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Conservation Strategies for Contemporary Street Art in Pretoria: A study of Jared Pereira's Public Paintings

by

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PLAGIARISM DECLARATION

I hereby declare that *Conservation Strategies for Contemporary Street Art in Pretoria: A study of Jared Pereira's public paintings* is my own original work and that all the sources that I have used or quoted have been indicated and acknowledged by means of reference.



Carmen Catherina Joubert
October 2022

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ABSTRACT

This study aims to shed some valuable light on the world of street art in Pretoria and will also explore ways to conserve this art form. This case study is specific to the street artist Jared Pereira, who practices in Pretoria, South Africa. This was done by visiting the artist's works and is based on an interview with the artist. This is an understudied field in Southern Africa.

My study aims to not only investigate artist's intent, but to investigate the temporality of street art. Focus will also be placed on the environment and experience of street art and how this ties to its conservation (for example through time-based media such as videography and interactive imagery). New practices should be established in the conservation of these public art pieces. My hope is that this study will provide insight into the practical care of street art and both historical and relevant contemporary graffiti under the ideas of ethical boundaries, biodegradation, artist's intent, and material care. The notion of temporality is not a theme of investigation but an objective of the study.

It was concluded that including the artist in the conservation process is integral when possible. Gaining insight into Jared Pereira's (JESTR's) thoughts on his work in museums, moving into the digital world and conserving his works authentically was of great value to add to the very complex conversation surrounding the conservation of graffiti and street art. The way his works mutate with their environments and how he approaches this (by also changing the works and letting the public see what he wants them to see), and his unique use of NFTs (Non-Fungible Tokens) to reclaim the temporality and illegality of his works; proves for a fascinating conservation study. Studying the artist Jared Pereira is an illuminating experience concerning street art in Pretoria. It opens up a new world of art accessible to everyone; a world worthy of conservation and celebration.

Keywords:
Art, street art, graffiti, public art, Independent Public Painting, conservation, street artist, digital archive, temporality, JESTR.

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CHAPTER ONE
INTRODUCTION

1.1 Background, context and aims of the study

My personal interest in this topic began at the beginning of this course, with the idea of adding my own experience of a creative degree (Information Design) into this dissertation. I have always been fascinated by street art and graffiti and was surprised to discover the limited discussion regarding conservation here in Pretoria. After beginning my study of graffiti and street art, I instantly came to the realisation that there was a whole universe that I had never paid close attention to, to which I was now a witness. Graffiti and street art are everywhere - they blend into the background until you begin to really look. Pretoria becomes a collection of public galleries, strangely and magically effervescent, only present to those who watch for them, interpret them, and care for them. The core theme to be investigated in this study is conservation strategies for street art in Pretoria using a specific case study. The focus will be not only on artist's intent (this will be done by interviewing one specific street artist by the name of Jared Pereira) but on the display, experience, and conservation of street art. Should it last for future generations or should these questions and processes become part of how the art is conserved? Conservators face complex ethical and technical challenges when working with contemporary street art in a South African context, therefore specific questions should be asked regarding the conservation of these pieces. I will be conducting a study focusing on the artist Jared Pereira; addressing questions surrounding the authenticity, conservation and care of contemporary street art in Pretoria.

My study aims to not only investigate artist's intent, but to investigate the temporality of street art. Focus will also be placed on the environment and experience of street art and how this ties to its conservation (for example through time-based media such as videography and interactive imagery). New practices should be established in the conservation of these public art pieces. My hope is that this study will provide insight into the practical care of street art and both historical and relevant contemporary graffiti under the ideas of ethical boundaries, biodegradation, artist's intent, and material care. The notion of temporality is not a theme of investigation but an objective of the study. Each of these objectives will be investigated through different methods which are specified below:

- Investigating street art in Pretoria through a specific artist case study. The artist is Jared Pereira who practices under the name of JESTR.
- Creating a framework for the practical care of street art: a chemistry and material literature review.
- Investigating the use of digital conservation and archiving through photographs and videos of the works.

1.2 Problem statement

The study will provide a local context with a framework for the conservation of street art. My study will also address the temporality of these modern artworks and how this aspect of their nature affects their conservation. A unique approach should be considered for the local context by also taking inspiration from modern theories in conservation (Muñoz-Viñas, 2012:30). Furthermore, this mini dissertation

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places specific focus on the work of one Pretorian artist; providing insight into the choices conservators could face when taking care of one of his pieces.

1.3 Research questions

The present dissertation has three main areas of questioning regarding the conservation of graffiti, more specifically artist JESTR's public paintings; and these require different research approaches.

1. Firstly, should street art last for future generations or should these questions surrounding temporality rather become part of how the art is conserved and experienced for the future? Jared Pereira's feelings about the temporality, potential damage to his artworks, and the acceptable range of remedial treatment methods are identified through direct questioning. The artist interview again proves an invaluable tool to document the artist's intent and wishes for the artworks he created.
2. Secondly, Jared Pereira's technique and material use needs to be recorded and understood to conserve these pieces better. Both the in-depth interview with Jared Pereira and the observation of his works assist in developing this understanding. An understanding of how street art is viewed and treated in Pretoria by the municipality ties into this; as the materials and locations chosen for public art are determined by these factors.
3. Lastly, how can certain forms of media such as image and video be used in a museum setting for the conservation of street art and does it remain authentic in this format?

Although a solution to the current treatment (or rather lack of conservation treatment) going into street art and graffiti in Pretoria is beyond the scope if this mini-dissertation, the research certainly provides the start to an important conservation discussion through studying a Pretorian street artist. The questions surrounding the conservation of local street art presented in this study will bring positive attention to this artistic practice.

1.4 Significance, feasibility and limitations of the study

I have decided to limit this study to one geographical location (Pretoria) and limit the interviews to artists practicing in Pretoria/Johannesburg; this is because my dissertation is limited to 30 000 words and will therefore need to narrow-in on my topic. I will therefore be focusing on the work of Jared Pereira (JESTR) as my main case study. I must ascertain that the research objectives set out in the proposal are realistic and executable in terms of financial and human resources, time constraints, institutional requirements and my personal circumstances. Street art will be explored in conservation by considering it as modern art, since despite its controversy, street art has now assumed the role of a relevant artistic form in modern society. Furthermore, I will be investigating if digital and time-based conservation methods are a way of authentically conserving street art and graffiti. If so, also gaining insight into how these conserved pieces will be experienced by future generations in the conservation space.

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1.5 Ethical considerations

Since the artist Jared Pereira is a human participant in this study, permission to interview him, record the interview and publish the results was received from the artist that can be found in Appendix B, and is confirmed in a letter of consent signed both by the student, the supervisor and Jared Pereira. The interview is compiled in chapter six, highlighting the most important aspects of his technique, art placement methods, and materials. The entire transcribed interview is attached to the dissertation in Appendix A. I will ensure confidentiality and privacy through presenting Jared Pereira with a consent form that also functions as a one-page information sheet about my study. Participation is voluntary and participants are able to withdraw at any point with no consequences or questions asked. The appropriate permissions were obtained, and as per University of Pretoria regulations, all research material created and used for this study, will be held at the department and kept for 15 years, protected by electronic password.

1.6 Chapter Outline

Chapter 1: Introduction

In the preceding introduction, I have given a brief background and context to the study and introduced the South African artist Jared Pereira, his role in the street art community and his use of spray paint as a medium on predominantly concrete and stone. The research questions and structure of the dissertation are also described, as are the aims and objectives. The study's ethical considerations, significance, and feasibility are likewise discussed, and an outline of the research is offered as a roadmap.

Chapter 2: Theoretical approach and Methodology

Chapter two discusses how the dissertation looks at the methods used for the research, using a qualitative approach. This chapter includes a description of the chosen epistemology and research paradigm, among others, and motivates how these are suited to answering the research questions.

Chapter 3: The History of Graffiti and Street Art: Defining differences

Chapter three proposes a holistic approach to street art as a cultural practice that plays a key role in crucial aspects of human experience and how they can be understood. Defining the changes in the key concepts of preservation terms and street art. With this, we discuss the cultural tolerance for changes within Pretoria. This will lead to the question: what do we conserve? E.g. war graffiti, social justice, how it is handled when historically relevant? And what if the graffiti artist scrawling his name on a building illegally is the next Basquiat? Is this question even relevant? Here street art will also be introduced as public art and limited specifically to street art that is image-based for the scope of this dissertation.

Chapter 4: JESTR: The Artist

His life and works in Pretoria. Plus notable works located across the globe presented in two marked maps.

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Chapter 5: Detailed Literature Review

Chapter three reviews published academic sources about the different techniques used by various artists, preparing specifically for the interview. Historic masonry materials and an explanation of historic graffiti materials included. This will lead to an explanation of modern materials used to create graffiti and street art.

Chapter 6: Interview

The discussion is divided into four sections:

1. Art-making process, materials and inspiration.
2. Choosing a location, including an explanation of how these artworks can be damaged.
3. Thoughts on the longevity and restoration of his artworks.
4. Digital methods of conservation. From here the conversation starts with Jared about his thoughts surrounding his work being digitally preserved in different ways. Does immortalising street art affect its authenticity? Do changing environments affect conservation? Reproduction and appropriation: do they count as conservation strategies? Can street art be included in a museum setting?

The full transcript of the interviews is attached in Appendix A.

Chapter 7: Observing Deterioration and Documentation

Chapter seven explores how a conservator would approach Jared's work. His methods, the concepts behind his art and locations of his works will be studied, as well as focusing on how much these works have deteriorated and how; over the years. This will be presented as a condition report focusing on one of his pieces; with photographic evidence.

Chapter 8: Conclusion

The final chapter discusses the results of the research. It attempts to answer the research questions, namely, how does the artist feel about the impermanence and potential damage of his artworks, can experimentation with materials and technique aid to stabilise artworks, and finally is there a way to preserve and stabilise the artworks to extend their longevity, and how: practical implementations of conservation strategies in different environments. A summary will be provided to answer these questions: What do we conserve? Does this art belong in a museum? How does this art fit in a museum through new technology and is this a conservation method? (For example images, videos, projections.)

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CHAPTER TWO
THEORETICAL APPROACH AND METHODOLOGY

Chapter two describes the chosen epistemology and research paradigm and how these suit the selected research questions: Does immortalising street art affect its authenticity? How do changing environments affect conservation? Can street art be included in a museum setting? In addition, the chapter describes the data sources and data collection processes, as well as the methods used for the research and the process of analysis.

2.1 Research paradigm

Research has been described as a systematic enquiry, where data is collected, organised, and analysed to establish facts and reach conclusions leading to an improved understanding of a particular research topic. The primary purpose of this mini-dissertation is to address a deficit in understanding the conservation challenges (both practical and philosophical/conceptual) of Jared Pereira's graffiti writing and public art by contributing knowledge that draws positive attention to this still in some cases, controversial art form.

The research uses the positivist interpretivist paradigm, which falls under the objectivist epistemology. The objectivist epistemology defines that knowledge can be gained through abstract and logical reasoning. Positivist work seeks to identify qualitative data with propositions that can then be tested or identified in other cases, while interpretive work seeks to combine those data into systems of belief whose manifestations are specific to a case (Lin, 2005:4). The positivist paradigm which falls under objectivist epistemology is a methodological philosophy in quantitative research; where the methods of natural sciences are applied to discover the study of social science (Crotty,1998:9). Humans can think objectively and see the reason for a true statement or fact through logic. In this way, humans are able to establish specific values and standards to make sense of the world (Thomas, 2010). The positivist interpretivist research paradigm includes sampling, interviews and questionnaires (Pham, 2019:2).

2.2 Methodology and research approach

This research uses qualitative data; which looks at meaning-making, narratives, idea understanding, concepts and values of a particular topic. Qualitative research is appropriate to the present dissertation, which has a one-on-one interview with the artist Jared Pereira at its core. My research process suggests that qualitative data alone will not sufficiently answer my research question (Tashakkori,2003). There are three aspects that can be targeted with this mixed method of research which includes: generalisability, qualitative research usually has a smaller sample size, and thus is not generalisable; and contextualisation: mixing methods will allow me to put findings in context and add richer detail to my conclusions. This is necessary as I am studying one artist specifically and doing a deep-dive into their ideas. Credibility: Using different methods to collect data on the same subject could make my results more credible. This is triangulation and is important for my study (Ivankova,2006).

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For the interview process; although initial guiding questions were used, a qualitative research interview does not have a strict structure (see Appendix A). Where required, these were followed with open-ended questions as the interview progressed. These questions allowed the artist to become an active participant and shape the interview and its meaning by narrating his experiences with increased freedom and minimal interruptions or redirection. This is an important consideration, as by trying to stick to a particular rigid set of questions, the interview would have been steered in a particular direction. Allowing the artist to talk freely and guide the interview himself lets us gain insight and understand of his thought process more fully. It does not push him into answering questions in a pre-determined way, which may have resulted in a different narrative and allows him to share as much as he wants to on a particular subject. It is important to remember that as an interviewer, I understand my power in mediating the direction of the interview and that the outcomes can be directly correlated to my influence in the interview process, as the outcome often depends on how questions; and especially follow-up questions, were asked (DiCicco-Bloom & Crabtree,2006: 314).

The research approach is divided into three phases: a systematic literature review, an in-depth interview with the artist himself as primary data, and finally, the analysis of his works. The third chapter of this mini-dissertation focuses on a review of published literature on street art and materials used in this art form (McCombs,2020). It establishes the material use of the artists and possible location choices and primer used to better guarantee the longevity of their artworks. The literature review reveals how graffiti and street art have evolved, and how little published literature is available on the conservation of these artworks. It will address current theories in the conservation of street art which tie in with the questions I am attempting to address; that are also in line with this research design. Can conservation frameworks be designed for street art and do these public paintings belong in a museum setting? If so, how can the art be authentically experienced? The literature review helps to form important questions that were asked in the artist interview with Jared Pereira. These questions predominantly revolve around material choice, the creation process and conservation options for these public paintings. This includes his past and present use of materials, as well as types of locations chosen for art, and experiments he has done in the past with different digital conservation methods. Images of works becoming the final artwork for example (Pereira,2022).

Qualitative primary data is obtained in the second research phase by observing Jared Pereira's public paintings/artworks and interviewing the artist himself. Interviewing the artist and recording his responses about his experiences regarding the artworks is a form of oral history, and therefore a primary source. By making use of oral history in the form of an interview, I can get a more in-depth understanding of Jared Pereira's artworks and the processes behind them; as opposed to referring to secondary data in the form of data gathered by other researchers during past interviews and existing publications (Baylor University Institute for Oral History,2012:1). This is important because conservation has not been the main focus of previous interviews and publications concerning street art and graffiti; specifically in Pretoria (Duncan,2019).

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Based on the primary evidence from the artist interview, the second part of this mini-dissertation in chapter seven focuses on ageing and deterioration examples of the artist's work. Observing Jared

Pereira's technique and concepts; as well as his ideological approach. Jared Pereira has works around Pretoria. There is a specific area where one of his works was created in 2011 and those next to it were created between 2015 and 2021. This allowed me to compare and contrast the public artworks directly using these categories: 1) exposure to elements 2) application of paint and brand used 3) surface quality. The visual documentation done with a camera, by visual investigation, is discussed in greater detail in chapter seven.

By doing an artist interview followed by the investigation of the deterioration of existing public artworks from the same artist, this dissertation becomes a reliable source for future references for conservation approaches of public artworks and graffiti.

2.3 Sampling strategy: By imaging

Before observing deterioration; detailed photographic documentation of Jared Pereiras' street art is done. Damage is observed on these artworks ranging from 2011 to 2021. Typically, damage can be expected during the rainy season, in areas with a lot of biological growth, as well as painting over the illegal street artworks by community members or the municipality. Damage usually includes water damage, which fades the paint from the surface. Even if an artwork is located in a tunnel, protected from the sun; damage can still occur due to flooding and water movement (Pereira,2022).

The photographic documentation is conducted under close supervision of Maggi Loubser, Programme Manager and Senior Lecturer at the University of Pretoria; with a background in analytical chemistry. Using information gathered in the literature review and artist interview, the visual documentation is assessed; this is discussed in more detail below. The visual documentation is part of the study, and after the completion of this dissertation, it will be stored in the department for 15 years.

2.4 Data analysis and interpretation

Interview transcription after recording is an important step in the documentation and archival process of the interview as a primary resource. In this case, the denaturalised transcription method is used for the transcription. It leaves out the description of mumbles, gestures, filler words and body language, and therefore only "represents unblemished data" (Mero-Jaffe,2011:232). In this context, a naturalised transcription approach is unnecessary because the interview is not necessarily very concerned with the artist's emotions, but instead focuses on his creative process, techniques, outlook and the gathering of practical data about his location choices, digital (photographic or other) documentation and archiving processes. When the artist uses words and processes that are not commonly known, an explanation is included with the necessary references (Mero-Jaffe, 2011:232). For ease of reading, the interview data

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has been collated into themes in chapter four, whereas the full unedited transcript appears in Appendix A.

2.5 Research quality

The images used in the comparison are all exposed to the elements, and thus change over time. Even though all the works being examined are located in a tunnel, the artworks may change slightly. But the comparison of deterioration will be fair due to the location being the same; all artworks created by Jared Pereira have been exposed to external forces to the same extent.

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CHAPTER THREE
THE HISTORY OF GRAFFITI AND STREET ART: DEFINING DIFFERENCES

"Some people become cops because they want to make the world a better place. Some people become vandals because they want to make the world a better-looking place" (Banksy, 2005:7).

3.1 Introduction

In the past fifty years, graffiti and street art have grown from roots in Philadelphia in the United States to become a worldwide phenomenon. Graffiti is a method of self-expression and defiance that has mutated into new art forms that breach the status quo and gesture toward insurrection (Ganz, 2004:12). Street art has evolved from such work, as a thriving tradition that works to articulate fears and hopes of a city's inhabitants on the very buildings they live in. Both street art and graffiti are complex art forms, especially when detangling issues of legality in Pretoria. The language of "Organic Architecture" describes the way that the inhabitants of a built space work to determine what fills the empty spaces that remain, as is done worldwide (Ganz, 2004:6). Graffiti and street art often constitute the materials with which these inhabitants build. Both genres are methods of expression of a personality; a frustration, or a window into the urban subconscious.

Questions of legality change from one location to the next: who has the right to determine what goes on the walls? The politics of street art and graffiti are another issue that has become even more pressing, especially in comparing responses to such work in cities around the globe. In São Paolo, for example, some artists are commissioned by their government while others are sought by the police; in Cairo, street artists broke new ground in the protests of 2011 with strictly illegal and highly effective messages for the public. In Pretoria, street art is painted over, with many of Jared Pereira's works being lost in their physical space; existing now only in the virtual realm through images (Pereira, 2022). This adds to the conversation surrounding the conservation of such works and their temporality in the real world.

3.2 Defining Street Art: A History

The history of uncommissioned wall art begins with graffiti, but has its genealogy in a deeper history of wall painting, from frescoes to ancient cave paintings. The methods of making graffiti and street art are action-based, and invite the viewer to imagine the risky lengths to which the artist went to create these works (Schacter, 2016:24). The history of South African graffiti is difficult to trace, but follows some clear and interesting trajectories in its movements from Cape Town to other cities such as Johannesburg and Pretoria (Luthuli,2020).

Street art sits in a precarious space between graffiti, mural art, vandalism, and the formal art world. To give it a concise and simple definition would be to diminish its theoretical and practical richness. Ric Blackshaw, author of The Street Art Book: 60 Artists In Their Own Words (2008) problematises defining street art, as the nature of the categorisation of the art form is more a debate in semantics. This

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is further emphasised through a poignant statement in the same book (2008: 15) “Artists as a rule, don't welcome external categorisation; they prefer to be looked at as individuals ... so if you attempt to categorise them, they'll simply go and break the rules that have been set to define them”. Blackshaw (2008:6) also points out that in an effort to narrow down a definition “there is no worse fate for any creative endeavour than to be pigeonholed and straightjacketed”.

It is important to note that graffiti and street art are not the same thing. Street art is best described as a sub-genre of graffiti and “Though there is a good deal of crossover between the genres, they are distinct and separate in their own right" (Lewisohn 2008: 15). Graffiti as a genre dates back to the late eighteenth and early nineteenth centuries as some of the first unsanctioned pieces of public expression:

> “…the word ‘graffiti' was born when visitors to Pompeii first started talking about the fact that there was graffiti on the walls. The graffiti had always been there, but nobody had shown any interest in it, until the study of ancient art became fashionable during this period, bringing with it an interest in the concept of graffiti as an uncultured art form and as the product of a pure urge to create. By the end of the nineteenth century, we see the beginning of negative attitudes towards graffiti. ‘The pure creative act’ starts to be associated with activities related to lower elements of society” (Lewisohn, 2008:26).

