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Dustin Harewood Pt. 2

Dustin Harewood

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INTERVIEW WITH MR. DUSTIN HAREWOOD

*Bold Visual Arts:
Voices behind Murals in Jacksonville*

JACKSONVILLE MURAL VISUAL ARTS
ORAL HISTORY PROJECT

Interviewed by: J.D. Weakland

Date: 16 March 2021

Dustin Harewood: DH
Justin Weakland: JW

Time Log

0.01 JW: Okay we're here with Mr. Dustin Harewood of Brooklyn, New York New York. We're here at FSCJ Kent Campus, for an oral history project and Mr. Harewood was born July 1978. Is that right?

DH: Yes, yes.

JW: Okay, just quickly before I get started with some of the questions. You don't have to answer all the questions. If there's one you don't want to answer, you just don't have to answer it.

DH: Okay.

JW: And if you want we can take a pause, take a break if you need it.

DH: Okay.

00.50 JW: Okay, so where are you from originally, if not Jacksonville, how did you end up here?

DH: Do you want me to go all the way back? Do this weird timeline?

JW: However you want, yes.

DH: Okay, my parents immigrated to New York City in the mid-60s, I think 1965, 66. So they both came to the United States from Barbados. Now what's funny is Barbados is a pretty small island, its not as big as Jacksonville is. But they didn't know each other, they met each other in New York City, in that small kind of, West Indian community. And so I was born in Brooklyn, New York. And so the first 11 years of my life I would've been there. So they had this grand plan to move back to Barbados, because they were kind of sick of all the winters and everything. So I would say when I was about 11, that was the time I would be going into middle school, we moved back to Barbados. Then I got into the secondary school system, it's the British school system. It's a little different, like high school middle school all in one. So I lived there until I was 16. Then I ended up coming back to the United States, where I went to North Carolina Central University, in Durham, North Carolina. From there, then I went to graduate school at UNC Greensboro and from there I met a couple of kids who were from Jax Beach. And they were a year a head of me. So we were close, and when they finished school they came back to

Jacksonville. When they finished school they came back to Jacksonville and when I was graduating they bought a house and were like hey to do want to help pay our mortgage?

[Mr. Harewood laughs] Right, you know? And they were teaching, because they both had gone to UNF and they were adjuncting between UNF and FSCJ. So when I was graduating, they said hey we can get you classes. And that's kind of how I ended up in Jacksonville. I was like, absolutely, you know. So yeah, I'd say about the end of 04, fall of 04, I started teaching adjunct at FSCJ.

03:10 JW: What is the history of your parents? Like what did they do? Where are they from, background on them?

DH: Well, how do I say this. My father was probably born more on the country side of Barbados and my mom was born more on the city side. My mom's family, my paternal grandfather was one of the first Senators in Barbados and he was a co-owner of an insurance company. He was like the chairman of the turf club for a brief amount of time. So he was like moving in those circles. Sorry, my maternal grandfather. My paternal grandfather, he worked on, he did odd jobs. He was a mason. He worked on a sugar cane plantation. My mom was an only child, my father was the youngest of eight. So they kind of came from two different circumstances in Barbados. So it was interesting. She was the only child, princess [Mr. Harewood laughs] and he was the youngest of eight, out in the country. No money, you know. A lot of love though, yeah.

04:28 JW: So yeah, that makes me think of another point. Do you have any brothers or sisters yourself?

DH: I have one younger sister, she's like two years younger than me.

JW: Is she into art like you?

DH: [Mr. Harewood shakes his head no] We actually went to graduate school at the same time. She went to Wake Forest, and I went to UNC Greensboro. We got an apartment right in between, and she majored in psychology, and she's a councilor.

04:58 JW: At what point in your childhood did you recognize you were artistic, and what was that like growing up?

DH: So that's one of those questions, one of those really tricky questions because you know the famous Picasso quote which is like: every child is an artist, the only challenge is how to remain one when you become an adult. [Mr. Harewood laughs] So when you ask where does it start, I'm thinking like, all kids are making stuff right. All kids are painting, using crayons, drawing. Then the real question is, at some point that goes away. Then why in our society does that slowly start to go away. I was just one of the few it just never went away. You know what I mean? So when you ask when did it start, it started with you, and everyone else and just like continued. I would blame that on comic books.

