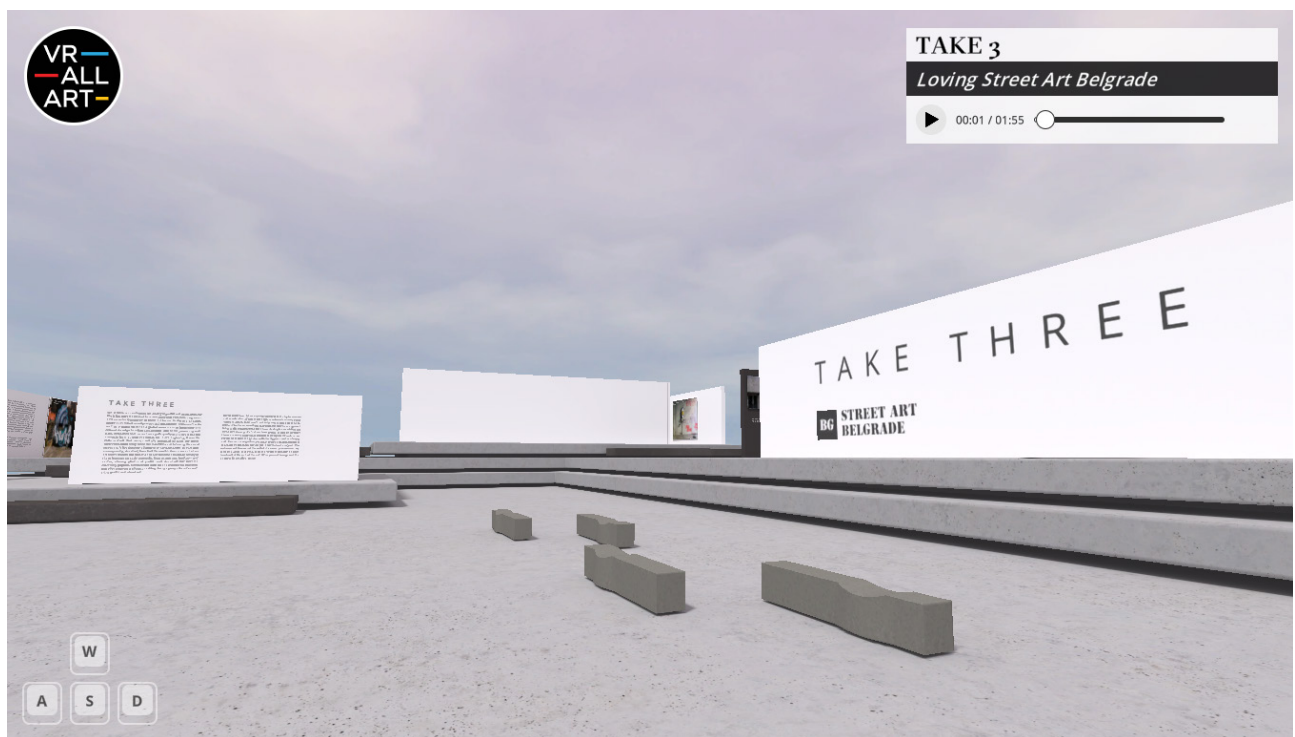


Figure 1. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. It showcases the open space gallery in virtual reality.

study about the effects and costs of zero tolerance policy in Helsinki between 1998–2009 (Brunila et al., 2011).

At the same time, the trend of producing large and well-thought-out exhibitions about graffiti writing and street art in some of the most prestigious European museums seized its momentum. Examples include the exhibitions “Street Art: Graffiti Revolution” in TATE Modern in 2008, “Born in the Streets” in Foundation Cartier in Paris in 2009, and the most recent one that happened in 2019 in the City Museum of Vienna called “Takeover Street Art and Skateboarding”. Another parallel trend is the usage of street art in urban regeneration projects and festivals as an easy and cheap way of making a difference in the cityscape. These trends naturally have their positive and negative sides, but if they continue at this pace, we are going to end up with art that is allegedly free and independent, but is, in essence, taken off the streets, recycled in museums and festivals and put back on the streets as a more manageable product.

Therefore putting these unique artistic expressions in a standard system of art presentation would destroy their essence and deprive future audiences of experiencing the most contemporary of contemporary art. Because we need to understand that we, as well as contemporary artists, are the product of the same society, and we are, therefore, most suited to understanding it. The problem is not in the art or in the audience but in mediation process.

