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FOR  
DAMAGE  
DONE

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2010-07-22 08:19



2007-03-05 14:27



2007-03-05 12:12



2007-03-05 12:16



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2007-03-05 15:50



2007-03-05 15:51



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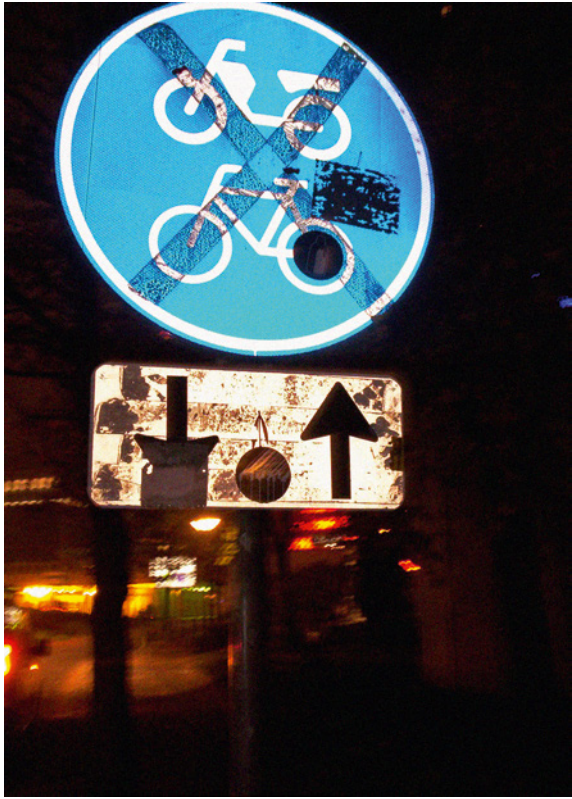
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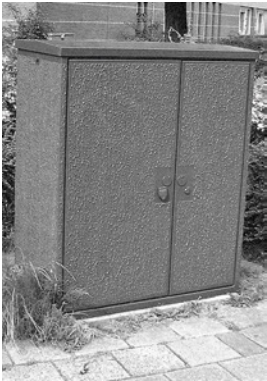
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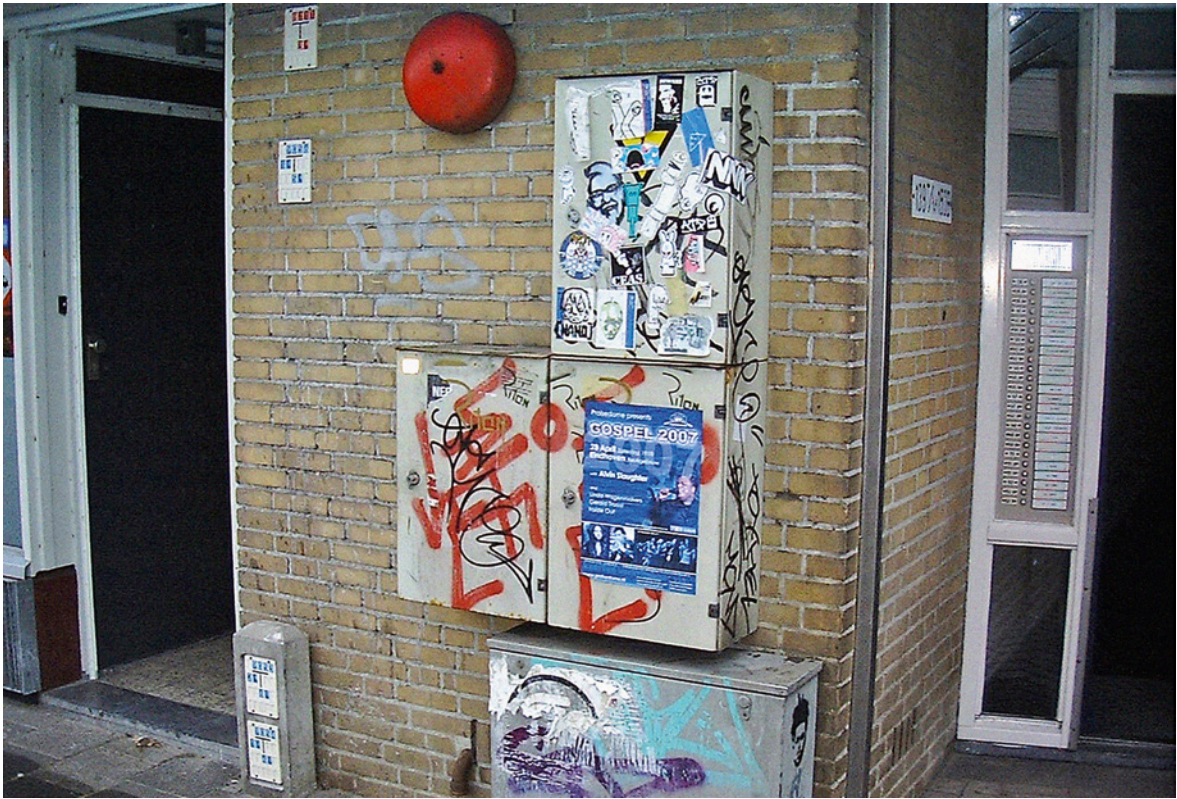


