

## Pavement Art and its Raison d’Etre in Contemporary Fine Art

By Lori Escalera, BA, Art<sup>1</sup> – abridged version 7.17.18

Historical events and current phenomena are the Raison d’Etre for Pavement Arts. Artists find supreme Artistic expression creating tremendous visual works of beauty, message, and skill uniquely on the pavement (fig 1). In asking the questions: *Why does Pavement Art exist? Is Pavement Art relevant to serious Artmaking? Is Pavement Art validated by a shift towards ephemerality in Art?* We find the answers looking at the emergent growth of Pavement Art; in understanding why Artists find pavement a sanctified place for creating Representational Figurative Art; and can then build a case for Pavement Art’s inclusion in Art History canon.

As resources are more precious and humans are showing the effects of that scarcity, we see a popular trend towards ephemerality. The world has become a smaller place in the “digital age” and we can all observe the growth of a variety of Street Arts which avails itself directly to the masses. In the proliferation of Pavement Artists, festivals, commercial work and Pavement Art opportunities, we can find a covalent system of global Artists who work in impressive ways. Working with diverse materials, at different levels of ephemerality, and under a variety of ethos, Pavement Artists have successfully bridged the divide of nationalism as a global force.<sup>2</sup> They are an inclusive bunch, often referring to themselves as a “family of street painters.”

An alternate reality lay in the shadows until a watershed moment arose for Pavement Arts. It is no longer identified with outsider art; pejoratively known as graffiti, Guerilla Art, beggars’ art, vandalism or discredited because it is commercially based, or “naïve.” Nor is it discarded out of hand because it belongs to the ephemeral. Pavement Art can no longer remain unacknowledged because it is non-commissioned, anonymous, quaint, copied, appropriated, or because institutions can’t commoditize it through ownership. Hundreds of thousands of people attend Street Art exhibitions around the world every year. More books are being published on the subject, more Street Art is going viral, more corporations are consigning Street Artists; more grant money is seeding festivals, and what was once done out of monetary desperation, for religious inspiration, or to rally a cause,<sup>3</sup> is currently an opportunity for a Representational Fine Artist with Artistic vision, skill, talent, and Art education to create Artwork and receive monetary compensation for their Fine Art creation.

“Screeving,” as historically referenced in England for the past three centuries is a product of urbanized Artists outside of privilege earning a living.<sup>4</sup> 125 years ago, trained Artists such as Pre-Raphaelite Simeon Solomon, who had attended the Royal Academy (and a student of Rossetti), set up a “pitch” in the streets of London to make a living as a Screever.<sup>5</sup> There are photos, news articles and book illustrations of people who were identified during the industrial revolution working as Pavement Artists. The Art form was taken to another level when the streets were paved instead of being cobbled.<sup>6</sup> Stories are told of Pavement Artist James William Carling (1857 - 1887) who began Screeving at age 8;<sup>7</sup> Screevers were mentioned in Mrs. E.T. Cook’s 1920 book The Highways and Byways of London (Publisher: Macmillan & Co, Ltd.); Accounts were given by George Orwell in his 1933 book Down and Out in Paris and London (Publisher: Macmillan & Co, Ltd.); and the infamous



Figure 1 American Artist Rod Tryon, *Peacock*, 2008, Bella Via Street Painting Festival, Santa Clarita, CA. 12 x 12’, Chalk on Asphalt. Photo courtesy of Rod Tryon.

character “Bert” – who began appearing about 1934 in Ms. J.L. Travers various versions of Mary Poppins is possibly identified as a real Screever in a 1914 postcard.<sup>8</sup> Chalking on the pavement in Europe extended to Northern Italy where Franz Klammer is seen as a Pavement Artist in a 1921 photo (fig 2). While street painting I was told by a woman how they watched Screevers doing Pavement Art in war ravaged Europe (WW2) as a way to earn money.

The emergent rise of Pavement Art in the later part of the 20<sup>th</sup> century was seen in two specific occurrences of the 1970s. One was American Artist Robert Guillemin, later dubbed “Sidewalk Sam” (fig 4) who was drawn to the pavement seeing it as an attractive populist art form. While developing his skills copying masterwork at the



Figure 3 Photo of "Sidewalk Sam," (Robert Guillemin), 2012, Boston, MA. Photo by Melody Komyerov. Photo courtesy of Boston University Photography.

specifically recreated the Madonna at Italian Church Festivals.<sup>10</sup> In 1972 Fringuellini collaborated with the village church in Grazie Curtatone in Mantua Italy to gather the last remaining elderly Madonnari from all over Italy (The church festival inaugurated in 1425 had been suffering with faltering attendance) and the event was a welcomed feature. The life of the Madonnari is acknowledged as difficult, but considered a dignified way to earn a living - yet at the national level Italian authorities were hostile perceiving the Madonnari as vagrants. The 1972 Madonnari event was such a great success it was decided the festival would continue with the Madonnari Art as a competition. The first contemporary Madonnari festival was held on August 15, 1973 (fig 4) with eight Italian Madonnari. One Artist states in a 1984 National Geographic Documentary: *“Often I’m asked to go away by the guards or the policemen. But the people really appreciate me. This is a*



Figure 2 Pavement Artist Franz Hammer, 1921, Val Serantino, Bolzano Region, Italy. Photo Courtesy CIM Centro Italiano Madonnari and Pro Loco di Curtatone.