Naturally, this graffiti is different from the graffiti we see today. But historically, graffiti was seen as a decorative medium that was not confined to specific spatial classes (Lewisohn, 2008:27). It also had a great deal of social relevance and involvement in communication with figures of authority. This can be seen in Ancient Roman graffiti that served the role of the public voice and often spoke back to authority through messages of complaint or ridicule on city walls (Lewisohn, 2008:27). After the destruction of Pompeii, graffiti disappeared from the historical record for a short period but resurfaced again in the Middle Ages.

The Middle Ages become relevant in this context because the Industrial Revolution created a widening gap between different modes of production (Lewisohn, 2008 :27). This resulted in a drastic changing of public opinion regarding graffiti:

> “This was due to the relationship between the working classes, who are imagined to be the authors of the graffiti, and the elite, who dominated cultural production. During this period, people became much less sympathetic to those ‘down below’. After the Romantic interest in graffiti as ‘pure creative act’, the Victorians returned to ‘real art’, losing interest in art that was being produced in the streets”.

The modem-day implications of this socio-economic division can be seen spatially in the layouts of cities and the type of art forms that each area, divided along class lines, produces. Of particular interest to this research and graffiti forms today, is the 1987 work of the sociologist Henry Chalfant. Chalfant's pioneering work moved graffiti away from the realm of careless vandalism and repositioned the parallel graffiti and hip-hop scenes as creative responses to urban communities under stress.

As neighbourhoods started to disappear, in city residents took to the most visual and striking form of protest they knew: by simply writing on the walls. This became a form of visual protest against the

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urban renewal schemes that Chalfant (2008:8) calls a double-edged capitalist sword that makes money by bulldozing "dangerous" communities to make space for new non-threatening developments. In this way, graffiti served as a visual tool with which members of the community could claim back places they believed to be rightfully theirs. This was done by tagging their names, family names or gang names onto open and public structures where they had the most visual impact. This form of graffiti is called the signature of the author (Lewisohn;2008:15).

If understood only as a simple act of representation, then graffiti would struggle to fit into any artistic category. However, the work of urban photographer Martha Cooper changed all that. In the book that she co-authored with Henry Chalfant called *Subway Art* (1984), Cooper and Chalfant presented graffiti, particularly large, illegal tags that appeared on the New York Metrorail as an art form in itself. This documentation culture allowed graffiti to exist beyond the time and place where it originally occurred. Therefore, the genre expanded and reached a global level where it could develop and change. Out of this, several developments occurred that brought about the beginnings of street art (these were both aesthetic and audience related). Lewisohn (2008:15) describes street art as a sub-genre of graffiti, whilst Chalfant (2008:8) sees street art as graffiti's "natural heir…rooted in the creativity of the dislocated and alienated urban communities…".

Today, the street art scene continues to grow and flourish at a rapid pace due to the real-time currency of digital cameras and the Internet that, in turn, has created a steadfast community (Schiller&Schiller,2010: 11). A distinguishing feature of street art is that it "is often highly reflective of the place where it is installed ... and is reflective of its creator's political opinions and creative desires…" (Lewisohn, 2008:65). Part of this relationship with space is the contestation of its ownership against bodies of authority such as the government and advertisers. What should be understood concerning street art, is the relationship of street art to its canvas (the city space), and its uncommissioned nature.

3.3 Terminology

In the spirit of providing terminology and differentiation yet avoiding categories; it should be established that the focus is not on a distinct definition of street art, but rather the relationship that street art has with the city space and the manner in which the artists create it (Schacter,2016:23). Because the story of graffiti and street-art is incredibly vast; this mini-dissertation will refer to street art and large, decorative tags as Independent Public Art[1]. Although less than 50 years old in its modern incarnation, this art-form has been transported to nearly every corner of the globe, breeding hundreds of distinct styles and generating thousands of local approaches.

[1] Independent Public Art is a term first used by the theorist Javier Abarca. It is an umbrella label which incorporates all forms of autonomously produced aesthetic production in the public sphere. It thus naturally encompasses practices which have been called graffiti or street-art yet also includes actions which may exceed these traditional designations (Abarca,2017:28). But what is crucial, and clear by the term itself; is that it does not include works produced in the interior domain (works outside of what could be considered as public space).

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This mini-dissertation explores the Independent Public Art of Jared Pereira who practices under the name JESTR. His art can be seen all over Pretoria; as commissioned pieces, large tags and paintings.

CHAPTER FOUR
JESTR: THE ARTIST

4.1 Introduction

In this chapter, Jared Pereira will be discussed briefly as a person and as artist; with more questions about his artistry and thought processes being revealed in chapter six.

I met Jared through dear friend and fellow Tangible Heritage Conservation student Danièle Knoetze. The moment we had our first meeting together, I knew he would be the perfect case study. Having practiced Independent Public Painting in Pretoria for the past fifteen years; his passion for the history and current theories surrounding street art both immediately create an approachable atmosphere for those waiting to delve into this ever-expanding, ever-changing world. After asking Jared Pereira to be my case study as I explored deeper into the possibilities of street art conservation in Pretoria; he agreed to an interview (see Appendix A), take videos of his work and gave me access to his own images of work that had been painted over in the past. Jared mentioned in our first meeting that these images of his works often become the final product (Pereira, 2022). This form of conservation through digital image is something worth exploring; and an aspect of his work that further intrigued my supervisor Maggi Loubser and I. Adding to this, Jared Pereira made it clear that integrity is at the centre of his work, creating the opportunity for honest and transparent discussion to take place.

4.2 JESTR

3.2.1 Background: a brief look into his artistry

Jared Pereira comes from a graffiti-writing background, seeing his art as a personal journey and as "a useful, progressive means of appreciating life" (Pereira, 2020). To Jared, developing himself as an artist and simultaneously developing works within public spaces allows for a more candid reflection of one to the other, giving him direct reference and inspiration as an artist; with the public space becoming a setting for honest dialogue through art (Pereira, 2020). What interests him most is creating authentic and lasting art experiences for himself and others. This is clear in the specific style of painting he has now become known for. Using pressure-based mediums, he changes the viewer's experience of the surfaces he works on. His unconditional commitment to Independent Public Art connects him to the medium and art in a way that is unique and authentic.

Jared started painting when he was 13, with graffiti still being his main muse and artistic focus today. The spontaneity is what drew him to this art form; being present in time and reflecting the essence of public space being for everyone; being equal (Pereira, 2018). One of the reasons Jared Pereira is such a great artist for this study; is because he truly believes in the power of street art to bring positive change. He has spent the past 15 years observing the public interact with graffiti and street art; and noticed something truly interesting: that most people in Pretoria don't have a personal relationship with art. The

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importance of this relationship in humans' wellbeing and exploring it is what made him fall in love with large-scale outdoor painting, site-specific art and the aerosol medium (Pereira, 2018). Jared uses this as a way to connect authentically with people around the world; and as more is revealed through the artist interview in this mini-dissertation, the conservation strategies surrounding Jared Pereira's art will be elucidated in more detail.

4.2.2 A map showing locations of his works in Pretoria, including commissions

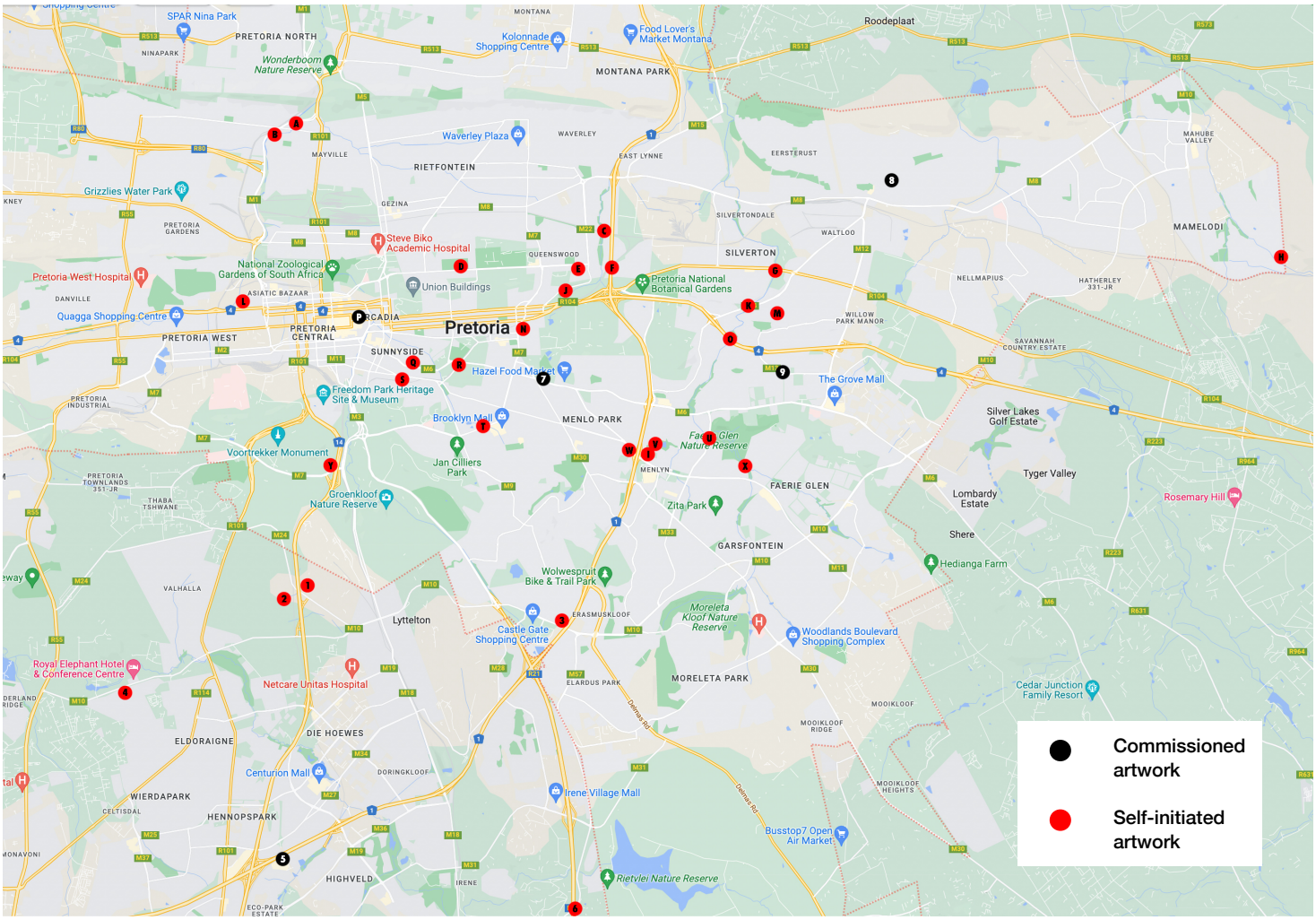

Figure 1: Map of Pretoria tagged (in numbers and letters) with all of Jared Pereira/JESTR's works, commissioned and uncommissioned © JESTR 2022. The commissioned works are marked as 5, P, 7, 8 and 9 in black. The rest of the red marks represent self-initiated artworks.



Figure 2: Jestr, "Sunshine Bowl 1", Valhalla, Pretoria © JESTR 2021.Marked 1 on the map.



Figure 3: Jestr, "Sunshine Bowl 2", Valhalla, Pretoria, 2021 © JESTR 2021. Marked 2 on the map.

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Figure 4: Jestr, "OrganIC", Waterkloof Ridge, Pretoria © JESTR 2019. Marked 3 on the map.



Figure 5: Jestr, "Centurion Skate Ditch", Centurion, Pretoria © JESTR 2014. Marked 4 on the map.



Figure 6: Jestr, "Metro Fibre Commission", Eco Park, Centurion, Pretoria © JESTR 2019. Marked 5 on the map.



Figure 7: Jestr and Ariel, "Jestr x Ariel", Doornkloof East, Pretoria, 2013.jpeg © JESTR 2013. Marked 6 on the map.



Figure 8: Jestr, "Hi-Grow Cafe Commission", Lynwood, Pretoria © JESTR 2021. Marked 7 on the map.



Figure 9: Jestr, "Sunshine Bowl 2", Valhalla, Pretoria, 2021 © JESTR 2021. Marked 8 on the map.

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Figure 10: Jestr, "Time Flies", Murrayfield, Pretoria © Mike Schmucker 2015. Marked 9 on the map.



Figure 11: Jestr, Curio and Angel, "Jestr x Cureo x Angel", Mayville, Pretoria © JESTR 2012. Marked A on the map.

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Figure 12: Jestr, "Jestr", Mayville, Pretoria © JESTR 2011. Marked B on the map.



Figure 13: Jestr, "Letter Safehouse", Kilnerpark, Pretoria © JESTR 2011. Marked C on the map.

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Figure 14: Jestr, "Graff Alligator", Kilner Park, Pretoria © JESTR 2021. Also marked C on the map.



Figure 15: Jestr, "Jay Stay Paid", Kilberry, Pretoria © JESTR 2013. Marked D on the map.



Figure 16: Jestr, "Up High" , Kilberry, Pretoria © JESTR 2013. Also marked D on the map.



Figure 17: Jestr, "Smoke Character Example", Colbyn, Pretoria © JESTR 2013. Marked E on the map.

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Figure 18: Jestr, "Jestr Trackside Example", Kilnerpark, Pretoria © JESTR 2013. Marked F on the map.



Figure 19: Jestr and Barnes, "From South Africa to Seoul- Barnes Exchange", Silverton, Pretoria © JESTR 2011. Marked G on the map.

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Figure 20: Jestr and Curio, "Jestr x Cureo", Mamelodi, Pretoria © JESTR 2016. Marked H on the map.



Figure 21: Jestr, "Glenwood road waterways", Menlyn, Pretoria © JESTR 2017. Marked I on the map.

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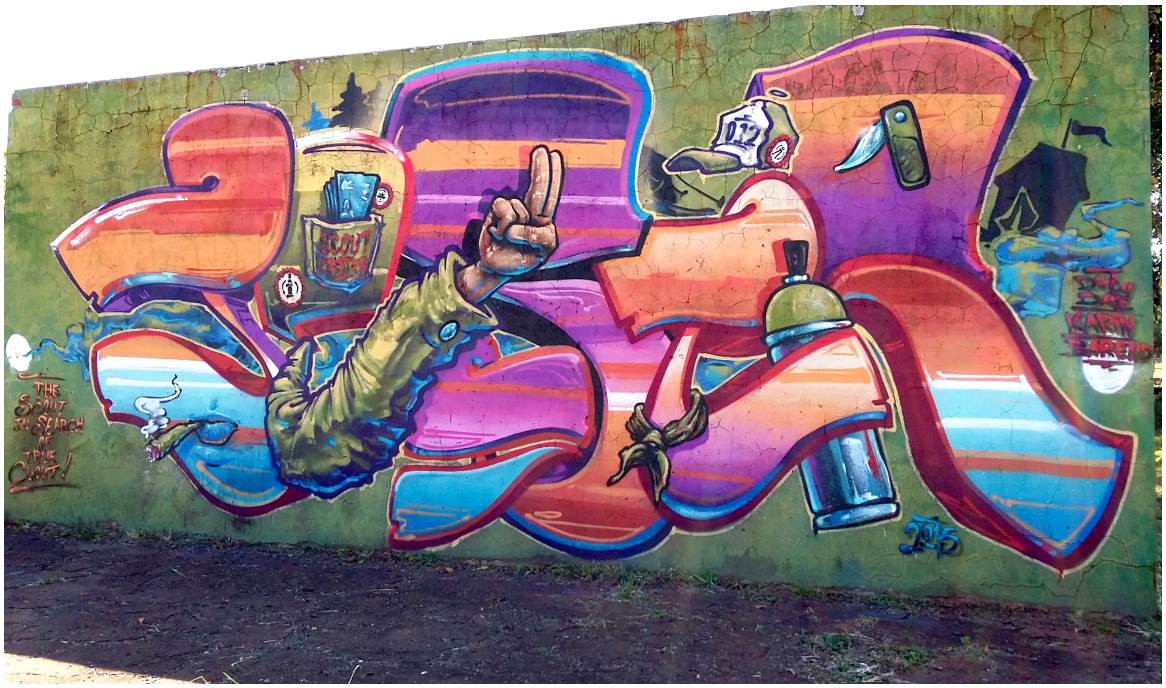

Figure 22: Jestr, "Scout with Clout", Kilner Park, Pretoria © JESTR 2015. Marked J on the map.



Figure 23: Jestr, '"Malala Pipe Styles", Murrayfield, Pretoria © JESTR 2012. Marked K on the map.



Figure 24: Jestr, "The First in Fresh", Pretoria West, Pretoria © JESTR 2016. Marked L on the map.



Figure 25: Jestr, "Jay Stay Paid", Kilberry, Pretoria © JESTR 2013. Marked M on the map.

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Figure 26: Jestr, "012 Flag", Val-De-Grace, Pretoria © JESTR 2015. Marked O on the map.



Figure 27: Jestr, "FourFourTwo Court Yard Commission", Pretoria CBD, Pretoria © JESTR 2021. Marked P on the map.

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Figure 28: Jestr, "FourFourTwo Facade Commission", Pretoria CBD, Pretoria © JESTR 2019. Also marked P on the map.



Figure 29: Jestr, "At Fault by Default", Sunnyside, Pretoria © JESTR 2016. Marked Q on the map.



Figure 30: Jestr, "Smokey Joe's", Hatfield, Pretoria © JESTR 2016. Marked R on the map.



Figure 31: Jestr, "THE FRESH ONLY", Sunnyside, Pretoria © JESTR 2016. Marked S on the map.



Figure 32: Jestr, "Under Construction", Brooklyn, Pretoria © JESTR 2014. Marked T on the map.



Figure 33: Jestr, "Play Ball!", Faerie Glen Nature Reserve, Pretoria © JESTR 2015. Marked U on the map.



Figure 34: Jestr, "Find the X", Struben Dam, Pretoria © JESTR 2012. Marked V on the map.



Figure 35: Jestr, "Always a Silver Lining", Atterbury, Pretoria © JESTR 2012. Marked W on the map.

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Figure 36: Jestr, "Letter/ Character example", Faerie Glen, Pretoria © JESTR 2017. Marked X on the map.



Figure 37: Jestr, "From the Bricks to the Sticks", Fountains Valley, Pretoria © JESTR 2012. Marked Y on the map.

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Figure 38: Jestr, "Itireleng Pharmacy Commission", Itireleng, Pretoria © JESTR 2022. Marked Z on the map.