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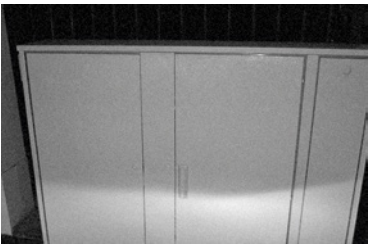
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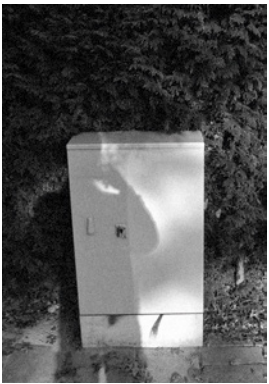
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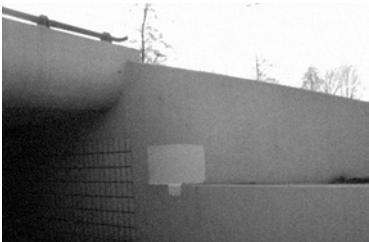
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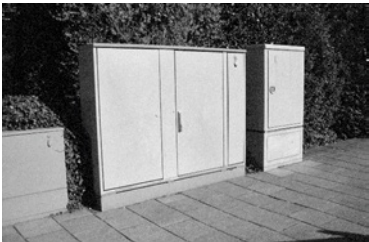
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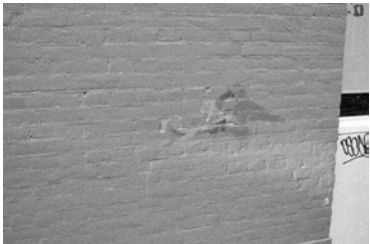


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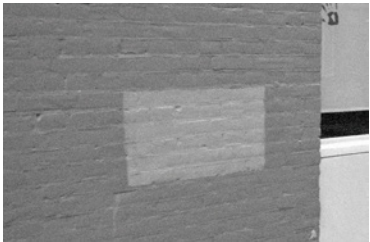


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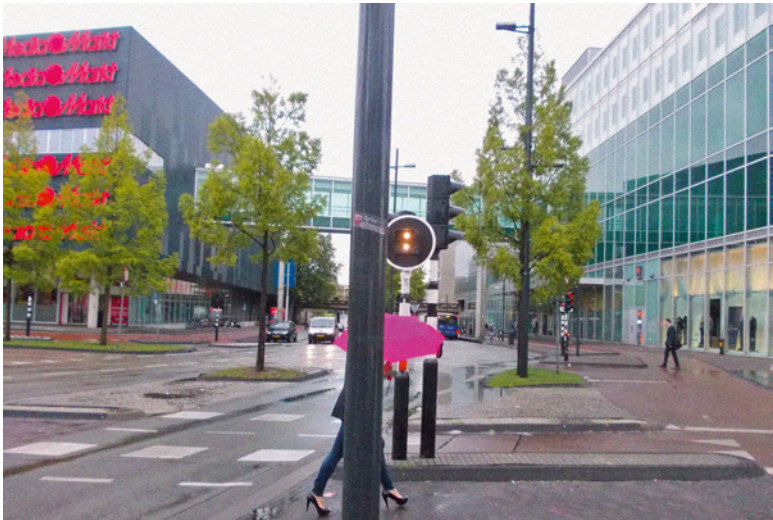


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2013-01-08 08:22



2012-12-28 10:31



2013-02-05 12:38



2013-02-05 12:54





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2013-02-25 12:46

## The Destruction of Non Art

How to live and interact with urban space is one of the pressing questions facing millions of people in cities around the world every day. Economists, sociologists and urban planners have been addressing these issues for decades but unfortunately their studies leave very little room for images and the role they play in the city. As a consequence, today, it is very hard to explain the criteria that determine whether an image has the right to “be or not to be” in urban space. There are official images representing those in power and others, like advertisements, that cash in on their visibility, but there are also signs and images that occupy walls and urban furniture without any prior authorisation. This third category is the subject of *Sorry for Damage Done*.

Erasing an image is not a trivial gesture. In most cases, censorship and iconoclasm are based on an image policy meant to regulate what has the right to be visible and what hasn't.<sup>1</sup> Medieval icons were covered with gold revetments as a sign of worship but also because the faces of saints, of Jesus or the Virgin Mary, should only appear through cut-outs in a small door not to be opened except on their respective holidays. Statues of fallen princes or of dictators like Saddam Hussein have regularly been taken down, just like those of saints and religious figures. Remember, for example, the scandal following the destruction of the Buddhas of Bamiyan by the Taliban in 2001, or the spectacularly staged



The starting point for this project was the discovery of a massive database of photographs made by cleaning companies in Eindhoven, a city in the Netherlands known for its industrial heritage, including the Philips factories. Between 2007 and 2013, these companies were commissioned to remove unauthorised images from municipal property in the city's public space. As evidence of their work, they photographed each site twice – before and after cleaning – which resulted in a huge archive of 50,000 images.

When the authors, Vincent Wittenberg and Wladimir Manshanden, stumbled upon this bizarre collection, they immediately appreciated its historic value. The database is a meticulous seven-year inventory of the graffiti and sticker culture in Eindhoven and exposes the city's struggle with the ambivalence of combatting vandalism versus embracing subcultures. It also documents urban space as a territory where a wide range of people leave their mark.

*Sorry for Damage Done* represents three percent of the entire database: more than fifteen hundred chronologically ordered photographs of graffiti and their 'cleaned-up' counterparts.

Including the essay *The Destruction of Non Art* by Christian Omodeo.

The Eriskay Connection

