

## **Introduce a Graffiti/Urban Mural/Street Art style project for the 4 walls of the concession stand and the vertical walls of the skating surface in the skate park in North Port.**

- Graffiti/StickerSlapping/Urban murals /Street Art are a part of “skating culture” so it stands to reason that this type of artwork would fare best in this environment. There is already some precedent in the park.
- Juxtaposed with a standard mural or standard “canvas” creator or similar graffiti and public art (urban art) makers regularly work with the idea that their work is ephemeral. At the inception, much of this work, is not intended to last forever making it an ideal style for this project.



Introduce the project as a periodic /semi-annual call to artists, possibly with a target audience event component.

There are countless examples of events around the country in which anywhere from a few to all of the walls are painted over, sometimes more than one time per year. These are a few examples are large events, there are countless smaller scale events throughout the United States.

- o [Wynwood Walls @ Art Basel Miami \(Miami, FL\)](#)
- o [SHINE Mural Festival, St. Petersburg Arts Alliance \(St. Petersburg, FL\)](#)
- o [Life is Beautiful Festival \(Las Vegas, NV\)](#)
- o [Charleston PourHouse \(Charleston, SC\)](#)
- o [The Mural Mile, Paint Louis \(St. Louis, MO\)](#)

Benefits/Ease of Use for this skate park, introducing a periodic or semi-annual call-to artist graffiti/urban mural/street art event:

- Cuts down on costs and necessary effort for preservation and maintenance – there is almost none. If work is tagged over, it is ok, it is the nature of this art culture. New work will be created at the next event.
- There is a precedent for collaboration within urban mural /graffiti/street art established within this tradition. Many of these artists work with groups and/or other artists to create large wall projects. If the “event” is planned in away that includes the “primary” audience – particularly if there is in-put/participation, it will hopefully reduce and discourage “unacceptable” tags or additions.

Cost is low, but not zero: ~ \$5,000 for event, materials, stipends, etc...

- o As a public art **fund**, projects supported by this board should not be request artists volunteer their work in service to the city. Artists tend to be very generous and may offer, but it should not be asked of them for these projects.
- o At the very least, the project should provide a stipend for materials of approximately \$1,000 per artists (assuming @ 3 artists (2 artists for the building; 1 for the flat surfaces of the skate park? This is TBD, just a starting point.)
- o Perhaps some corporations or commercial businesses would be interested in sponsoring materials, etc...

# Possible proposal structure:

- o Open Call to artists for proposals
- o Committee selects at least 5 (if there are 3 opportunities for artists; in the event that 1 of the top 3 projects isn't able to be executed.)
- o Event for primary audience (even if it isn't an actual collaborative painting event); people can be invited to see artists painting; could include food trucks; music; contests, other ideas? Etc...
- o If "graffiti style" projects are chosen and "paint-over" work increases and respects the rules without requiring "white washing" (covering up excessively) the event could take place every 3 –5 years.

# Sinclair the Vandal

- Lives locally, happy to come and talk about his process and his work if the group is interested or has questions about the style of work.
- Represented by Galleries in New York, Italy, England and Scotland
- Has collaborated with Dave Navarro, Al Diaz and is currently working with the master screen printer Gary Lichtenstein
- Has painted at several Wynwood events and has been in Scope New York and Scope Miami Beach in 2019 and 2021
- He's a grandfather



This is a wheatpaste (wallpaper) piece done put up in a skate park in England.



Wheatpaste (wallpaper) installation in NYC



This is spray paint and stencil on an door in NYC

# Erik Groff

- Lives locally; his child is in elementary school
- Nearly entire art practice works in refuse materials (discarded cardboard, paint, etc...)
- Many of the works in the documentary were collected by a single person, who then made them into an exhibition in a Gallery in Oakland, CA
- Work is entirely made to be discarded, ephemeral, intentionally works with materials that will not last a long time and often work is left outside.



*Homage to Mark Lombardi, Erik Groff, 2011 (Created entirely in-situ)*





“Canvas Style” or movable size work.  
*City*, Erik Groff, 2009(?)



# Mutt Hubbard

- Lives around Tampa and he is a native Floridian
- In addition to being an artist, he teaches in the public school system
- Mutt is involved with many creative projects, but primarily sells his work as “movable” size (canvas and prints)
- Being an art teacher and with a youth background in street art he is accustomed to and welcomes collaborative mural projects.
- One element of Mutt’s style is that he paints native Florida fish species and writes the taxonomy of the fish in graffiti.

*Coreyphaena Hip-Hoperous,*  
Mutt Hubbard





*Blue Train, Mutt Hubbard*



*Tampa Tarpon, Mutt Hubbard*

Another project to look at because it may be coming to the area in collaboration with other organizations in the near future