Comic books were the bridge. Amazing Spiderman, Todd McFarlane was the artist, I think was one of the first comic books I ever bought before I left New York City. I think

it was there, were, that Garbage Pail Stickers stuff. Those were like the first 2D art objects that I had were I was like this is amazing, visually. And I guess it would be either He-man, Thunder Cats, or GI Joes toys would've been the first sculptures that I fell in love with. You know what I mean? And so just visually those things held a lot of power and there was a lot of magic in that stuff. And the 2D comics and the little playing cards, little gross little cards, or the toys that I loved.

06:43 JW: So did you receive any formal training in visual arts when you were younger and what was that process like?

DH: [Mr. Harewood nods head yes] When I was in the second grade, Ms. Sylvester. You know, this is a random thing. I don't know what it is, but there have been a lot of Jewish people that have been significant people in my life. And I'm not sure why it went that way.

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RESUMTION OF INTERVIEW WITH SECOND VIDEO RECORDING.

00:01 JW: Okay, do you have a particular media or method you use when creating your artwork?

DH: I guess I am primarily a painter. But I think, I've been doing a whole lot of collage work, so I'm definitely more 2D than 3D. I would say I'm doing a lot of collage work, but painting is like the primary medium.

00:39 JW: So going back to your formal training, later on in life, what was that like for you?

DH: So I would say, I was talking about Ms. Sylvester. Ms. Sylvester, she suggested to my parents that I go take classes at the Brooklyn Museum. They would have classes on Saturday mornings for kids. I would say second grade were my parents listened to her and kind of sent me to those classes and that I would say was probably the moment that started to play a little bit more of a role in my life versus the random kids' life, you know? Then from there, just high school and everything else. I would say after that, I don't think there was anything in particular. I would done that for a few years before we left New York. So from second straight through to fifth grade. Going into sixth, I would've taken classes, at the Brooklyn Museum, on Saturdays. And read a bunch of comic books.

01:55 JW: So was there any special classes within your schools themselves?

DH: No, no. Not anything that's memorable. No, I remember then, in high school in Barbados, I don't think I did that well in art classes there. Because I think at that point, I

became that guy, that was drawing comic books a lot. And the teachers frowned on that sort of thing. And so I remember being a little confused while all of a sudden, I thought I was good at doing certain things, but then it wasn't jiving with what they thought good art was supposed to look like. So I wouldn't say in Barbados I had any significant experiences with art.

02:53 JW: So later on in school, what were your formal training, influences you may have had?

DH: So what was funny is I started off as a biology major in college. Because I'm from a conservative West Indian family, so they're all studying either medicine or doing business. My dad was in the financial part of health care, he was always like: you know you can study medicine. So and I liked biology fine. So I ended up majoring in biology in college. Now I nearly got kicked out of college because once I got passed the biology classes and started to have to take like, organic chemistry, and physics, and calculus, then I realized very quickly that I hated, all of that stuff. So it was like, okay. I can't just get by with loving zoology and botany and that sort of thing? [Mr. Harewood laughs] So I kind of had a bit of a crisis in college, were it was like I hated going to class. Then it was like, I remember I had a scholarship when I started, lost that. And then there was a moment when I got a letter sent, threatening to put me on academic probation, unless I pick my grades up. And then that was like, that moment were I had to make some hard decisions. Then I decided I was just going to be an art major. I think it was since then, the direction changed. So it was biology, pre-med, up to sophomore year at school.

04:48 JW: So while at school there, now that your courses are in art, what influences did you have then?