2. How to Store Our Collective Experience?

Museums, archives and libraries are places where we, as humanity, store our collective experience. And it goes without saying that our descendants will reap the biggest benefit from these essential institutions. The world of today is a very different place than it was in the 19th century, and the rapid rate of changes overwhelms many institutions, rendering them unable to cope with it. While it is important to preserve our heritage institutions for posterity, we

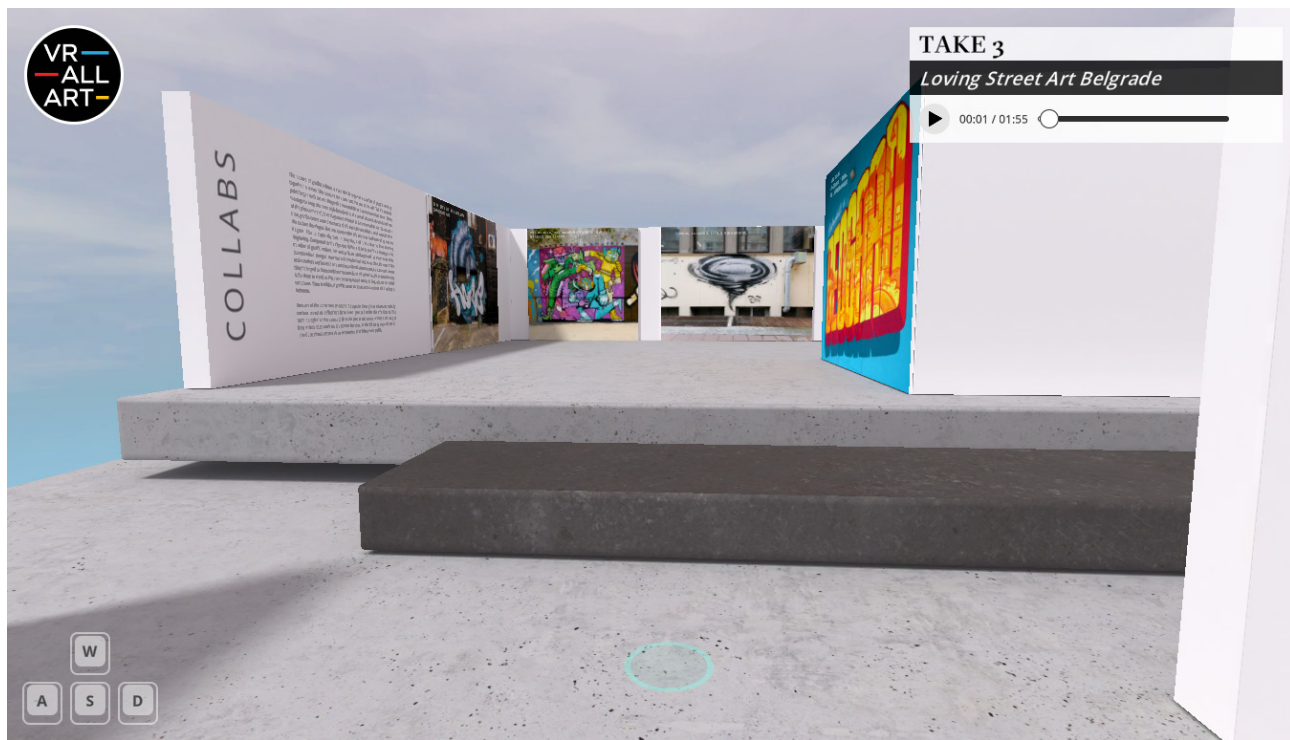


Figure 2. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents segment that showcases the collaborations.

also need to use them today—we need real-time/real people connection. Since the 1980s, it was obvious that the traditional museum would struggle to survive and adjust to new technological developments, and even to a faster pace of life. We all remember the virtual museum CDs when it was “possible to see the Louvre from your own room.” Next, we witnessed video games and hologram technology used in different museums to attract more audiences and make museum visits more appealing. Some museums were more successful than others, and those that protected science and technology artefacts succeeded in finding the right fit for their exhibition spaces. Then we came to an era where the physical museum, or an archive, is not needed to store, preserve, research, and promote heritage. A museum’s program is not based on the quality or even on the actual artefacts but on generating ideas, new meanings and creating awareness. Today, in 2022, we finally have the possibilities to apply the “cybernetic philosophy of heritage” that Šola (1997) talked about already in the 1980s. Since cybernetics’ main concept is circular causality of feedback, each new piece of information that enters the loop changes the out-

come according to the goal that was set. Museums should accordingly adjust to the needs of the ever-changing society. And in our example, this means that museums should learn how to see, interpret, understand graffiti writing and street art and let them live their natural life in the streets. Not according to the standard museological practice but from the ethical standpoint of these artistic forms.

Today there are many museums of street art and graffiti in the world, and they all have different approaches to preserving these art forms (Senserrich Espuñes & Gayo, 2019). The first historical site that most resembled what graffiti writing and street art museums could be, was 5 Pointz, in New York. An abandoned building was scheduled for demolition but managed to survive for decades thanks to the people who managed the building, but more importantly, the artists from all over the world that were able to do their art in this place. This truly was a graffiti writing and street art dinosaur. After the demolition of the original building, the Museum of Street Art (MoSA) was established in its place, and they are trying to maintain the original concept



Figure 3. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. It showcases the open space of the virtual reality gallery.