While developing his skills copying masterwork at the Louvre, Guillemin, saw the Fine Art community as elitists who *“fought for the glory of privileged classes.”* Sam was disillusioned experiencing a traditional Fine Art path and he became inspired to work on the street. He was popular with the public and the news coverage brought notoriety to his work.<sup>9</sup>

The second emergent occurrence, a half world away, was when an Italian journalist Maria Grazia Fringuellini wanted to chronicle the last remaining Italian Pavement Artists called the “Madonnari.” Madonnari were the group of itinerant Pavement Artists who worked during the Renaissance and



Figure 4 Competition at "Grazie" Curtatone, Italy, 1973. Photo courtesy CIM Centro Italiano Madonnari and Pro Loco di Curtatone.

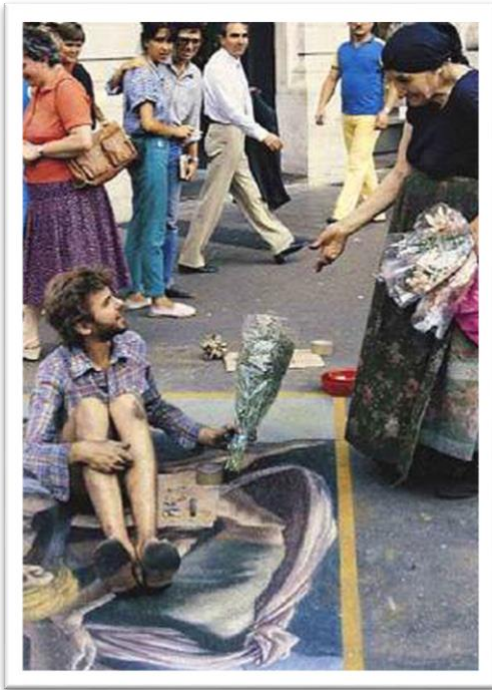


Figure 5 Photo of American Artist Kurt Wenner, *The Flower Lady*, 1983, Italy. Photo courtesy Mr. Wenner.

way to bring art to the public. I am reproducing the Masterpieces of great painters and bringing them to the people.” Today, hundreds of Pavement Artists from all over the world make a pilgrimage to “La Fiera delle Grazie” at Grazie Curtatone Mantua Italy for a festival honoring the Virgin, the tradition of Madonnari, and a competition of Pavement Art.<sup>11</sup>

The Pavement Artist most responsible for igniting Pavement Art in the latter part of the 20<sup>th</sup> century was a 22-year-old American Art Student named Kurt Wenner. Starting in 1982, Wenner (fig 5), encountered the last exponents of traditional pavement art at the Grazie I Madonnari Festival. Artists began coming annually from all over Europe for the novelty event.

### France, Futurists & Fluxists – Legacies Towards the Ephemeral

Using charcoal for human expression has existed for long as man figured out how to extract pigments from the earth and make marks. Pavement Art is part of a larger Street Arts movement which includes sanctioned as well as illicit public urban Art. Pavement Arts exist as part of a continuum since the industrial revolution.

Ephemeral arts have been gaining dramatic momentum over the

last century. The Eiffel Tower by Gustav Eiffel was erected as a temporary installation for the 1889 fair! The gestalt for ephemeral visual Arts has been embodied in many manifestos of the 20<sup>th</sup> century and is a product of social upheaval, political conflict, urbanization and all the “isms.” Italian Poet Filippo Marinetti’s populist *Futurist Manifesto (1909)* compares museums, libraries, and academies to cemeteries which house “dead” things which he claims is useless because they don’t inspire acts of creation or action. Marinetti asserts that in admiring an old painting like *The Mona Lisa*, and asserts we are pouring our “sensibilities into a funeral urn;” he affirms it is useless “to worship the past” and instead calls for the ephemeral and the “now” in Art.<sup>12</sup>