4.2.3 A map showing notable JESTR works outside of Pretoria

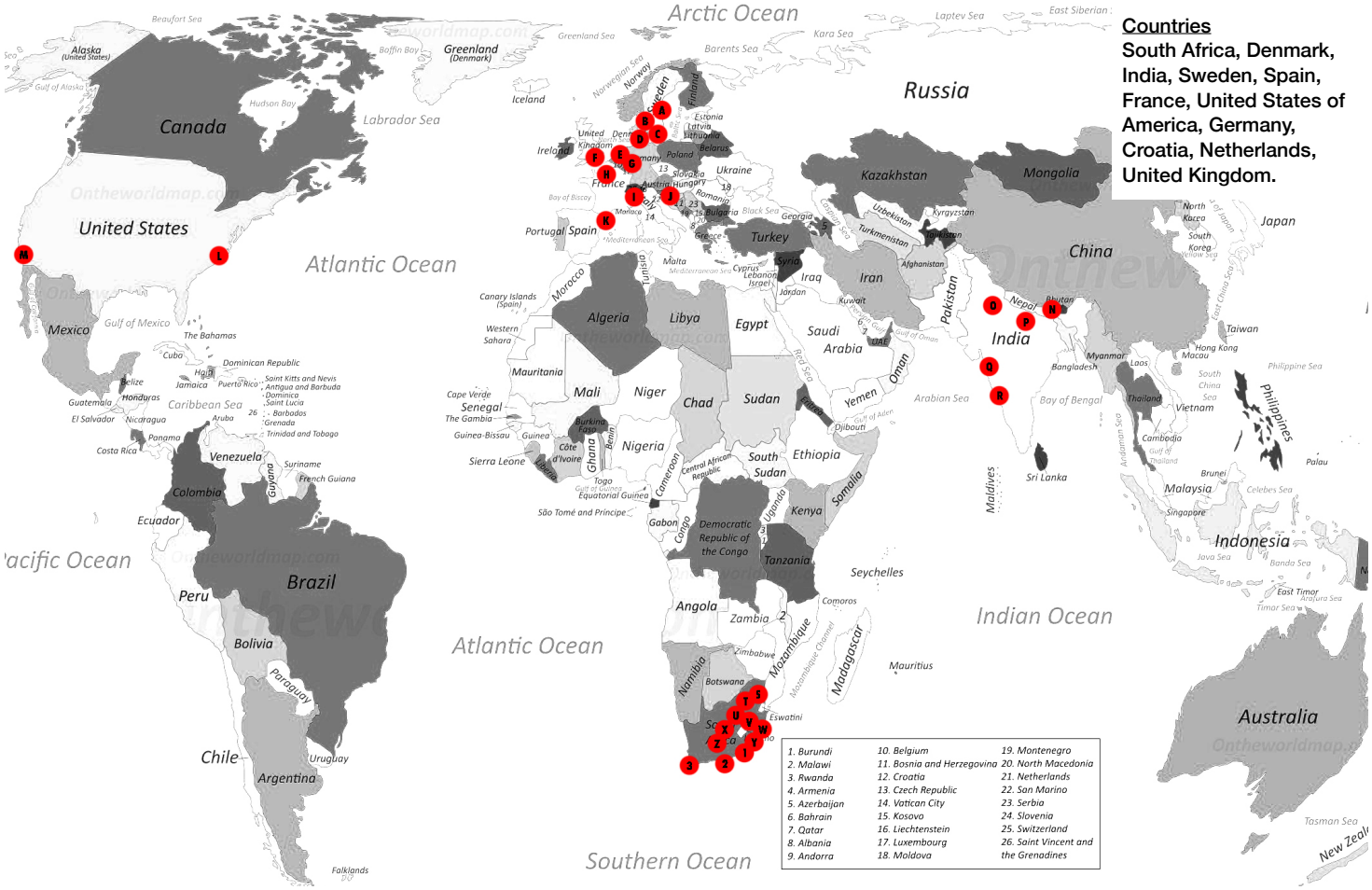

Figure 39: Map of Pretoria tagged (in numbers and letters) with all of Jared Pereira/JESTR's notable works outside of Pretoria, commissioned and uncommissioned © JESTR 2022. The commissioned and self-initiated works have not been marked as different form one another, as this is a map of notable works.



Figure 40: Jestr, "Cylinder Character example", Jefferys Bay, South Africa © JESTR 2011. Marked 1 on the map.



Figure 41: Jestr, "Grand Buddha Pear Hotel", Port Elizabeth, South Africa © JESTR 2021. Also marked 1 on the map.

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Figure 42: Jestr, "Spray Hand", Sedgefield, South Africa © JESTR 2020. Marked 2 on the map.



Figure 43: Jestr and Anja Venter, "IT ALL FALLS APART AT SURFA ROSA", Commission, Cape Town, South Africa © JESTR 2021. Marked 3 on the map.

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Figure 44: Jestr, "Jestr in Stockholm", Stockholm, Sweden © JESTR 2017. Marked A on the map.



Figure 45: Jestr, Mickey, Carolina Falkholt, Clean and Ajja, "The City is for Scavengers", Commission for Sondrumsskolan, Halmstad, Sweden © JESTR 2013. Marked B on the map.



Figure 46: Jestr, "Organic Cans", Graffiti Hangaren Museum, Malmo, Sweden © JESTR 2013. Marked C on the map.



Figure 47: Jestr, "Letters/ Can Character", Christania, Copenhagen, Denmark © JESTR 2019. Marked D on the map.



Figure 48: Jestr, "The Fresh Only", Commission for Westend Walls, Copenhagen, Denmark © JESTR 2022. Also marked D on the map.



Figure 49: Jestr, "To All Mothers", Commission, Roskilde, Denmark © JESTR 2019. Also marked D on the map.

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Figure 50: Jestr, "Pathe in Ede", Commission Jam, Ede, Netherlands © JESTR 2019. Marked E on the map.



Figure 51: Jestr and Aums, "Untitled", Flevopark, Amsterdam, Netherlands © JESTR 2019. Also marked E on the map.

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Figure 52: Jestr and Nozm, "Freestyle", Groningen, Netherlands © JESTR 2019. Also marked E on the map.

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Figure 53: Jestr, "Muskateers", Spraypaint & Acrylic on found object, Lambeth Living Show, London, United Kingdom, © JESTR 2013. Marked F on the map.

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Figure 54: Jestr, "Home is where the Heart is", Lambeth Living Show, London, United Kingdom © JESTR 2013. Also marked F on the map.



Figure 55: Jestr, "Modern Man, Many Masks", Lambeth Living Show, London, United Kingdom © JESTR 2013. Also marked F on the map.



Figure 56: Jestr, "Jestr x Pilot Pens x Global Street Art Commission", London, United Kingdom © JESTR 2019. Also marked F on the map.



Figure 57: Neist, Jestr, Aseb and Rula, "Mural", Stockwell Hall of Fame, London, United Kingdom © JESTR 2013. Also marked F on the map.



Figure 58: Jestr and KJ263, "Untitled", Dusseldorf, Germany © JESTR 2017. Marked G on the map.



Figure 59: Wuze and Jestr, "France to South Africa", Vitry, Paris, France © JESTR 2019. Marked H on the map.



Figure 60: Jestr, "Abandoned Factory", Turin, Italy © JESTR 2013. Marked I on the map.



Figure 61: Jestr, Smack and Lunar, "Untitled", Zagreb, Croatia © JESTR 2019. Marked J on the map.

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Figure 62: Jestr, "Building Beauty", Barcelona, Spain © JESTR 2013. Marked K on the map.

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Figure 63: Jestr and Ponk, "Untitled", Barcelona, Spain © JESTR 2013. Also marked K on the map.



Figure 64: Jestr and Barnes, "Tuff City", The Bronx, New York City, USA © JESTR 2017. Marked L on the map.

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Figure 65: Jestr and Ben Jay Crossman,"Untitled", Los Angeles, USA © JESTR 2017. Marked M on the map.



Figure 66: Jestr, "Darjeerling action shot creating 'Untitled'", Darjeerling, India ©Barend van der Walt 2014. Marked N on the map.



Figure 67: Jestr, "Dancing Pears", Dehli, India © JESTR 2022. Marked O on the map.



Figure 68: Jestr, "Handplant Banana", Dehli, India © JESTR 2022. Also marked O on the map.

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Figure 69: Jestr, "Meer Ghat Goat" or "Varanasi Goat", Meer Ghat, Varanasi, India © JESTR 2017. Marked P on the map.



Figure 70: Jestr and Maakod, "Untitled", Goa, India © JESTR 2017. Marked R on the map.



Figure 71: Jestr, "Avocapo", Magoebaskloof, South Africa © JESTR 2021. Marked S on the map.



Figure 72: Jestr and Cureo, "Life in a Nutshell", Pretoria, South Africa © JESTR 2022. Marked T on the map.

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Figure 73: Jestr, "Cherry Bomb", 94OnTop Commission, Marshell Town, Johannesburg, South Africa © JESTR 2021. Marked U on the map.

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Figure 74: Jestr, "Toms Music Store after Blu Note Records Commission", Braamfontein, Johannesburg © JESTR 2019. Marked U on the map.

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Figure 75: Jestr, Rekso and Plank, "Freetstate Friction Commission", Harrismith, South Africa © JESTR 2020. Marked V on the map.



Figure 76: Jestr and Avelon31, "Durban Beachfront", Durban, South Africa © JESTR 2020. Marked W on the map.



Figure 77: Jestr '25Karrot Gold'- Britstown, South Africa, 2022.jpg © JESTR 2013. Marked X on the map.



Figure 78: Jestr, "Ghost in the Shell", Mthentu, South Africa © JESTR 2021. Marked Y on the map.



Figure 79: Jestr, "Jestr Mthentu", Mthentu, South Africa © JESTR 2021. Also marked Y on the map.



Figure 80: Jestr, "Pavement Pears", Leeu Gamka, South Africa © JESTR 2021. Marked Z on the map.

4.3 Conclusion

Jared Pereira's passion for the the public paintings he creates as the street artist JESTR permeates into everything he does. His now-iconic style can be seen all over Pretoria along with his tags. All you have to do is look carefully, with paintings peeking around unexpected corners; treasures waiting to be discovered. JESTR's artistry is of great value to Pretoria; and as an artist who is established in his field and getting familiar with more digital forms of displaying his art "in the public space of the internet" (Pereira,2022), his art should be respected and conserved in the way that he intends for it to be. Or not to be conserved.

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CHAPTER FIVE
COMPLETE LITERATURE REVIEW

5.1 Introduction

Little research has been done on the impact of graffiti and street art in the world of conservation. After being largely ignored for decades, street art has in the last ten years been increasingly assimilated by society and the art system (Abarca,2017:12). Many artists who started their careers producing street work on their own initiative and without seeking permission are now being commissioned to create official public art - mostly murals - and pieces for galleries, museums and collections. Independent Public Art as a distinct aesthetic genre has only very rarely been subject to any vigorous form of academic examination in Tangible Heritage Conservation; and has more notably been insightfully studied by Jean Baudrillard and Roland Barthes[2]. But its scholarly analysis has failed to produce a study investigating the dense materiality and the possible conservation strategies of the images created; their status changing when being examined from an explicitly material-cultural heritage perspective.

5.2 The temporality of Independent Public Paintings

> "Do you know that I don't have any artworks that exist? They all go away when they're finished. Only the sketches are left, giving my works an almost legendary character. I think it takes much greater courage to create things to be gone than to create things that will remain." (Vladimirov-Javacheff,1990:13)

This quotation by iconic installation artist Vladimirov-Javacheff contextualises street art as something that is temporary. Street art is something that is transient. By nature, it is meant to preserve, but at the same time, it is only meant to remain as long as the natural forces of our Earth allow it to be here. It is subject to be painted over, destroyed, or eroded by elements. It is, at its core, a call-out to a world that is constantly shouting back. Street art is more than just a statement - it is a primitive response to what it is like to live on Earth (Hogue,2015:3).

What is the lifespan of a public artwork? Temporality looks at how contemporary artists use time and time can be used as a means of making. Temporality explores the question of what is time, and how do we measure and give value to time? Most importantly, street art has a unique relationship with time and can be used as a material to add value to the work (Jonas,2017)[3]. When examining this aspect of street art, it is vital to consider how this impacts a conservator's job. The impermanence of street art is what many would view as a concern within the public art community.

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[2] See Baudrillard's essay "Kool Killer" (1993 [1976]); a profound theoretical analysis of postmodern graffiti - and Barthes' text titled "Cy Twombly" (1991 [1979]). In this text, Roland Barthes describes Twombly as a "painter of writing". Alluding to the fact that his work is clearly reminiscent of the graffiti aesthetic, with the writing transforming into textual figures (Malt, 2016:5).

[3] See the article published by The Centre for Maine Contemporary Art in 2017; on their exhibition titled "Temporality | The Process of Time." In this article, the quote *"Time is a material, too"* by American visual artist and pioneer of video and performance art Joan Jonas; is used.

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Adding to this complex issue for conservators; is the addition of graffiti and street art increasingly being produced as digital objects. Not only because of social media platforms such as Instagram, but also due to the fact that in Pretoria, street art is looked down upon and considered "dirty", with many residents seeing the art as something that violates their space (Pereira, 2022). Because of this attitude towards Independent Public Paintings in Pretoria; a lot of street art gets removed or painted over. This leads to the artists of the works having to take pictures for their personal archives and these images then become the only record of the work. Street art is a mode of artistic expression reliant on the urban environment as its canvas and, as a result, is ultimately dependent on digital technologies to document, disseminate, and reproduce these inherently ephemeral artworks. Whether altered or destroyed by another artist or tagger, "buffed out" by municipal authorities, or simply decayed by the elements, street art is fundamentally ephemeral. It is this inherent ephemerality that requires the original piece be digitally documented and preserved (Brown, 2015:271).

Ricardo Campos[4] provides through his work, a compelling reflection on the space and time of street art and graffiti, practices suspended between cumbersome dichotomies (gallery-street, vandalism-art, communication-disruption, tag-image, legal-illegal) that, often appear far too rigid to understand. It would be fair to ask whether it is indeed time that our attitudes towards Independent Public Paintings are reconsidered. It is the trace of fleeting time we read on the illegal tag, rapidly drawn by the writer, the crystallisation of a hurried, adrenaline-filled gesture performed under the normative tension of a law in the process of being breached, as well as the determination be transiently expressed, and unlikely to last. But interestingly, as previously mentioned; Campos also explains that digital images increasingly allow works to obtain a virtual, as well as paradoxically ephemeral, "eternity" (Pavoni, 2017:7). Alternatively, in the carefully crafted image of a commissioned graffiti we may read the calm of an unhurried gesture, together with, perhaps, the unexpressed hope that the work be preserved in time because of the resources available to those who have commissioned it and the status granted to it by legality.

It is clear that immutability is valued by society. But what is also true is that society has a conflicting predilection for an art that is contemporary and timely, that responds to and reflects its temporal and circumstantial context. This is illustrated in the countless Instagram and other social media platform images taken of Independent Public Artworks; a self-contradicting longing that this fresh spontaneity be protected, made invulnerable to time, in order to assume its place as historical artefact and as concrete evidence of a period's passions and priorities. Street art's conservation through digital imagery will be discussed in this mini-dissertation; with the digital images reflecting different perspectives but ultimately proving the true fascination these pieces illicit.

4 See the journal "Cultural Trends", Volume 30, Issue 2 (2021:139-155). On these pages, Ricardo Campos has made the contribution titled "Urban art in Lisbon: opportunities, tensions and paradoxes".

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5.3 The cultural value of Independent Public Paintings

In international terms, street art has gradually become a city asset while at the same time it has grown in prestige and value for the contemporary art market (Campos, 2021:142).The cultural value of graffiti and street art has been explored by many scholars; Ismael Illescas[5] being one of those arguing for their great cultural value. According to Illescas's research, for those who create it, graffiti is an expression of identity and an outlet for creativity, social connection, and achievement. Depending on the context, graffiti and street art can either be publicly admired and valued up to millions of rands; or it can be criminalised at levels ranging up to felony charges and years of jail time (Pereira, 2022). Street art is more likely to be recognised as part of the art world within arts districts such as Johannesburg and Cape Town, where officially sanctioned "beautification" projects use public art to attract more business and new residents, which can contribute to gentrification issues. The growing public appreciation of graffiti and street art provokes mixed feelings from graffiti writers and street artists (Illescas, 2021).

> "On the one hand, there's a capitalistic appropriation of transgressive graffiti into commercialised street art, but it also ties into the efforts of graffiti writers who have been pushing for years to decriminalise their art and demonstrate its artistic and social value and the types of knowledge that it brings with it." (Illescas, 2022).

In Pretoria and in the rest of the world, the graffiti that we see in the streets may seem like an insignificant tag or spray paint drawing to some people, but there's a lot of meaning behind it. According to scholars like Illescas, there needs to be a recognition that graffiti is actually a visual representation of someone's identity, and it's also potentially their starting point to a very meaningful artistic career. Independent Public Paintings are essential for artists to express their identity and frustrations, honouring their culture and preserving their history. Not only does street art bring humour to the artists' inner workings and serious political issues; but it also adds colourful, interesting imagery to the urban landscape. Similar to the art that adorns museums and art exhibits, graffiti deserves to be respected and protected (Aguilar-García, 2022).

To further add cultural value to Independent Public Paintings, formal studies have proven that the depiction of and use of nature in street art helps make the city a happier place to live in; and cheers up its residents. The psychological studies that support this idea show that "people's psychological health is associated with their relationship to nature" and that "immersion in either simulated or actual nature boost[s] vitality" in study subjects (Howell, 2011: 80-166). This research suggests that natural art can make any city a happier place in which to live. Street artists might use natural media such as rocks, or add a real flower to a painting. They may also depict a natural subject. Regardless of their particular technique, street artists can remind residents of their connection to the natural world. In addition to the subject or medium of the art being natural, the act of creating street art brings artists out of their studios and onto the streets- into nature itself (Daichendt, 2013:6-12). Jared JESTR does both of these things

[5] Ismael Illescas is a Doctoral candidate whose research interprets graffiti's deeper meaning among Latinx and Black urban subcultures in Los Angeles (2021).

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through his subject matter and the location of his paintings; and these topics will be explored further in this mini-dissertation.

Art, whether on canvas in a museum or on a wall in a city, is worthy of preservation. When a former flour mill in Los Angeles' Arts District was acquired by contemporary art gallery and renowned international gallery owners Hauser & Wirth, the last thing on the minds of the new owners was the concealment of the existing graffiti that had covered the building for decades (Barragan, 2015). The building is covered in "vibrant, raucous painted expressions of local street culture" [referring to street art and graffiti] (Schimmel[6], 2014). Proving the value of Independent Public Paintings, Hauser & Wirth opted to preserve the graffiti that honoured the history, effort and commitment of the artists who left a trace of themselves behind.

The same can be said for the power plant silos in Soweto, South Africa, where sanctioned public art can be seen on two large cooling towers. This has become a colourful landmark, gaining international recognition. Orlando Power Station is a decommissioned coal-fired power station in Soweto, South Africa. While one of the towers that was originally painted with a colourful mural has remained the same, FNB (South Africa's First National Bank) has tried to capture the essence of football on the other tower. Some of the visuals captured by the artists include *makarapas* (South African hand-cut and hand-painted hard hat worn by sports fans), *kuduzelas* (wind instruments in the shape of kudu horns, that have become synonymous with football fans in South Africa), soccer balls and football fans. Seven qualified artists and three assistants started work at the end of February this year (2022) and spent 60 days working on the tower with 3500 litres of paint. This is a visual celebration of Soweto's vibrancy. As Liz Biden wrote in her article about public spaces in Southern Africa: "Art brings a space to life, it creates warmth and tells stories. But moreover, art takes you on a journey which evolves as we evolve…" (Biden, 2018:2). Liz Biden is the founder and owner of the Royal Portfolio Hotel in Cape Town, South Africa.

It is clear that the creation of sanctioned graffiti zones within urban and rural communities creates a positive impact on not only this art form; but the community. And the introduction of a streamlined processes to help document graffiti, therefore preserving the contributions of artists for future generations is key to preserving an area's history. Independent Public Art, left unscathed in neighbourhoods, proves that the people are committed to the goal of beautification. These artistic communities should continue to see the dull alleyways of their communities as an opportunity for expression.

6 Former MOCA (the only artist-founded museum in Los Angeles, dedicated to collecting and exhibiting contemporary art) chief curator Paul Schimmel was a partner on the project when the flour mill was purchased in 2015 and remains involved.

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5.4 Artists using the same medium in their work

There are many artists both in South Africa and globally, who use pressure-based mediums[7] for public art. It is impossible to review street artists without mentioning Banksy, who is arguably one of the most well-known street artists in the world. Banksy is an anonymous graffiti artist known for his anti-authoritarian art done in public spaces (illegally). Banksy is the self-proclaimed Bristol-born outlaw who has been dragged reluctantly closer and closer to the art establishment; the artist who mocks museums but who arguably started the first conversation surrounding street art and graffiti's place in museums - as well as their conservation. This is because he has chosen to remain anonymous despite most cities (at this point in his career) being likely to welcome a Banksy piece instead of reporting him to authorities. Banksy manages to transcend vandalism into valued art (Lachmann,1988:237).The argument now is how to best preserve a Banksy work; not how to clean the substrate or possibly even historic masonry it was painted on, or lock up its creator (Ellsworth-Jones, 2012:4). This is why Banksy is important to mention when considering artists who use spray paint as their medium. The story goes that when Banksy was just starting out on his graffiti career in the early 90s in Bristol he would be painting freehand when someone would come along and he would have to run away, leaving his work unfinished. It was during one of these moments, as he was hiding from the police, he noticed the stencilled numbers on the vehicle's bumper; this gave him an idea and next time he went out tagging he brought with him a ready made template which he could simply spray onto a wall and walk away from in a matter of seconds. He made the stencil especially popular through his iconic work; and the stencil is now seen as a vehicle for mass-produced street art. His work in stencil using the pressure-based medium spray paint shows how he has radicalised the genre, while still retaining its essential value as an industrial, utilitarian and iconic graphic (Gough, 2016:101).

Banksy favours the good old-fashioned spray paint can to create his Independent Public Paintings. Little research has been done to figure out what exact brand he uses, but his love for the medium is demonstrated by a piece he made for his first venture into online shopping: *Gross Domestic Product*, last year. *Banksy™ Black* is a limited edition sculpture by the artist which also happens to function as a usable spray paint can. Featuring the artist's brand on the front, fans who were lucky enough to get their hands on one may have been excited to finally try the paint signed by the master of the stencil himself.