(Bruce, 2019). In Europe and Latin America, the selection of these museums is larger, and the concepts of presentation differ from the traditional concepts to the no-building approaches. Almost all of them recognised that the only way to properly see graffiti writing and street art is in its natural setting, in the streets, so they organise specialised guided tours around certain areas of the city. One of the most interesting examples in that regard is the Museum of Street Art Amsterdam. But there are also institutions like Urban Nation: Museum for Urban Contemporary Art in Berlin, Art 42 in Paris, and Millennium Iconoclast Museum of Art (MIMA) in Brussels, that use different approaches and traditional concepts of what it means to exhibit and preserve graffiti and street art. But we need to keep in mind that the essence of graffiti writing and street art lies in their site-specificity and ephemerality, so their true forms are only found in the streets. Artworks that were made by graffiti writers or street artists in order to be exhibited in the gallery or museum settings are slightly different in their nature since they are missing the element of the streets. They tend to live a different life that is more in tune with

what Howard Becker (1982) calls an art world. Therefore, to truly understand these art forms, we need to follow their development in the streets, where they are left to the influences of the elements, legal or regulatory provisions, unexpected interventions and so on. So, if the streets already represent gallery or museum space for graffiti writing and street art, why do we need to remove them and place them in the actual institutional setting? In a way, it is more logical to leave graffiti writing and street art where they are and document them properly for future reference.

3. Project Urban Heritage Hub as a Place for VR Experience of Graffiti Writing and Street Art

The Urban Heritage Hub (UHH), a project by Street Art Belgrade, was created to find new ways of tackling the issue of preserving graffiti writing and street art beyond simply photographing them. And even though the members of Street Art Belgrade look at these art forms as an inherent part of contemporary art, they do understand that some representatives of the general public see them as vandalism. This naturally presents quite a challenge for the



Figure 4. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents a segment that showcases old-school graffiti.

researchers and curators; not only is their natural setting the street, but there are also legal ramifications of presenting and promoting art that is not officially sanctioned. The multi-layered nature of this challenge is beyond the scope of this paper, which will focus on the issues that arose from the curatorial practice.

This project was envisioned by a group of professionals from Belgrade who have been documenting and researching graffiti writing and street art for two decades. The idea was to document, digitally preserve and make available everything related to graffiti writing and street art in Belgrade. One thing was clear from the very start: no amount of photography and documentation was ever going to be a proper substitute for an in situ experience of the art in question. In order to truly feel and understand graffiti writing and street art, one has to be immersed in the city, its public spaces, urban decay and the subcultures that emerge from it. Therefore, standard systems of documentation and

presentation of artworks do not apply in this case; the closest we can get to this experience is via new technologies, more precisely, via virtual reality (VR), augmented reality, etc. Currently, the best way to preserve these very ephemeral visual expressions is by uploading them in their entirety to the virtual world.

The Urban Heritage Hub was designed to exist only in virtual space and time, allowing it to offer a perfect means for the protection of the cultural heritage of our descendants. It achieves that by creating a photo archive, presenting 3D walls and preparing curated VR exhibitions. Within this project, it was possible to combine online archives, which came naturally for the subculture, with the work of researchers and curators. Every artwork presented in the archive is meant to be thoroughly described and contextualised. With this tradition of online archives, it was possible to combine a new way of documenting these art forms via conservation in three dimensions. There have been experi-

ments related to this feature, but it has never been systematically done in one place, and it has never been developed further. So the idea was to scan the walls that could offer timeline possibilities, meaning not only that the actual wall would be presented, but that it could also take you through the time and show you what that exact wall looked like in 1999 or in 2003. Lastly, the project would host curated exhibitions in the VR spaces, thematically selected and processed to bring a new understanding of the topic they deal with. Some years ago, the Universal Museum of Art prepared VR exhibitions about graffiti and street art, but their platform was dedicated to art in general, so these exhibitions were an exception rather than a direction in which they planned to develop. Together with these three pillars of the UHH project—online archive, VR walls and VR exhibitions—guided tours around the city were offered as the element that connects it all. Providing for the audience in real-time both online and in the streets, where the real art is, and putting together extensive heritage documentation, preservation and presentation systems of the future, the UHH project thought it covered all its bases.

