

APPENDIX 1

The images included in this appendix show the two main ways in which mural sponsorship is denoted. The first example (Figure 10) shows how murals match with a corresponding plaque to indicate sponsorship and the second (Figure 11) shows how artists integrate sponsor seals directly into the mural.



Figure 10: Plaque Accompanying Mural, Moscow. Photograph by the Author in November 2016.

Figure 10 shows a plaque that accompanies the firebird mural shown in Figure 1. The mural and its plaque are located at Kazarmenii 4, Building 1, in Moscow. The mural shown here, photographed by the author of this article, includes the following details: the name of the painter, the painter's country of origin, the title of the painting, the painter's synopsis of the work's meaning, the curator, the festival year, and the names of sponsors. The mural shown in Figure 1 in the body of this paper was painted in 2014 and photographed in 2016.

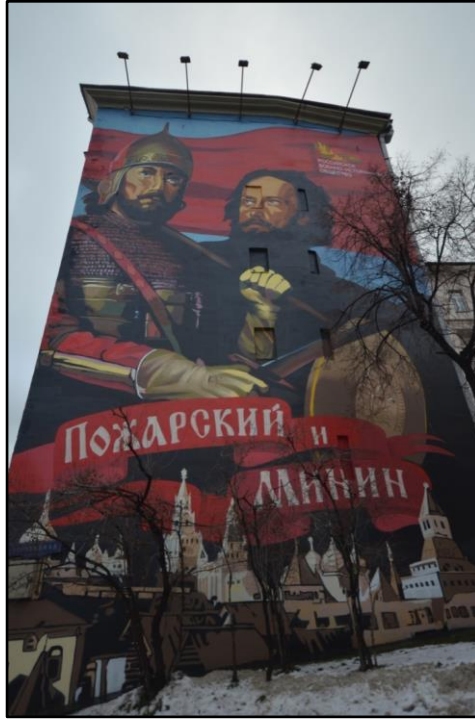


Figure 11: Pozharskii and Minin Mural, Moscow. Photograph by the Author in November 2017.

Figure 11 shows another mural, similar in overall theme and size. Pozharskii and Minin, the men depicted in the mural, are Russian military heroes from the so-called ‘Time of Troubles’, a period that marked the end of the Rurik Dynasty in 1598 and the power vacuum (coupled with a famine) that existed until the beginning of the Romanov Dynasty in 1613. The mural of Pozharskii and Minin was sponsored by the Russian Military History Society via its “Our Heroes” initiative. This sponsorship is indicated by the seal in the top right corner of the mural.

The Russian Military History Society was founded by decree of President Putin in December 2012. The organization’s primary funding source is the Ministry of Culture of the Russian Federation, the federal institution for cultural activities. More information about the society can be found at: <https://rvio.histrf.ru/>.

APPENDIX 2

In the following section, I outline my collection methodology and data analysis process in as clear language as possible, in order to help to facilitate the replication of my study. I divide this appendix into four sub-sections: (1) subjects, (2) ethical considerations, (3) protocol design, and (4) data analysis.

1. Subjects

My research primarily focuses on street art and graffiti in the post-Soviet region. My main subjects were the anonymous stencils, stickers, wheatpastes, and freehand murals on the walls of Moscow. To supplement my research, I conducted fifteen in-depth and open-ended interviews with graffiti writers and artists in this city on the topic of political graffiti and dissent. Of these,

ten took place in person and five on the internet through email correspondence. Five of these interviews were conducted fully in Russian, two switched back and forth between Russian and English, and the remaining eight interviews took place in the English language. Interviews lasted about one hour and were conducted informally, generally very late at night. Of the fifteen subjects, ten interviews occurred physically in Moscow, three in Saint Petersburg, and two in Siberia. Three times in Moscow, the subjects spoke as a team of two—either as a married couple or as partners in a graffiti crew—per the subjects' request. I conducted follow-up correspondences and interviews with fourteen of the fifteen interviewees. Female graffiti writers and activists accounted for 20 percent of the sample, which is representative of an informal community that is predominantly male. The subjects were all between 18 and 43 years of age, with the mode of interviewees in their late 20s. The predominant socio-economic class of my interviewees was middle class. All subjects indicated no mental or physical health issues.

2. Ethical Considerations

Interviewed regional graffiti artists remain protected by self-assigned pseudonyms throughout this document. I was able to contact all subjects through their publicly available email addresses or social networking accounts. I deleted all trails of any electronic or online correspondences. I did not interview youth under the age of 18 years old. All images referenced by artists are self-published and available to view online at each artist's pseudonym-protected website.

3. Protocol Design

I spent a total of 18 weeks over the course of nine years in Moscow, alone. This project, more broadly, covers the entire post-Soviet region and therefore the duration of fieldwork lasted beyond these 18 weeks. During this time, I collected materials by walking predetermined routes along Moscow's highway underpasses, static train yards, and back alleys. During this time, I photographed street art, explored art collectives, and interviewed graffiti artists as well as members of their crews.