One of Banksy's most famous works (Figure 81), is his vibrant street art piece titled *Wallpaper Hanging* (2009), a vibrant piece of street art located beside Regent's Canal tunnel and under the London Transport Police Headquarters in Camden. The mural represents a city worker in Banksy's iconic stencil style, covering the work of another graffiti artist painted in 1985 with grey wallpaper. This particular wall became the battleground of a graffiti war between Banksy and the now deceased London graffiti legend King Robbo. Shortly after, Robbo struck back and covered Banksy's piece. The wall had undergone eight other modifications from both artists. The feud stopped when King Robbo was hospitalised for life-threatening head injuries. When Banksy heard about King Robbo's serious health

[7] Pressure-based mediums include spray paints, aerosol paints and sealants.

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condition, he painted an ode to Robbo's original graffiti piece. As a tribute to Robbo, the mural was restored to its original form with very slight changes (Ellsworth-Jones,2012:220-228).

Another notable work of Banksy's (Figure 82), is his mural *If Graffiti Changed Anything It Would Be Illegal* located on a wall on Clipstone Street, Fitzrovia and appeared overnight on Easter Monday in 2011. It depicts one of Banksy's iconic rats underneath the writing in red reading, "If graffiti changed anything, it would be illegal". This is a reference to a quote by 20th century political activist Emma Goldman who campaigned for women's rights, her words were: "If voting ever changed anything, it would be illegal" (1996:192-195). Shortly after it appeared, a local campaign was launched to save the mural from removal by Westminster City Council. Today, it is protected by a layer of plexiglass (polymethyl-2-methylpropanoate), even though much of this plexiglass (also known as perspex) has been covered in tags and vandalised (Ellsworth-Jones,2012:236-241)(Blanché,2016:121-134).

Forgive Us Our Trespassing (2010) reveals Banksy's subtler, more nuanced sentiments. The iconic image of the praying boy kneeling beside a can of paint and a brush first appeared on a wall in Salt Lake City, Utah. By asking for forgiveness, Banksy acknowledges the concerns of those who see his work as vandalism, but seems to convey that he ultimately means well, asking for understanding.

In 2011, Banksy realised an original piece in 2011 that was first exhibited at *Art In The Streets*, the first graffiti and street art museum retrospective organised at the Museum Of Contemporary Art (MOCA) in Los Angeles. Towering at seven meters in height, Banksy's monumental *Forgive Us Our Trespassing* from 2011 is the largest known piece by the anonymous street artist, evincing a powerfully resplendent vision at once unabashedly brazen and deeply poignant. While the widely recognisable image of the kneeling boy, accompanied by the title *Forgive Us Our Trespassing*, first appeared in 2010, the present 7-meter work was created in 2011 with the participation of over a hundred grade nine and grade six students at the City of Angels School in a project aimed to encourage children to create art.

With students assisting in tagging the stained-glass windows, *Forgive Us Our Trespassing* goes to the very heart of the spirit of street art and graffiti. The imagery itself, on the other hand, is a potent and moving revelation of Banksy's conflicted feelings about being a graffiti artist, speaking to deep preoccupations and pathos that underscore his artistic production. Trespassing is an act and word that underlies the very modus operandi of graffiti and street art, as street artists must trespass on private property in order to tag or paint a wall or surface (Gough,2016:100-114).

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Figure 81: Banksy, "Wallpaper Hanging", Regent's Canal Tunnel, London © Bansky 2009.



Figure 82: Banksy, "If Graffiti Changed Anything It Would Be Illegal", Clipstone Street, London, England © Banksy 2011.



Figure 83: Banksy, "Forgive Us Our Trespassing", Salt Lake City, Utah, USA © Banksy 2010.

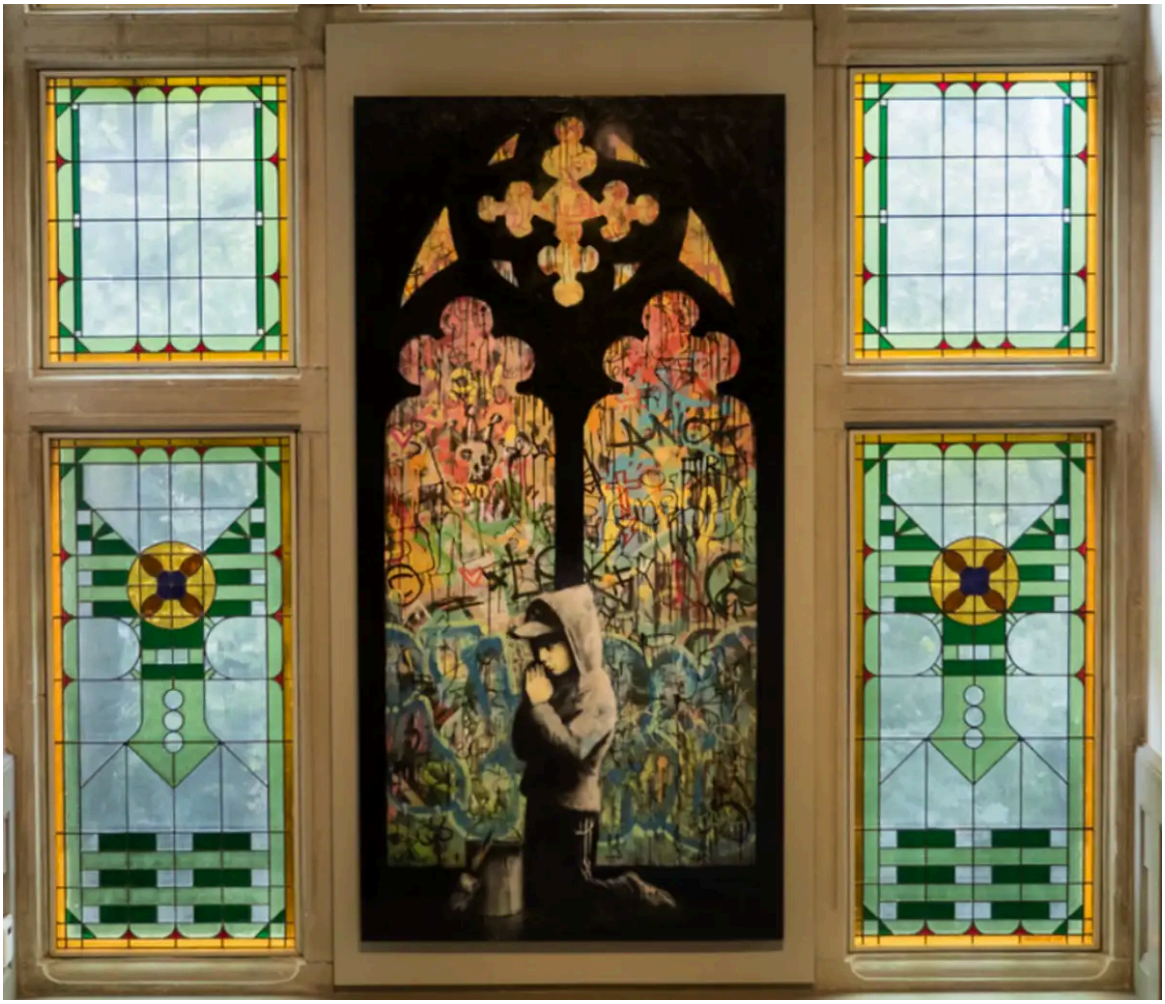

Figure 84: Banksy, "Forgive Us Our Trespassing", Art in The Streets, MOCA, Los Angeles, © Peter E. Lee, 2011.

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Lady Pink is another street artist, graffiti writer and muralist who uses spray paint as her medium of choice. Born in Ecuador and raised in New York City, in 1979 (as a teenager in high school) she was introduced to this art form that used underground subway trains as a canvas. In her own words; the "thrill" of vandalising these was her opening into the art world (Fabara[8], 2020). The name *Lady Pink* was born from her love of historical romances, the Victorian period, the femininity associated with the colour pink, and her affinity for the aesthetic look of the graffiti letters. From 1979 to 1985, she linked up with various established graffiti crews and her unique graffiti style stood out in these male-dominated spaces. In 1980, her art was included in the groundbreaking New York show at Fashion Moda; *GAS: Graffiti Art Success for America,* which helped launch the graffiti art movement.

As the mainstream art world became more interested in graffiti, Lady Pink began showcasing her canvas work in galleries. With this transition, Lady Pink's artwork became more political and she combined themes of fantasy and spirituality with South American and Native American iconography. Lady Pink also focuses on issues affecting women and those living in urban environments in the United States (Martín, 2016:115). Lady Pink continues to create murals and her work is ever evolving, as she continues to create new graffiti-based art on canvas.

Graffiti artists are highly knowledgeable about spray paint, and Lady Pink is no exception. She uses an assortment of different spray paints, including an *Epoxy Azalea*, "the most beautiful pink to be put out," she says. She describes Epoxy paint as super strong, thick, and quality paint that was favoured by graffiti writers for its durability, when she started practising (MoPOP[9],2020). About nozzles: while the original nozzles of spray paint cans can get the job done in many instances, nozzles from common household or industrial products can also be used to produce a variety of effects. Lady Pink uses an assortment of spray paint caps, some with "fat" caps better suited for broad sprays; and "skinny" caps useful for more linear work. She spoke to the Museum of Pop Culture in 2020 about her methods; saying:

> "You can tell fat caps from skinny usually by two things. The hole in the front is bigger than normal in a fat cap and the slot on the stem is bigger on fat caps. You have to learn all these things by picking up caps from oven cleaners, starch sprays [and] Lysol cans. Car parts supply stores [also] had many different aerosol cans."

Whether portraying women as provocative street warriors in the concrete jungle or as mythical goddesses placed in surrealist environments, Lady Pink, the long-reigning queen of graffiti, consistently elevates the female figure through her murals and paintings by incorporating themes of fantasy,

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[8] Lady Pink was born Sandra Fabara in Ambato, in Ecuador. At the age of seven, her mother moved her daughters to Queens, New York. Lady Pink's career as a graffiti artist began when she was a teenager, interestingly tagging her ex-boyfriend's name on city walls after he was sent to live in Puerto Rico as a way of keeping his physical presence alive (Broome&Munson, 2019:17).

[9] The Museum of Pop Culture in Seattle, United States of America is a museum dedicated to "make creative expression a life-changing force by offering experiences that inspire and connect communities" (MoPOP, 2022).

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spiritualism, her South American heritage, and indigenous iconography. This is evident in Lady Pink's mural (Figure 86) of a large, pink, lady liberty figure wearing the American flag in flames and holding a tray of fast food being led by a chain. Holding the chain is a figure resembling former American President George Bush as a monkey. This depicts her reaction to watching American women's civil liberties being eroded by their government at the time. It was painted at 5 Pointz in Queens, New York for the cover of the September 6, 2006 issue of Time Out New York magazine.

Lady Pink's *Pink on a CC Train* (1983) is another example of her work starting by painting the subways throughout the city. She picked up her painting skills and tough attitude under extreme conditions such as dimly lit tunnels, tight spaces, the threat of incarceration and the machismo attitude from her fellow painters (Fabara,2022). This graffiti is an example of Lady Pink's way of showcasing her abilities and standing up against machismo within the Latino graffiti community in New York.

Another notable piece by Lady Pink is her mural *Faith in Women* (Figure 87) depicting anti-war symbolism and the horrors of war experienced by the innocent. Painted in 2005 at Intermedia Arts in Minneapolis, Minnesota in the United States of America. When Lady pink first started out in the graffiti scene, in the late 70s and early 80s, the feminist movement was growing very strong. As a teenager this affected her attitude towards the environment she was practicing in greatly. She wanted to prove all the men who told her she couldn't be a graffiti painter and muralist wrong. These themes are still present in her incredible works.

> "We defend our artworks with our fists and our crazy courage. When you have guys that disrespect you, you're gonna have to teach them a lesson, otherwise they are going to keep walking all over you. I'm sorry, but that's the way it is out there, it's not easy. But it also reflects what the art world in general is: 80% white males. So you have to fight tooth and nail, bitch and scream, be loud and be large to get respect" (Fabara,2000).



Figure 85: Pink on a CC Train © Lady Pink 1983



Figure 86: Lady Pink, "Lady Liberty is Bush's Whore", 5 Pointz, USA © Lady Pink 2006.



Figure 87: Lady Pink, "Faith in Women", Minneapolis, Minnesota © Lady Pink 2005.

An artist that cannot go unmentioned and pivotal to the development of the South African street art scene is Falko (also going by Falko One and Falko Fantastic), a South African street artist bringing amazing attention to this craft. The year (2022) marks 34 years of him doing graffiti; which is no small feat for an artist whose career started in the Apartheid[10] years, when graffiti was considered purely political.

> "Considering the era, and my determination to become 'king'[11], I sacrificed everything - including school. All I did was hustle cash to buy paint, then paint and repeat! Within 2 years I basically did more graffiti alone than everyone before me did in 7 years. And that's how it started!" (Falko[12], 2021).

Born in Cape Town, South Africa, he got his start in 1988, painting a high school wall in Mitchells Plain, one of the country's largest townships. That year, of course, was six years before the end of apartheid, South Africa's countrywide system of institutionalised racism and segregation. He was clearly spreading his art under different circumstances than the graffiti artists thriving at the start of the hip-hop movement in America's West Coast (Thompson,2018:4).

Falko One is now known as one of the most important (and earliest) street artists in the world, being credited as an integral part of South Africa's graffiti scene (Levith,2016:2). He has become known for his iconic elephant artworks, but it took many more years for him to make a name for himself. For much of his early career he was overwhelmed with commercial work and was unable to find time to paint what truly inspired him.

> "Me painting colourful elephants was not a 'light bulb' moment, but rather a story that spans about 15 years. I was painting them for fun, but the interest in painting them did not last more than one year, because I was always just painting commissioned work." (Falko, 2018).

Falko focuses on specific places that capture his imagination, mostly in impoverished towns and spaces in South Africa where "nothing happens" and are ignored by companies for promotions and advertising work. This is why Falko loves travelling and finding unique spots for his Independent Public Paintings. When Falko arrives in a new town to paint his murals, he often has to spend some time diplomatically avoiding requests from communities; but once he finally gets permission for a space to paint his elephants, the community usually agrees immediately. "Once it's done, the debates about the artwork are always lighthearted," says Falko (2018). "They're sprinkled with jokes over what the meaning is. And because I cannot possibly paint everyone's homes in an area, it frequently opens the door for jealous banter amongst the community."

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10 Apartheid was a time in South African history when a policies of institutionalised segregation and discrimination were put in place on the grounds of race. Racist oppression was imposed on non-whites.

11 The term King (or Queen when referring to a female writer) within the graffiti universe is used only when referring to the most well-known artist in an area. They are the most respected of the artists in a given area. Most of the Kings or Queens found throughout large cities were one of the first writers to start tagging and creating pieces in that area (Snyder,2014:1-7).

12 Falko does not reveal the name on his birth-certificate to anyone.

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Falko's colourful, uplifting non-intrusive artworks help to transform and reinvigorate the villages, towns and cities where he paints them; bringing joy and interest to the community members.

> "A resident in Pella, a small isolated town in South Africa's Northern Cape, said that it was the best thing that has happened in the town for 100 years. It sounds a bit much, but I'll take it!" (Falko,2021).

The impact Falko has had on the South African Independent Public painting scene is undeniably inspiring and evokes a feeling of pride amongst the people of South Africa and its street art and graffiti community. Jared Pereira (JESTR), the artist being used as a case study for this mini dissertation, is close friends with Falko and has travelled with him to complete artworks across the globe.

In 2010, Falko started a project called *"Once Upon a Town,"* where he painted his way across South Africa, turning poor neighbourhoods into open-air galleries that attract tourists. As is evident in the artworks on the following page (Figures 84, 85 and 86), vivid elephants in all shapes and forms are his most common and recognisable artworks. Falko's work has evolved over the years into a form of street art that is non-intrusive. In his own words: "…my work has evolved into using air conditioners, windows, and trees… Basically, I'm trying to incorporate my works into society non-intrusively" (2020). This work that is responsive to its environment proves that street art can be playful and joyful.

Falko shows through his work that he believes fantasy and reality to be strange siblings - as different as ever but inescapably shaped from the exquisite opposite outline of the other. He seeks out these seams; it may be the rooftop of a crumbling building, under a grimy highway or in a small town that's long been forgotten as faraway toll roads thunder with traffic. These are places of collision but also where connections can be made; connections resembling dreamlike illusions that instantly revitalise a space. Falko leaves these gem-like paintings where they can be claimed; but never owned (Falko,2021).

With his project *Once Upon a Town* (2010), he intentionally set out to place his art pieces (three of which are shown on the following page) in a way to shake up the measure of their value; and question more deeply why real life gets price-tagged. It's his invitation to keep looking, maybe long enough to shift perspectives. Shifting perspectives matters because spaces and landscapes are always loaded. They are about inclusion and exclusion, histories and memories, what matters and what's discarded, and who gets to say it is so and make the decisions about what has value (Arora-Desai, 2017:3-4). "I never tell people what to think about an artwork that I've done. I like it that they have conversations about it among themselves," he says. The below works truly capture Falko's whimsical, colourful imagination; bringing communities closer together with their fun energy, and creative wonder. His object-inclusive style is witty and light, but also carefully crafted as connecting points between reality and the fantasy worlds he has created. This is perfectly illustrated in his quote:

> "Elephants are very much like us." Falko (2017).

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Figure 88: Falco, "You Behind the Wheel", Southern Africa ⓒ Falco 2010.



Figure 89: Falco, "Green Day', Southern Africa ⓒ Falco 2015.

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Figure 90: Falco, "Yellow Brick Road", Vredenburg, Southern Africa © Falco 2020.

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This literature review includes Banksy, Lady Pink and Falko as noteworthy artists who use spray paint as a medium because they brought positive attention to the art of Independent Public Painting. It is important to mention that Banksy through his use of the medium; started a conversation surrounding conservation of street art pieces- and Lady Pink is a female street artist who entered the scene in the US as early as 1979 (Fabara, 2020). Falco can be credited with being one of the most important figures in South African Street art. Their continuing impact on the art world proves the value of their voices; expressed through spray painting public artworks in their own way; whether it be through stencil or freehand imagery.

5.5 The curation of Street Art and galleries exhibiting Independent Public Paintings

With a few exceptions, graffiti really sprang into the gallery world in the 1980s. Patti Astor, Joe La Placa, and some other gallerists got behind the street and graffiti art movement. Pieces coming out of the 1980s are now invaluable because they are not just artworks, they are artefacts of the beginning of a movement that will last forever.

In 2007, The National Portrait Gallery[13] held an exhibition titled *RECOGNIZE! Hip Hop and Contemporary Portraiture*. This is one of the first "serious" museum exhibitions formally including graffiti artists. The exhibition featured six artists: photographer David Scheinbaum, painter Kehinde Wiley, poet Nikki Giovanni, installation artist Shinique Smith, video artist Jefferson Pinder, and graffiti artists Tim Conlon and Dave Hupp. Tim Conlon and Dave Hupp are American graffiti artists who created four large murals that line the exhibition's main hallway. These panels, with their sophisticated lettering style and colour combinations, transformed the gallery space; bringing the beats and energy of hip hop to the museum's walls. Using the tags "CON" and "AREK," Tim Conlon and Dave Hupp began writing graffiti together in 2000 (Bloom, 2007). Since graffiti is performed without a public audience, a writer's pseudonym, or "tag," is the face he presents to the world; his self-portrait. In their artist statement, Hupp and Conlon define graffiti as:

> "A lifestyle, an addiction, a dysfunctional marriage of secrecy and fame, for better and for worse. Some see it as an insatiable appetite for destruction, but through this abstracted topography we find our creative vision and achieve our self-expression." (Conlon&Hupp, 2007).

When asked what their thoughts are about graffiti being in a museum, both artists agreed that it was a good thing, adding that The Smithsonian's National Portrait Gallery usually requires for an artist to "be dead" for their work to make it into the museum (Hupp, 2007). Dave Hupp summarises his thoughts by saying:

> "…to be alive and be in it is good! It's a sign of the times. Some people may say 'hey you're a sell-out.' I look at it like being a musician, and never making an album or putting a CD out. Why are you strumming on that guitar for twenty years, if you can't make a buck, or be seen, or be heard? And this is a way to be seen and be heard. This is huge- I guess when I walk down

[13] The Smithsonian's National Portrait Gallery located in Washington, D.C in the United States of America, is a historical art museum and is part of the Smithsonian Institution.

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> that marble floor and through the pillars and see these huge panels affixed to the wall, I'll be like 'damn, that's our stuff.'"