4. Topic of the Exhibition “TAKE 3: Loving Street Art Belgrade”

The section discusses the curatorial process and all the challenges that arose from the clash of new, old and forbidden. No matter how the process of selection develops, one common element for all exhibitions is the extensive research of the matter at hand. From the research, we extract the threads of meaning and the points of discord between the artworks that allow us to create new meaning that aims at educating the audience. Therefore, the curator is not satisfied simply with collecting and displaying random pieces of art but also strives to create an understanding of how artefacts fit together and the ideas they represent if put together. The same applies when it comes to representing graffiti and street art. One problem is that they are already displayed in the gallery: the city. So trying to put them in the closed spaces either takes away their appeal, or what is presented is not graffiti writing and street art at all. Hence, if we wish to present these forms of art in a gallery or museum, the most ethical way is by presenting documentary photographs of the art pieces from the streets.

As this was to be the first exhibition of Belgrade's graffiti writing and street art in VR, one could assume this was an important undertaking, and that the topic and selected artworks were to be in accordance with this need. Belgrade's graffiti writing and street art scene is pretty extraordinary, and it was not hard to come up with ideas that would make a grandiose and yet very relevant exhibition from the point of view of art history. Therefore, the first idea that was most inspiring and which was to enable the curator to effortlessly move through the history of Belgrade's graffiti writing and street art, was focused on the stylistic development of characters through a 25-year-long history. This was very significant since it would allow us to talk about differences and similarities between graffiti writing and street art as related but ultimately independent visual expressions, as well as about the history of this phenomenon in Belgrade. It meant going through the painstaking process of archival research, consultations and interviews, noting ideas and outlines for the catalogue and display in order to understand what we were dealing with. Once the photographs were assessed by experts, it was concluded that two-thirds of the material were of too low quality to be of use. Only one-third of the most recent photographs could be properly presented in VR (those that had between 18 Mpix and 24 Mpix). And it was here we faced the first obstacle that stemmed from the archaic system of thinking on behalf of the curator. There was nothing wrong with the traditional approach in curating per se, and until most of the photographs were found, we could not know if they were of sufficient quality. So the biggest problem in the curatorial process was that there was no proper understanding and consideration of new technologies and of their potential. There was only a need to apply a well-known system in curating to the new technological inventions that, as we saw, yielded no results.

Since we learned from the start that photographs are determining factor, we created a second exhibition being mindful that having professional photos was essential. So the vision of how graffiti writing and street art entered important art festivals in Belgrade was born. The first example dates back to 1997, and that would allow enough time to talk about many different layers that would include not only the development of the local graffiti writing and street art scene but also an understanding of the social and political changes of

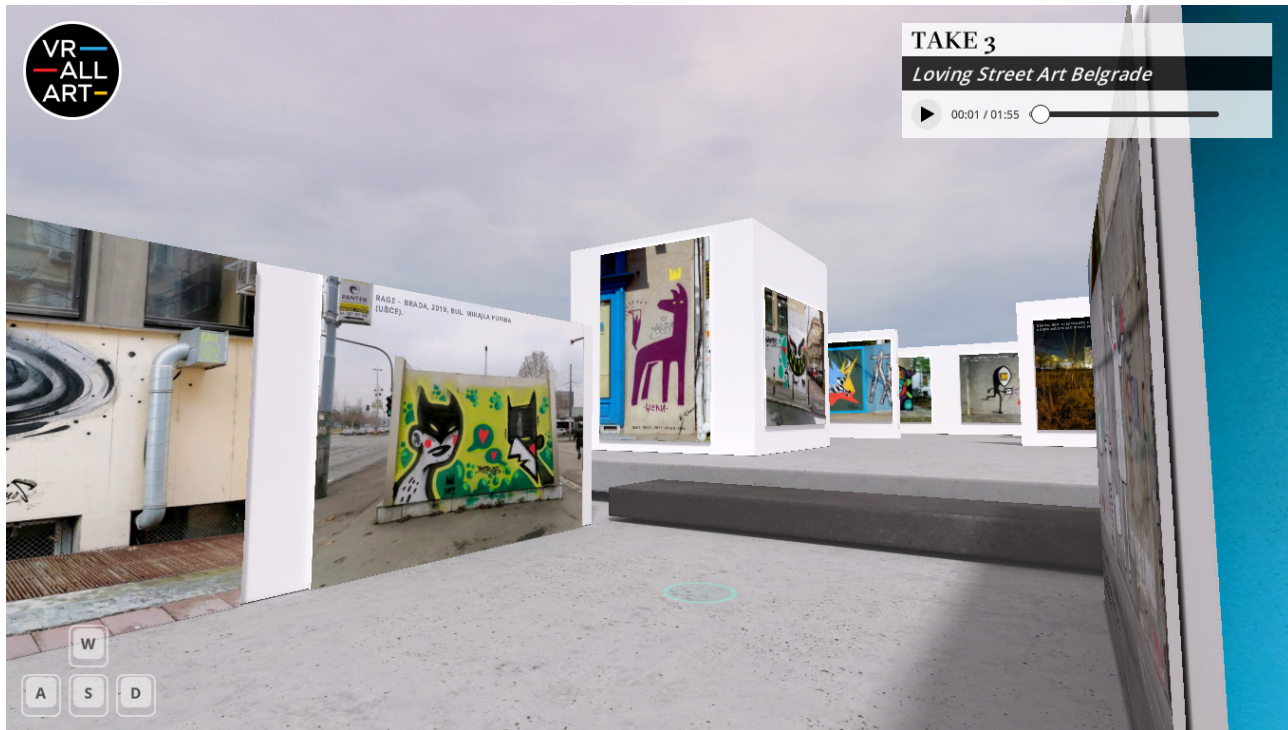


Figure 5. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents a segment that showcases the characters.