I standardize my findings by applying a general methodology to my search, taking into consideration that graffiti is a fluid and dynamic art and, therefore, is difficult to quantify. In each of the cities that I visited, I collected images in six specific locations in order to systematize my observation locations. This practice allowed me to more accurately compare and contrast my findings per their location within a city and by location over time. My logic of case selection was influenced by hundreds of pre-interviews that I conducted using the social media platform 'CouchSurfing'. Before arriving to each city, I utilized this site to do keyword searches for graffiti, street art, and public art, with the intent to locate locals that self-identified as having an interest in these topics. I then wrote individually to each person, introducing myself and my project, and asking if they knew of any good places to see graffiti, or any artists that would be interested in speaking with me. From each of these interactions, I compiled a list of places—oftentimes specific addresses or streets—and noted reported overlap. In my fieldwork, I focused on these areas of overlap but visited every location recommended to me. The five areas of overlap are described in greater detail below and in the color-coded map included in the text of this paper. Some locations are not included on the map, such as detailed end-of-the-line locations. These five districts are specified as follows:

A. Student District: I classify any graffiti located adjacent to a major university as

existing within the student area. In the case that a city had more than one major educational institution, I was sure to visit all applicable neighborhoods. In all cases, the student area also refers to neighborhoods of town oft frequented by students, usually near the university, due to a high density of bars, music venues, or student-supported retail establishments. These neighborhoods tend to be well-kept with a high frequency of mixed-used retailers and food establishments. In Moscow, this is Bolotnaya Square, areas near Moscow State University, Belorusskaya, Mayakovskaya, and Pushkinskaya Square.

B. Artist District: I classify any graffiti located in a publicly recognized art district as existing within an artist district. These areas are highly industrial and commonly feature a high frequency of abandoned Soviet-era buildings and complexes, as these spaces are well-constructed and are often available to artists for housing or studios at affordable rates. Over time, however, these neighborhoods tend to gentrify and become more expensive and attractive to tourists and middle-class Muscovites. In Moscow, this refers to the Vinzavod, Art Play, ArtStrelka, and Flacon compounds, as well as the areas around Sakharov Street and Kurskaya metro.

C. End-of-the-Line: Graffiti located outside of the city center, but not in an artist or student neighborhood is classified as “end-of-the-line.” This includes murals alongside the suburban rail, freehand writing or stickers in residential neighborhoods, or, quite literally, the graffiti and street art located around the end of bus and metro lines. These neighborhoods tend to be largely suburban and interspersed with industrial complexes. As such, it is largely a district for middle-class laborers and tends to be disconnected from much political activism. In Moscow, this includes the areas around Babushkinskaya neighborhood, the VDNKh Exhibition Center, Fili metro, Voikovskaya metro, Elektrozavodskaya, Vladykino and near the Botanicheskii Sad (in English, Botanical Gardens).

D. Downtown District: I classify any graffiti located in a city’s downtown, old town, or financial district as existing downtown. The downtown space includes the most frequented streets, the greatest density of tourists, and the highest real estate costs, deeming it to have the highest social and geographic capital of a city. Its walls tend to be more meticulously monitored and more regularly buffed. Though the downtown space carries the greatest risk of consequence, it also embodies the greatest spatial achievement for artists. The downtown district is where the majority of political demonstrations—whether pro- or anti-regime—take place. In Moscow, this includes Tverskaya street, in Kitai-gorod, on Yauzskaya Street, the area around Tretyakovskaya street, the area around the Arbatskaya metro, and near the Kremlin.

E. Graffiti Spot: In each city, there are places designed—whether illegally or legally—for graffiti artists to paint. This includes fan walls (Lennon Wall and Tsoi Wall), heavily painted courtyard interiors, and other places where members of a counterculture can paint. Generally, these areas display more advanced aesthetics. In Moscow, this refers to Tsoi Wall and permitted graffiti spots on both the Starii and Novii Arbat.

5. Data Analysis

I manually organized my photographs for analysis based on seven categories:

1. Date
2. Theme
 - a. Political (references to a political party, political leaders, political candidates, political policies, national identity when unrelated to war and nostalgia, questioning power dynamics and authority relationships, such as media censorship, police brutality, anarchist movements)
 - b. Social (nostalgic history references, calls for freedom, drug references, racism, peace signs; writing about alcoholism, social behavior, social reform, vandalism, vegetarianism; mobilizing efforts without a purpose, car politics, bringing art into the streets for the sake of beauty or aesthetics)
 - c. Political Fascism (Antifa and nationalist sentiment)
 - d. War and Nostalgia (explicit references to war, most commonly regarding WWII or Russia's conflict with Ukraine; explicit references to Soviet institutions and leaders)
 - e. Advertisements
 - f. Religious symbols or references
 - g. Music (references to music groups, punk rock, Beatles)
3. Medium (Materials and Method of Production): Stencil, Sticker, Wheatpaste, Mural, Tag, Freehand, and mixed
4. Content (text, character, inanimate design, mixed)
5. Status: Legal (commissioned), Illegal (regular), Permitted (illegal without buffing, de facto legal)
6. Language (English, Russian, Belarusian, Hungarian, German, and so on)
7. Location (as aforementioned)

After assigning these categorizations to each photograph, I discarded any images that were illegible or did not fit into the seven thematic categories. This removed name graffiti, gang graffiti, city name graffiti, crew name graffiti, and declarations of love graffiti from my study. When uncertain about the official status of a wall (regarding the categorization of status), I erred on the side of illegal.

Data available upon request.