DH: In college, I was doing a lot of stuff, I was supposed to do for class. So I'm trying to think about the moments when it became. I was always the comic book thing, I majored more in graphic design and illustration because I think my big dream was to draw comic books. I was going to be a comic book illustrator. That's what I was going to do. So when I graduated, I was lucky enough, I was like won the lottery kind of as you would say. I got an internship at Marvel Comics, 387 Park Avenue South. So when I got out of school, I went into the summer internship and the cool thing was I ended up being an editorial internship in the X-Men office. This would've been back in 2000, so this would've been when the first Spiderman movies were wrapping up and the first X-Men movie. So I was there at that moment, which was a really cool time. Now what's funny though, is that I learned just like being a biology major in pre-med, I think at that moment I realized: I was there and I really didn't enjoy any of the people I was working with. I think what I missed out on, was having a mentor. When I got there, the editors, they were editors of X-Men, they were big time guys, they were very busy guys that everyone wanted to get at. I did a lot of work they needed to be done, but they always had me at

arm's length. And so it was a cold environment for me personally. So with that and seeing the behind the scenes stuff combined with Marvel was going through like a second

bankruptcy because obviously people weren't buying comics anymore, this was before the shift into movies. It had been bought by Toy Biz at that time. So there was kind of like this crisis of what's the future of comic books. All the artists I grew up with, that I loved reading weren't there anymore. They started this new company called Image Comics on the west coast. Todd McFarlane was doing Spiderman, did Spawn, and all these other characters, so when I got there, all the people that I loved – they weren't there. The other thing was I discovered that none of the artists worked there. I was going there to see artists. What I realized quickly was all the artists were freelance. They were just FedEx-ing their art in every morning. So they were living all around, some in New York, but all around the country. That was kind of disappointing. You know it was cool that I got to have actual pages in my hands, but I was more dealing with the editors. I was their intern. There wasn't a lot of art going on there. There were a lot of lawyers, a lot of business administrative people, but a very small area for the creative people. And because of that cold standoff-ness and that lack of contact, I realize that I actually kind of got turned off from the whole thing. I think that's were, going back to graduate school, like this whole shift happens were the fine arts, kind of came more important. So I majored in drawing and painting. In graduate school, so there was this banked, hard right! [Mr. Harewood laughs] Went into another direction. And not a lot of people know this. And it's funny, we're having this – we're doing this interview and I know this is not an interview going on Channel 4 or anything right now. So I'm telling you things, right, but there are stigmas that go along with illustrations and comic book stuff, you know what I mean? That's thought of separate from the fine art. So actually, none of my students now even know that – like all the stuff I just talked about. It's not information, I don't think its information that's useful. People don't know me as that guy.

09:31 JW: Okay, so who to you find to be your influences in art now?

DH: My influences in art now. Way back in graduate school, my hero would've been Jean-Michel Basquiat. Because he was an artist, who rose to fame, who was from Brooklyn, New York, who was a junior member of the Brooklyn Museum. Who's parents were from Puerto Rico and Haiti, growing up in Brooklyn. And his work was amazing, and he was kind of like the person who linked, before there was street art, there would've been Jean-Michel, there would've been Keith Haring, there would've been Kenny Scharf, this group in the early 80s. So they would've birthed, all the street art that we would've seen in the past early 2000s with the Shepard Fairey and all those you know, Banksy's and those guys. Who then spill in to this idea of where we are right now, you know? So I would say he would be one of the grandfathers to that sort of thing. I don't like to say that he's one of my hero's anymore, because since Jay-Z started rapping about him about seven to eight years ago he's become this pop culture thing and there's a whole lot of merchandise that has his name all over it. The Brooklyn Nets have his stuff and so I actually feel uncomfortable talking about him anymore. Just because you know, it sounds as cliché as Frida Kahlo or Vincent Van Gogh. I can't do that, so it would've been

him! These days, these days – George Condo for probably the past eight years has been someone who I've always just been enthralled with. Kaws was one too, for the past six or

seven years. Well actually my son was born in Japan, it was a little before I went to Japan for the first time in 2008 or nine that I discovered Kaws' work. But he now has become really popular. I find it interesting that the people I really liked, that when they become really-really popular I don't like talking about them anymore. I like to try to find new people. But Kaws was a huge influence, Jean-Michel was a huge influence, and George Condo was a huge influence.

12:20 JW: So how much has the COVID-19 pandemic affected you?