When researching Independent Public Paintings being displayed in a museum, some artist statements similar to this one seem to come up; but collecting and curating street art is a controversial topic. The general consensus amongst this community seems to be that art made for the purpose of a gallery show is one thing, but art displayed on the street is something quite different. It is free of ownership and able to be found and taken in by anyone as long as it is in existence. It is not curated and it is not preserved; it is a voice of time and place and nothing more. To collect it completely removes the meaning from the work (Hogue, 2015:9). Some street artists build their brand in a "predictable" way; which is not at all negative (Pitkin, 2010:142). Artists making money with their art should be supported. Marketing street art in the same way artist, muralist and skateboarder Shepard Fairey[14] has done with his *OBEY* empire; is not something to be looked down upon. While he has gained international fame, notoriety and in some circles a degree of hate for his political street (and gallery) art, his impact on street art and modern popular culture cannot be dismissed (Miller&Hermann, 2015:1-6).

The curation and collection of graffiti and street art cannot be discussed without mentioning the Museum of Graffiti in Miami. It is the world's first museum dedicated to the history of graffiti art. Their goal and work as the Museum of Graffiti is to educate people about graffiti and street art every day. It's an ongoing job, and according to the founders Allison Freidin and Alan Ket, the work is not yet done. According to them, people still enter the museum each day thinking that graffiti artists are criminals and gang members. So even though this perception started to shift in the 1980s, people like Alison Freidin and Alan Ket still have to put in the work today to undo the harsh stigmas created by government propaganda and the media around aerosol art globally. According to the founders of the Museum of Graffiti, street art should be collected. Due to graffiti, as an art form, being so young and being "the only genre that was started within our lifetime" (Freidin&Ket, 2022), collectors still have the opportunity to invest while the founders of the movement are still alive. We are still at the very beginning of an era, this is certain; but as mentioned above, many artists disagree with the concept of collecting street art and graffiti. Having a digital archive of work is very different from having physical work that was meant for the public, in a museum.

The nature of Independent Public Paintings is that the creator and artist cannot be separated from where their installations are. These unique works speak directly to the people in a way that doesn't require interpretation. In 2009, an unauthorised display of Banksy's reclaimed street art called "*Please Love Me"* took what once belonged to the world and placed it together, in a gallery; this environment being far removed and comparably sterile to its original placement. No longer was it something directly responding to the environment in which it was imagined, but rather it was taken out of context and turned into a brand (Abarca, 2017:14). People going to the gallery, were going there to see a Banksy.

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[14] Shepard Fairey is an American street artist and activist who became obsessed with the graffiti movement in 1988 and has since become one of the most influential street artists of our time.

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They were not walking through the streets when they happened to stumble upon one of his works. This is part of where the wonder of street art lies. It is equal parts creation to be seen, and genuine discovery on the part of the observer. It can be obvious and out in the open or tucked away in forgotten places waiting to be found. It is a statement that "a human was here," and that is not something that can be easily collected, packaged and sold authentically (Gastman,2019:12-15).

Do Independent Public Paintings belong in a museum setting? There is a distinction we make between producing art in public space without permission and producing art for the gallery, and what seems to be unproblematic is the approaches some museums have taken to the commission of gallery artworks related to the street practice of an artist in Independent Pubic Painting. What becomes an issue, is the removal of street art works form their original environments; removing these works from their context and therefore stripping them of possible original meaning which is the artists' response to the environment. Therefore it would prove valuable to investigate digital archiving and museum display of Independent Public Paintings. Without removing the works from their original spaces, digital imagery provides some context, history and perspective; and could be a true form of conservation for these artworks.

5.6 Artistic intent

Artistic intent has increasingly gained more attention, as well as importance, in the field of conservation (Quabeck, 2021; Gordon & Hermens, 2013; Owen, 2008). Artist interviews, which contribute to documenting artistic intent, help conservators understand the artist's techniques and processes involved in creating a particular work. It is true that many Independent Public Painting artists choose to paint in a space that could better guarantee longevity of the piece. Artistic intent in street art and graffiti, treads the line between visibility and invisibility (Ferrell, 2016:12). From a conservation perspective, this could reveal that most artists do not mind natural deterioration of their works; but would prefer for it to be slow; so it can be discovered by passers-by and be impactful in the way they desired from the start. A research paper relying on an artist interview is an invaluable resource. In addition to to the practical knowledge, this type of interview produces insight into the artist's intentions and feelings towards conservation efforts (Wharton & Rubio, 2013). Artists can help identify damage in otherwise poorly documented works and whether or not conservation treatment would be appropriate in the context of the work (Owen, 2008:47).

To open the discussion on artistic intent in street art; my research in this mini-dissertation led me to the Italian street artist Cibo[15]. Pier Paolo Spinazzé covers neo-fascist imagery with murals of food. Neo-fascists still thrive in Italy today, with a strong resurgence recently especially, and they use symbols of the past, like the Nazi Party swastika, to promote hate. In Verona, where foodie and street artist Pier Paolo Spinazzè lives, hate propaganda has been all the more evident (Spinazzé, 2018). But after one of

[15] *Cibo* is Italian for food.

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his close friends was killed by a group of extreme nationalists in 2008; he decided to combine his love for art and food and he became Cibo. He fights hate with this love; transforming divisive, negative and racist messages with paintings of food (Sommer, 2018:9). The artist's work is subversive partly because he, like the neo-fascists, repeats symbols. He often covers a swastika with a painting of pumpkin tortellini, for example. People who see the work have come to know that Cibo's image is replacing a hate symbol. "In this way, I create an icon and a repetition," he says. The intention behind his work is to replace negative, hateful messages with positive imagery. He wants his work the be seen; and when someone paints another swastika over his art- he simply paints over it again. The simple image of a tortellini could become a mural, filled with pumpkin vines and leaves. A beautiful tribute to Italian food to be appreciated by locals and tourists in the streets of Verona. For Spinazzè, even the most quintessentially Italian dishes symbolise cross-cultural unity. A *caprese* salad of mozzarella, tomatoes, basil, and olive oil is an international meal and a "message that cuisine is open to the world," he says. "The basil comes from India, the oil from Syria, the mozzarella is Italian, and tomatoes originate in Colombia." The intent behind his street art is to bring positivity to the streets; for these images to last rather than the hatred displayed by the far-right. "I hope I was an example to other artists, and that they too can find solutions in their city to make society more colourful and more human" (Spinazzè, 2018).

Interestingly, the topic of food is especially appropriate for this research. In the same way Cibo's artistic intent is to use food as a universal language that everyone can relate to, JESTR's is the same (Pereira, 2022). Both use lasting colours with the intent being that the painting lasts in a public space when exposed to the elements; as Cibo says: "…I have 4-5 signatures that I use based on what I design and also based on the topic, my technical approach that I define with stencil and Quartz™ painting (an acrylic-based paint type providing lasting colours)." (Spinazzè, 2019). Street artists use their Independent Public Paintings to convey a message to the public; but often there doesn't need to be a message to add value to the work. Artists use their voices to ornament, to bring colour to a space and different pieces draw different people. This is one of the many facets of street art to be celebrated (Schacter, 2016:32-34). This form of ornament has great value in our everyday lives; the strength of the relationship between ornamentation and our very cognitive ways of being has been studied: as Mary Carruthers has suggested (2000:131), ornament, in its use within Roman rhetoric, was used to "slow us down, make us concentrate, [to] set up moments of meditation- and so help us to think and remember." Each one of us walks past a piece of Independent Public Art and different images hold our attention; it could be a small declaration of love spray painted on a bathroom wall, a large tag with intricate lettering, or a painting of a fruit or a flower. A painting may consist of only words with a message; meaningful or bizarre; but they put the mind in play (Schacter, 2016:34).

5.7 Conservation treatments for Independent Public Paintings

It is no doubt that Independent Public Paintings present a true challenge to the conservator. There is the question of what to conserve; and how to conserve it. Information and products for graffiti removal and

prevention are readily available from a variety of sources, including National Park Service publications such as *"Preservation Brief #38: Removing Graffiti from Historic Masonry"* and *"Keeping It Clean."*

Some historic preservation societies also issue guidelines, and many historic towns have their own *"Keep [town name here] Beautiful"* campaigns, which often target Independent Public Paintings. But guidance and instructions on the conservation of street art remain scarce. A search for "preservation of graffiti" brings up a number of thought pieces about graffiti as cultural heritage, but very little about its preservation and conservation (Bonadio, 2022:175). Is it possible to create guidelines and standards for graffiti preservation and conservation? Or is the answer here, as with many other conservation questions, "it depends"? Although many factors go into the decision to remove or preserve Independent Public Paintings, some of the most important are its age, artist, and context. Considering these aspects of each piece: who, what, where, why, and when; may possibly be a good starting point. And, all of these considerations aside, should we even be trying to conserve graffiti? According to many street artists, their work is supposed to be ephemeral. It is created with the understanding that it will be removed or painted over. With the advent of social media platforms like Instagram, many artists such as Jared Pereira; now photograph their work and instantly upload it, thus both sharing and archiving it. As we have investigated artist's intent; even though Independent Public Paintings are ephemeral; many artists paint their works to last; to deteriorate slowly (Santabárbara, 2018:152).

When conservators decide to preserve, has sufficient thought been given to the methods used? One of the most popular means of conserving Banksy graffiti around the world is covering it with plexiglass. What effect does it have on the work? A Banksy piece at West 79th Street in New York City was covered by plastic that traps soil against the wall, which creates a microclimate that can damage the paint, accelerating the process of deterioration (Santabárbara, 2018:153). Abandoned anchor holes in the wall around this piece, indicate that the plexiglass has already been replaced, but the new plastic has already cracked and been vandalised (Hoagland, 2019:5).

There are many issues surrounding the conservation of Independent Public Paintings:

- The materials used in their creation were not designed or tested for longevity in the first place.
- Vandalism with hateful language or imagery.
- Misguided attempts at conserving or preserving that cause more damage; such as covering the works with glass or Plexiglass. This does not only trap moisture and dirt and speed up deterioration, but it also alters the appearance of the artwork, making it more difficult to see.
- Exposure to the elements.
- Exposure to pollution.
- No funding for maintenance and any type of conservation treatment, even though the art is valued by the neighbourhood and is part of its history.

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- Disassociation: In some cases removing these paintings to preserve in more ideal conditions, such as in a gallery or museum, thus stripping the artwork of its context and identity, preserving the material but not the meaning (Narvey, 2020:4).

The conservation community is faced with so many questions regarding the conservation of Independent Public Paintings, one thing is certain: it is time for the preservation and conservation communities to establish guidelines regarding the preservation and conservation of these works. It is not at all an easy task; as with many other aspects of preservation, the many subjective variables preclude simple answers (Santabárbara, 2018:154-155).

An incredibly important consideration will be including the artists within the graffiti and street art community to ensure that their voices are being heard and their ideas incorporated (Hoagland, 2019:8). This is why this mini-dissertation focuses so heavily on one artist and their thoughts and ideologies surrounding their art and its conservation (Corbett&de Monchaux,2015:18-31).

5.8 Conclusion

Reviewing the available literature has shown that there are still many questions to be addressed when it comes to the conservation of street art. Little has been published on how exactly to approach the conservation of Independent Public Paintings because of their controversial nature; but what has been published is valuable discussion amongst academics. As with other cultural forms; the artistic, the historic, the social and the anthropological values around a piece and the subsequent memories or appreciation of their owners, become the motivation for that object's preservation. The same principle can be applied to works created freely in the urban environment. The values they create will intervene and play an important role in their future conservation (Santabárbara, 2018:159).

The independence of graffiti and street art to other forms of art establishes new ways of enjoying and understanding artistic expression. It is an art form widely admired and often also misunderstood throughout society in no small part due to its accessibility. It is therefore not surprising that there is a demand for significant examples (such as Banksy's works) to be preserved and maintained. The value system we apply to art, which is common to all cultural forms, enables us to appreciate why there is a desire to conserve these forms of artistic expression and this understanding should include a consideration of the specific environment where the work was created and for what audience. However, in order to preserve or evaluate the art form correctly, it is also important to go further than just aesthetics. Studying the materials and processes used during the creative process (which will be done in this mini-dissertation in Chapter 7), as well as exploring the values added to these art forms has been proved equally important for their future life (Santabárbara, 2018:162). The advantages of studying, learning, understanding, and researching Independent Public Paintings will not only help in applying conservation mechanisms directly to artworks made freely in the urban environment, but also to help the future conservation of these works in other more institutionalised circles (Sanchis, 2019:38)(Garcia, 2019:5).

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CHAPTER SIX
INTERVIEW WITH JARED PEREIRA

6.1 Introduction

This chapter presents a detailed interview with street artist Jared Pereira. His processes and thoughts are discussed over two interview sessions on 26 July and 6 August 2022. As mentioned in chapter one, artist interviews can be vital resources for conservators and conservation practice when approaching artworks by a particular artist. The full interview transcript is included in Appendix —. The information here is condensed, interpreted, and separated into four sections: Jared Pereira's art-making process, materials and inspiration; his location choices, including an explanation of how these artworks can be damaged, and his thoughts on the longevity and restorations of his artworks. Finally, digital methods of conservation are discussed.

The discussion is divided into four sections:

1. His art-making process, materials and inspiration.
2. Choosing a location, including an explanation of how these artworks can be damaged.
3. His thoughts on the longevity and restorations of his artworks.
4. Digital methods of conservation or archiving. From here the conversation starts with Jared about his thoughts surrounding his work being digitally preserved in different ways. Does immortalising street art affect its authenticity? Do changing environments affect conservation? Reproduction and appropriation: do they count as conservation strategies? Can street art be included in a museum setting?

6.2 Jared Pereira's material choice and techniques when approaching an Independent Public Painting

The following section summarises Jared JESTR's choice of location and his technique in creating his paintings. When choosing a location, specifically in Pretoria; Jared Pereira usually looks for areas where a piece will be protected from weather damage. As will be revealed in the location choices section, the *spruit*[16] system in Pretoria is integral to Jared's artistry.

6.2.1 Location choices

The location choice for JESTR is the canvas choice. And Jared Pereira started his journey by looking at maps of Pretoria and identifying the *spruits* and following them. This is where there is guaranteed to be a considerable amount of concrete. Therefore the river systems in Pretoria are so valuable to him, because unlike in neighbouring Johannesburg; in Pretoria open street spots are very difficult to paint- and when painted are immediately painted over or removed. Therefore, these river systems prove very

16 The *spruit* system is a small river system (a system of tributaries) that runs under concrete tunnels and sometimes open rain water drains in Pretoria.

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valuable because Jared Pereira could always paint in these areas without anybody's permission; and without being asked questions or being easily seen.

Another reason the areas where the rivers meet the roads are important; is because there's guaranteed to be a tunnel or a bridge where large-scale works can be completed inconspicuously - which means complete curation of the space by Jared Pereira. He can do whatever he wants with the space aesthetically and provide a unique experience for the viewers in a way that many street artists do not get the opportunity to do.

Walking through the tunnel located in the Faerie Glen Nature Reserve in Pretoria, this unique experience can be encountered; with works created by JESTR and some of his crew-mates and people he brought to the space populating the concrete beautifully. The Independent Public Paintings create an archived cove - with works ranging from 2011 to 2022 and you can see the growth in artistry from Jared Pereira, the diversity in artworks from other artists, and the different levels of damage to the paintings. This makes Jared Pereira's work unique in its location choice here in Pretoria. His large canvases allow for a special range of works to be seen at once - a whole space being curated by him to be taken in by the public and studied by conservators.

6.2.2 Size

The size of Jared Pereira's paintings are considered considerably large. His works are usually larger than two metres by two metres. Because he works in the realm of Independent Public Painting, this is not unusual. But there are many artists who choose to make statements with smaller, more inconspicuous works. The reason why Jared Pereira's works are of a bigger nature, is because he prefers to work on a larger scale. JESTR loves the idea of blowing up works to make them visually interesting; this adds a different value to the piece, no matter how seemingly dull the subject matter is. This is evident in his painting *Apple for My Teacher* (2020), located in a school in the Free State (Southern Africa). The apple is huge and stylised, creating a fun and interesting painting - especially considering where it has been painted (Figure 91).

Jared Pereira doesn't limit his love for large scale pairing to concrete - he has a studio with a large white wall where he films his painting process in real time. The paintings he creates for these livestreams are extremely large and take up to two days to complete. After completion, these works are painted over in white; dried and ready for the next image to be spray-painted.

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Figure 91: Jestr, "Apple for my Teacher", Free State, Southern Africa ⓒ JESTR 2020

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6.2.3 Paint selection and primer

In terms of priming, Jared Pereira likes the aesthetic impact of the raw concrete. Therefore, he only dusts the surface thoroughly before painting; preventing the paint from lying on top of the dust and thus easily removed; he wants for the artworks to last in their respective environments.

He uses mtn™ (Montana Colors™) spray paints. This company was born in 1994 with the idea to offer a specialised spray paint for the graffiti world. The paint quality needed to be adapted to the needs of graffiti writers and made available at a price as affordable as possible so that this tool would be much more accessible to the youth. In this way, Montana Colors ended up playing a vital role in the global propagation of the underground graffiti culture. The specific spray paints JESTR uses are alkyd resin-based paints, and he chooses to not coat his works with a sealant when he has completed them. This allows for them to age naturally and fade as he intends; for the paintings to be painted over when he visits them again or to simply become a part of the environment (Pereira,2022).

6.2.4 Creation process including inspiration and subject matter

Jared Pereira's technique involves free-handing the outline of the artwork with black spray-paint, colour-blocking and then adding details to the painting. When approaching a tunnel or a large area where many works can be created, JESTR considers what he wants to do with the space beforehand, but he likes to leave his concepts open-ended so the images fit well in the space. He always freestyles his lettering too- and uses open spaces in areas he curates as opportunities to practice.

When completing works for his livestreams, JESTR involves the people watching in the decision-making process. He says this is an intrinsic part of the work. Involving the public is part of him reclaiming the process of Pretorian citizens and authorities not being happy with his Independent Public Paintings. Painting over his studio pieces himself, furthers this concept of reclaiming his public art.

Jared Pereira has been focusing on painting Fresh Produce (fruits and vegetables) for the past two to three years. His family wholesales fruits and vegetables, so that's why fresh produce has always resonated deeply with him. He has used this to build a strong personal visual identity even though he already has a very specific and recognisable style. JESTR also uses the concept of fresh produce to create a work from a representational perspective, thereby allowing for his works to be enjoyed by a broader audience. His work is also responsive to the environment it is painted in, making it site-specific and wonderfully joyful to discover (Figures 92 and 93). One of these response paintings is *BOMBegranate* (2022), which is a tribute to Ukraine. A pomegranate and bomb hybrid painting, in JESTR's iconic style is nestled between the ruins of a burnt-down house in Pretoria. The environment drawing a parallel between the war currently taking place between Russia and Ukraine; and the bomb; a powerful war symbol being illustrated through a colourful fruit (Figure 94).

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Figure 92: Jestr, "Katbos", Southern Africa ⓒ JESTR 2022.



Figure 93: Jestr, "Peel and Reveal", Southern Africa ⓒ JESTR 2022.



Figure 94: Jestr, "BOMBegranate", Pretoria, Southern Africa ⓒ JESTR 2022.

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6.3 Jared JESTR's thoughts on the longevity of his Independent Public Paintings and their restoration and conservation

Jared Pereira only started focusing on documenting his work three years ago and believes he should have done so long ago; in order to create a digital archive of his work. According to JESTR, he would be much further in his artistic career if he had taken pictures of his works from the beginning; as other Independent Public Artists who have done so, have built a prolific online presence and "museum" of their pieces. Whereas Jared Pereira says that he is not where he should be in his artistic career considering how long he's been painting and been a part of the public art scene in South Africa. For the last three years, Jared Pereira has been focusing on building what he refers to as a "digital diary" that he can employ across various social media platforms. Taking the time to understand these social media platforms individually has proved to be essential for him. This has enlightened him as to how he should structure the information he puts out there, for it to be effective. JESTR started painting because he has a true passion for it; he loves it. But archiving his work and taking quality pictures is now part of what he does; for his work to be impactful.

Interestingly Jared Pereira compares this to how pictures were physically shared ten to fifteen years ago, when graffiti and street artists used to collect pictures of Independent Public Art through magazines. There was a community of graffiti artists in a city, and a photographer usually knew everybody who painted or wrote and would put their pictures together in a small magazine and publish that. But in the same way we use social media today, this magazine would be put together with effort and with artists collaborating; therefore, the idea was for it to have as much reach as possible. That is how artists found out about one another. That is why having digital records of his street art is so important to him.

