Proposing Monuments for Philadelphia

WRITTEN BY
Paul M. Farber & Ken Lum
Monument Lab Curators

MONUMENT
LAB
A PUBLIC ART + HISTORY PROJECT
9.16–11.19.2017
#monumentlab
Issue #3 / Fall 2017

Monument Lab: A Public Art and History Project operates around a central guiding question: What is an appropriate monument for the current city of Philadelphia? This line of inquiry is aimed at building civic dialogue and stoking historical imagination as forces for social change.

From September 16 to November 19, the Monument Lab curatorial team and Mural Arts Philadelphia have installed temporary prototype monuments by 20 artists across 10 sites in Philadelphia’s iconic public squares and neighborhood parks, plus three special projects in Kensington, West Philadelphia, and at the Pennsylvania Academy of the Fine Arts (PAFA). These site-specific, socially engaged artworks are presented together with research labs, where creative monument proposals are collected from Philadelphians and visitors. The proposals will become a dataset of public speculation presented in a final report to the city. During the exhibition, the entire collection is on view at the Morris Gallery at PAFA.

Philadelphia is a city full of monuments and memorials. Philadelphia is also a city full of monumental histories, many of which are little known, obscured, or simply unacknowledged. These underrepresented histories often exist in tension with officially acknowledged narratives. The projects that make up Monument Lab address issues of social justice and solidarity, including matters of race, gender, sexuality, class, and national belonging. The monuments proposed through this exhibition are made of stone and bronze, as well as recycled materials, images, sounds, and the byproducts of community process.

Five years ago, Monument Lab emerged from a series of classroom conversations. In 2015, it grew to include the installation of a pair of outdoor classrooms in the courtyard of City Hall through a discovery phase funded by The Pew Center for Arts & Heritage. In the continued spirit of collaborative learning, this current citywide exhibition with Mural Arts uses monuments to understand the ways we live together with our histories, our ideas for uplift, and our urgencies. As we experience this moment of intensity and uncertainty around public monuments—especially those that symbolize the enduring legacies of racial injustice and social inequality—we are reminded that we must find new, critical ways to reflect on the monuments we have inherited and imagine future monuments we have yet to build.

Drawing on meaningful modes of social engagement through creative response, the project is an invitation to not only answer a shared question but to explore, excavate, and reflect on multiple forms of historical knowledge. Rather than asking for only the feasible or practical, Monument Lab seeks ideas that speak to the evolving core values and visions of the city.

The Monument Lab Curatorial Team is led by Paul M. Farber and Ken Lum.

KEY DATES:
September 16 – November 19
All Projects and Research Labs Open to the Public
Friday, October 6
Prominent Party at PAFA
Wednesdays & Saturdays
Featured Public Programming Throughout the Fall

9 weeks.
10+ sites.
20+ artists.
What is a Monument?

Written by Jane Golden
Executive Director, Mural Arts Philadelphia

A common definition states that a monument commemorates something or someone, in order to uplift and keep it in mind. It can also be an enduring symbol. Here in Philadelphia, our city is full of monuments, many crafted in bronze and marble. There are monuments to war, to culture, and to individuals. Murals can be monuments, too—one that speaks to people in personal and intimate ways. In Philadelphia, our collection of murals has become a growing map of human experience, representing our heroes, our struggles, and our aspirations. A mural has power, and when paired strategically with programming, it can change the conversation, unearth underrepresented histories, experiences, and perspectives, and inspire new advocates for social justice.

It is precisely because of the power of art that Monument Lab seeks to understand. We ask artists and citizens to re-imagine what an appropriate monument looks like in today’s world. So, we asked ourselves: How do we look at the core values of Mural Arts, our deep-seated belief in everyone’s right to be seen and to be heard, and our deep belief in the power of art to speak to people in personal and intimate ways?

Monument Lab challenges and invites Philadelphiaans to think about monuments and to speculate—together—about the future of our city. We are asking: Who do we want to honor? Who should decide? For every monument installed in public, there remain hundreds unbuilt, resulting in a vast, unknown backlog of stories untold and moments uncelebrated. By posing this question, we invite a fresh look at our monuments today, and what they might be in the future.

