

# The Nature of Art

## Lesson 2: Fact-Finding Task

**Focus:** *How do real-world examples of street art and graffiti reveal tensions between justification, interpretation, and perspective?*

<p><b>Objective</b></p>	<ul style="list-style-type: none"> <li>● Investigate real-world case studies of street art and graffiti to understand how meaning and legitimacy are contested.</li> <li>● Analyze how different interpretations and perspectives influence public response, legal status, and artistic recognition.</li> <li>● Substantiate or challenge claims from Lesson 1 using contextual examples and TOK reasoning.</li> </ul>
<p><b>Homework Preparation Task</b></p>	<p><b>Case Study Task</b></p> <ul style="list-style-type: none"> <li>● Divide students into small groups and assign each group a case study related to street art and graffiti. Students will add their findings to the Kialo discussion from Lesson 1.</li> <li>● Each group will:             <ul style="list-style-type: none"> <li>○ Reflect on how the case connects to the concepts discussed in Lesson 1.</li> <li>○ Explore the case using provided resources and their own research.</li> <li>○ Prepare a short presentation (5–7 minutes) responding to the question: “How does the chosen street art or graffiti case challenge or reinforce our understanding of what counts as art — and whose interpretation shapes that understanding?”</li> </ul> </li> <li>● Students should include details of:             <ul style="list-style-type: none"> <li>○ What happened in the case.</li> <li>○ How different perspectives (artist, government, public, media) justified or criticized the work.</li> <li>○ Which TOK concept is most relevant: justification, interpretation, or perspective.</li> <li>○ Whether the case supports or challenges a claim from Lesson 1.</li> </ul> </li> </ul> <p><b>Case Study Options</b></p> <ol style="list-style-type: none"> <li><b>1. Banksy’s “Girl with Balloon” – Shredded at Auction</b>              Focus: How institutional framing and market value influence artistic legitimacy.              Key Question: Does commercial recognition justify calling something “art”?              TOK Concepts: Justification, Interpretation, Perspective              Suggested Sources:  <a href="#">BBC – Banksy artwork self-destructs at auction</a>  <a href="#">The Art Newspaper – Was the shredded Banksy a staged performance?</a> </li> <li><b>2. 5Pointz NYC Graffiti Site – Erased by Developers</b>              Focus: The erasure of cultural landmarks and community art spaces in urban redevelopment.              Key Question: Who decides which public artworks are preserved — and why?              TOK Concepts: Perspective, Justification, Interpretation              Suggested Source: <a href="#">The Guardian – 5Pointz Graffiti Landmark Battle</a> </li> <li><b>3. Shepard Fairey’s “Hope” Poster – Political Art and Mass Reproduction</b>              Focus: The tension between political messaging, mass production, and artistic status.</li> </ol>