the Serbian society in general as well as an understanding of the role and influence of visual art festivals on the contemporary art scene. Festivals do employ professional photographers and document their activities; therefore, this knowledge was taken as the absolute truth. Long and demanding research had to be done before we could conclude that the oldest visual art festivals do not have appropriate photo archives that date back 25 years. In one case, the photographer that took photos of one of the most important events was deceased, so asking him for the materials was not even an option. The second obstacle closely resembled the first one, dealing again with the failure to recognise that 21st-century technology does not necessarily get along with the 19th-century curatorial process of selection.

We then decided to let technology decide for us. Instead of going to the sources, we turned to the social networks of our organisation. We took the photographs of artworks with the highest number of views and likes at that moment, and decided to experiment with possible outcomes. Although this selection system went against everything that an experienced

curator and art historian stands for, it was necessary to retrain one's brain to consider different systems of thinking. Luckily it turned out that viewers and followers of our social networks had diverse tastes and liked pieces that could be arranged in segments, which allowed for better contextualisation. If we checked our social networks today and took photos following the same selection process, the final outcome would surely be different. However, the final number of photos for the exhibition "TAKE 3: Loving Street Art Belgrade" provided the possibility of telling a story of Belgrade's graffiti writing and street art with relative ease and with good examples that were understandable to both graffiti writing and street art lovers, as well as to the general audience that had no particular preference for these art forms.

5. Selection Process

When considering the technical aspects of the VR exhibition, we need to pay close attention to the photography, especially because photos have their own limitations. Firstly, it is hard to get the same impression from the artwork from

the street and the artwork in the photograph that is exhibited within the gallery space, no matter the quality of the photograph. Secondly, we need to keep in mind the historical approach (no matter how short the span of time we deal with) is of quite high importance. This allows us to understand the developmental process within the topic we have chosen, whether it be the oeuvre of one artist or a common theme within an artistic movement. History represents the passage of time, the passage of time represents technological development, and that undertook quite a rapid transformation since the appearance of graffiti writing and street art. In our case, most of the documentary photographs that were made in the 1990s and the early 2000s are on film. And at the time they were scanned in digital format, their resolution was of inferior quality, and they were, unfortunately, the ones that were kept instead of the original negatives. Even more problematic are the photos from the early digital cameras. Their resolution was worse than the scanned versions of the negatives and was not suitable for exhibiting in VR. Even though some digital cameras had been present on the market since the 1980s, they became

available to the general population only in the second half of the 1990s. Before that, digital cameras were simply too expensive for general use. These first-generation digital cameras generated images of 320 by 240 pixels meaning that the average size of the photo was 2.7 cm by 2 cm when printed at a typical setting of 300 dots per inch. The next generation quadrupled the image size to 640 by 480 pixels. It turns out that if curators want to follow a historical development of a particular topic, they better have an understanding of the technological demands and restrictions of the VR environment and the physical state of materials they wish to put in the exhibition. The oldest technology seems to pose the least problems because negatives produce a quality resolution when scanned. The bigger issue is how to deal with the poor-quality photographs from the early digital cameras. Technology is progressing fast, and there are indications that new AI photo upscaling technology might resolve this problem in the near future, but at this point in time, these early digital photographs are lost to us. Hence, presenting the continuation of a phenomenon, at least in the development of graffiti and street art,

