REPORT
TO
THE CITY
As a nation, we are in the midst of a long reckoning over our inherited monuments. Across the country, pressure from activists, artists, and students, city governments are grappling with questions of representation in the monumental landscape. The removal of several statues, including those dedicated to Confederate generals and other problematic figures has garnered attention and created a few sites of cultural repair. The memorializing of a handful of new figures in some cities adds chapters to local public histories. However, the troubled, overwhelming status quo fills out the rest of our historical imaginations and civic spaces. We are haunted by the unresolved matters of the past and our inability to adapt, address, and remEDIATE in the present.

Since 2012, the Monument Lab team has explored questions around public art, asking over twenty artists and hundreds of thousands of public participants from around the world simple yet profound questions about the history, function, and potential of monuments. The resulting conversations have helped engage and drive the public debate about monuments. The resulting conversations have helped engage and drive the public debate about monuments. The removal of several statues, including those dedicated to Confederate generals and other problematic figures has garnered attention and created a few sites of cultural repair. The memorializing of a handful of new figures in some cities adds chapters to local public histories. However, the troubled, overwhelming status quo fills out the rest of our historical imaginations and civic spaces. We are haunted by the unresolved matters of the past and our inability to adapt, address, and remEDIATE in the present.

The data produced through Monument Lab, whether viewed in spreadsheets or charts, resembles other forms of civic data. It maps the pathways into which our team grouped these findings include rethinking common knowledge, craving representation, seeking connection with others, and reflecting on process and power, though there were many brilliant contributions outside these categories. This Report serves as an experimental case study and invitation to city government and cultural institutions in Philadelphia and other cities. The proposals recognize that “hidden histories” are not quite hidden. They are discussed, practiced, and valued by people all over the city, including in public squares and neighborhood parks. The challenge is how to listen to those conversations and come together to do something about it.

FROM the research outward to the broader implications of changing the monumental landscape, we contend as a definitive statement that any approach to dealing with, debating, or replacing monuments must consider a period of public imagination and inquiry. We have to reckon with our symbols. But we also must face the systems that perpetuate bias and exclusion.

The ideas that monuments are timeless, that they have universal meaning, and that they are standalone figures in history are truisms that we believe need to be challenged. Our intent is not to defeat the idea of civic monuments, but to invigorate them through new public engagement possibilities so that future monuments function as constantly activated sites for critical dialogue, response, and experimentation.

—Paul M. Farber, Ken Lum, and Laurie Allen

Monument Lab
I  RETHINKING COMMON KNOWLEDGE
Exploring the range of monumental histories and visions that participants offered about Philadelphia
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II  CRAVING REPRESENTATION
Identifying the people and communities who are missing from the city’s current collection of monuments
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The research process used during Monument Lab was tested in the discovery phase of the project over three weeks at City Hall in spring 2015. We posed a single open question and collected responses from hundreds of passersby. The details of this method are worth a brief explanation here, as they speak to the values embedded in the project. The research form offered to each participant presents a blank space to those who opted to participate, and each proposal form was treated as an expression worthy of public consideration. We believe that it matters what question you ask, who asks the question, where the question is asked, and what is done with the answer. Our aim was to take each participant presents a blank space to those who opted to participate, and each proposal form was treated as an expression worthy of public consideration. We believe that it matters what question you ask, who asks the question, where the question is asked, and what is done with the answer. Our aim was to take each proposal form seriously so that the proposals collected in the exhibition would reflect a complex and wide-ranging set of ideas for inspiration, consideration, and action.

It matters what you ask. We did not ask what is the “right” or “ideal” monument for the current city of Philadelphia because a city as full of communities, stories, and histories as Philadelphia needs more than a single monument. Because monuments do not exist in a vacuum, but have meaning in the context of time and place, we asked for an appropriate monument to encourage people to reflect their ideas about monuments with respect to their hopes about the stories we honor in the past, the needs of the present moment, and their expectations and ideals for the future. It was also an invitation to define appropriateness as a matter of feasibility, ethical or moral imperative, or one’s own creative expression.

It matters how the question is asked. We started by hiring a phenomenal team of lab managers who know the city, who believe in public art and engagement, and who were eager to learn from people throughout the city and to respect the knowledge that they received through the proposals. Those lab managers were joined by paid student fellows from city high schools and by college students who received credit, as peer learners who were uniquely invested in the way our histories live in public spaces.