In the next two decades, Futurists played with depth and perspective. Dadaism questioned the role of the artist in the artistic process, mocking materialism and nationalistic attitudes. The Constructionist Manifesto rejected “art for art’s sake” and a drive towards abstraction, geometry, and utilitarian function was embraced by avant-garde Artists and Modernists in the early 20<sup>th</sup> century. In the political climate of WW1 and in the dystopian landscape of destruction caused by conflicting factions and war, we see a radicalization of artistic energy and movement. The ephemeral was expressed in manifestoes which criticized material wealth and ownership of goods. Communism, Populism, Social Nationalism, and Fascism emphasized emotional expressions in visual art - making traditional academic beauty less important than the feeling between artist and viewer. It was no longer the literal technical visual accomplishment which stimulated the viewer, but rather the inspiration of emotion being directed towards fear, ethnocentrism, xenophobia, and political messaging.<sup>13</sup> This made the Artist a useful tool in spreading a propagandist agenda. Hitler’s Germany propagandized nationalist “Blood and Soil” concrete painting to inspire the masses through traditional academic painting style and criticized *The Avant-Garde* as elitist degenerates.<sup>14</sup>

The combination of an ephemeral trend by the Avant-Garde Modernists and the political concrete representational movement appealed to the London Pavement Artists who found relief from war-ravaged

Europe in the simple pavement renderings they brought to the street.<sup>15</sup> The movement was secular in England where Artists painted still life's and landscapes. This also appealed to the Suffragettes utilizing the Artform as a propagandist message advocating gender rights or labor issues; unlike in Italy – where religious icons, religious stories, and honorarium portraits were popular.<sup>16</sup> Literal expressions by European pavement Artists were valued by the tired masses under the guise of nationalistic concerns; and academic “kitsch” filled a void of hopelessness of a stressed proletariat.<sup>17</sup>



Figure 6 John Ferren, *Untitled*, 1951. Mixed Media on canvas. Details: Endnote 23. Public Domain image.

Existential ideologies showed up in post-World War II as Abstract Expressionism (fig 6)<sup>18</sup> and Ephemeralism trended as large size expression, process art, performance, and the “now” were elevated into the experimental “Artsy.” What was once a preoccupation with techniques, foundations, and materials, were traded in for non-art materials and house-paints. Jackson Pollock and his “action painting” became the poster child for the dynamic and physical in Art. The Modernist concept popularized Art as utilitarian; incorporating it into everyday existence and into product design for the mass consumer. The abstracted non-figurative elite Fine Art ideologies became irrelevant to the masses<sup>19</sup>

and Representational Art became an intrinsic part of the *everyday* world.

The Fluxus movement of the 1960 -70's, inched the Ephemeral Art scene forward. Fluxists were anti-elite. They disagreed with the authority of museums to determine the value of art and did not believe one need be educated



Figure 7 Kurt Wenner, *The Big Lunch*, London, England, 2010. Chalk, 5 x 5 m. Example of “reverse” hyperbolic perspective drawing. Photo courtesy Mr. Wenner.

to view or understand art. Pavement Artists are aligned with Fluxists when they embrace Art access for everyone, ephemerality, non-elitist performance, incorporating art into everyday life, and stressing process over product. In 1968, anti-establishment protests and a call for creative control, took artistic experimentation away from U.S. and European elite. By 1972 the landscape was primed for what was about to emerge at the “Grazie” festival. Artwork which directly addressed the overarching emotional needs of the public’s hunger for figurative work began to emerge – as the Modern Minimalism of Rothko was leading to the disappearance of Figurative Art on walls, entirely.<sup>20</sup>

The 1980's, the “Baby Boomer” generation of Pavement Artists which began with Kurt Wenner and his cohorts finding their way to the pavement as means of ritual veneration and financial independence – quickly gave way to experiments in new ways of seeing Representational Art.<sup>21</sup> In Holbein The Younger’s 1533 painting “The Ambassadors” we can see the first example of traditional Anamorphic geometry in Fine Art.

The skull is so severely distorted that you can only see it properly from a single vantage point. Wenner's innovation of "Hyperbolic Space" (fig 7) built on traditional Anamorphism and became the global springboard for illusionistic Pavement Art over the next two decades inspiring Artists like Julian Beaver, Edgar Mueller, Eduardo Rolero (fig 8), Tracy Stum, Gary Palmer, Manfred Statler, Peter Voice, and Rod Tryon. These Artists moved in tandem towards a global deconstruction of materialism, and away from 20th-century kitsch iconography. A growing realism movement birthed another crop of pavement Artists: Melanie Stimmel Van Latum, Leon Keer, Tomoteru Saito, Cuong Nguyen, Julie Kirk Purcell, Ann Hefferman, Lorelle Miller, Jeanie Burns, Jenny McCracken – who had university or atelier training and adept Artistic talent. In addition, "Busking" Pavement Artists – those who primarily earn their money independently on the street as traditional Performance Artists – like Canadian Ian Morris, Italian Gennaro Troia, Australian Ulla Taylor, and British Philip Battle – Emergently found their way to connect with festival and professional Pavement Artists intersecting on the world stage.