The curators of Monument Lab have invited 30 artists to create temporary prototype monuments around the city. In the research program of Monument Lab, we invite Philadelphians and visitors to reflect on these prototypes, and on the city itself, and to offer their own proposals for Philadelphia monuments. Each proposal is an idea to be considered, an inspiration to be admired, and an additional perspective on our history and our future. They are collected at learning labs in public squares and city parks, adjacent to the prototype monuments by artists invited by the curatorial team.

During this challenging time in our country, when there is a great debate about our beliefs and our values, it is imperative to ask these questions. As James Baldwin once said, “Not everything that is faced can be changed, but nothing can be changed until it is faced.”

Monument Lab, created in collaboration with citizens across the city, is steeped in complexity and nuance, much like Mural Arts’ larger portfolio of work. For over 30 years, we’ve been engaged with countless communities, brokering differences, building connections, stimulating creativity and action, and using art to recognize diversity within community. Over time, our work has become as much about truth and reconciliation as it is about art. Monument Lab asks us to contend with larger issues in the same way—to mine the range of our experiences, to share what is most important to us, and to consider how we want to be represented.

By doing this work, we—Mural Arts Philadelphia and the curators—hope to demonstrate our deep faith in the authenticity of people’s voices and our deep belief in everyone’s right to be seen and to be heard. If we could imagine a city—our city—where many histories coexist, only a few of which are called out as statues, plaques, and markers. Our monuments have meaning. They are a city’s way of telling its story, of picking out moments in history for elevation, and for making the story told by our monuments speak to people in personal and intimate ways. Our monuments are called out as statues, plaques, and markers.

What is your monument? #monumentlab
START HERE:
Monument Lab at PAFA

CITIZEN
MONUMENT

GALLERY HOURS:
Tuesday – Friday: 10am – 5pm
Saturday – Sunday: 11am – 5pm
Closed Mondays & Legal Holidays
Free and Open to the Public

SITE 01:
City Hall
Location: Broad and Market Streets
Namesake: City Hall
Established: 1682
Built: 1871–1901

LAB HOURS:
Open Daily: 12pm – 7pm

PUBLIC TRANSIT ACCESS
REGIONS RAIL
Susquehanna Station
Market-Frankford Line: 10th Street Station, 10th Street/City Hall Station

NEAREST INDOGO STATIONS
10th Street and Market Street Thomas Paine Plaza

BROAD STREETLINE
City Hall Station
TUESDAY: 10, 11, 12, 34, and 38
WED: 14, 16, 17, 21, 32, 33, 38, 44, 52, 78, 124, 125, 400, 401, 402, 404, 405, 406, 409, 410, 412, 414, 417, and 555

SPECIAL EVENT
SATURDAY SPOTLIGHT
SEPTEMBER 16
Saturday Spotlight
1pm – 4pm

PARTNERS AND FUNDERS
The City of Philadelphia; The Office of Arts, Culture and the Creative Economy; and the Department of Public Property

Major support for Monument Lab projects staged in Philadelphia’s five squares has been provided by The Pew Center for Arts & Heritage.

Stop by Tableau at PAFA for a snack after your visit and get 10% your purchase when you present this coupon!

monumentlab.muralarts.org
**SITE 02: Franklin Square**

**Location:** Between Race Street / Vine Street Expressway and 6th and 7th Streets  
**Namesake:** Benjamin Franklin (1706–1790)  
**Established:** 1682  
**Renamed:** 1825

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**Sample Philly**

Sample Philly is an interactive sculpture honoring Philadelphia’s rich musical history. Building on an outdoor boxmixer and functioning music production studio, participants can produce their own fantasy musical compositions from a vast archive of songs recorded in and about the city. Kara Crombie’s sample bank includes snippets from hundreds of notable Philadelphia songs and crowd-sourced samples uploaded by local musicians, blending the sounds of the past and present. In this time when tools of musical expression are not uniformly accessible, Crombie envisions her monument as a space for the city’s youth to realize the city’s soundscapes. Crombie will continue adding songs and samples to this kiosk through the fall. She can be reached at SamplePhilly@gmail.com for additional requests and contributions. Crombie initially proposed Sample Philly as a speculative monument during Monument Lab’s discovery phase in 2015, supported by The Pew Center for Arts & Heritage.