	<p>Key Question: Does a work’s political impact or popularity affect how it is interpreted as art?  TOK Concepts: Interpretation, Justification, Perspective  Suggested Sources:  <a href="#">In Conversation with Shepard Fairey: The Artist &amp; Activist Who ...</a>  <a href="#">Now on View: Portrait of Barack Obama by Shepard Fairey</a></p> <p><b>4. Local Graffiti (Student-Sourced) – Street Expression in Your City</b>  Focus: Everyday graffiti as political commentary, protest, or art in local communities.  Key Question: Can local, unsanctioned art be more powerful or meaningful than curated gallery works?  TOK Concepts: Perspective, Interpretation, Justification  Suggested Sources: Encourage students to find examples via Instagram, Google Maps, or local blogs  Optional tool: <a href="#">Graffiti Art Magazine (@graffitiartmagazine) - Instagram</a> for international comparisons</p>
<p><b>Activities</b></p>	<ol style="list-style-type: none"> <li><b>1. Introduction (5 mins)</b> <ul style="list-style-type: none"> <li>● Recap Lesson 1: Review key claims from the Kialo discussion. <ul style="list-style-type: none"> <li>○ Prompt: Which claims did you find most convincing or flawed? Did any arguments rely too much on opinion without real examples?</li> </ul> </li> <li>● Present the central question for this lesson: <i>“How do real-world examples of street art challenge the boundaries of artistic legitimacy and reflect different perspectives?”</i> <ul style="list-style-type: none"> <li>○ Emphasize applying justification, perspective, and interpretation to evaluate how art is judged and categorised by institutions, audiences, etc.</li> </ul> </li> </ul> </li> <li><b>2. Bridge to Lesson 2</b> <ul style="list-style-type: none"> <li>● Explain that students will now explore real-world artistic controversies where different perspectives shaped whether the work was legitimized, erased, celebrated, or commercialized.</li> <li>● Clarify the shift: This is no longer just about theory—we’re now examining specific case studies that show how public reception, legal frameworks, and cultural values shape what is accepted or rejected as “art.”</li> <li>● Reinforce the goal: Move from opinion to evidence. These case studies should show how knowledge in the arts is constructed, challenged, or reframed in particular social and institutional contexts.</li> </ul> </li> <li><b>3. Presentations (30 mins)</b> <ul style="list-style-type: none"> <li>● Students present their case studies to the class.</li> <li>● Students should take note of any useful points from other groups’ presentations to use in the Kialo discussion.</li> </ul> </li> <li><b>4. Recording Findings in a Kialo Discussion (20 mins)</b> <ul style="list-style-type: none"> <li>● Students return to the Kialo discussion from Lesson 1 and: <ul style="list-style-type: none"> <li>○ Add at least one new claim or counterclaim based on their case study.</li> <li>○ Reply to at least one peer’s argument, using insights from another group’s case.</li> <li>○ Label their post with the relevant TOK concept (e.g., perspective – public vs artist, justification – market value, interpretation – political symbolism).</li> </ul> </li> <li>● Focus areas for Kialo updates: <ul style="list-style-type: none"> <li>○ Cultural Gatekeeping: Who decides which street art is preserved, erased, or commodified — and which is ignored or criminalized?</li> <li>○ Interpretive Authority: How does context or audience shape the meaning of a piece of street art?</li> </ul> </li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>○ Knowledge Inequality: Are all artistic voices and expressions (especially those from marginalized communities) treated equally by institutions or the media?</li> </ul>
<b>Reflection Questions</b>	<p>Discuss the following reflection questions in open discussion or exit ticket format:</p> <ul style="list-style-type: none"> <li>● How did your case study affect your understanding of who gets to define and preserve art in public spaces?</li> <li>● What made certain examples feel more like suppression or erasure — versus celebration or empowerment?</li> <li>● In your case, who had the most control over the artistic narrative — governments, institutions, artists, or communities?</li> <li>● Can efforts to include marginalized artistic voices ever be truly equal when power and access to platforms remain uneven?</li> <li>● What role should visibility, credibility, and consent play in deciding how street art is displayed, removed, or commercialized?</li> <li>● Should all public uses of artistic expression (e.g., galleries, public walls, museums, brand collaborations) require consultation with the communities they represent — or are there exceptions?</li> </ul>
<b>Resources</b>	<p>Lesson Slides Kialo discussions from previous lesson</p>
<b>TOK Concepts</b>	<p><b>Justification:</b> What reasons were given to support or reject the work as art? <b>Interpretation:</b> How did different groups interpret the same artwork differently? <b>Perspective:</b> Whose viewpoint shaped public or legal response to the work?</p>
<b>Critical Thinking Concepts</b>	<ul style="list-style-type: none"> <li>● Confronting Biases &amp; Assumptions <ul style="list-style-type: none"> <li>○ Challenging Institutional Bias: Questioning the belief that only art curated by galleries or experts is legitimate.</li> <li>○ Recognizing Fame Bias: Analyzing how fame or commercial success can unjustly influence how art is valued.</li> </ul> </li> <li>● Exploring Contexts <ul style="list-style-type: none"> <li>○ Stakeholder Analysis: Identifying who benefits or loses when a work is protected, erased, or commodified (e.g., artists, real estate developers, communities).</li> <li>○ Cultural and Social Influence: Considering how race, class, geography, and politics affect responses to the same artwork.</li> </ul> </li> <li>● Responsiveness and Flexibility of Thought <ul style="list-style-type: none"> <li>○ Adapting Arguments: Being willing to reconsider whether something is art after examining the intentions, context, or audience response.</li> <li>○ Comparing Conflicting Interpretations: Weighing differing reactions—legal, artistic, public—to develop a more nuanced view of artistic value.</li> </ul> </li> <li>● Extrapolation &amp; Reapplication of Principles <ul style="list-style-type: none"> <li>○ Applying Ethical Reasoning: Students assess whether street art was judged, removed, or commercialized fairly using ethical principles like justice and equity.</li> <li>○ Connecting to Modern Issues: Students relate their case to current debates around censorship, gentrification, or brand appropriation of street art.</li> <li>○ Building Arts Literacy: Students examine how access, platform, and authority shape which artistic voices are elevated or silenced.</li> </ul> </li> </ul>