Figure 8 Argentine Artist Eduardo Rolero, "Killing time in the Circus," Anamorphic Art, 2011, Int. Chalk Festival, Sarasota, FL. Chalk & tempera paint, Approx. 15'w x 30'd. Photo by Author.

Yet, some will discredit Pavement Arts as reappropriation. Do we declare Leopold Stokowski a fake when he conducts Bach? Whitney Houston when she covers Dolly Parton's "I Will Always Love You?" Viewers will often comment that my Pavement Art is better than original Master painting (fig 9). It is new work credited with its own "aura," authenticated in the hands of a skilled Artist. The new Artwork creation offers a different meaning at the time of creation for a new audience.

### The 21<sup>st</sup> Century Forward

What began as a collective gestalt of veneration by honoring Master Mannerist and Baroque painters in the 1980's, morphed into creating original Fine Art over the course of two decades. 21<sup>st</sup>-century Pavement Art has positioned itself to be Post-Modern-Post-Existential, rebelling against Abstractionism, as it concerns itself with the contemporary angst of multinational-cultural concerns. The traumas induced by geopolitical dystopia are of significance to Generation X of Pavement Artists. Pavement Artists collaborate worldwide to create Art which reflects politics, homelessness, social ills, poverty, discrimination, materialism, corruption, and a planet in peril.

Pavement Artists are gaining global recognition exhibiting in areas where traditional artists may be losing ground; where museums and galleries can't sustain collections, where changing politics require art be made instantaneously; and where hard art requiring time to make, is already obsolete by tomorrow's news. Pavement

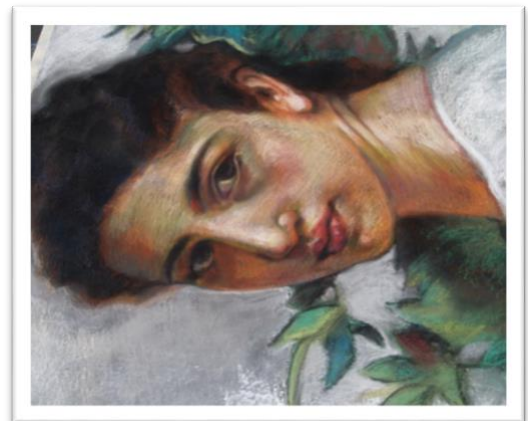


Figure 9 Escalera after Bouguereau, *Laurel Branch*, 2004, ArtSplash Festival, Carlsbad, CA. Chalk pastel, 10 x 12' (detail). Photo by Author.



Figure 10 Dutch Artist Leon Keer, *Geological Conflict*, 2014, Int. Chalk Festival Victoria BC. 20 x 20' tempera paint & chalk pastel on substrate. Highlighting oil and land rights news. Photo by Author.

They will use 2D, 3D (including Trompe l'Oeil, perspective, Anamorphic), multiple wall surfaces (fig 14), and make the illusion pop out into the viewers' space. 4D or Augmented Reality (AR) superimposes art images (which exist only in a digital space) has also become fodder for the Pavement Artist over the last 10 years. Most people today have seen illusionistic art on a digital device, but do not realize that the image does not exist similarly in a physical space. In 2012 Wenner included augmented 4D Pavement Art at the circus themed International Chalk Festival in Sarasota Florida (fig12).<sup>23</sup> In a collaborative piece a half a city block long, he worked for seven days with fifteen traditionally trained professional artists from around the world on Pavement Art which was morphed to 4D AR by overlaying digital vertical columns over the pavement art – which was then projected onto a public monitor. In 2014 “*Megalodon Shark*” and 2015 “*Sick Bacchus*” brought forty-nine global Pavement Artists together to compete for the biggest Anamorphic Guinness



Figure 12 Italian Artist Valentina Sforzini, *La tomba della solitudine*, 2010, Int. Chalk Festival, Sarasota, FL. Chalk on pavement. Photo provided by Author.

Art can be ready for exhibition with this week's news (fig 10) . Pavement Arts may be found in the Meta-Modernist narrative of Vermeulen and Van den Aker in a “*post-ideological condition which stress engagement, affect, and storytelling.*”<sup>22</sup> Pavement Fine Art does not seek to reappropriate the past, it asks that we look into the previously perceived limitations of visual art and reframe the narrative for today's non-material global culture. While the individual's experience may be subjective, and the intimate dialog taking place between Pavement Artist and viewer is objectifiable. We can identify the experience in terms of an Emergent paradigm of looking at art *together*; achieving a more *unified reality*. The paradigm of Relativism fades from view.