DH: It was probably one of the best things that could've happened to me man. You like that answer? Oh my gosh, let me tell you before that pandemic hit, I was running ragged. It was like, I don't even know how I was even finding time to make art. Because between teaching full time, and then being involved with what's going on in the community. I felt like there was art shows like every week. You know, twice a week and that would be over the weekends which was the chief time I could make stuff and have a family. I just felt overwhelmed and stretched. And when quarantine happens, all of a sudden everything just slowed down and I was actually able to like – think. [Mr. Harewood laughs] Slow down and think long and hard thoughtfully about what I was doing. So I kind of want to be in quarantine longer. [Mr. Harewood laughs] It is picking back up now slowly, you know. We got to get to the grind. I have to say this though: is that the biggest issue I think I have now as a creative is being too distracted. Instagram has been one of the best things that happened for me in my career, just because I've been able to reach my audience directly and not rely on galleries to do that work for me. So its been fantastic but you know that's a black hole of information for me. Like there's so much information coming back. It's not like just me putting stuff in, like me following a bunch of people that I like in the city. I just feel between work, family, and social media just everything, distracted. There's just so much out here. I feel overwhelmed with content right now. When you're talking about the pandemic, I feel like that was one of those moments, where things paused and I was able to kind of gather myself again.

14:41 JW: Did you always want to teach in the arts?

DH: I had no aspirations to want to be an art teacher at all. It was purely because of my friends who had gotten those adjunct classes and were like, do you want to get a job? Oh what, be an art professor? That sounds great. [Mr. Harewood laughs] And was only after I started doing it, that I realized how rewarding of a job it was. My dad and I had this discussion that there's a lot of jobs where you don't get to see. Like you do the work, but you don't always get to see the rewards on the other side. This is a job where you can invest time and energy into someone and can actually see them grow and blossom and succeed. There's something extremely satisfying about that. And so that has been extremely rewarding to my soul, you know what I mean.

- 15:39 JW: So lets talk about some of your art from around the city here. Your mural in Springfield, the “Weaving Reality” can you talk about that one?
- 15:51 DH: That first one. That happened - its so funny. This is just randomly how my whole career started with doing any work out in the public domain. I had just happened to be to be neighbors with a guy named Jimmy Coggin, who was working for an organization in Springfield. I’m sorry Jimmy, I forgot the name of the organization [Mr. Harewood laughs] had something to do with Springfield preservation. He was a part of this organization and he was a neighbor of mine in Murray Hill. So I was like probably one of the few artists that he knew. So he was like, we want to do something with this one building, can you do it? And I have never done a mural before. I’m a very private person when it comes to making work. So I’m not sure if I’d ever make a mural if he hadn’t, had these panels of hardy board that he brought to this studio for me to work on. Then they took and installed them after the fact. So it was the first time that I did something like that, where no one was watching and quietly figure everything out. Then have them install it after the fact. And I think once it went up, this light bulb went off in my head because then this different sort of attention came. And this is at a time when there really weren’t that many murals at all around. You’ve been around here long enough; you know there wasn’t really much of anything. Now I feel that we are reaching a saturation. We’re quickly approaching a saturation point. Kind of similar to the tattoo industry here, because you know Jacksonville is like a tattoo mecca. It would be lie Ink Smith and Rogers, this really old established companies. Then a few years ago there’s this tattoo boom, almost like there’s a tattoo shop on every third corner. I feel like the mural thing, was first a thing when Shaun Thurston would’ve been, Duval Dstryr, just like two or three people that I knew of that were doing it. Now I would say, it almost seems like a right of passage for an artist, like right now, to do one. So a lot has changed in that time. I’m sorry, I totally went off in another direction. But it just made me think about the fact when I did it at the time it was like: wow! Oh, so people I don’t know, that don’t know me, are seeing this thing. And now it’s like I have a big billboard that’s sitting out on a street. It felt like I grew as an artist that was like this big [Mr. Harewood’s hands are together] to like this big [Mr. Harewood spreads his arms out]. Then after that, I think it was when I went to Barbados. Which summer was that? I’ll send you the date after this. But I did the second mural was actually in Barbados, down a street from where my mom grew up. I remember there was a gallery that reached out to me. I just started making these little dead coral illustrations and this gallery in Barbados asked for a few. I been around long enough to know that I can have work in a gallery, and it sit there and collect dust. I hadn’t really had any galleries sell much work for me ever. I had worked in a gallery; I hadn’t had a gallery sell work. So this time, they picked up those drawings. I was like what can I do to help them sell this? I was like, you know what I’m going to do, I’m going to go over there and do a mural when I go to Barbados when they get the art. I’m going to do it at the same time, post about it. Tell them these drawings are at the gallery and see if I can actually be purposeful. And that was a second one I had done. And I was scared to death. I don’t think I barely slept the night before because of the idea of just going out there, in space, where random people were looking over my shoulder