It matters where the question is asked. We posed this question about public spaces in public spaces—in parks across the city, where people can see each other face to face, and alongside works of art that inspired reflection, curiosity, consideration, and attention. The question was asked in parks that carry the names of historical figures related to this city’s past, from Benjamin Franklin to Malcolm X.

It matters who asks the question. We asked the question in person, and invited people to answer it in a way that we hoped would be most comfortable for them. They could spend time talking with members of the lab team, if they wanted, and many people did. We believe that the conversations themselves are an important outcome of the project. Thinking together in public about our shared spaces is, we believe, a worthy goal in itself. And those who chose to do so were invited to write or draw their ideas on the open form. While technology was certainly an important part of the Monument Lab project, we wanted the interactions for this exhibition to occur in parks without expensive or complex equipment that might distance some participants from the question. And we wanted people to hand their responses over to another person—to share them in physical space, just as monuments themselves exist in shared physical spaces.

Finally, it matters what the people asking plan to do with the answer. Each proposal offered to a member of the lab staff was read by a member of the data team, so we could look for patterns in the topics and types of monuments proposed. Within minutes, each was shown publicly at the exhibition hub at the Pennsylvania Academy of the Fine Arts (PAFA). The proposals will live on through an archive at Penn Libraries devoted to keeping them available for future generations to consider as pieces of Philadelphia history. And they will exist as a dataset of historical memory and meaning-making on OpenDataPhilly, available to anyone who wants to learn from them as data that reflects on what was proposed and how Philadelphians think, feel, and imagine their own city.
1. PROPOSE
Participants described or sketched their ideas on the form at one of the ten research labs around the city, as well as at special events. They could answer any or all of the fields on the form. Labs were installed at City Hall, Franklin Square, Logan Square, Rittenhouse Square, Washington Square, Malcolm X Park, Marconi Plaza, Norris Square, Penn Treaty Park, and Vernon Park. Additional proposals were collected in “light labs” at the PAFA exhibition hub and at select public programs.

2. ANALYZE
Within minutes of receiving a participant’s submitted proposal, members of a site’s lab team scanned and uploaded the proposal into the Monument Lab data system. Off-site, members of the data team transcribed and mapped the proposals, treating them like any piece of civic data or city statistic. The proposals were tracked for their key ideas, monument types, and locations around the city.

3. REFLECT
Collectively, the proposals offered powerful, poignant, and profound takes on life in the city. We scanned them, input their information in spreadsheets, and spent time understanding the patterns, trends, and anomalies worth close observation. During the exhibition, the proposals went live on our website and were displayed at the PAFA exhibition hub.

4. SHARE
Since the end of the exhibition, the proposal data has been further prepared for this *Report to the City*. The data was shared with the mayor and city commissioners in a September 2018 meeting. Printed copies of the *Report* were delivered to city offices and public libraries. The *Report* is also available for download online. The full set of proposals is available at proposals.monumentlab.com, and as a dataset on OpenDataPhilly. Together, the insights of this *Report* gather nearly a year of close consideration of the proposal and their potential uses within civic discourse.
The proposals reflect many common, enduring symbols of the city of Philadelphia as recalled by the participants. They include iconic representations of history and culture, sometimes accepted as is. In other instances, the iconic representation is remixed or recontextualized. Participants described a multitude of people, places, and ideas not accounted for in mainstream histories. Some proposals included figures who have already been recognized with a historical marker or structure but who deserve more prominent places and modes of esteem within the pantheon of legendary Philadelphians — such as Julian Abele, Joe Frazier, and Billie Holiday. Proposals marked Philadelphia as a place of historical milestones in the struggle for abolition, women’s suffrage, civil rights, and LGBTQ liberation. The call to remember the specific stories of neighborhood heroes and understudied local figures rang out across multiple proposals. The word “monument” conjured grand narratives and anecdotal gems.

Many respondents used the form to confront difficult truths and traumas in the city’s history: thirty-five proposals addressed the city’s 1985 bombing of the MOVE compound in West Philadelphia and the resulting destruction of several blocks of nearby homes, nineteen proposals called attention to historically relevant phenomena such as gentrification and displacement, and twenty-four proposals offered remembrance of victims of gun violence. Ten proposals called for a memorial to the victims of the 2000 Lex Street Massacre in West Philadelphia. Other proposals summoned histories of people noteworthy within their own communities, networks, and time periods, especially those with marginalized histories of intersectional racial and gender justice.