Pavement Artists have found new ways of seeing and formats for expression.

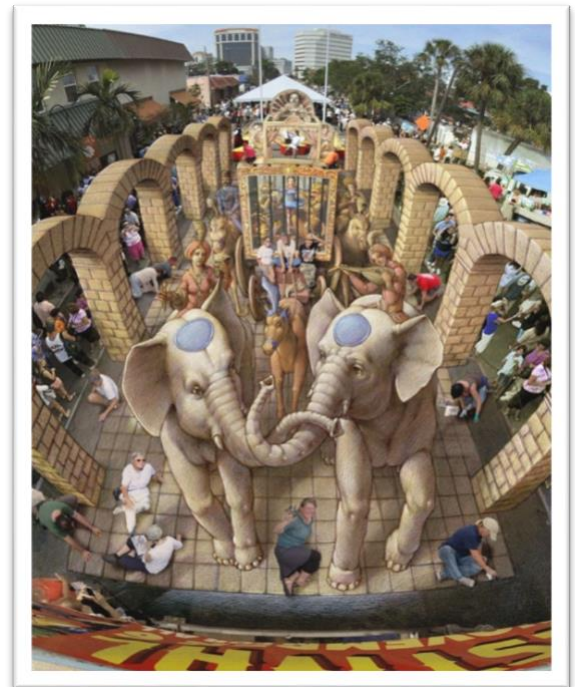


Figure 11 Designed by Kurt Wenner, *The Circus Parade*, 2013, Int. Chalk Festival Sarasota FL. Approx. 20'w x 60'd, paint & chalk; with AR columns projected, Photo courtesy Kurt Wenner.

World Record project.<sup>24</sup>

### Who is the Pavement Artist?

Renowned Pavement Artists work fulltime as professional Artists, Architects or Designers. (fig 12) They are skilled, uniquely talented, have original bodies of work, have reached a status of technical excellence, and represent a category of Artmakers who cross the divide between durable and ephemeral creating. Their aesthetic genius and body of original

work operate under a global Art continuum imbuing them as credible Fine Artists. (fig 13) They challenge the idea that Figurative Representational Art is dead. Pavement Artists trade in their studio privacy in favor of the excitement of creating outdoors, lost in their transcendent experience. In the ritual act of creating street art, the Artist him/her self, joins the rank of historical iconoclast heretics, acting in rebellion against permanent art forms, museums, and gallery spaces. The Street Artist knowingly creates art that is doomed to destruction. The Artist is in sole control of their creative skills and does not need to compete for the privilege of being rejected by any institutional authority. (fig 13) Pavement Artists are not “boxed” into a compromise which galleries and collectors may often require of the Fine-Artist to produce formulaic material. The Street Artist is freed from all



Figure 13 Mexican Artist Juandrés Vera, *Apotheosis II*, 2010, Int. Chalk Festival, Sarasota ,FL. 8’x 10’, Chalk on pavement. Photo provided by Author.



Figure 14 Eduardo Relero, *A blow before the End*, 2013, *Re-imagine* show, Ice House Gallery, Sarasota, FL. Painted over three planes. Photo by Author.

constraints, save one: *they must inspire*. There is a Zen which comes with being in the moment: fully present, creative – with only a commitment to the expression at hand.<sup>25</sup> Pavement Artists are always asked “*Aren’t you sad when your work is washed away?*” The reply is always an emphatic “nope!”

An irreverent appeal is displayed in the political artwork of Dutch Leon Keer, Argentine Eduardo Relero (fig 14), Italian Tony Cubiliquido, German Marion Ruthardt with Polish partner Gregor Wosik, Irish Gary Palmer, Mexican Artist Adry Rocio with brother Carlos Alberto, and “crews,” like: Australian *Circle One*, Netherlands *Planet Street Painting*, and from the USA *We Talk Chalk*, *Team 3D*, and *Art After Hours*. Pavement Art is a particularly effective medium because of its effectiveness in delivering a viral message, unable to be easily ignored – with immediacy. There is no waiting for the printer, the run in a newspaper or an exhibit to open; there is no ask: “*can I put this message in front of you?*” It is just...*there* (fig 15).