was frightening. I remember the first line or two I made, this guy pulls up in a truck and ‘what are you doing on that wall? Who are you?’ and I’m like ‘no-no-no-no, I talked to

the owner of the building. We’re good!’ So I was even more like ‘ah!’ you know. That was the second one, then I came back here and did another one in Springfield.

20:31 JW: So going back to the “Weaving Reality,” what influenced you to paint that particular painting and explain it.

DH: That one conceptually, I’m more impressed with the concept than I am the actual piece. Now looking back at it, technically like I said I just critique it a lot. Philosophy it’s just this idea of concepts of god. And the concept of god as a man, as this father. And its just like, I got married to this Japanese woman, and there’s so many things that Japan aesthetically, I mean my god. It’s like Tokyo is Disney World for an artist or a designer. And the ancient imagery is just so amazing. Then I just had this idea of like, what if god wasn’t this man, but what if god was this group of women? It was a very simple idea. From there it was like okay, from the beginning, god made this and made that. So there’s a point in the mural were there’s nothing where their sitting, that’s the nothingness. Then if you trail along you can see, like a comic book panel almost, like in sequentially. Because that thing had to be so damn long. [Mr. Harewood laughs] You have this sea scape, but if you follow it and you follow it, and you turn the corner all of a sudden you see it break down. Then you realize this god, which is this group of women, are the ones that are making it. So I was like awe that’s great! In my head! I don’t think anybody knew what the hell it was supposed to be! [Mr. Harewood laughs] Except for myself, and like three other people.

22:35 JW: That’s awesome. Okay Phoenix Arts District, can you talk about those ones that you did there?

DH: Yes, and that happened because of Shaun Thurston. Christy Frazier bought two warehouses and she had this concept where she wanted to fill that stuff up with art mural and what not. Sorry I can’t give you the year when we did that. Its all on the Instagram, because I would’ve posted. That’s the great thing about social media now, tracking when all these have happened. Shaun had a studio in there. He was one of the first artists to have a studio in there, at Phoenix Arts District and he was collaborating with Christy Frazier. Christy Frazier was doing mosaics. She did the whole mirrored mosaic, so that’s all her. Then Shaun collaborating with Duval Dstryr and a guy named Cent, Mark Ferreira. Shaun was trying to figure out who he was going to collaborate with and that was time when no body was going murals in Jacksonville. And so since I had that like, one piece over there, which would’ve been like my first one ever. Then when I came back, I did this little aqua scape on Main Street also, and he had seen me do that. So its funny, its as simple as that. He reached out to me. And when I asked him after, why’d you reach out? He’s like ‘because you’re one of the only ones around here who’s doing something on a wall.’ I think it was through the relationship with Shaun, all of a sudden, a lot changed. Because then I met all of his friends, who were doing murals. It was still a

very small group. Christy Frazier is the one who asked us to. Now out there is filled with murals, right, but it all started with her mirror mosaic and then Shaun's concept of

bringing in the dead reef stuff I was doing. Then having Cent with his decaying city kind of thing, this dystopian thing. So he started piecing together this story line with what each of us did and how it would make sense in this other world. That's kind of how that went. And that was the bridge now with me then knowing a lot of those guys and keeping up with them and doing more stuff with them.

25:03

JW: Okay, how did the project at the Cummer Museum, on the fence, how did that come about?