There is no mistaking that the city’s official history already holds up gold standard recognizable landmarks. As such, figures like William Penn and Benjamin Franklin were reflected in this research and are found across numerous existing public monuments and histories we have inherited from previous generations. But there were also countless people, places, and ideas that were honored by participants to offer an expanded common knowledge of the city. We recommend bridging the gaps between the iconic and the broader displays of memory by making more room for these narratives. The way we often talk about existing monuments and public history may severely limit our perception and reinforce the status quo. We contend that it is not enough to simply say this knowledge is obscure or lost, or that it needs to be discovered or recovered by someone in the future. We must listen and take in what is already common knowledge: an expanded field of history that lives within people and places throughout the city.
Monumental Figures Named In Proposals


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The majority of statues in Philadelphia honor the legacies of figures who are white and male. This is a clear reflection of both the content of monumental history and the processes that shape our ongoing historical consciousness. The same can be said of most American cities. The Monument Lab research reflected an overwhelming reaction to this inherited version of our history through a multitude of critical and creative approaches to this profound inequity. A handful of respondents specifically sought to keep the monumental landscape as it is, while thousands of others sought concrete change.

Participants widely called for and craved representation. This includes consideration for public history that reflects more complex views on race, gender, class, sexuality, gender identity, ability, and other intersectional identity formations. Participants also called for statues to groups that have made an impact in the city’s history but are not accounted for in traditional commemorative venues. For example, sixteen responses called for recognition of teachers because “Philly public school teachers [especially in the Arts are essential]!” Rocky, film icon and art museum steps fixture, was on the minds of Philadelphians, but Joe Frazier, a real African American boxer was mentioned sixteen times in proposals, even as an actual statue of him sits in South Philly.

Changes in representation and acknowledgment can greatly influence the city’s psychology. The September 2017 dedication of the Octavius Catto monument had a profound impact on the proposals and beyond with additional calls for recognition. City officials and cultural stakeholders may already understand this point. But this research offers directions and questions, as well as a list of potential projects that were on the minds of the project participants.

15 PROPOSALS FOR A STATUE OF MALCOLM X IN MALCOLM X PARK
16 PROPOSALS WHOSE LOCATION IS “GAYBORHOOD”
209 PROPOSALS FOR MONUMENTS TO WOMEN

Hank Willis Thomas, All Power to All People, Monument Lab 2017 (Photo: Steve Weinik/Mural Arts Philadelphia)
## Proposals by Topic

<table>
<thead>
<tr>
<th>Topic</th>
<th>Proposals</th>
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<tr>
<td>AFRICAN AMERICANS</td>
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<td>INCLUSIVITY</td>
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<td>LGBTQ+</td>
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<tr>
<td>NATIVE AMERICANS</td>
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<tr>
<td>RACE ETHNICITY</td>
<td>221</td>
</tr>
<tr>
<td>WOMEN</td>
<td>209</td>
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</table>

- There are 10 Proposals in total.
Locations of Proposed Monuments (within Philadelphia)

Age of Participants
Participants per Zipcode (within Philadelphia)

Most Common Topics by Residents of City Areas

Proposals by Monument Type

Totals
Monuments Proposed per Lab
City Hall: 1115
Franklin Square: 389
Logan Square: 225
Malcolm X Park: 261
Marconi Plaza: 211
Norris Square: 94
Penn Treaty Park: 433
Rittenhouse Square: 402
Vernon Park: 71
Washington Square: 176

“Light Lab” Events: 1068

<table>
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<tr>
<th>AFRICAN AMERICANS</th>
<th>NEIGHBORHOODS</th>
<th>ENVIRONMENT</th>
<th>SOCIAL JUSTICE</th>
<th>INCLUSIVITY</th>
<th>UNITY</th>
<th>LOVE</th>
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<th>Center City</th>
<th>North Philadelphia</th>
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<th>Northwest Philadelphia</th>
<th>River Wards</th>
<th>South Philadelphia</th>
<th>Southwest Philadelphia</th>
<th>West Philadelphia</th>
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<table>
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<tr>
<th>Proposals by Monument Type</th>
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<tr>
<td>INFRASTRUCTURE</td>
</tr>
<tr>
<td>------------------</td>
</tr>
<tr>
<td>HISTORICAL</td>
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<tr>
<td>FOUNTAIN</td>
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| Total Proposals from Philadelphians: 3096 |
| Total Proposals from Non-Philadelphians: 1349 |