The Pavement Artist cannot satisfy restrictive criteria which perpetually keeps gallery liaisons out of reach. It is the public who provides the legitimacy of the Artist and their work. The gallery or museum only provide a “pseudo” sanctification for an Artist’s work. Many traditional Artists are frustrated in their attempts to share their artistic talents and leave traditional venues disappointed, egos bruised, their effort to exhibit, costly. Think of how different it is for the Pavement Artist: *successful* the very moment the talent is



Figure 15 Russian Artist Philippenzo Madonnaro, *Untitled*, 2016, Int. Chalk Festival, Venice , FL. Approx. 12’ x 12’, anamorphic chalk & tempera on pavement. Photo by Author.

revealed on the pavement and a person shows up to pay tribute – *it is the Artist who is empowered to sanctify the expression.* (fig 16)

The gallery or institution must focus on financial survival which sometimes becomes the main goal. This is not to say that venues don't have the gargantuan task of raising money to fund festivals, but, the fact is that Pavement Artists are successful with or without institutional backing. In 2013 over 4 days, the Sarasota Chalk Festival had over 200,000 people<sup>26</sup> pass by Street Artists' work. (fig 16) This begs

a question: "Is the Raison d'Etre of Street Art such that its populist art platform threatens institutions with the loss of authority?" When Artists like Tracy Emin – who aren't trained in traditional Art modalities – can be hired by the Royal Academy of Art to teach Fine Art **without** drawing skills;<sup>27</sup> yet, the Pavement Artist – even with a

traditional MFA - remains on the outside of institutional legitimacy, something is at odds. Many Art colleges and institutions don't validate Pavement Arts or the ephemeral, thereby excluding it as an Artistic possibility. It is just as possible to make a vocation from Street Arts as it is from any other Fine Art activity. There *is* virtuosity in craft, color and drawing skill evident even in the most ephemeral of creations.



Figure 17 Alice Crittenden's handmade chalk pastel – gold & interference burnt umber, 2011. Photo by Author.

Craft. They are not "less than" traditional Fine Artists because they **choose** the street for their workspace. The idea that great Pavement Artists are trying to seek unwarranted attention, are second-rate, undisciplined artist wannabes – who can't qualify artistically, or who don't have academic training... *is myth*. The idea that if Pavement Artists accepted the principles of "Fine Art" then they would not squander their efforts in a dirty street belies a truth about Artmaking – that it began this way, a form of it has continued on this way throughout history, and it is *permanency which*



Figure 16 Julie Kirk-Purcell, *Glen Douglas American Veteran*, 2013, Int. Chalk Festival, Sarasota, FL. Photo by Author.

Alice Crittenden (fig 17) and Cheryl Renshaw have spent arduous hours making their own chalk pastels of extraordinary quality – all under old-fashioned master methods. Pavement Artists use time-honored practices in preparing their artwork, drawing preparatory grids or *cartoons*, drawing sophisticated sketches (using Fine Art principles) just like the Studio Artist. It is imperative that we acknowledge those who have achieved greatness in Pavement Art because they **are** skilled in The



Figure 18 Italian Artist Vera Bugatti, *Dream*, 2011, Int. Chalk Festival, Sarasota, FL. 12' x 12', chalk pastel on Pavement. Photo by Author.



*is the illusion.* Oftentimes, (fig 18). I remind people that this ephemeral art form is nothing different than attending another cultural art event at a theater, concert, or movie house. If the performance was of remarkable discipline, genius, craft or grace – it is the inspiration acquired which is the measure

(fig 19) The work of the Pavement Artists, by its nature, requires pushing physically against challenges of the brutal outdoors which is also a driving force. Enduring grueling conditions, side by side, row upon row - as a multitude of parishioners to be a part of the holiest of ritual Congregations – participating in a futile experience of creating fated artwork destined for destruction. The images created are but forever deified as evanescent in the soul of another.



Figure 19 Vera Bugatti, 2009, Int. Chalk Festival, Sarasota, FL. Photo by Author.

The devotion of the individual’s experience transcends to the expression of Art seen in the camaraderie of the family of Pavement Artists and Street Painters for each other. Italian Pavement Artist and Architect, Fabio Maria Fedele said: *“One of the most memorable things is the brotherhood and the instinctive solidarity that is created between the artists, even if we speak different languages.”*<sup>28</sup>

The global emergent bonds have strengthened over several decades. Whenever the Pavement Artists show up together they share meals, accommodations, a beer or a break, but the most important is sharing the bond of creating Art in the street. The Pavement Artist is fully empowered to manifest their highest creative power and transcend the utility of the street into a holy place with all the glory humanity can artistically offer. Newton’s Law of Physics states that for every action there is an equal and opposite reaction in the universe. This is clearly understood when watching hundreds of artists who work together using their focused Artistry to affect humanity in an emergent paradigm – whereby, the consequential reaction generated by those Pavement Artists is their creative power being used to inspire.

## Endnotes

<sup>1</sup> Author is a professional Artist; Award winning Street Painter since 1994 featured at venues across the USA, Canada, Mexico and China.

<sup>2</sup> Survey created for the purposes of this paper, 15 global Pavement Artists replied that they see no blocks by culture or gender between Pavement Arts community, collected March 2018.