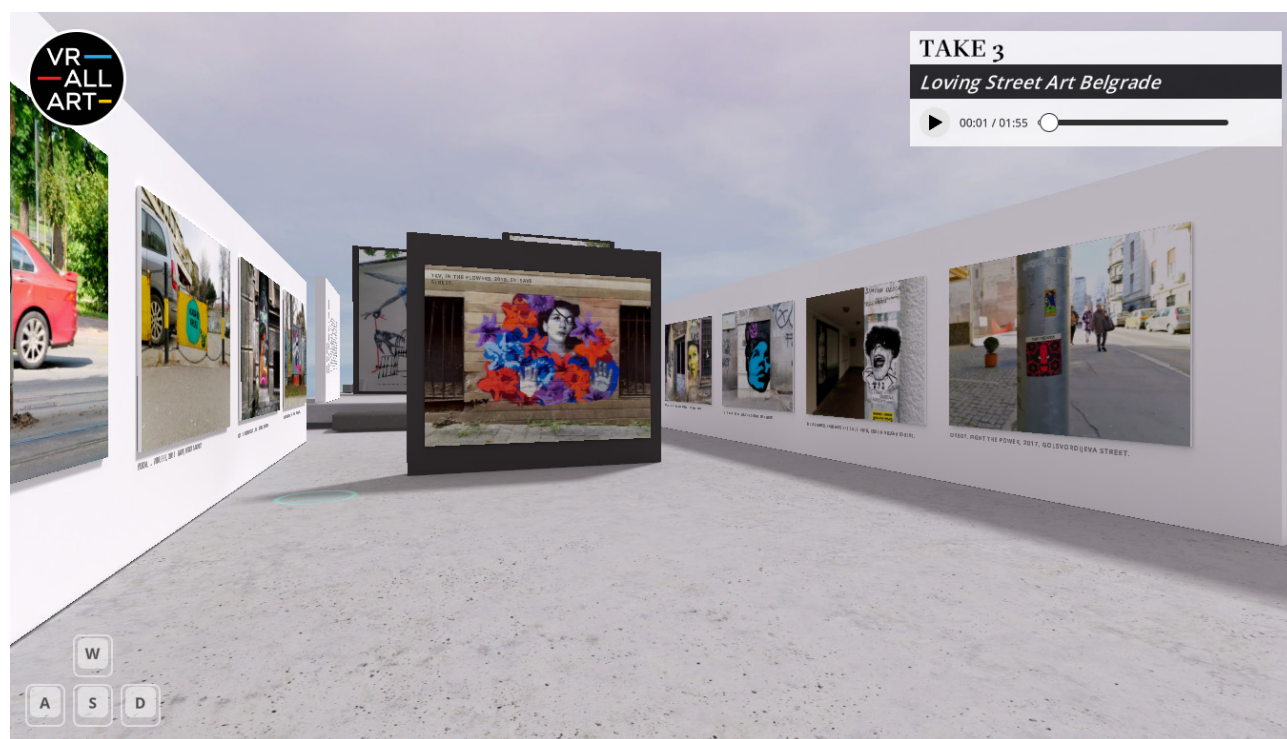


Figure 6. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents a segment that showcases the stickers and stencils.

will have a serious gap, especially since this is the period of time when street art was starting to separate from the graffiti subculture, and when we witnessed the overpowering strength of the internet. We have plenty of materials from that time, and they were readily available, but they were not compatible with this new technology. As graffiti writing and street art are not meant to last long, it is ephemeral art, and in most cases, we are lucky if a particular piece lasts for a couple of weeks or a couple of months (unless they were created in the areas of zero tolerance policy in which case they will be removed within 24 hours). Photography is usually the only proof that a particular piece of art ever existed, and unless we can work with photos, precious little is still available to us.

So the first level of selection is the availability and usability of materials which, depending on the topic, can seriously hinder curators' options. If, however, they manage to overcome this challenge, they have to understand the legal consequences of exhibiting the art without permission. Because of harsh penalties and possible imprisonment, most artists do not want their recent artworks to be exhibited. In

some cases, only artworks that are older than twenty years can be put on display, which brings us back to the problem of available materials. Luckily, in our case, the Serbian legal system is such that even though there are laws against interventions without permission in the streets, they are not enforced for a myriad of different reasons. For the time being, we can safely present artists and artworks from Belgrade without fear of legal consequences both for artists and for curators/institutions.

If curators want to include 3D walls in the exhibition, the problem of selection arises once again. Virtual reality tools, at least those that were developed for museological use, were meant to be used in controlled environments, and the street could not be further from that concept. It is relatively easy to document and scan artworks in museums and galleries because artefacts can be placed in such a way that would allow them to be presented in the best possible light. The street, however, is a different story. We have no control over the spaces graffiti writers, and street artists decide to use for their art. Very often, these surfaces are unapproachable and sometimes even dangerous. So photographing

