from 2010 onwards, shifted from small to large, from illegal and analog to the legal and digital space of Instagram.

3 Research State of the Art

In particular, French and German secondary literature on self-authorized artistic pochoirs/Schablonen/stencils on walls has existed since the mid-1980s.[63] It mostly focuses on the French pochoirists of the early 1980s and sees them as the originators of the artistic use of stencils.

Largely unsubstantiated, partially outdated and inaccurate is Bernhard van Treeck's Das grosse Graffiti-Lexikon (The Great Graffiti Dictionary) from 2001. It remains, nevertheless, an important starting point for key figures and connections, though its contents should be taken with a hefty grain of salt. Van Treeck's publication, a kind of pre-Wikipedia of Western graffiti and street art, was created before the breakthrough of the internet and therefore summarizes or refers to sources known previous to 2001. Thanks to van Treeck, stencil makers who have long since ceased to be active or neglect to publicize their role in street art history are not forgotten. Van Treeck's German book *Pochoir: die Kunst des Schablonen-Graffiti* (Pochoir: The Art of Stencil Graffiti, 2000) is also a helpful source, especially for photographs and interviews.

In 2002, Tristan Manco's *Stencil Graffiti* became the first major publication on the subject "stencil" in English. An unpublished "dummy" version of Manco's illustrated book appeared in 1999. It was intended for a general audience and gave also little background on the historical (pre-artistic) use of stencils. Manco's book covers stencil graffiti from all over the world, not just France. Like his French and German predecessors, Manco did not feature important 1970s stencil pioneers like American John Fekner,[64] Brazilian Alex Vallauri, or Dutch Hugo Kaagman, although Manco did so later.[65]

With the exception of publications by art historian Johannes Stahl, all of this literature is not academic. Instead, the sources alternate between personal taste photography, illustrated books, anecdotes, interview compilations with key figures and journalistic texts, mostly without references. Stahl's books, too, have No emphasis on stencil graffiti, even though he interviewed two main stencil protagonists early on, American John Fekner and French Blek le Rat. Particularly helpful for the design and early history of stencils was the research of Eric Kindel, who examined industrial,

63 See Maisenbacher's publications in the bibliography, and also Metze-Prou/van Treeck 2000.

64 Manco mentioned Fekner's website at the end but could not get in contact with him at that time. Van Treeck mentioned Fekner in his dictionary but not in his co-edited book Pochoir (2000) maybe because Fekner did not use image based stencils or because he did not fit Treeck's narrative of a movement started by French Blek le Rat.

65 Manco mentioned Vallauri in his next book Graffiti Brasil (2004) and he wrote the foreword for Kaagman's book Stencil King (2011).

household, and military stencils from the perspective of a design historian starting even before 1850, but he hardly mentions fine art, much less street art.

Most other literature referenced in this study was rather monographic, that is to say, about single artists, artist groups, or graffiti in specific countries rather than explicitly about stencil graffiti.

4 A Brief History of Stencil Usage (Pre 1965)

Like all visual art history, a short history of stencils on walls would begin with cave painting, where hands laid to walls were used as stencils, sprayed with paint blown through a tube 39,900 years ago.[66]

The following short overview, however, summarizes stenciling circa 1860 to 1960, i.e., in the 100 years before this book's primary period of concern. The historical roots of stencils reach into the Middle Ages and early modern times. It was probably possible to find stencils in urban spaces before 1860, but examples of such activities from the last 500 years are sporadic and it is difficult to determine their date and authenticity. It was only with the emergence of photography in the 19th century that made recording this highly ephemeral phenomenon possible.

Indoor stencil use before 1860 is slightly better documented. In modern times, the use of stencil technology has been tied to the availability and affordability of paper/cardboard. Before cardboard became more widely available in the 13th century, parchment, wood, and metal were used to create stencil tools.[67] "Leather and papyrus templates were used to decorate the inner walls of the Egyptian pyramids. The Chinese cut stencils from paper to decorate silk with Buddha figures and ornamental devices. The method traveled from Asia to Europe and was used as a decorative technique from the medieval period through to the 1930s on church walls, floors, furniture, textiles and wallpaper,"[68] according to stencil graffiti researcher Tristan Manco. His American colleague Josh MacPhee stated: "Indigenous people throughout North and South America used stencils, and decorative stencil designs can be found on Roman, Greek, Etruscan, and Buddhist artefacts that are all thousands of years old."[69]

In pre-Gothic times, stencils were used to design the heads, feet, and hands of mural figures, for example in the Müstair monastery (around 800)[70] or in St. Georg

66 Pallab Ghosh: Cave paintings change ideas about the origin of art. BBC News, 08.10.2014, https://www.bbc.com/news/science-environment-29415716 (accessed May 1, 2024).

67 Koller in: Albert Knoepfli, Oskar Emmenegger, Manfred Koller: Reclams Handbuch der künstlerischen Techniken. Vol. 2. [Wandmalerei, Mosaik]. Stuttgart 1990, p. 86, 228.

68 Manco 2002, p. 8.

69 MacPhee 2004, p. 12.

70 Jürg Goll: Die Wandbilder in Raum und Zeit. In: Ibid., Matthias Exner, Susanne Hirsch: Müstair. Die mittelalterlichen Wandbilder in der Klosterkirche. Munich 2007, p. 60.