<sup>3</sup> I.e., The Suffragette Movement. Battle, Phillip, *Lady Screever*, Fig Mulberry Publishing, 2015, pp 41-56.

<sup>4</sup> *Ibid*, viii – vix.

<sup>5</sup> Unfortunately, Solomon had problems with the law, became an alcoholic and no longer exhibited in traditional venues. He turned to the street for his artmaking and died there of alcoholism. [https://en.wikipedia.org/wiki/Simeon\\_Solomon](https://en.wikipedia.org/wiki/Simeon_Solomon) 23 February 2018, at 15:05.

<sup>6</sup> Ackroyd, Peter, *London The Biography*, Knopf Doubleday Publishing group, 2009, p 276.

<sup>7</sup> Further reading on Carling: [https://en.wikipedia.org/wiki/James\\_William\\_Carling](https://en.wikipedia.org/wiki/James_William_Carling)

<sup>8</sup> Reference: Battle, Phillip, *“Bert the Screever”* and *“In Search of Bert,”* MS Word file personal notes, email 7 April 2018.

<sup>9</sup> The photo was taken after his stroke, 3 years before his death, and displays a deterioration in his artwork from his younger days as a Pavement Artist. Reference: <https://www.bu.edu/today/2012/pavement-populist/> Historical perspective and earlier work: [https://www.youtube.com/watch?v=xW6jMI\\_nqAM](https://www.youtube.com/watch?v=xW6jMI_nqAM) Further reading: [https://en.wikipedia.org/wiki/Sidewalk\\_Sam](https://en.wikipedia.org/wiki/Sidewalk_Sam)

<sup>10</sup> "Madonnari" is a commonly accepted term referencing today's ephemeral Pavement Artist working primarily in paint or chalk at festivals, before the public, and in the street. Further reading: [https://en.wikipedia.org/wiki/Street\\_painting](https://en.wikipedia.org/wiki/Street_painting)

<sup>11</sup> Historical information on "La Fiera Delle Grazie:" <http://www.comune.curtatone.mn.it/index.php/fiera-delle-grazie/le-origini-della-fiera> <http://kurtwenner.com/blog/topics/pavement-art-history/> quote source: "The Festival of La Madonna delle Grazie is as old as the town which is as old as the church" which dates to the 14<sup>th</sup> century." – 0:18 [https://www.youtube.com/watch?v=4xMrnafJ\\_EM](https://www.youtube.com/watch?v=4xMrnafJ_EM) 2:50 – 3:07 (quote).

<sup>12</sup> Marinetti, Filippo Tommaso, *The Manifesto of Futurism*, Gazzetta dell'Emilia, Milan, Italy, January 1909.

<https://en.wikipedia.org/wiki/Futurism> [https://en.wikipedia.org/wiki/Manifesto\\_of\\_Futurism](https://en.wikipedia.org/wiki/Manifesto_of_Futurism)

Further reading: <http://www.theartstory.org/movement-dada.htm>

<sup>13</sup> Walz, Robin, *Modernism*, Routledge Publishing, 2013, Chapter 5.

<sup>14</sup> Ibid. p 59, 67, 68, 71, 78.

<sup>15</sup> The British term for Pavement Artist is "Screever". The term is derived from the writing style, often Copperplate, that typically accompanied the works of pavement artists since the 1700s. The term Screever is most commonly cited as Shakespearean slang dating from around 1500. [https://en.wikipedia.org/wiki/Street\\_painting](https://en.wikipedia.org/wiki/Street_painting) 4 June 2018, at 04:48

<sup>16</sup> English Screevers: Battle, Philip, *Lady Screever*, Fig Mulberry Publishing, 2015, Woman's Progress pp 41-56.

Further: In Renaissance Italy, the role of the Madonnari was to provide a shared spiritual inspiration among religious masses. The Church commissioned the Pavement Artist to be its propagandist messenger honoring the Virgin Mary at a time when visual iconographic images carried "The Word" to the illiterate. Madonnari were also commissioned by the public to perform "ex-votos" – to make artwork which honored others or asks for divine favors such as healing a loved one or offering thanks for blessings received. Further reading: <http://kurtwenner.com/blog/traditional-pavement-art> & Wenner, Kurt, *Asphalt Renaissance*, Sterling Publishing, 2011, pp 1-73.

<sup>17</sup> Greenberg, Clement, *Avant-Garde and Kitsch*, Partisan Review, published by Philip Rahv/William Phillips, 1939, pp 34 - 39.