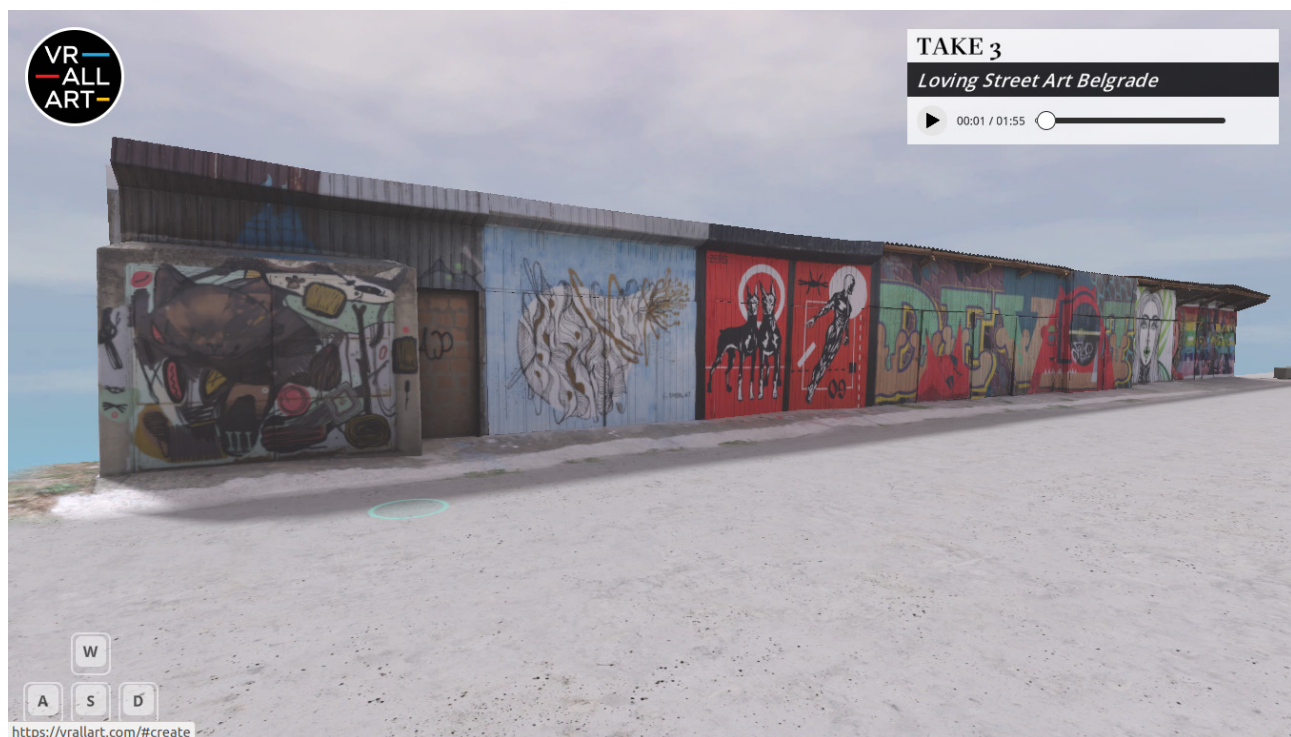


Figure 7. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents a segment that showcases the 3D wall.

a wall in photogrammetry can be quite challenging. Even things like bushes, lampposts or parked cars can represent insurmountable problems from a technological standpoint. As a researcher or curator, one cannot just decide that they want a particular wall to be scanned in 3D just because it is the most important spot in the city that has been in use for the last 25 years. If the wall is too long or too tall or, as mentioned previously, there is unwanted shrubbery or objects in front of it, it is harder for non-photogrammetric experts to properly digitise it in 3D. Once again, you are faced with the fact that you must choose a wall that might not be really what you need to create new meaning, and with something that does not truly support your idea or the theme of the exhibition.

If people managed to digitise in 3D the great pyramids of Giza and Machu Picchu, how hard can it be to do the same with a wall in the city? Well, this is a simple problem of finances. If one wants to create something great in VR, one has to be ready to pay for that and sometimes even pay for the development of particular features of software that were not available on the market. But if one is trying to do great things from the position of a small association that deals with art that is considered to be vandalism, then options are limited to what is already available. Simply, one has to settle with what is offered. Therefore if there is a need for a digital 3D surface of a wall, one must select one: that is free-standing, has no permanently positioned objects or plants in front of it, is not too large and the one for which you have a scanning permission from the owner. The photogrammetry process is simple enough: take as many photos, from as many angles, of the wall as possible. Then the computer takes over the process; the program specialised for this work processes photos, and this can take days. Not only is the process long and sensitive, but the content is heavy and requires high-quality servers. The more numerous and the larger the photos, and the longer the process, the more expensive it is going to be. Keeping all these restrictions in mind, it seemed that the only suitable materials were the ones that dated back no more than ten years, and the options for the walls were even smaller. So, when we finally had a selection of photos and a possible topic to deal with, it was time to put these into virtual reality.

6. Gallery Space in Virtual Reality

Once we had a random selection of photos and a wall, we needed to come up with a general idea of how they were going to fit in together in the gallery space. This again represented a new challenge. When representing graffiti writing and street art, the general idea is not to put it in a space that would resemble an actual real-life gallery or a museum. Rather, these visual expressions need open spaces, especially if we try to follow the line of thought that distinguishes them from the rest of the art, and that is—if it's not on the street, it is not graffiti and street art. This was the main reason why pre-existing gallery spaces that were offered to us by the VR-All-Art platform could not be used for our exhibition. This line of reasoning was highlighted by the presence of the 3D wall at the exhibition. We needed programmers to create space that would accommodate the wall and open-air gallery, while at the same time gallery needed to be divided into segments to convey meanings and contexts of the segments better, but also to be open enough to allow a glimpse at the wall. Because of the limited funding, we needed to come up with these solutions on our own.