DH: That was at a time, the chief curator Holly Keris at the museum. I can't remember, how did this go. I was doing the stuff out in the street. I was in a very nice, weird space where I had gone to school all these years, I have all these pieces of paper – diplomas or whatever, right – at the same time out there having fun and working with these guys, like Shaun, and Cent, and whoever, and Duval Dstryr. The Cummer had to knock down a building on their campus and they put up a privacy fence and it was ugly. You know, it was just a big old privacy fence. And so Phoenix was gathering steam and Christy Frazier had done a little festival out there to promote the fact that it was there. And then invited more muralist to come in and asked Shaun and I to just come there and touch up the murals while the new murals were going up. Then I think Holly Keris had seen us doing that and because I'm in academia and I had shown some work at the museum before. I think it was a perfect situation where I was like a bridge between, you know what I mean? Making work for a museum context, but at the same time working on the street stuff. So she reached out to me and asked if I would curate the fence. The first thing I did was find the people I knew who were better than me at murals. [Mr. Harewood laughs] Which would have been Mr. Shaun Thurston, Mark Ferreira, right, those guys had collaborated on a mural at the Justice Pub downtown. They did this beautiful thing where Shaun was doing this realistic thing weaving in and out of this text that Cent was doing, his block text. So I love that piece, its inside of a bar, downtown Jacksonville. When she asked me about the fence, the first thing I saw in my head was the "Cummer" as typography, which is what Cent does so well. Then Shaun kind of like referencing art from the museum. I had this idea like what if we just reference the collection. Then what if what they did at Justice Pub we did that here. Then I gave them the main fence, that was facing the street because out of respect for them. I feel not enough people do enough research, you know what I'm talking about, history and respect for genera's. I'm not a street artist, I'm actually, I'm not a muralist. People laugh when I say that. I'm not, that's not what I was trained to do that. I'm a studio painter, who happens to paint large, when I have to. Got it. Now someone like Shaun, he's an artist, but I would consider him a professional muralist. Out of respect for him and out of respect for the genera, I gave him the prime real estate on that fence. You know what I mean, him and Cent. Because I'm like they are the guys who've been doing this. Just because now I'm there professor, some people might want to elevate me, I just knew that it wasn't right. So when you turn the corner, then that's where I pick up, from the Nydia,

kind of like listening, then trailing off. Then I brought in another studio artist. Who was Hiromi Moneyhun, who's a paper cut artist from Kyoto who lives out at Jax Beach. Does insane work, I love her, she's one of my favorites here in Jacksonville. I think she had

only done one thing mural like, and she killed it. I remember Shaun was like: Hiromi's going to do a mural? Like what, that doesn't even make any sense Dustin? What are you doing Dustin? I'm like, Shaun, Shaun, it's going to be okay. So she finished it off, she's at the back end, it's Shaun and Cent at the front, me right there in the middle, then Hiromi at the end. I'm really proud of that piece. I thought it came out great. And what a privilege to be able to do something that's not on a random street, right? Or in a back alley somewhere but to do something that's like that's right next to the museum. It was a proud moment for me sitting at the meeting and having Cent and Shaun there with me, with the chief curator in the museum. That's a proud moment for me in my career. Those sorts of things I get more excited about than me just making something.

31:10 JW: You said something now, that makes me want to ask another question. Proud moments. What are your proud moments in art or life or whatever?

DH: My proud moments. My proud moments have been, there've been a few shows that I've helped some former students get and when they got press or like when Void Magazine would've run an article on one of them, or if one of them got on the news for one of their shows. I find, it's so fascinating, I think I'm at a point where when I see my friends or I see students, or not even my students, other artists who might've reached out, that I might've been able to help and seeing them succeed – for some strange reason there's way more satisfaction in it. Then I think than the things that have happened with my work. It's really fascinating, and I can't explain why. I never set out to be a community builder of any sort, but I realize that's inherent in teaching. The idea of culture building is what teachers do, all teachers. So I think then there was a point when I started to make a deliberate effort once I realized, okay wait, I know these guys over here doing this. I know these people over here doing that and I got these people in this academic setting and then you're talking about this idea of connecting dots. I think I've been very happy with one of the people to help connect the dots, for the scene continues to grow in a healthy way.