| Total Monuments Proposed: 4445 |

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cross the city, at least eighty proposals included multiple figures holding hands, in some variation, as statements of “unity through diversity.” This sort of representation is noteworthy for its broad appearance across the research and sites, and for how clearly people called out for connection. In many cases, this kind of proposal boiled down differences to types and imagined diversity without equity, while in others nuances point to complex relationships and hierarchies of power.

But what is also evident is that this kind of monument does not exist, at least in popular ways. The iconic figure, the standalone hero of history, is the sort of spectacle we are used to seeing on a pedestal. Participants seemed to respond to this, and instead imagined monumental forms of connection. Whereas many inherited monuments are dedicated to histories of war and conflict, eleven proposals called for monuments to militarism, with most of them honoring non-white soldiers. Sixty-two proposals called for monuments celebrating peace and the word “peace” was used 168 times in the data.

Internally, we have debated the phenomenon in which so many people proposed monuments to people from different backgrounds holding hands with calls for unity. We were skeptical, and still are, of the idea that addressing inequities in monuments can occur with kumbaya-style representations. However, as a pattern, we believe that this speaks to the profound forms and legacies of division that are found in the city and a desire to build across them. Read together, they suggest a desire to reimagine monuments as spaces of collectivity. Across the research, participants voiced the idea that they do not necessarily see monuments to individuals as the answer. Instead, they want to see monuments to movements, communities, and constellations of individuals.
Selected References to “Hands” and “Hand-holding”

<table>
<thead>
<tr>
<th>ID</th>
<th>PROPOSAL TEXT</th>
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<tbody>
<tr>
<td>MP67</td>
<td>“Tree of paper hands starting off small at the top getting bigger at the bottom with different sizes and color hands showing support...”</td>
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<tr>
<td>LLP442</td>
<td>“a statue/monument of two people holding hands”</td>
</tr>
<tr>
<td>LLP284</td>
<td>“Its the world and people around it holding hands keep family together”</td>
</tr>
<tr>
<td>MP35</td>
<td>“Hands Together to represent brotherly love”</td>
</tr>
<tr>
<td>LLP 121</td>
<td>“I think there should be a statue of two people handshaking. This would represent brotherly love, which is the symbol of Philadelphia”</td>
</tr>
<tr>
<td>CH1082</td>
<td>“Statues representing diverse races, jobs, nationalities over the history of the city - joining hands.”</td>
</tr>
<tr>
<td>LLP265</td>
<td>“two different colored hands holding each other. I feel as though racism is a big problem around the world...”</td>
</tr>
<tr>
<td>CH21</td>
<td>“People and animals holding hands encircling a globe”</td>
</tr>
<tr>
<td>NS86</td>
<td>“2 hands shaking, possibly 2 different races to suggest unity, friendship and alliances found throughout the city of brotherly love”</td>
</tr>
<tr>
<td>CH80</td>
<td>“A diverse group of people standing in a circle holding hands”</td>
</tr>
<tr>
<td>LS13</td>
<td>“Unity with every colors holding hands to show the city of Brotherly Love”</td>
</tr>
<tr>
<td>CH227</td>
<td>“Statues of individuals, male, female, young, children, elderly, multi-Ethnic, handicapped, walking together ... together toward a better future.”</td>
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<tr>
<td>LLP533</td>
<td>“Three hands holding each other as they rise up for peace. Each arm represent a different ethnicity”</td>
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<tr>
<td>LS148</td>
<td>“A bunch of children of different races holding hands to show racial equality”</td>
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<tr>
<td>MX200</td>
<td>“All nationalities holding hands reaching out to one another”</td>
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<tr>
<td>LLP 30</td>
<td>“Hands”</td>
</tr>
<tr>
<td>CH797</td>
<td>“Black [and] White figures holding hands in unity not hate. Can incorporate in general one to for all races”</td>
</tr>
<tr>
<td>CH142</td>
<td>“Hands of all ages, &amp; races uniting”</td>
</tr>
<tr>
<td>CH191</td>
<td>“Diverse group of people joining hands”</td>
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<tr>
<td>LLP287</td>
<td>“video ... of black + white hands joining then separating, then joining again”</td>
</tr>
<tr>
<td>LLP534</td>
<td>“...Three androgyous figures holding hands ...”</td>
</tr>
<tr>
<td>MX243</td>
<td>“People from different races all holding hands together”</td>
</tr>
<tr>
<td>FS125</td>
<td>“... people of all races, ages and ethnicities Holding hands in a circle”</td>
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<tr>
<td>VP12</td>
<td>“7 figures joining hands”</td>
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<tr>
<td>LLA16</td>
<td>“Children of different religions in traditional clothing holding hands/playing in a circle”</td>
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<tr>
<td>LS115</td>
<td>“All bunch of different races all holding hands”</td>
</tr>
<tr>
<td>CH911</td>
<td>“Hands with different symbols on them, representing places, races, sexual orientations, and everything that represents people...”</td>
</tr>
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</table>
When asked for an appropriate monument for the current city, participants offered their own stories that break the mold of monuments. They pictured, dreamed, commented, and critiqued civic life. They imagined public spaces as places of democracy—realized or fraught with tension.