Fortunately, the programmers we collaborated with had enough interest in our topic and exhibition that they put more thought into it than we could afford. Once the space that held both the 3D wall and the open-air platform was created in the Unity game engine, it was up to the curator to learn how to position the walls of the improvised gallery that would hold the photos of the artworks. Having the curator create not only a concept of the exhibition but also an actual space for the exhibition is a rare opportunity. This, more than anything else in this process, sparked the imagination of a curator in terms of what possibilities VR could mean for the curatorial practice in the future. We received comments that the final product looked like a 1980s video game, and as much as this comment holds some merit, it completely missed the relevance this exhibition had for the future of the curatorial practice. Being able to create both the content and the space at the same time, even if very stressful and time-consuming, is a game-changing concept. Moreover, the open space gallery that was created for us is now available to the other users of the VR-All-Art platform.



Figure 8. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. It showcases the open view of the VR gallery space.

One of the most important possible uses of VR exhibition spaces is as a training tool for students of art history and young curators. Today it is tough for inexperienced cultural workers or students to get the opportunity to try and fail, to learn from their mistakes without being afraid that they will not get another opportunity or funding after that. If working in VR could become a part of an art history curriculum, it would bring a much-needed change in this area. First, it would train young professionals to familiarise themselves with the technology that would be their future. Second, it would allow branching out and creating curatorial studies specialising in the creation of VR spaces for those that have an affinity for new technologies and programming. However, even if used only as a tool, this approach can revolutionise curatorial practice. We could expect new generations to move from the traditional systems of constructing the exhibition, leaving the 1980s video game look, introducing interactivity or other systems of learning and experiencing art. There are already available video games in which you can learn how to use a spray can and how to draw graffiti. This would be the next best thing to real-life workshops

that are necessary educational part of big exhibitions. The possibilities are endless, and the end product would not only be a new breed of curators but also a new breed of audience. This could tip the scale and attract hard-to-reach audiences and consequently raise their numbers that have been in decline for decades. This, however, does not mean that dealing with art in real life and real space has an alternative, only that we have the potential to branch out and, in that way, provide necessary training and prepare for the future those that deal with the history and heritage—past, present or future.

7. Conclusion

Although graffiti writing and street art as we interpret it today have existed for more than fifty years, they still have not been officially classified as cultural heritage. Though they are “not” our cultural heritage today, they surely will be the cultural heritage of our children. Therefore, documenting, preserving and promoting these ephemeral artistic expressions that border on intangible should be a general goal of all that deal with them. Attention should



Figure 9. Screenshot of the exhibition Take 3: Loving Street Art Belgrade. Represents a segment that showcases the new muralism.

especially be dedicated to the artworks that belong to the streets, which are naturally ephemeral and exposed to the life of the city. As we can see in Nomeikaite's (2017) overview of institutional, meaning UNESCO and ICOMOS, and academic discourse on whether graffiti writing and street art should be understood and evaluated as tangible or intangible heritage, we are still dealing with issues that cannot be easily resolved. Academics tend to think of these art forms as both tangible and intangible, and there is evidence for graffiti writing and street art being both. Yet institutions that deal with heritage evaluation and systematisation still lack the tools to understand them properly. We agree with Bengtson's (2015) assessment that "actual street art cannot exist in an institutional context". Still, maybe the next best thing would be to document these art forms and disseminate them in virtual reality. And even though they are still being de-contextualised in that manner, at least there is an option of "walking" by the art piece and experiencing it in a different setting.

From this standpoint, creating the first exhibition of graffiti writing and street art in Belgrade within the Urban Heritage Hub, it was revealed just how complex and unpredictable it could be to present these art forms in virtual reality. And yet the exhibition that was made became quite a hit among the cultural workers in Serbia, and managed to show that a traditional, white cube system of thinking can be transgressed and overridden. There were multiple challenges that were a matter of the nature of the art forms represented, a matter of not understanding the possibilities and constraints of new technologies, a matter of the need to transcend old systems of thinking on the part of the curator, but all these opened new possibilities. With a better financial support system and the possibility of a no-building heritage institution producing some revenue, these new technologies will become more accessible. It is important to capture important sites in the city in 3D before they disappear. Therefore, we cannot wait for this technology to become cheaper and available to a larger pool of users. This, too, shall happen, and until then, curators and cultural workers will need to

top up their knowledge and skills and adjust to the new paradigm so that they will be able to use new technologies to their benefit and to the benefit of the audience.

Conflict of Interests

The author declares no conflict of interest.

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