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**Kara Crombie**  
B. 1975 • American • Based in Philadelphia

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**Monument Lab Projects**

Major support for Monument Lab projects staged in Philadelphia’s five squares has been provided by The Pew Center for Arts & Heritage.

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**PARTNERS AND FUNDERS**

Historic Philadelphia  
In Philadelphia’s five squares has been provided by The Pew Center for Arts & Heritage.

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**SITE 03: Logan Square**

**Location:** Benjamin Franklin Parkway between 18th and 20th Streets  
**Namesake:** James Logan (1674–1751)  
**Established:** 1682  
**Renamed:** 1825

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**Logan Squared: Ode to Philly**  
**Featuring:** Ursula Rucker  
**B. 1977 • Nigerian • Based in Berlin/Lagos

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As a monument to Philadelphians’ voices and visions, Emeka Ogboh’s Logan Squared: Ode to Philly features a collaboration with beloved Philadelphia poet Ursula Rucker, members of the Chestnut Street Singers, and hundreds of Philadelphians whose ideas were documented during Monument Lab’s discovery phase. Throughout his work, Ogboh creates soundscapes to honor and understand citizens. For Monument Lab, Ogboh conceived of a collaboration to channel public participation and reflection. Responding to the Monument Lab open dataset, Rucker composed an epic poem serving as the backbone of this composition. Visitors may access the sound monument at listening stations around the square where they can plug in their headphones to access the composition, or attend a special weekly multichannel sound installation on the Skyline Terrace of the Parkway Central Library. In the rooftop version, attendees are invited to experience a multichannel sound installation, including the sounds of Rucker’s poem and a special choral arrangement of Louis Greenway’s “Four Squares” of Philadelphia “Logan Square at Dusk,” as well as a singular view of the city from above.

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**Emeka Ogboh**  
B. 1977 • Nigerian • Based in Berlin/Lagos

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**PARTNERS AND FUNDERS**

Major support for Monument Lab projects staged in Philadelphia’s five squares has been provided by The Pew Center for Arts & Heritage.
SITE 04: Rittenhouse Square

Location: Between Walnut Street/ Rittenhouse Square and 18th/19th Streets
Namesake: David Rittenhouse (1732-1796)
Established: 1682
Renamed: 1825

The Built/Unbuilt Square

The Built/Unbuilt Square provides a journey into Rittenhouse Square’s historical landscape with the help of augmented reality technology. Passersby are invited to take a pair of viewfinders—a traditional device often placed on the edge of important monuments—to view each monument with each facing inward at the park. Within the scope of each viewfinder, the park can be seen as layered with archival images of historical gatherings, renderings of constructed and proposed structures from past eras, and animations conveying the square’s vitality and myths. Users can shift the angle of the viewfinder to reveal multiple views of the location they are currently inhabiting. Together, the viewfinders of The Built/Unbuilt Square attempt to collect the stories, fragments, and numerous evolutions of the park into a shared frame.

Learn more about the Rittenhouse Square artists and their projects at a special exhibition at the Philadelphia Art Alliance.

251 South 18th Street
September 13 - November 30
Tuesdays through Sundays, 12pm – 6pm
Closed Mondays

Special Event
OCTOBER 21
Saturday Spotlight
1pm – 4pm

PARTNERS AND FUNDERS
The City of Philadelphia, Philadelphia Parks & Recreation, Friends of Rittenhouse Square, and the Philadelphia Art Alliance

Major support for Monument Lab projects staged in Philadelphia’s five squares has been provided by The Pew Center for Arts & Heritage. Support for Alexander Rosenberg’s project and related programming has been provided by PECO.