JESTR doesn't necessarily want to conserve his paintings traditionally by having them be touched up- but he wants them to last. He doesn't prime his Independent Public Paintings for them to last, but he dusts the surface thoroughly before painting and as far as preservation goes, Jared Pereira says the only thing he does to ensure longevity of his works is to place them in a sheltered drain or tunnel. In these locations, they are protected from weather damage and the only damage they face is from dust and rising water levels.

JESTR's approach to the conservation of his works can be seen in one of his works from 2011 that he painted over in 2020 (Figures 95 and 96) so the public could see how much his lettering style has changed. It was also a way for him to guarantee the longevity of this piece - he took great care to strip the three-metre-wide wall and primed it well. Small fragments of the original 2011 painting can be seen peeking through, under the edges of the primed wall - on the raw brick surface. This illustrates his philosophy of mutating paintings as a conservation strategy combined with digital archiving. This is a true form of conservation for him; with his digital images becoming his final works. His studio pieces

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are turned into one of one (exclusive) Non-Fungible Tokens[17]; which live on in the virtual space, becoming the only evidence of his studio paintings.

Concerning his Independent Public Paintings being included in a museum setting, Jared Pereira is working towards taking the authenticity of street art into the museum and gallery spaces by painting onto found objects with lacquers and spray paints. He sees this as an intentional, genuine way of taking the philosophies behind street art into the formal art space; in a way that is close and personal to him (Figures 97 and 98).

In his own words, Jared has "developed an instantly recognisable painting style that transcends traditional graffiti and seeks to blur definitions and dimensions through his work" and is currently focusing on working mostly in his studio, and making art in the "public space of the internet" (Pereira, 2022).

17 NFTs are Non-fungible Tokens; unique digital identifiers that cannot be copied , substituted or subdivided. NFTs are recorded on a blockchain and this blockchain is used to certify or authenticate them. NFTs can also be described as one-of-a-kind digital trading cards.

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Figure 95: Jestr, "JESTR Tag", Pretoria, Southern Africa ⓒ JESTR 2011.



Figure 96: Jestr, "JESTR Tag", Pretoria, Southern Africa ⓒ JESTR 2022.

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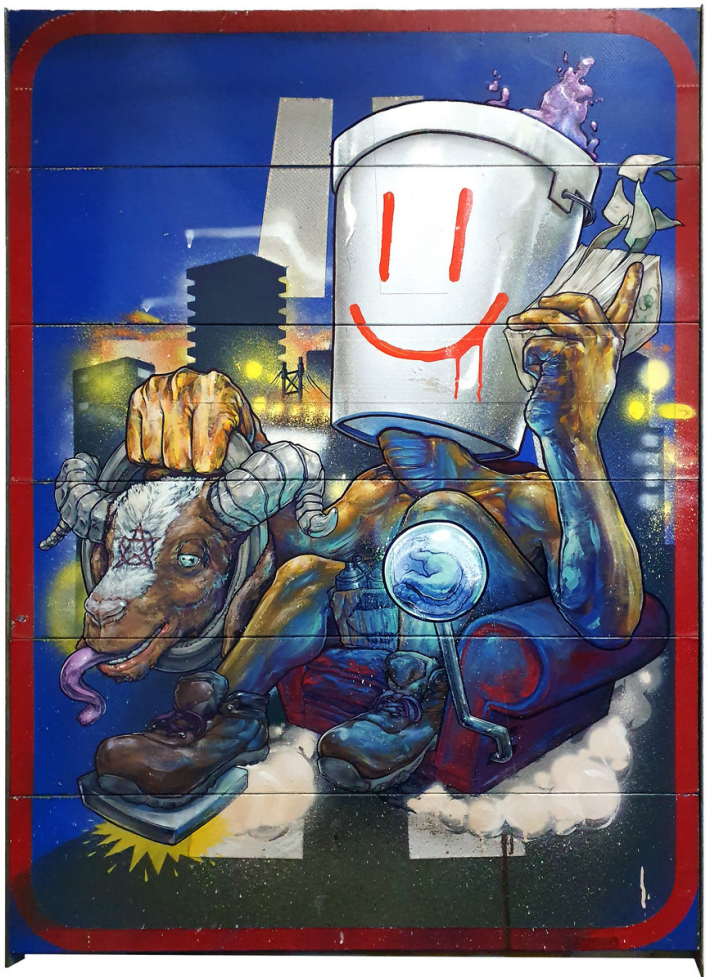

Figure 97: Jared Jestr, "On High Rollers Highway", Spray paint and Acrylic on Found Object ⓒ JESTR 2021.



Figure 98: Jared Jestr, "Roots, Fruits and Constitutes of Labour", Spray paint and Acrylic on Found Object ⓒ JESTR 2015.

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CHAPTER 7
MATERIAL EXPLORATION AND OBSERVING DETERIORATION (VISUAL DOCUMENTATION)

Contemporary graffiti and murals became an artistic expression worthy of attention worldwide as well as the conservation thereof. The application of spray paints with increasing technical performance mirrors the variety of the chemical composition of these increasingly common painting materials. An insight into the formulation and the ageing process is extremely important to predict and prevent the possible decay phenomena observed on outdoor urban artworks (Jost et al,2016:32-40).

Visual documentation and examination serve as the first approach when studying an object or artwork. The visual examination involves different techniques and light sources that reveal information about the artwork's media, support, surface topography, condition, and damages. It is also a non-destructive method of documenting and usually includes technical photography to document the findings in a condition report of the work.

It is important to note that this documentation is done to obtain a record of material; this is done first and it is not our priority to discover how conservators could physically approach this work; but to understand the work's physicality and in doing so - exploring approaches to these paintings even though their temporality is intrinsic to the work and digital methods of preservation are being argued for in this mini dissertation.

7.1 Understanding the science behind the paint

It is important to understand the science behind the paint material in order to note it's lasting effect on the chosen substrate and the environment's effect on the paint over time. There are numerous ways in which pressure-sensitive paint can be applied to a surface. The choice of substrate and application method can greatly affect the results obtained. The 2020 study by Sanmartín and Pozo-Antonio examines the effects of UV (ultraviolet) radiation on alkyd- and polyethylene-based graffiti paints. The weathering capacity of UV-A, UV-B and UV-C radiation (long, medium and short wave length) was tested on granite (and igneous rock comprised of feldspar, quartz, sand and mica), rhyolite (an igneous rock composed of quartz, potassium-feldspar and biotite) and biocalcarenite (cement-like limestone) samples and glass slide supports coated with silver, black, blue and red graffiti paint. This is a helpful, recent study to take into account when observing the deterioration of Jared Pereira's works that are exposed to the sun. The focus is placed on how the environment and substrate affect the image or painting. And not how the substrate is affected by the paint. This is because the conservation of Independent Public Art, and not the substrate is argued and discussed in this mini-dissertation.

The Montana Colors™ used by Jared Pereira are alkyd resin based. This means they are more sensitive to UV light than their acrylic counterparts. But what makes paints more susceptible to UV, is which binders are present in the paint. This damage is therefore lessened by the resin binder present in the paint Jared Pereira uses (Pintus et al.,2016:946-961). However, the fact that Jared Pereira does not use

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sealant and no chemical wall preparation is involved to protect his works; further accelerates UV damage in the form of fading of the pigments in open-air works (Sanmartín&Pozo-Antonio,2020). In Figures 99 and 100, one of JESTR's beautiful works in India is seen; this one is situated next to the Ganges river in Varanasi, Uttar Pradesh (India). The UV damage from 2017 to 2022 is evident, as the pigments have faded considerably.

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Figure 99: Jestr, "Varanasi Goat", Uttar Pradesh, India ⓒ JESTR 2017.



Figure 100: Jestr, "Varanasi Goat", Uttar Pradesh, India ⓒ Brendon Jardine 2022.

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Alkyd resins are organic polyesters. They are derived from a polybasic acid, a molecule with two or more acid groups and a polyhydric alcohol, a molecule with two or more hydroxyl groups. Figures 19 and 20 show the monomers phthalic anhydride and glycerol used to make alkyds- which are ester molecules. Alkyd resins are synthesised as short-chain polymers (as low molecular weights). However, they contain unreacted hydroxyl and acid groups that can react with other molecules or with oxygen to form the solid binder (McKeen,2006:45-58). This alkyd binder provides adhesion to the substrate (Figure 21, the structure of an alkyd polymer can be seen). In figures 105 and 106; the benefit of having a public painting protected from the sun is clear: the colours of JESTR's works in the tunnel located in the Faerie Glen Nature Reserve in Pretoria are still vibrant even after up to 10 years of ageing.

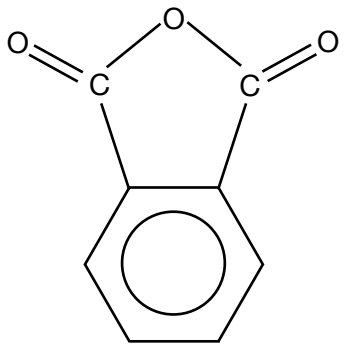

Figure 101: Pthalic Anhydride

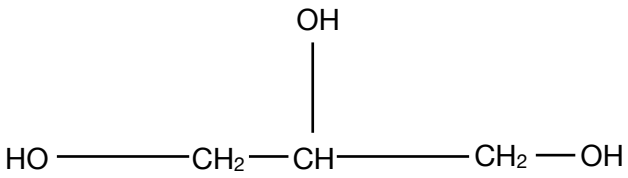

Figure 102: Glycerin

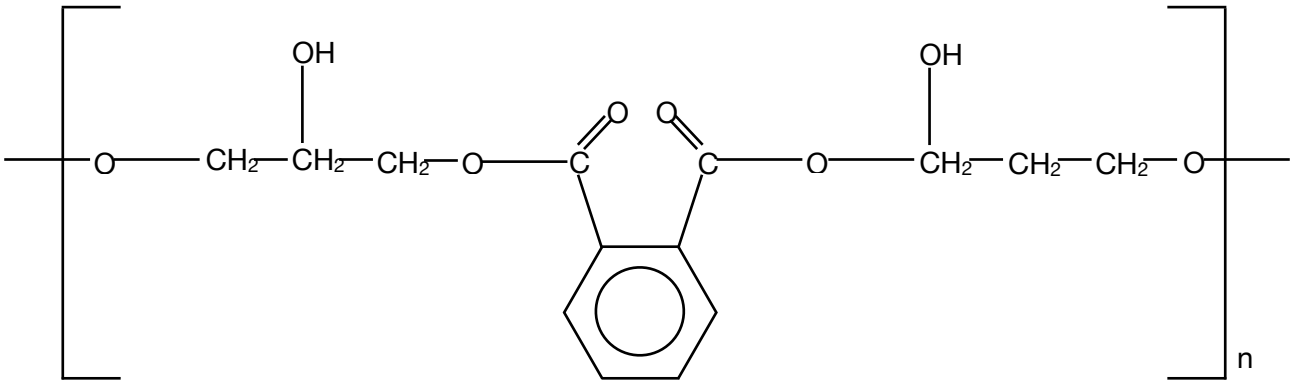

Figure 103: Structure of an alkyd polymer

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Alkyd resin binders are extensively used in the surface coating application because of their excellent mechanical properties, reliability, superior drying speed, high gloss, and lower cost than acrylic binders. Alkyd-based coatings are applied on metals, woods, concrete walls for their decoration (in this case with street art) and even protection (Heiskanen *et al*.,2010) (Ataei *et al*.,2019). As can be seen in the case of Jared Pereira's drain works, the rising water levels damage his art (Figure 104). There is a clear line of damage and fading of paint where the water rises. This is because alkyd resin binders have very poor hydrolytic stability[18] (Licari&Swanson,2011:345-377). Solvent, water, and amine evaporate when the film is coated, and the film is cross-linked due to autoxidation[19]. The water resistance and especially the alkali resistance of the films are diminished due to the huge number of residual carboxylic acid[20] groups remaining in the cross-linked binder.



Figure 104: A large tag by JESTR, Carmen Joubert 2022, Pretoria. The line of rising water damage to the work is evident, affecting the visibility of the spray-painted date reading "2012".

[18] Hydrolytic Stability is the resistance of a cured polymer material to reverting to a semisolid or liquid form when exposed to high humidity and temperature (Licari&Swanson,2011).

[19] Autoxidation is the direct reaction of molecular oxygen with organic compounds under mild conditions (Frankel,2012).

[20] Carboxylic acids are formed via reactions (R2.2.31b), (R2.2.32b), and (R2.2.34b) in the atmosphere, from photo-oxidation intermediates of hydrocarbons and carbonyls (Liang,2013:21-42).

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Figure 105: A large painting (detail) by JESTR, Carmen Joubert 2022, Pretoria. This work was painted in 2016; a year earlier than JESTR's Varanasi Goat. The colours and details are still intact due to this work being protected from UV damage and being painted on a surface less porous than brick (concrete).



Figure 106: The same large painting (detail) by JESTR, Carmen Joubert 2022, Pretoria. Here, his choice of pink spray paint is still vibrant in the rest of the work where his tag is painted.

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7.2 Concrete

Concrete is Jared Pereira's number one choice when it comes to urban canvases. This mixture of cement aggregate and sand is not as porous as clay and brick, and thus a stable substrate for aerosol paint. Even though fine concrete is a stable substrate for spray paint, spray paint does penetrate the layers of concrete depending on the pressure coming from the aerosol paint and how close the material is being held to the surface of the substrate (Masieri&Lettieri, 2017), therefore, the painting is stable. Figure 25a shows untreated (unprimed) concrete sprayed with alkyd-based aerosol paint (Masieri&Lettieri, 2017). In these samples, since no barrier was applied on the concrete surface, the paint easily permeated the substrate (Figure 107a). The paint was found not only on the superficial layer, but also permeating the concrete, showing durability and longevity of the painting (Figure 107b).

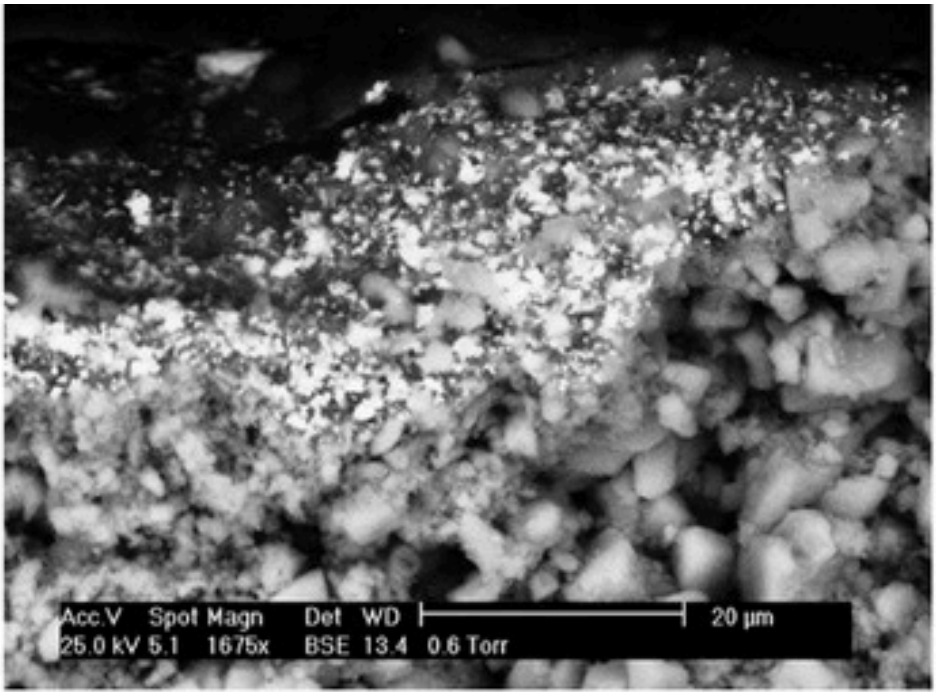

Figure 107a: Untreated concrete, environmental scanning electron microscope (ESEM) image of the paint permeating the concrete substrate (Masieri&Lettieri, 2017).

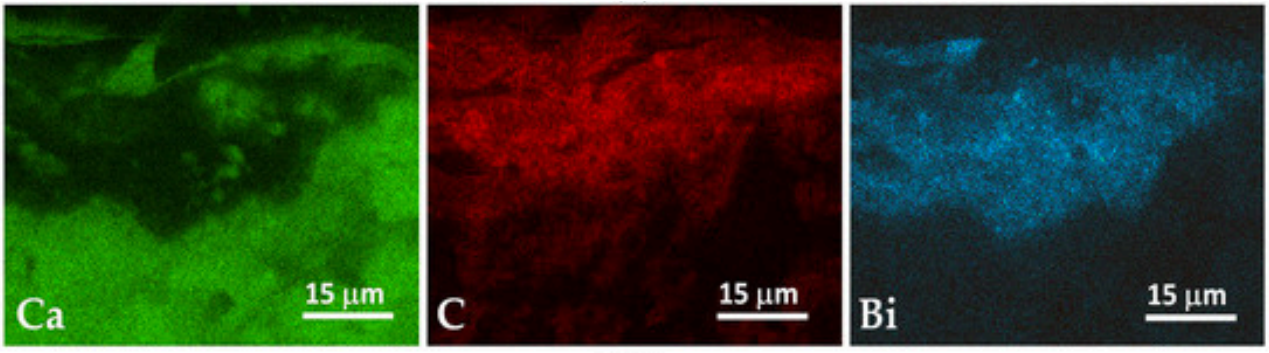

Figure 107b: Untreated concrete, distribution maps of the elements (paint permeating the concrete substrate)(Masieri&Lettieri, 2017).

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The penetration depth was not uniform, but the paint was often detected over 20 µm[21] below the surface. Depending on the porosity of the concrete, there will be a larger or lesser extent of permeation depth. The finer the texture of the concrete, the less physical-mechanical changes (craquelure and paint loss) will be present in the public painting (Pozo-Antonio et al., 2022).

7.3 Brick

Bricks are composed of 50 to 60% by weight sand/silica, 20 to 30% alumina (directly from clay) and 2 to 5% lime. The bricks are plastered together with mortar which is a cement/sand mixture and quite porous. Clay bricks are more porous than concrete and need more chemical surface preparation. This is therefore not a stable substrate for street art (Johnson, 2019). Bricks are also (due to their porosity) more susceptible to damp and therefore, biological growth. This could cause peeling of the spray paint and damage the surface of the painting.

7.4 Metal

Jared Pereira's tags can be seen in Pretoria on skips and drums (Figure 108) which are already surface treated by painting (often including a primer to prevent rusting) and thus provides a very good substrate. A common issue that can occur; even on prepared metallic surfaces, is blistering (Figure 109). This is where a paint coating bubbles up in blisters, this means that the paint is no longer in some places directly attached to the metal substrate underneath. This issue can arise when solvent-based paints are sprayed onto a surface which is too warm due to high temperatures known as solvent boil. But even more common is the over-application of spray paint to the substrate before the previous layer has fully dried. This is because the solvent becomes trapped and expands creating the blistering effect. Blistering can also occur overtime if the paint film is porous, (allowing moisture to penetrate the paint film) this is common in extremely warm, high humidity environments (Johnson, 2014).

One form of paint failure that occurs on metal can result in a coat of spray paint splitting. The subsequent aesthetic effect produced is cracks and flakes on the paint surface. Cracking can be spotted early in the form of hairline cracks which occur in the paints surface before chunks begin to fall off (Figure 110). The cause of this problem is using poor quality paints which are not compatible with the finish they are applied over. The situation is made worse by the metal surface underneath expanding and contracting according to the outside temperatures (Johnson, 2014). Another issue may be that the cracked paint lacks flexibility or has poor adhesive qualities.

Over time a painted metallic surface can also become stained and patchy. This is a result of dirt, dust and general detritus matter becoming embedded in the paint film. Air-borne pollution and general dirt are more likely to be attracted to a surface which has a rough finish, or are not naturally washed by rain

[21] Microns or micrometers (µm) are a length of measurement equal to one-millionth of a meter. (1,000µm is equal to 1mm). Microns are used to measure the wavelengths of electromagnetic radiation, and they are also used for measuring the pixel pitch of thermal sensors (Gaur et al., 2022).

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in the dry months of Southern African weather. Contaminants can be corrosive and in some cases penetrate the paint, causing rust to affect the public painting negatively through chipping, cracking and blistering of the paint (Figures 111 and 112).



Figure 108: Jestr, "JESTR Tag", Carmen Joubert 2022, Pretoria. A tag here on a green metal bin.

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Figure 109: Image showing the blistering of paint on a metal substrate (Petoskey, 2021).