The democratic process often boils down to voting. There are options, and we choose for or against, yes or no, or contribute to a cause. This is an essential part of civic engagement. But beyond the vote, the democratic imagination is far more complex, with gray areas and room for dueling ideas to coexist. To be clear, we support engagement through the polls. Our respondents also showed us the power of inquiry, listening, sharing, and shaping stories of municipal life. We asked people to create something rather than responding to something that already existed. We asked participants to draw on their own interests, skills, and knowledge in order to offer a creation of their own. Participants interpreted the question of an appropriate monument often without prompt or suggestion on the part of lab workers. They replied as they wished, in a manner true to themselves. We opened this process to move away from the single monument as the solution and to broaden the definition of what is “right” or “wrong” beyond monumental representation. They called out power and sought new ways of approaching the dynamics of our shared city. Many answered the call for monuments with proposals for site-specific public amenities and resources, including funding for schools, parks, infrastructure, homeless shelters, accessible bathrooms, stormwater management, and environmental projects. We are reminded that opening more ways for engaging and evolving our own democratic processes can be driven by the dreams and generative responses of residents.

Working in the public sphere is not easy. Our city is as loving as it is harsh. But it has taught us profound lessons on the ways we think, write, study, and work together.

In closing, when building in public space, we often limit ourselves in terms of what is possible. But the proposals give us hope. They are wise, insightful, hilarious, skeptical, tragic, and prophetic in their own ways. History really can be a source for understanding how the people who came before us did a lot with a little, and that art is a powerful tool for city-making, prototyping, and revision.
# Proposals by Subject

<table>
<thead>
<tr>
<th>Subject</th>
<th>Proposals</th>
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<tr>
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<tr>
<td>Environment</td>
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<tr>
<td>Sustainability</td>
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CLOSING REMARKS

Monument Lab demonstrates that our city wants shared public histories. As organizers of the project, we heard a call to elevate new monumental figures, especially to people, movements, and communities whose stories have been under told. But participants also demonstrated the need for new approaches to rethink and rebuild our monumental landscape.

Democracy is challenged anew every day. The sources of these challenges, however, are not new, and are frequently reflected in the statues we have inherited. Many monuments serve as points of civic pride, while others loom over our public squares and neighborhood parks as emblems of long-standing injustices. Until we understand that figures in bronze and marble are not simply heroes of our collective story, we will keep finding that these symbols hold us back and push us apart.

People are ready to reimagine how we write the history of our city. The time is now.

KEY FINDINGS

Philadelphians possess a vast knowledge of this historic city’s past and present that we should draw on to enrich our civic monumental landscape.

Monuments should honor a more diverse, grassroots selection of individuals, as well as important social movements and communities.

People yearn for monuments that signal hope for solidarity across lines formed by historic injustice and division.

Philadelphians understand monuments as part of existing structures of power, and seek ways to experiment and engage democracy in public space.
MONUMENT LAB: REPORT TO THE CITY

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Additional Team Support: Alliyah Allen, Conrad Benner, Matthew Seamus Callinan, Gretchen Dykstra, Justin Geller, Paloma Lum, and Yannick Trapan-O’Brien
Presented with Mural Arts Philadelphia

1970 MONUMENT LAB EXHIBITION

Lead Monument Lab projects staged in Philadelphia’s five squares were provided by The Pew Center for Arts and Heritage.