Alexander Rosenberg
B. 1981 • AMERICAN • BASED IN PHILADELPHIA

If They Should Ask

In a city that boasts hundreds of sculptures to historic figures, there are only two dedicated to women: French heroine Jean of Arc and Bostonian Quaker Mary Dyer. To address the absence of women in public monuments in this city, Sharon Hayes, from the mid-1600s to the present day, who could be or could have been recognized with monuments, immersed herself in the voluminous array of monuments around the city. Hayes has recreated nine pedestals from existing monuments in Philadelphia, scaled them to half-size, and arranged them together in a singular assemblage. Hayes convened a group of intergenerational, international, and civically-engaged women to discuss, as Hayes notes, “the persistent and aggressive exclusion of women from this form of public recognition.” Hayes and these advisors initiated an ongoing collection of names of Philadelphia-area women who have contributed to the social, cultural, political, and economic life of the city, a selection of which have been incorporated into the sculpture. For a full list of names and to contribute your own, visit IfTheyShouldAsk.com.

Sharon Hayes
B. 1970 • AMERICAN • BASED IN PHILADELPHIA

SITE 05: Washington Square

Location: Between Walnut Street/ South Washington Square and 6th/7th Streets
Namesake: George Washington (1732-1799)
Established: 1682
Renamed: 1825

The Long Journey to Freedom Through Time

Sweet Chariot is an interactive video scavenger hunt, conceptualized and directed by artist Marisa Williamson. Using the Sweet Chariot image-recognition smartphone app and scratch-off map, audiences will uncover a series of site-specific videos that reveal hidden moments in the landscape of historic Philadelphia, opening a window onto the African-American struggle for freedom. The journey begins in historic Washington Square, and invites viewers to look for clues hiding in plain sight, including signs, plaques, and murals. Each unlocked video presents a creative and collaborative interpretation of a story from Philadelphia’s African American history. As viewers experience each video on location, the ultimate goal is to follow protagonist Amelie Brown (enacted by Williamson) on her way “home” through interactions with historic figures such as Margaret Forten, Octavia Catto, and W.E.B. DuBois. Brown is based on a real Philadelphian whose gravestone was excavated in a former burial ground for Mother BethelAME Church under current-day Waccaco Park. Sweet Chariot’s scratch-off map is available at the Washington Square Lab and at the Exhibition Hub at FAPA.

Marisa Williamson
B. 1981 • AMERICAN • BASED IN NEW YORK CITY

Marisa Williamson’s On the Threshold (Salvaged Stoops, Philadelphia) is a monument to a beloved symbol of Philadelphia neighborhood culture: the stoop, or step, as it is known in South Philadelphia. As Pomerantz writes, the stoop is part of a threshold between private and public space, (2) functions as a site of social interaction, of relaxation, and of participation.” Responding to recent immense change and transformation across city neighborhoods, Pomerantz sought to incorporate historic building materials that would otherwise end up in the waste stream. Over the past six months, she collected marble, concrete, and brick from recently demolished buildings. The stoop materials have been reconstructed on-site using historical and traditional masonry techniques, and now line the east side of Washington Square Park, creating an opportunity for sitting, gathering, and reflecting on Philadelphia’s past and its future. Washington Square Park’s history as both a public gathering place and unmarked cemetery sparked the idea for the project, which stimulates conversation about architectural and individual memory.

Kaitlin Pomerantz
B. 1986 • AMERICAN • BASED IN PHILADELPHIA

On the Threshold
(Salvaged Stoops, Philadelphia)

SPECIAL EVENT
NOVEMBER 4
Saturday Spotlight
1pm – 4pm

Kaitlin Pomerantz’s On the Threshold (Salvaged Stoops, Philadelphia) is a monument to a beloved symbol of Philadelphia neighborhood culture: the stoop, or step, as it is known in South Philadelphia. As Pomerantz writes, the stoop is part of a threshold between private and public space, (2) functions as a site of social interaction, of relaxation, and of participation.” Responding to recent immense change and transformation across city neighborhoods, Pomerantz sought to incorporate historic building materials that would otherwise end up in the waste stream. Over the past six months, she collected marble, concrete, and brick from recently demolished buildings. The stoop materials have been reconstructed on-site using historical and traditional masonry techniques, and now line the east side of Washington Square Park, creating an opportunity for sitting, gathering, and reflecting on Philadelphia’s past and its future. Washington Square Park’s history as both a public gathering place and unmarked cemetery sparked the idea for the project, which stimulates conversation about architectural and individual memory.