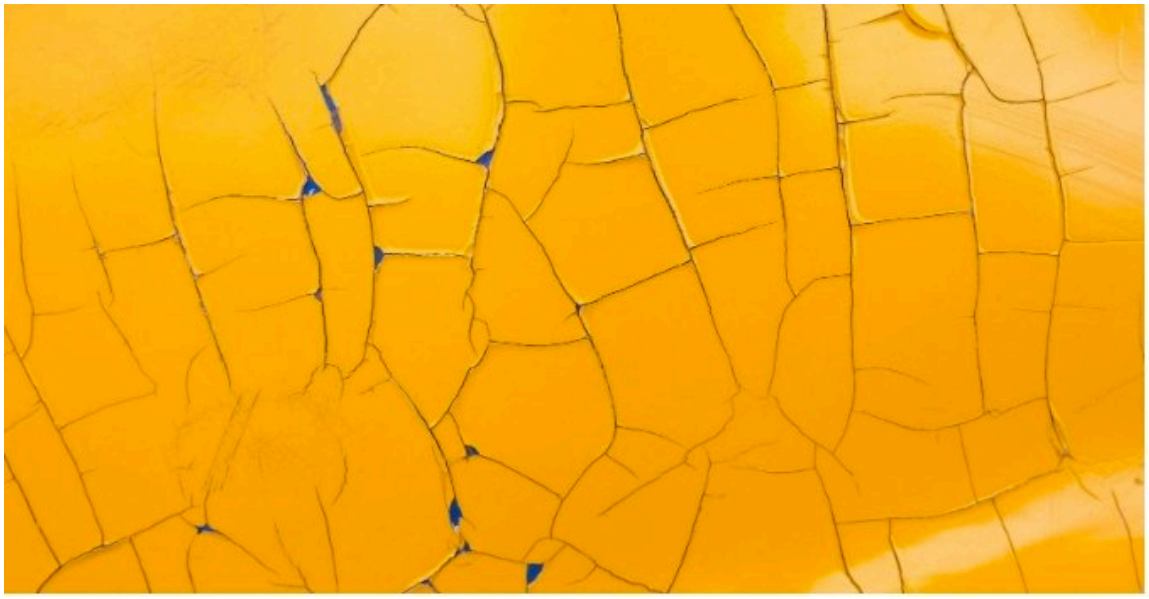

Figure 110: Image showing the cracking of spray paint due to expansion and contraction of the metal substrate (Rana, 2020).

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Figure 111: Image showing the rusting of metal creating damage to the painted surface; making it crack and flake off' causing material loss (Lloyd, 2016).

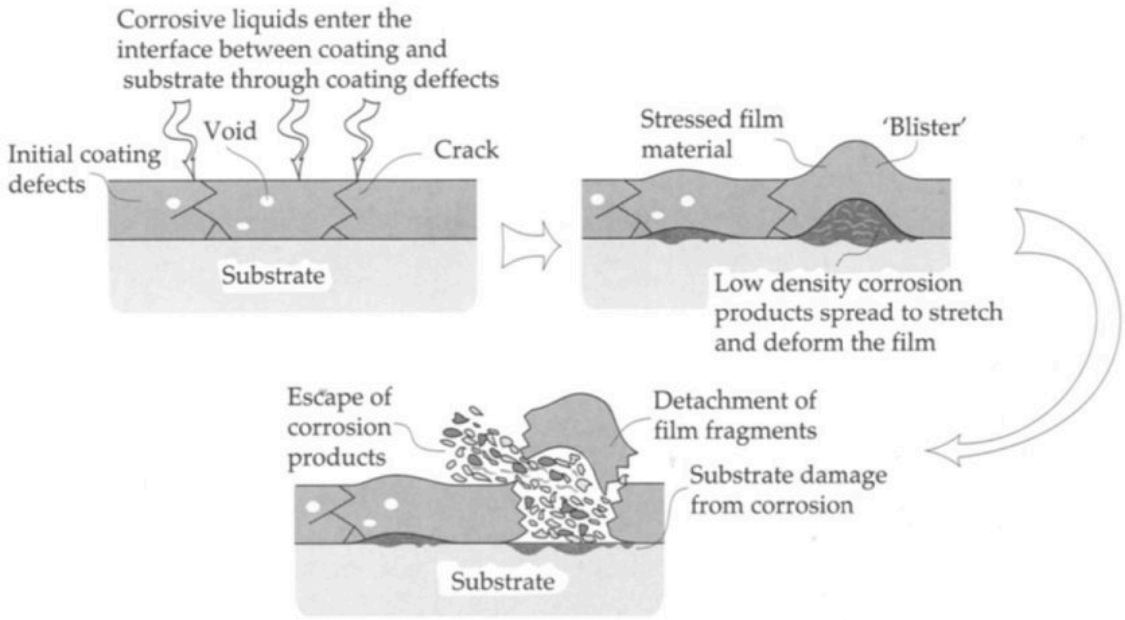

Figure 112: The effect of corrosive liquids on a coat of spray paint (substrate is metallic; also applies to prepared metals that JESTR paints onto) (Rana, 2020).

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7.4 Documentation and classification

In this section a specific framework for the classification of information contained in photographs of Independent Public Artworks is proposed. This classification method has been proposed before, by David Novak (2015), but has been revised for this mini-dissertation. The suggested three-level framework starts with the "Bio and non-visual data" level (Figure 113). The categories begin with *Known Title.* The "Known Title" of a work can be identified through interviews and descriptions. The name of an "Event", where the particular work was produced. This can be a jam or a competition, which would be an "Official" event or the work could have been produced as a "spontaneous" act.Further, a work has its "Author/-s", who might be affiliated with a "Crew" or the crew itself might have authored a work. A work can be due to such a fact, or due to other facts, produced on a "Collaboration" basis. The author's "Nationality" is of interest, as a piece of Independent Public Art could have been created by a local or by a graffiti artist visiting from another city or country. If a researcher gathers photographic material during live painting sessions, the identification of the "date of production" and the "Duration" - time of production of an Independent Public Painting the "Country", "City", and "Location" at which such a work was created is usually guaranteed. The researcher should possess the knowledge, if the author/-s had "Permission" for the production of the work and how significant the actual "Visibility" of the produced work was at its location. The category "Width and Height" is targeting an exact measurement of scale (Novak, 2014).

If the exact measurements of the works are not known, an "Approximate" size of a work can be derived from the architectural structure's scale or from other hints in the photograph. "Longevity till" presents information about the longevity of a piece, as most graffiti is rather quickly removed or painted over. However, some graffiti art can be "Preserved on" canvases and on other, mobile, surfaces; generally in public or private possession. Nevertheless, some pieces are "Painted over by" or "Crossed by" another graffiti artist or the work was "Buffed" by the authorities. "Costs" category can indicate if a piece of Independent Public Painting by the artist or if the work's production was financed by a "Sponsor". "Surface" category refers to the properties of a canvas of an Independent Public Artwork, which can be "Mobile" or "Static". The last class category in this level of classification is in determining the information about the "Photographer" of a particular piece and about the date the image was taken - "Date Taken". Further, if the photograph was obtained from another "Source", the source is listed.

"Visual characteristics" represent the second level of classification, as indicated in the structure in Figure 114 and contains the following four main categories: "Colouring", "Form", "Segmentation in a photograph" and "View". "Colouring" classifies the art in terms of a basic colour scheme expressed in the categories "Monochrome", "Duotone" and "Multicoloured". It is assumed that all photographs are in colour and not in black and white and this category therefore refers to the Independent Public Painting itself and not to the photograph. "Form" determines the represented street art forms: "Tag", "Throw-up", "Character", or "Piece". In addition, Independent Public Artworks could have been produced as a part of a "Production", when at least two graffiti artists produce a larger work together. During a public art

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production, some of the participating artists often create certain, shared, visual elements - “Elements by”. However, “Segmentation in Photo” refers to the photograph of the artwork itself. A photograph of the Independent Public Artwork can represent the “Full” artwork or only its “Part” and a photograph may also represent a public art work from a “View” from the”’Front" or from an “Angle”. A photograph could be also “Stitched” from various single photographs, which should be indicated as well.

The third and final level of information classification in a photograph of an Independent Public Painting is “Description”. The structure of this level is represented in Figure 115. It contains the three main categories*: Image elements, Object/Scene content* and *Media*.

The “Image elements” category describes the actual content and subject matter represented in a photograph. This content is distributed among image elements “Letterforms”, “Background” and, if present, a “Character” or more characters. The letterforms represented in an artwork need to be further correctly interpreted as “Exact letterforms”. Subsequently, these letterforms, especially in these pieces, should be assigned to a “Style” specification.

The “Design elements” description should contain other additional visual design elements in a letterform-oriented piece, such as bits, or cuts for example. Further, a letterform-oriented Independent Public Painting can feature substituted letterforms with characters. This substitution of a letterform is quite common in many pieces, and should be, if present, listed in the section “Substitute for”. The “Background” of a public artwork can either be created or already be present on a surface, which might not be clear for an observer of a photograph and therefore this fact should be stated in the category “Created/Not”. The type of a background should be further described under “What”. “Character” is linked to the “Object/Scene Content” class. A “Generic object” or a “Generic scene” is for example an “apple, man, chair, city, landscape, indoor, still life and portrait”.

A “Specific object” or a “Specific scene” is for example “Bill Clinton, Eiffel Tower, Times Square and Jacarandas in Pretoria”. An “Abstract object” or an “Abstract scene” is for example ”sadness, happiness, power, heaven, and paradise” (Jörgensen et al., 2001:5). “Action” supplementary enriches the information about the action, if any. The “Media” class defines the tools the artwork was created with as “Spray paint”, “Stationary” and “Paint”. There are two main categories of spray paint, ‘Professional’ and the common ‘Hardware’ spray paint. It is also of formal interest to state, under ‘Caps used’, if standard hardware caps were used or if professional street art caps were used for the production of the Independent Public Painting. “Stationery” tools are also used and therefore it is common to encounter street art created in mixed media with a “Brush" or “Roller” as tools of production.

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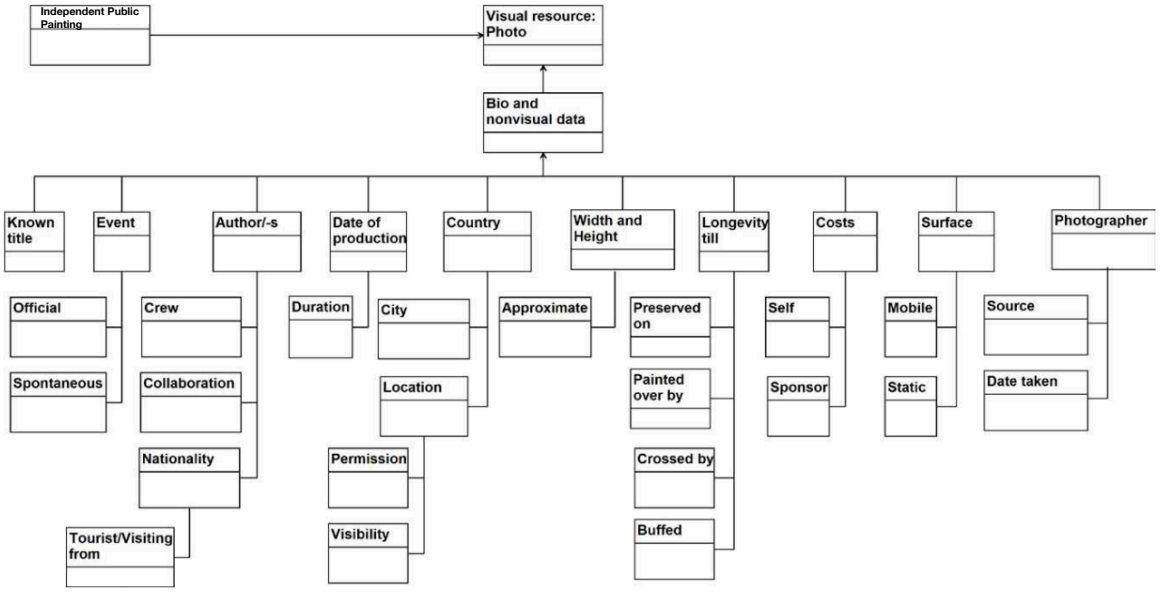

Figure 113: Classification System of Information: Bio and Non-visual data (Novak, 2015).

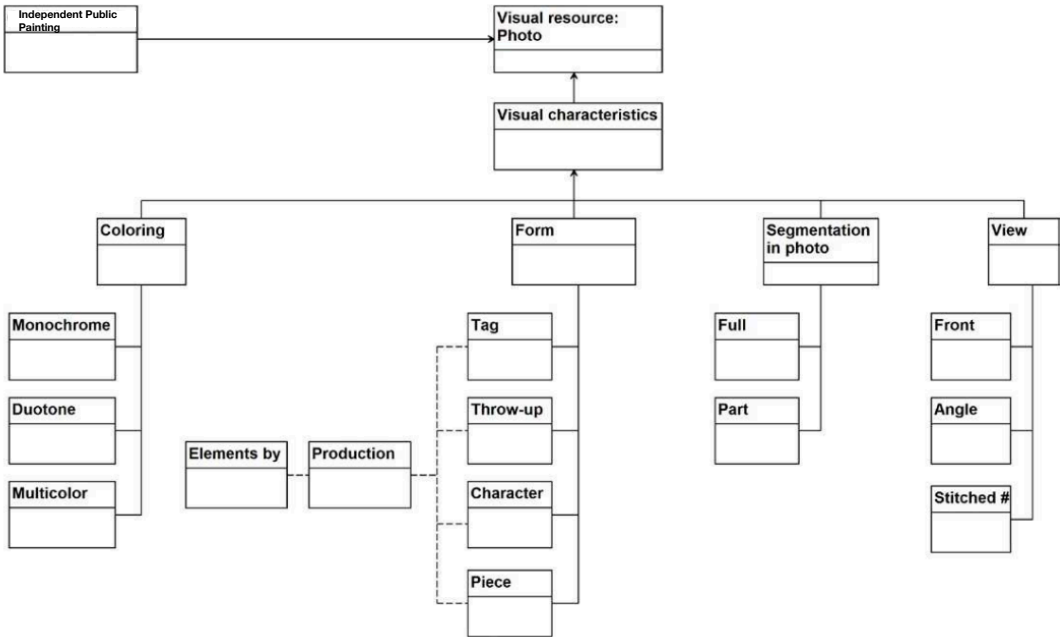

Figure 114: Classification System of Information: Visual Characteristics (Novak, 2015).

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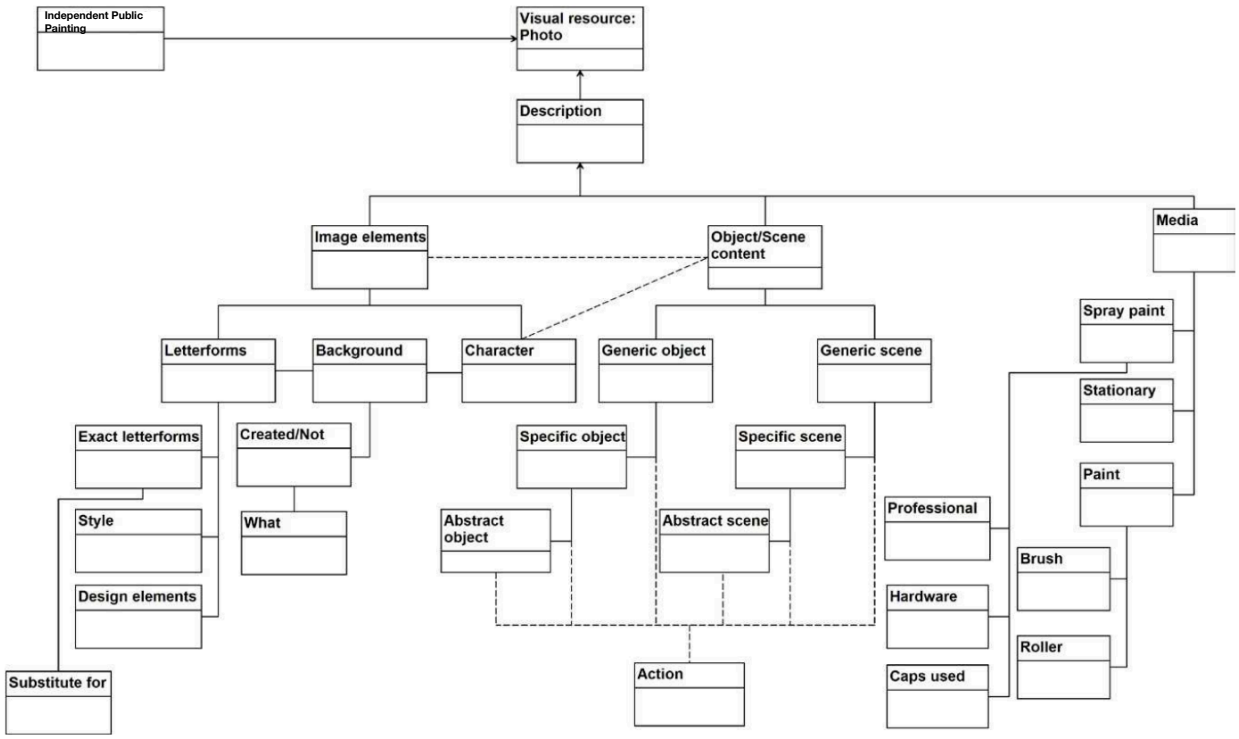

Figure 115: Classification System of Information: Description (Novak, 2015).

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CHAPTER 8
CONCLUSION

This mini-dissertation has focused on the work of Jared Pereira (JESTR) as an artist who creates Independent Public Paintings. He also creates paintings during livestreams in the public space of the internet. Jared Pereira has proven to be a valuable study subject, with his philosophy when it comes to his street art being forward-facing and still authentic. The way his works mutate with their environments and how he approaches this (by also changing the works and letting the public see what he wants them to see), and his unique use of NFTs to reclaim the temporality and illegality of his works; proves for a fascinating conservation study. Studying the artist Jared Pereira is an illuminating experience concerning street art in Pretoria. It opens up a new world of art accessible to everyone; a world worthy of conservation and celebration.

Jared Pereira's passion for the public paintings he creates as the street artist JESTR permeates into everything he does. His now-iconic style can be seen all over Pretoria along with his tags. All you have to do is look carefully, with paintings peeking around unexpected corners; treasures waiting to be discovered. JESTR's artistry is of great value to Pretoria; and as an artist who is established in his field and getting familiar with more digital forms of displaying his art in the public space of the internet, his art should be respected and conserved in the way that he intends for it to be. Or not to be conserved.

The joy of finding a beautiful piece of street art is something truly valuable to communities. Street art has an amazing history globally and here in South Africa; and that history is worth conserving. For Jared Pereira, this means more digital documentation and attitudes becoming more positive surrounding graffiti and street art. This means both the tangible and intangible manifestations of Independent Public Painting are conserved.

The street art scene continues to grow and flourish at a rapid pace due to the real-time currency of digital cameras and the Internet that, in turn, has created a steadfast community important to artists such as Jared Pereira. A distinguishing feature of street art is that it is often highly reflective of the place where it is installed; and is reflective of its creator's political opinions and creative desires as is evident with JESTR's works in Figures 91, 92, 93 and 94. Part of this relationship with space is the contestation of its ownership against bodies of authority such as the government and advertisers. What should be understood concerning street art, is the relationship of street art to its canvas (the city space), and its uncommissioned nature (Figures 99, 105 and 106).

It is clear that the creation of sanctioned graffiti zones within urban and rural communities creates a positive impact on not only this art form; but the community. And the introduction of a streamlined processes to help document graffiti, therefore preserving the contributions of artists for future generations is key to preserving an area's history. Independent Public Art, left unscathed in neighbourhoods, proves that the people are committed to the goal of beautification. These artistic

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communities should continue to see the dull alleyways of their communities as an opportunity for expression.

When a conservator approaches a street art piece, it is important to take these questions into account to start building a framework with guidelines around the conservation of these paintings:

- Who?
- What?
- Where?
- Why?
- When?

This is a good starting point. But as has been investigated in this mini-dissertation, although many factors go into the decision to preserve Independent Public Paintings; some of the most important are its age, artist, and context.