32:58 JW: So well, speaking of the scene: do you feel there's a growing interest in the public arts, like murals? And if so, why?

DH: Oh my gosh. You know why have to give a lot of credit. Obviously, Shaun would've been one of the first guys out there like really making a name for himself. But actually, Jessica Santiago and ArtRepublic. Now when she came in, it's controversial when she came in because she had a different format. Which would have been getting people who were not from here, but who are well known here, because there's a whole community, within muralist, street artists right, and it's not that big. She helped make Jacksonville, a blip on that map for that group. Got me. Then a lot of the artists who would've been involved in Wynwood stuff and stuff up north, then she started bringing them in and interacting with a lot of artists here. I think it was really crucial when what

she did was because when they started putting up these professional muralists, who are internationally known coming in, doing these pieces downtown, guess what happened?

Okay wait, let me walk this back a second. There's a lot of money here, just like there is in any other city. There's a lot of millionaires here, like there's millionaires in New York. The difference is though, a place like New York City or LA, that's liberal money. That's like money that's automatic, tied into the arts. Got me? And so politically, that, combined with private sector there's this whole machine. Here, there's a lot of money. There's a lot of business, there's a lot of corporations but in the south, the arts - that money, and those businesses, there was no connection. I'm not talking about Miami now, I'm talking about - like we're in like south Georgia? [Mr. Harewood laughs] There parts, around these parts there was no connection. I think what Jessica Santiago and ArtRepublic did, even though it ruffled some feathers with some people who wanted to make stuff. What she did was she basically showed a lot of people what happens when you bring in this stuff and how businesses can benefit. I think since then, there has been a whole lot more opportunities with corporate people reaching out. You have to show people. Like some of these people don't get it, until you show them. And I think she was crucial on that level, where she was courting more corporate people and bridging that gap more. Does that make sense? So I think what she's done has been very important, and I tell you why. I'm not saying this to just say this, I know this for a fact. Because I just finished a project for the PGA Tour. That wouldn't have happened, if not for what had happened downtown over the past six, seven years. You know what I mean? People are seeing what's going on. There's some stuff now, I know Shaun and Nicole Holderbaum did stuff with the Jaguars, but that again, all this stuff kind of happened after Art Republic came in with a very serious pin pointing. I think that's when people were like 'ah - I get it'. And now, I again have been the beneficiary of when these things have happened, when they wanted someone from here. I haven't posted any of the pictures from the PGA thing yet. That's all in their building. Yeah, holding on to those pictures, because I don't want to randomly put them up. What's funny is, when I got invited into that they had a spot open for someone - guess who I was like who needs to come in and do something in here? Shaun Thurston. And you know why? I'm still grateful to him to this day. Because when he invited me to do Phoenix, and I got to work along side him, all of a sudden, a whole new set of eyes that didn't know who I was - that followed him, were on me and that grew things for me. You know what I'm saying? So I'm indebted to him up to today. So any time there's something really sweet going on, like that PGA project - and I mean he killed that one too. He did an amazing job. I got to stop bringing him on some stuff because he always embarrasses me. He always comes in, he always does a much better job than I do. Then I'm like, I rethink, wait, why did I bring this dude in here? [Mr. Harewood laughs]

38:08 JW: Okay, last question. What does the future in art hold for you, what do you think?

DH: The future in art, what does it hold for me? You know, the future in art. I'd say this is like, what the future of my life? Life should be about expanding, right, and just growing and not being the same person you were today or yesterday, but constantly

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Interviewed by J.D. Weakland

evolving until this whole thing is over and I'm dead. I would say my art runs parallel to my life. So as I continue to grow and evolve, then I expect my work to continue to grow

and evolve. As I continue to expand and hopefully get better and smarter, then I hope the work does the same. I'm not going to stop, retiring from any of this. You know what I mean? Artists don't retire, right? [Mr. Harewood laughs] We die. Done! That's it with the interview. [Mr. Harewood laughs]