Kaitlin Pomerantz
On the Threshold
(Salvaged Stoops, Philadelphia)

SPECIAL EVENT
November 4
Saturday Spotlight
1pm – 4pm

PARK HOURS
Open 6am – 1am Daily

PUBLIC TRANSIT STATIONS
WASHINGTON SQUARE NEAREST
REGIONAL RAIL: Jefferson Station
LINE: 8th Street
9th and Locust Streets
Public Transit Access

Kaitlin Pomerantz
Public Art + History Project

A Public Art + History Project

monumentlab.muralarts.org


A Marathon Poetry Reading

Monument to the

WEDNESDAY, SEPTEMBER 27
FREE
Skyline Terrace, 1901 Vine Street
Parkway Central Library,
2:00pm – 4:30pm

Logan Square: Ode to Philly

1:00pm – 4:00pm
Saturday Spotlight:
FREE
320 South Broad Street
Karyn Olivier
#1: Sharon Hayes &
City Hall Courtyard / FREE
with Mel Chin, Hank Willis Thomas,
SATURDAY, SEPTEMBER 16
Citywide
12:00pm – 5:00pm
Monument Lab
SATURDAY, SEPTEMBER 16
Pennsylvania Academy of the Fine Arts, 1301 North Broad Street
$5 / FREE for PAFA members

Emeka Ogboh, Mayor Jim Kenney,
How to Make a
WEDNESDAY, SEPTEMBER 13
$5 / FREE for PAFA members
Parkway Central Library, Skyline Terrace, 1901 Vine Street
Emeka Ogboh featuring
FREE
Malcolm X Park, 5100 Pine Street
5:00pm – 8:00pm

Ursula Rucker:
FREE
118–128 North Broad Street
Pennsylvania Academy of the Fine Arts, 6:00pm – 8:00pm
moderated by Ken Lum
Alexander Rosenberg,
#3: Kara Crombie,
WEDNESDAY, OCTOBER 25
FREE
Skyline Terrace, 1901 Vine Street
Logan Squared: Ode to Philly
Ursula Rucker:
FREE
118–128 North Broad Street
Pennsylvania Academy of the Fine Arts, 6:00pm – 8:00pm
moderated by Peter Crimmins
Alexander Rosenberg,
#2: Mel Chin & Tyree
Monumental Exchange
WEDNESDAY, OCTOBER 18
FREE
Skyline Terrace, 1901 Vine Street
Logan Squared: Ode to Philly
Ursula Rucker:
FREE
118–128 North Broad Street
Pennsylvania Academy of the Fine Arts, 6:00pm – 8:00pm
moderated by Pe...
SITE 06: Penn Treaty Park
Location: Beach Street off of Delaware Avenue
Namesake: Treaty between William Penn and Lenni Lenape, 1682
Established: 1894

Duane Linklater
B. 1976 • OMASKEKO ININIWAK/MOOSE CREE FIRST NATION
BASED IN NORTH BAY, ONTARIO

In Perpetuity
Duane Linklater’s In Perpetuity serves as a monument to Lenni Lenape Chief Tamanend. It is also a historical reference point to understanding the broad expanse of Indigenous people from the lands that now include the city of Philadelphia. The artwork is installed on the banks of the Delaware River, on ground that has served as a meeting place for Indigenous communities for thousands of years. In 1682, William Penn and Chief Tamanend met to secure a “treaty of friendship.” The scope of the Lenape’s agreement, according to historical accounts, was meant to last “as long as the rivers and creeks flow, and the sun, moon, and stars shine.” Linklater, an Omaskeko Inninwak from Moose Cree First Nation, asked his nine-year-old daughter, Susan, to handwrite these words. He then worked with Philadelphia-area neon fabricators to reproduce the phrase in a neon sign on the edge of the river in order to mark the enduring legacy of the Lenape people and the unwrapping of a treaty intended to promote long-standing coexistence.