There are still many questions to be addressed when it comes to the conservation of street art. Little has been published on how exactly to approach the conservation of Independent Public Paintings because of their controversial nature; but what has been published is valuable discussion amongst academics. As with other cultural forms; the artistic, the historic, the social and the anthropological values around a piece and the subsequent memories or appreciation of their owners, become the motivation for that object's preservation. The independence of graffiti and street art to other forms of art establishes new ways of enjoying and understanding artistic expression. It is an art form widely admired and often also misunderstood throughout society and in no small part due to its accessibility. It is therefore not surprising that there is a demand for significant examples (such as Banksy's works) to be preserved and maintained. The value system we apply to art, which is common to all cultural forms, enables us to appreciate why there is a desire to conserve these forms of artistic expression and this understanding should include a consideration of the specific environment where the work was created and for what audience. However, in order to preserve or evaluate the art form correctly, it is also important to go further than just aesthetics. Studying the materials and processes used during the creative process as done in Chapter 7 of this mini-dissertation, as well as exploring the values added to these art forms as has been explored with Jared Pereira's works has been proved equally important for their future life.

JESTR's paintings are located mostly on stable concrete surfaces and in drains (protected from UV damage). This makes them unique in the little conservation intervention they need. Jared Pereira's work is supposed to be ephemeral. It is created with the understanding that it will be removed or painted over. With the advent of social media platforms like Instagram, Jared Pereira now photographs his work and instantly uploads it, thus both sharing and archiving it. As I have investigated artist's intent; even though Independent Public Paintings are ephemeral; Jared's works deteriorate slowly on their substrates and can still be enjoyed even though they have aged (Figure 105).

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One thing is certain; with the completion of this study, it has been proven that an incredibly important consideration will be inclusion of the graffiti and street art into the more traditional art community to ensure that their voices are being heard and their ideas incorporated.

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APPENDICES

APPENDIX A - INTERVIEW WITH JARED PEREIRA, FULL TRANSCRIPT

1. Introduction

This appendix presents a detailed interview with the artist Jared JESTR (Jared Perreira). Over two interview sessions, Jared Perreira's processes are discussed. These sessions took place as he took Daniéle and I on a walk-around to see his art in the Faerie Glen Nature Reserve and surrounding areas (Pretoria). This includes the making of his Independent Public Paintings and his material use, from the pressure-based paints to the locations he chooses and how these works last in their environment. He then discusses various experiences form when he first started writing graffiti and painting street art and what he has learnt. The interview then follows his processes from production to the impact and longevity of the works, if he would want for his pieces to last and be conserved and how he approaches digital archiving. Here, Jared Perreira talks about his preferred techniques, and his philosophy of reclaiming the temporality and illegality surrounding his art.

2. Interview 1 - unstructured

Session 1: 26 July 2022

Carmen: Thank you for meeting us here Jared, we really appreciate you taking the time to show us some of your works in Pretoria. Is this where you started?

Jared: Yeah no worries it's my pleasure. I thought it would be beneficial to start here since I have some paintings up from 2011; which isn't when I started but you can really see the effect the environment has had on them versus the ones basically next to them which I did in 2019.

We start walking into the reserve after paying our entrance fee; and Jared starts telling us about why he chose this location.

Carmen: This is quite far into the reserve, how did you choose this specific place?

Jared: Here in this area, there's a lot of concrete that nobody else was painting; back in 2011 and more recently. But also just the *spruit* systems in themselves, you know, with Pretoria not being like Joburg in the sense that you can just paint a lot of open street spots. These kind of river systems prove very valuable because we could come and paint without anybody's permission; and without also being bothered too much. For me, that was always super valuable. And just with the amount of *spruits* that Pretoria has; you can just look on a map and look at where the rivers are; so you know that wherever the river meets the road, there's got to be some sort of a tunnel or a bridge or something. So we [my crew and I] spent a lot of time just going along the rivers; all the way form here to Mamelodi, to Watloo. You can walk along the *spruits* and maybe cross over two or three roads; but just follow the river. Yeah, and you'll find concrete for days!

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Daniéle: Could you guys get into trouble for something like this, or would you?

We are still hiking towards the location.

Jared: So, with this particular spot you'll see they've put little motion sensors at the front of the tunnel. Sometimes, the security company comes and says "hey, what are you doing here?". So that's a bad situation. But that's a fairly recent development. But as far as the nature reserve itself is concerned, it's a lesser-known attraction from their side.

Carmen and Daniéle: That's so interesting, it's great that it's an attraction.

Jared: Yes, I've actually been painting here so long; I haven't has any issues with the current management because I was here before them! So when they came about, we had our words but then it was over; it was fine.

Daniéle: Wait, so are the motion sensors for water?

Jared: No, it's for people. We have been caught painting here a lot and the security always disguises this as a safety threat because unfortunately; some people have used this area to stash stolen goods.

We have now arrived at the tunnel after walking through shallow water and long, dried grass.

Carmen: This is amazing! Do you have images of these works?

Jared: I do archive my work digitally because that's often the only record I am left with. So I do have images of these works that are better lit; where the lighting is better. But like I said I like this spot; I can come here, not really be bothered and I curate the space completely so you know it's nice!

Carmen: That's so interesting what you said about curating the space, having the images come together how you want them to and changing them over time if you desire. So what was your first piece in this tunnel?

We walk to the end of the tunnel.

Jared: I think this one down over here, but the actual first one I did is on the other side; but then you've got to walk through the deep water so we can't go see that now. That was my first one here; that was 2009. And this one in the boat was next (he gestures to a painting of two colourful figures in a boat). This was with an old crew-mate of mine ZESTA. He painted this character on the left and I painted the one on the right. I think you can kind of see a fade of the date over here [at the bottom of the painting], which is 2012. That's 10 years ago already!

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Carmen: That's amazing! Being able to date these works and see how they've aged.

Jared: Yes one of the reasons why I really like these spots in particular; is because like I said no one bothers us but also because things last, you know. Like now I have the pleasure of coming back here… how many years down the line and the most damage these pieces have seen is from the rising water level. Like you can see where the water level gets at its worst in this tunnel; which is not very high at all. But otherwise, it's protected from the sun, it's protected from weather damage, it's protected from the public at most; so that's cool and stops it from getting painted over.

Daniéle: That's so cool!

Carmen: On the topic of less damage being a positive in this tunnel, do you actually prepare your "canvas". As in, prime the concrete before working on it for it to last better?

Jared: It depends. Like with the concrete in this tunnel, there is obviously and aesthetic for the raw concrete and a choice I made with curating this space. And if you want it to last, it's best do dust the concrete off before painting, because whatever you're painting sits on top of what's underneath it. So by not removing the dust, you then run the risk of whoever wants to wipe the dust away; also wiping the paint away. So ideally what you want is for the paint to do into the concrete. But as far as preservation is concerned, choosing the spot is the most preservation that you can get as a street artist.

Carmen: Okay I see, so cleaning it and choosing the location wisely.

Jared: Yes. So actually if we walk along this *spruit* here where we are, I'll actually show you where it comes up I've got other pieces. We'll take a drive. But this *spruit* basically runs along the border of *Saint Alban's College;* so you can walk all the way from here to that school actually. I remember once when I just started high school, I came here with the rowing club because you had to do sports and stuff. So I thought let me try rowing and then we came here to jog. But I wasn't fit or anything so I couldn't keep up with them…and they just f—- left me here! (We all laugh). I got lost in the nature reserve and by the time I got back to the gate they were closed. Then I came back to this tunnel and to actually walk back to school and I climbed up on the road and as I was walking, I saw my extra maths teachers' husband in his car. He stopped and asked me what I was doing on the road so late in the afternoon and he picked me up *(laughs)*. My mom was not impressed!

Daniéle: So I take it you never went back to the rowing club?

Jared: Nah f—- them! *(We all laugh)*. But that started a different path into extra-curricular for me that I'll elaborate on later.

Carmen: Thank you for sharing that story with us! So tell me more about this piece.

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Jared: So this piece *(he gestures to a large portrait on the wall of the tunnel)* is by ZESTA, the same guy I painted the spray can boat with. This is from an old crew mate of ours, these two pieces (gestures to two large tags on the opposite wall of the tunnel). This is for another friend of ours who passed away *(Jared gestures to the opposite side of the wall now, a colourful next to the portrait by ZESTA)*. The piece is a tribute to EKONS. This relay guy is by a friend of mine from the UK *(he gestures to a green portrait next to the EKONS tribute)*. I recently brought him here a few months ago. He got married here a few months ago and while he was here, we painted this together.

Daniéle: That is so cool, I like this place actually!

Carmen: Yes I agree it has a good energy, the water, the air is very crisp too!

Jared: Yeah it's very peaceful to paint here. I like it too. You've got the sound of the river, so it's cool. Yes, I've found that I'll keep what I can here because I like it. But you can see there's a piece here *(points to the collaborative green piece)* that got damaged so we covered it up with this fresh piece. And those two other pieces from that other crewmate *(gestures to the two large tags at the end of the tunnel)* we're not really friends with him anymore; so it's my space and I'm curating it. Those will be taken out eventually. But yeah as I said, all of these pieces range from 2011 to 2022 so you can really see the environmental effects on the different pieces.

Carmen: And the colour is still so vibrant!

Jared: Because it's protected from the weather! Makes a huge difference.

Carmen: So when you come into a space like this, do you have a plan or an idea of what you're going to do?

Jared: Yeah it depends, to some degree. But I mean I like to leave it somewhat open-ended so it can fit the space well. Sometimes, sometimes not.

Carmen: Because you're the curator of your space.

Jared: Yeah absolutely, so with the lettering; as a street artist I struggle with letters, so I try and use a space as an opportunity to kind of like really practice and enhance that kind of thing. But the characters I just kind of freestyle always.

Carmen: I ask about the process because I actually watch your livestreams. And I like how you involve people in your decision-making process, it's really cool.

Jared: Yeah so those works in particular; having the viewers be part of the decision-making process; is an intrinsic part of the work. I'm painting something new every week in my studio, on a blank canvas.

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Because I paint over all of my previous paintings, reclaiming that process. But yeah I'm glad you tune in! Type your contribution into the chat next time!

Carmen: I will!

3. Interview 2 - unstructured

Session 2: 27 July 2022

The next day, Jared takes us to the surrounding areas in his car; showing us his works and elaborating on his early days as a graffiti writer and where it all started.

Carmen: So where are we going now?

Jared: Right here in the Faerie Glen area, there's a house that burnt down, I'll show you what I've done with that space.

Carmen: What started your interest in graffiti?

Jared: I started looking into other after school activities after having that bad experience with Rowing Club when I was in High School (at 13). That's why I started skateboarding and I got into the graffiti scene. I started an "art club" after asking one of my teachers if we could do something like that after school and eventually used the money we got as an extracurricular activity to buy spraypaint. As my mates and I got older in high school, we then started painting with other guys in our school, figuring it out and stuff. It just kind of went from there organically.

Daniéle: It's really cool that your school gave this platform to young kids.

Jared: Uhm…well I don't think the school necessarily knew what we were doing at the time. The school was definitely under the impression that it was like; we meet on a Friday afternoon in a classroom and we like drew together and discussed things. They didn't know we were bunking school to go paint in drains *(we all laugh)*. Our one art teacher, who we actually didn't know was grooming us at the time, kind of had our back through all of this. So he got us out of trouble and everything. But like I said, he actually ended up being a pedophile.

Carmen: Oh my gosh I am so sorry.

Jared: No, it's okay. But we didn't know it at the time. We thought he was cool. No for real he was grooming us. When we left high school he also left. And it was only when me and one of my ex crewmates lived together that we spoke about it for the first time. Because it was an all-boys school and

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there's this shame around it…so we found out there were a couple of guys in my year who really got f— up from it. We thought maybe it was isolated with our group, but when I spoke to that ex crewmate of mine, he said "nah man that was happening in my year already" and he was in *matric* when I started high school. And he knew about guys who were older than him with the same stories. This teacher had somehow been at the school for 15 years plus. But yeah we didn't know we were being groomed by him.

Carmen and Daniéle: That is so terrible.

Daniéle: And yes if it wasn't for him helping you…

Jared: Then we wouldn't have gotten away with the things that we did. Yes…so it's a bit of a duality really.

We get out of the car and walk to the house gate.

Carmen: How did you manage to paint in this space?

Jared: So I actually saw this burnt down house, obviously vacant and I saw a number on the gate. I was really interested in painting here so I called the number. The person who picked up was the owner and said if I wanted to paint there, I could just get the key from them! So I did and I started painting here, being able to lock the gate behind me.

Carmen and Daniéle: That's awesome!

Jared: I was so lucky! So I've got a couple of projects that I've been trying to to here. It's just about finding the time to come to the space two or three days in a row which becomes tricky. But yeah the whole property burnt down. Falco [FalcoOne] has got some works in here; I brought him here. Here you can see the *Bombegranate* (gestures to a wall with a painting of his work "Bombegranate", a pomegranate shaped as a bomb). Why I like this is because, you know, the building itself is burnt which is reminiscent almost of like a bomb having detonated. This pomegranate is a bomb, so painting it in a space that reflected that was imperative for me to actually manifest the idea of the work. Once again I really like this space because I have the key; no one's going to bother me while I paint. So that's a plus and a nice spot for me.

We now get into Jared's car and drive to the next location, another concrete river wall. We get out of the car.

Jared: So here you can see three of my works: the first one from the right is 2015, the next is 2016 and the one next to that one is from 2017. But yeah you can see it's at the beginning of this drain where

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when we were in high school, we used to just walk and then jump in on the next block around this building here.

Carmen: These pieces all kind of look like they're part of the concrete now because of how they've weathered.

Jared: Yeah, some of it stays. Like I said, some of the parts in the middle of these pieces where you can see it's quite weathered, is the water damage. Which is the biggest downside to creating paintings in these locations.

Carmen: Do you think that damage is something you would like to fix?

Jared: No, I'll just leave it that way for now. I don't see it as something I need to fix but ideally as something that evolves and as something I can come and cover up when I have time. So eventually it will come to a point where I essentially have a blank canvas again; or something I can turn into a new image or update the image. That's only when I have time, money and resources to do so which is tough as an independent street artist. But as I get older, these things become that much more serious for me to maintain. I have adult responsibilities so I don't spontaneously paint as much anymore. I have financial responsibilities too which I take seriously. So maintaining pieces whether it be painting over them or touching them up is important- they've already been established in their chosen areas and it's cool for me to have that continuity of having them there. When I was younger, I would spend days working on a drain piece. I spent 4 to 5 days painting the whole day; making a massive artwork; but back then I wasn't thinking about my work form a documentation perspective like I am now. I just wanted to get it on the concrete. Now that those pieces are older, I feel like I didn't benefit from those layouts like I could've by documenting them well.

Carmen: With the next location we're going to, is that one of those pieces?

Jared: Yeah this next piece is a wall I painted in 2011 which I painted over and changed in 2020. It was an opportunity for me to show how my style changed over the years and to bring different life to an older painting. This painting is part of the same ecosystem that runs between all the *spruits*. The *spruit* is kind of a joiner for my artworks, where it all comes together. But yeah you can see quite a difference [from the previous works we just saw] in the style of the lettering and the colouring and blending.

Carmen: So your artwork from 2011 is under this piece? I can see it on the sides from where the new one's primer has chipped away slightly.

Jared: Yes, the old artwork became too damaged since I hadn't prepared the wall properly. I had to re-strip the whole wall and then do this one. It was a lot of work but it paid off because it lasts. The colour is super vibrant even two years later and being exposed to all the elements.

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Jared then takes us to the spruit that connects all of his works, that runs from Menlyn to St Albans College and all the way to Faerie Glen Nature Reserve.

Jared: So as I said before, the spruits connect all my paintings which is really cool for me because I can trace my way back to each one of them. But in all of these spots I've painted, I realised that communities in Pretoria are super quick to fence them up and monitor them, which makes it kind of tricky to get into some of them these days.

Carmen: This is actually really cool from an art and conservation perspective; that you can do kind of like a historical account of your work on a map of Pretoria.

Jared: Yeah the *spruits* have always been a great go-to because there's always concrete that you can find of relative scale and ideally no-one's going to come and try and curate you, you know. That's also why I like the abandoned house route; because of that privacy. These are the best spots because no-one else really cares about these spaces so when I paint there, it's fair game. But out on public walls here in Pretoria, it's a massive issue for me to paint. Everyone wants to curate your work or remove it.

Daniéle: Do you prefer working alone?

Jared: It depends, it depends. I mean, I really enjoy collaborative walls and making productions with other writers. For me that's where I started and that is a super special thing but it really depends who they are and what kind of circumstances it's under. But I mean for the most part, if I'm in Pretoria where I'm based, there's no one else that really paints with the same mindset you know. A lot of the times, especially now, I just kind of use it as a time to be by myself and enjoy my time. When I was younger, it was about painting with the crews but right now I'm not so much concerned about that; traveling super far or just out of town to create a work with there people os not super important for me because people are going to see my work on the internet anyway.

Carmen: So when did you actually start painting?

Jared: I was 13, in 2005. And it's always been freehand.

Carmen: When exactly did you start painting fresh produce? Because a lot of your work is inspired by fruits and vegetables which is really unique.

Jared: So my family wholesales fruits and vegetables, so that's why for me; it's always been something that resonates quite deeply. But I feel it's also kind of what I figured out to be a clever way of making broader statements; but if someone doesn't get the work they can still enjoy it and relate to it. I'd say I started over the last three years. Yeah that's when I stepped away from the traditional *graff* characters and focused on using this concept of fresh produce to build a visual identity even though the way I paint

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is kind of iconic already. I'd like to think that not everybody looks at a work the same way, so trying to create a work from a representational perspective gets the idea across to a broader audience.

Carmen: When did you start focusing on the documentation of you work? Or considering that aspect?

Jared: It's actually been something that I've focused on for the past two, three years. It's easier now that I've got Brendan my studio assistant helping me out. It makes generating things for documentation and publication easier. But yeah it's only a journey I've been on for like the last three years. It definitely held me back. I paid the price for it. I'm definitely not where I should be considering how long I've been doing it and long I've been part of the scene in South Africa. I've really been focusing on building almost like a "digital diary" that I can employ across various social media platforms. And I find for me, one of the biggest assets was taking the time to try and understand these social media platforms in their individual selves. Because that enlightens you as to how you should structure the information you put out there, for it to be effective. I mean I started painting because I have a passion for it; there's nothing else I want to do; I love it. But this is part of the job now if I want my work to be impactful. Back in the day, we used to collect street art and graffiti pictures through magazines. That's how dudes collected across countries. There would be a community of graffiti artists in a city, a photographer usually knew everybody who painted or wrote and would put their pictures together in a small magazine and publish that. But in the same way I use social media, you would put this magazine together and put a lot of effort in; therefore you want it to have as much reach as possible. That's how artists found out about one another. Yeah then the internet blew it all out of the water.

Carmen: That's fascinating!

Jared: Yeah if you need any more information on any of this, let me know any time.

Carmen: Thank you so much.

Daniéle: Thank you Jared!

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APPENDIX B - LETTER OF INFORMED CONSENT

2 May 2022

Letter of informed consent
Dear Jared,

I, Carmen Joubert, would like you to take part in a research project. This project is for a MSocSci degree in Tangible Heritage Conservation at the University of Pretoria. The study titled: "*CONSERVATION STRATEGIES FOR CONTEMPORARY STREET ART IN PRETORIA: A STUDY OF JARED PEREIRA'S PUBLIC PAINTINGS*". The aim of the study is to explore an alternative manner of displaying, experiencing; and thus conserving, street art and graffiti. Ideally this will be completed through the exploration of alternative methods, such as those employed by the conservation of Time-Based Media, audio and visual methods and online platforms crediting the artist.

The study involves an unstructured interview to determine your views of street art, graffiti and your own artistry. This should not take more than 90 minutes of your time. The interview will be audio and video recorded.

Your participation in the study is voluntary and you are free to withdraw at any stage. Your anonymity is not ensured, and your name will be used in publishing. Data collected will be used for academic research purposes only and the information will be safely stored at the University of Pretoria School of the Arts for a period of 15 years, in compliance with the ethical guidelines of the university. No financial benefits will be involved; and you have access to this research.

Your participation in this research will be greatly appreciated and will contribute to a deeper understanding of conservation treatments and attitudes regarding graffiti and street art in Pretoria. Should you agree to take part in the study, please complete the informed consent form attached.

Many thanks,

Carmen Catherina Joubert
Tel: 067 375 7791
E-mail: u04580282@tuks.co.za

Maggi Loubser (Supervisor)
Tel: 082 922 8184
E-mail: maggi.loubser@up.ac.za

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

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INFORMED CONSENT FORM

I hereby agree to participate in the MSocSci study by…*Carmen Catherina Joubert*…consisting of a semi-structured interview. I understand that I am free to withdraw should I so choose and understand that there is no reward or other incentive to participate in the study. I have also been informed that my anonymity is not ensured and I give permission for the researchers to use my name in full and I thereby give permission to be audio and video recorded.



Signature of participant

20/06/2022

Date

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