Online: <http://www.sharecom.ca/greenberg/kitsch.html>

<sup>18</sup> John Ferren, *Untitled*. Large Abstract Expressionist work of oil and plaster on canvas. MLA citation: "File: John Ferren untitled 1951 (Di Rocco Wieler Private Collection Toronto Canada).jpg." *Wikimedia*. 18 Jul 2017, 13:35 UTC. 19 May 2018, 16:29

[https://commons.wikimedia.org/w/index.php?title=File:John\\_Ferren\\_untitled\\_1951\\_\(Di\\_Rocco\\_Wieler\\_Private\\_Collection\\_Toronto\\_Canada\).jpg&oldid=252219265](https://commons.wikimedia.org/w/index.php?title=File:John_Ferren_untitled_1951_(Di_Rocco_Wieler_Private_Collection_Toronto_Canada).jpg&oldid=252219265)

<sup>19</sup> Ibid, p 51.

<sup>20</sup> Further reading: <http://www.theartstory.org/movement-fluxus.htm#synopsys> • <http://www.theartstory.org/movement-fluxus.htm> • Footage of Fluxus, narrated by Allen Berkoff: <https://www.youtube.com/watch?v=cGZ9OS1Oj14>

<sup>21</sup> *Authors note*: Post Modernism remarked on mass-consumerism in a post-WWII world. It is the art of mechanical reproduction, Pop Art, Installation Art and a reaction to Modernist Art having been institutionalized. The generation of Baby Boomer Pavement Artists working in the 1980's and 90's, were born into the world of Rothko, Lichtenstein, and Rauschenberg. Their Art making during that period necessitated transitioning onto to a digital platform. Their Art educations of 1970s - 80s were confused and incoherent as instructed by postmodernist instructors. The ideologies of an irrelevant Post Modernism made no sense to these Representational Realist Pavement Artists.

<sup>22</sup> [https://en.wikipedia.org/wiki/Metamodernism#cite\\_note-ARTnews-9](https://en.wikipedia.org/wiki/Metamodernism#cite_note-ARTnews-9)

<sup>23</sup> The first inclusion of AR on Pavement Art was 2011 at the Sarasota Int. Chalk Festival by Anthony Capetto (Art After Hours crew) *ref.* Sarasota Collector Catalog 2011, pp189. Further Reading: [https://en.wikipedia.org/wiki/Four-dimensional\\_space](https://en.wikipedia.org/wiki/Four-dimensional_space) • [https://en.wikipedia.org/wiki/Augmented\\_reality](https://en.wikipedia.org/wiki/Augmented_reality) • <http://www.sandiegouniontribune.com/sdut-fla-chalk-festival-yields-mind-bending-art-works-2012oct31-story.html>

<sup>24</sup> Further reading: <http://www.sandiegouniontribune.com/sdut-fla-chalk-festival-yields-mind-bending-art-works-2012oct31-story.html> • <https://patch.com/florida/sarasota/sarasota-chalk-festival-competes-world-record-0> • <http://www.strayersurveying.com/strayer-surveying-guinness-book-world-record-art-venice-fl/> • <https://chalkfestival.org/blog/guinness-world-record-holders> • <https://www.smithsonianmag.com/travel/these-3d-pavement-paintings-take-chalk-art-whole-new-level-180957339/?no-ist>

<sup>25</sup> "Street Painting is a creative act which, because of its ritualistic nature, opens the Artist up to aligning with the Divine Higher Power thru a direct spiritual connection to the Godhead." Wenner, Kurt, "Imagination" lecture, Nov. 2012, Burns Court, Sarasota FL. In that connection, the Artist finds unlimited imagination like an unending well that will never fail them as a source of creativity – *Author's note*.

<sup>26</sup> "It is no surprise that during any given year, the festival attracted over 200,000 visitors during its time in Sarasota and because of limitations with access to the fairgrounds, it now attracts upward of 50,000 visitors with an estimated economic impact in the millions." 2016, <https://chalkfestival.org/about>

<sup>27</sup> <https://www.royalacademy.org.uk/article/tracey-emin-ra-it-s-like-being-at>

<sup>28</sup> Email to the Author, 9.29.2017

### Photo Permissions

Fig 1 Rod Tryon – email permission May 15 2018 7:30 pm "street painting pics"; Fig 2 Rafaella, Museo dei Madonnari email "Request for photo" May 18, 2018 6:41 am; Fig 3 Sara Dyer Boston University Photography email "reuse request" May 23, 2018 11:09 am; Fig 4 Rafaella, Museo dei Madonnari email "Request for photo" May 18, 2018 6:41 am; Fig 5 Kurt Wenner - email "question" May 20 2018 May 20, 2018 12 am; Fig 6 Public domain; Fig 7 Kurt Wenner - email "question" May 20 2018 May 20, 2018 12 am; Fig 8 - 10 Author's photos; Fig 11 Kurt Wenner - email "question" May 20 2018 May 20, 2018 12 am; Fig 12 - 19 Author's photos