SITE 07: Vernon Park
Location: Between Germantown Avenue/ Greene Street and Chelten Avenue/
West Rittenhouse Street
Namesake: Vernon House (1803–), Former Wister Mansion
Established: 1892

Karyn Olivier
B. 1968 • TRINIDADIAN AND AMERICAN • BASED IN PHILADELPHIA

The Battle Is Joined
Karyn Olivier’s The Battle Is Joined is a mirrored remix of the Battle of Germantown Memorial, a 20-foot-high commemorative structure dedicated to a Revolutionary War skirmish between American and British troops in 1777. Olivier built out a temporary acrylic mirror to encase the monument as a way to bring people closer to one another, their surroundings, and their living histories. As Olivier states, “It will transport, transmit, express and literally reflect the landscape, people and activities that surround it. We will be reminded that this memorial can be an instrument and we, too, are instruments—the keepers and protectors of the monument, and in that role, sometimes we become the very monument itself.” The original Battle of Germantown Memorial was dedicated in 1903, and includes an engraved map of the battlefield in colonial Germantown. In her updated version, Olivier engages the neighborhood’s rich public history as a platform for understanding symbols from the past and envisioning new modes of reflection, interpretation, and meaning-making.

Additional select prints from Shabazz’s work in Germantown will be on display at iMPeRFeCT Gallery featuring sessions welcoming veterans, families against the backdrop of Germantown’s historic Vernon Park. Shabazz, a US military veteran, served alongside men from Philadelphia when he served abroad in the 1960s and had long planned a tribute to their service, style, and resilience. Through collaborations with partners including Friends of Vernon Park, the Acre Museum, the Black Writers Museum, and iMPeRFeCT Gallery, alongside monumental figures and artworks in the neighborhood. Additionally, from Memorial Day to Veterans Day, Shabazz will conduct several pop-up photo sessions welcoming veterans, neighborhood residents, and other visitors for free printed portraits. Additional select prints from Shabazz’s work in Germantown will be on display at iMPeRFeCT Gallery from September 9 to October 7, 2017.

Plainsight Is 20/20
Throughout the year, RAIR (Recycled Artist in Residency) hosts visiting artists to source materials and inspiration from their studio at Tacony, which sees over 400 tons of reusable waste each day. For Monument Lab, RAIR’s lead artists, Billy Dufala and Lucia Thome, envisioned a sculpture that stages the tension between Philadelphia’s identity as a green sustainable city and the current building boom, in which the civic and often natural landscape is altered with development on a massive scale. Plainsight is 20/20 features an excavator holding a large tree—two objects regularly found in construction sites in the city—and elevates their pairing to monumental status. The construction equipment, wrapped in metallic vinyl, is meant to stand out from and reflect the landscape, while the tree, diverted from the waste stream, is exhibited, rooted and all, to evoke the tension between nature and progress.

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Histories Project
A Public Art +
#monumentlab
SITE 08: Norris Square

Location: Between Howard Street, Susquehanna Avenue, Hancock Street, and Diamond Street
Namesake: Isaac Norris (1671–1735)
Established: 1848

LAB HOURS:
Wednesdays & Thursdays: 4pm – 7pm
Saturdays & Sundays: 12pm – 5pm

PUBLIC TRANSIT ACCESS
MARKET-FRANKFORD LINE
York/Dauphin Station
BUS: 3, 30, and 69

PARTNERS AND FUNDERS
City of Philadelphia, Philadelphia Parks & Recreation, and Norris Square Neighborhood Project

An expanded roster and projects at five neighborhood sites have been made possible by a significant grant from the William Penn Foundation.

Support for David Hartt’s project and related programming has been provided by PECO.

SPECIAL EVENT
SEPTEMBER 23
Saturday Spotlight
1pm – 4pm

David Hartt
B. 1967 • CANADIAN • BASED IN PHILADELPHIA

for everyone
a garden VIII

In collaboration with Caseem, Vicky, Sam, Gabby, Ashanti, Neide, Davida, Carlos, and Anthony

David Hartt has spent the past year working in collaboration with the Norris Square Neighborhood Project (NSNP), an organization that provides green space and youth education to local residents. In particular, Hartt partnered with youth from NSNP’s Semillas del Futuro summer program to create a film that explores the connections between city planning, community gardens, and civic engagement. Hartt was initially inspired by the gardens maintained by NSNP as connected to both Philadelphia’s founding vision as a “Green Country Town” and the neighborhood’s long-standing investments in their own improvement through greening. Hartt and his collaborators ask, “Who participates in the process of making a city and a neighborhood and how can we imagine a more inclusive future?” To approach these prompts, their film imagines Norris Square in 50 or 100 years as forested cityscapes. According to Hartt, the film is an inadequate monument that memorializes the time he spent working with the youth here and their shared vision of a possible future.

SITE 09: Malcolm X Park

Location: Between Pine Street, Larchwood Avenue and 51st/52nd Streets
Namesake: Malcolm X (1925–1965)
Established: 1903
Renamed: 1995

LAB HOURS:
Wednesdays & Thursdays: 4pm – 7pm
Saturdays & Sundays: 12pm – 5pm

PUBLIC TRANSIT ACCESS
MARKET-FRANKFORD LINE
52nd Street Station
BUS: 52
TROLLEY: 34

PARTNERS AND FUNDERS
Philadelphia Parks & Recreation and Friends of Malcolm X Park
An expanded roster and projects at five neighborhood sites have been made possible by a significant grant from the William Penn Foundation.

Support for King Britt and Joshua Mays’ project and related programming has been provided by PECO.

SPECIAL EVENT
SEPTEMBER 23
Saturday Spotlight
1pm – 4pm

King Britt and Joshua Mays
B. 1968/1973 • AMERICAN • BASED IN PHILADELPHIA/OAKLAND

Dreams, Diaspora, and Destiny

DJ King Britt and artist Joshua Mays will lead a one-night-only performance on October 14 in West Philadelphia’s Malcolm X Park that imagines a youth monument to the future. In the summer of 2017, they worked in collaboration with students from Mural Arts Philadelphia’s Art Education program to draw on historical archives, collect sound samples, and interpret Afro-diasporic images of transcendence. The result is a “monumental time portal,” according to the artists, that both honors ancestral legacies and envisions utopian futures through sound, poetry, projection, and visual art. The vinyl banners created for this performance will be on display at the Malcolm X Park Lab during open hours throughout the exhibition.

SPECIAL EVENT
OCTOBER 14
Saturday Spotlight
5pm – 8pm

Reflect on history.
Imagine the future.
Change the present.

#monumentlab
#monumentlab
Klip Collective Installation
Saturday Spotlight and
7pm – 10pm

Free Speech

Free Speech is an interactive news kiosk in Marconi Plaza featuring the stories of immigrant and refugee artists in Philadelphia. Envisioned by artist Shira Walinsky, the kiosk offers free written and artistic materials— including postcards, maps, books, oral histories, and recipes— to passersby. Installed next to SEPTA’s Oregon Station, Free Speech is embedded within a South Philadelphia neighborhood that has long served as a home for immigrant, migrant, and refugee families. The project is informed by Walinsky’s work over the last six years at Mural Arts’ Southeast by Southwest community hub in South Philadelphia—a collaboration between Mural Arts Philadelphia and the Department of Behavioral Health and Intellectual Disability Services—with members of the Bhutanese, Burmese, Nepalese, and other immigrant and refugee communities. For Free Speech, Walinsky worked with numerous Southeast by Southwest artist collaborators, including the Sanctuary Poets, Catica Vasayoon of Laos In the House, Laura Daucht of PhilLY Cam, Ma Kay Sae, Kristine Ynang, Noor Qadish, and Mayyadah Alhumssi.

Passage :: Migration

Klip Collective, led by video and light artist Ricardo Rivera, will integrate a larger-than-life video projection with critical and celebratory storytelling in South Philadelphia’s Marconi Plaza. Passage :: Migration channels the surnames of South Philadelphia’s generations of immigrants into one immersive experience: “The names pass over and around the viewer in waves; projected on translucent planes of fabric and smoke, creating a floating sensation. By entering, the viewer is an active part of the installation, as the projections wash over their body. Like this country, once you enter, you are a part of it,” says Rivera. The work will be installed for a special one-night-only performance in Marconi Plaza on Saturday, October 28.

SPECIAL EVENT

October 28
Saturday Spotlight and Klip Collective Installation
7pm – 10pm

City of Philadelphia, Philadelphia Parks & Recreation, Friends of Marconi Plaza, Department of Behavioral Health and Intellectual Disability Services

Support for Klip Collective’s project and related programming has been provided by PECO.

Free Speech

Free Speech is embedded within a South Philadelphia neighborhood that has long served as a home for immigrant, migrant, and refugee families. The project is informed by Walinsky’s work over the last six years at Mural Arts’ Southeast community hub in South Philadelphia—a collaboration between Mural Arts Philadelphia and the Department of Behavioral Health and Intellectual Disability Services—with members of the Bhutanese, Burmese, Nepalese, and other immigrant and refugee communities. For Free Speech, Walinsky worked with numerous Southeast by Southwest artist collaborators, including the Sanctuary Poets, Catica Vasayoon of Laos In the House, Laura Daucht of PhilLY Cam, Ma Kay Sae, Kristine Ynang, Noor Qadish, and Mayyadah Alhumssi.

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SPECIAL PROJECT:
Lancaster Avenue

Hans Haacke
Location: 42nd Street and Lancaster Avenue

SCHEDULE
This special project will evolve after the dig begins in early September. Its scope will be fully determined after exploration of what is discovered under the surface of the lot.

COLLABORATORS
Doug Mooney, AECOM, Akim and Sheila Bunch, and James Wright

SITE PARTNERS
The City of Philadelphia, Councilwoman Jannie Blackwell’s Office, and the People’s Emergency Center

Digging (Archaeology of the Vacant Lot)

As a monument to the layers of history, artist Hans Haacke proposes an archaeological dig to reveal multiple hidden foundations under a single vacant lot. Haacke, who studied at Temple University’s Tyler School of Art in 1961–62 on a Fulbright Fellowship, returned last year to Philadelphia and encountered numerous empty spaces where buildings once stood. Haacke, who works with monumental sculptures and installations, sought a monument that already exists beneath the surface. He requested a site for an archaeological dig in which buried building foundations, intact underground, could be brought upward for public viewing. In cooperation with the People’s Emergency Center and property owners Akim and Sheila Bunch, the triangular lot on 42nd Street and Lancaster Avenue was a site for excavation and interpretation. This single vacant lot once held seven properties, until an automobile crashed into one of the buildings in the late 1990s, causing the owner to demolish the remaining structures. Haacke’s monument imagines the former buildings under vacant lots as not just buried and gone, but as the basis for a living blueprint to link the past and present of the city.

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THANK YOU!

PROJECT GOALS
Engage Philadelphians in a citywide conversation about history, memory, and our collective future

Learn from artists through an expansive range of temporary monuments

Collect publicly sourced monument proposals in order to build creative datasets that map and empower new forms of civic knowledge

Draw on the city’s creative energy to spur engagement, dialogue, and reflection

Change the way we write the history of our city together
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Lab Sites
EXHIBITION HUB
Pennsylvania Academy of the Fine Arts (PAFA) + Special Project
01 City Hall Courtyard/Municipal Services Plaza
02 Franklin Square
03 Logan Square
04 Rittenhouse Square
05 Washington Square
06 Penn Treaty Park
07 Vernon Park
08 Norris Square
09 Malcolm X Park
10 Marconi Plaza
11 Special Project: A Street and East Indiana Avenue
12 Special Project: 42nd Street and Lancaster Avenue

MAP KEY:
MONUMENT
Project Map

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