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Research Fellows: Pericia Billia, Kellee Dinh, Kimberly Muth, Jimmy Wu, and Nancy Zhu

Rittenhouse Square
Lab Manager: Corin Wilson
Research Fellows: Paige Scott Cooper, Lauren Downing, Colleen Heavens, Kaleigh Morris, Francesca Richman, and Rose Mandel Weinbaum

Washington Square
Lab Manager: Gabrielle Patterson, Research Fellows: Christopher Bechen, Quinn Bowie, Margie Guy, Alexandra Mitrovich, and Lena Popkin

Malcolm X Park
Lab Manager: Mariam Williams, Research Fellows: Faith Danglo, Kayla Johnson, Teresa Salinas, Anthony Simpson, and Ananya Sinha

Marconi Plaza
Lab Manager: Elizabeth Weinsten, Research Fellows: Kihn Tharn Dar Aye, Catherine Phan, Esther San, Eme Trontz, and Alina Wang

Penn Treaty Park
Lab Managers: Haryk R. Tomassini, Research Fellows: Samantha Ayala, Corem Correia, Stephanie Garcia, Jovinlyn Laren, Zhenya Nalayawko, and Caseum Wongas

Vernon Park
Lab Manager: Sakinah Scott, Research Fellows: Alliyah Allen, Qorum Jones, Sydnee Schwartz, and Raia Stern

Flex Team
Benjamin Gamara, Sam Kovant, Eddie Einbender-Luke, David Morrison, and Samantha Sankey

Data Team
Artistic Research Associates: Heather Emer-ald Lierg, Sida Mustapha, Ian Schwarzenberg, and Aileen Walsh

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Media partner: WHYY
Paper Monuments is a public art and public history project designed to elevate the voices of the people of New Orleans, as a critical process towards creating new narratives and symbols of our city that represent our collective visions, and to honor the erased histories of the people, events, movements, and places that have made up the past 300 years as we look to the future.

Modeled on the work of Philadelphia’s Monument Lab, Paper Monuments combines public pedagogy and participatory design to expand our collective understanding of New Orleans, and asks our citizens to answer the question: What is an appropriate monument to our city today?

The movement to remove confederate monuments throughout the city of New Orleans, led by the Take Em’ Down NOLA Coalition, has revealed deep-seated divisions in our communities and sparked important conversations: about the ties between symbols and systems, the links between the present and the past, the differences in how we experience our built environment, and what stories we tell and remember.

We view a community-driven, participatory process for the redevelopment of these sites and for the expansion of public art in public spaces throughout New Orleans as a critical means to continue and expand those conversations, and to ensure that when future generations question the intentions behind and the purpose of future monuments, the answers are ones of which they can be proud.

Public proposals are the core of Paper Monuments’ process, a continually expanding pool of prospective monuments, memorials and public art that range from the intimate to the epic and tell the stories that are important to New Orleans’ residents. Paper Monuments’ goal is not to decide what individual belongs at the top of a pillar, but to join in and expand a conversation about who and what we remember, what events have shaped our city and our lives, and what places and movements matter to us.

Paper Monuments is a project of Colloqate, a New Orleans design justice practice focused on facilitating and created spaces for racial, social, and cultural equity.
PUBLIC PROPOSALS

What is an appropriate monument to New Orleans today?

Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: [blank]
My Monument belongs to [location, institution, or neighborhood]: [blank]
This story needs to be told because: [blank]

My Monument is: [Person, Place, Movement, Event, Concept, Other]
This story needs to be told because:

PUBLIC PROPOSALS

What is an appropriate monument for New Orleans today?

Tell us the stories of people, places, movements and events that matter to you.

My Monument is: [blank]
My Monument belongs to [location, institution, or neighborhood]: [blank]
This story needs to be told because: [blank]

PUBLIC PROPOSALS

Selected Proposals collected by Paper Monuments

IMAGINE: A MONUMENT TO NEW ORLEANS

Tell the stories of people, places, movements and events that matter to you.

My Monument is called: [blank]
My Monument belongs to [location, institution, or neighborhood]: [blank]
This story needs to be told because: [blank]

My Monument is: [Person, Place, Movement, Event, Concept, Other]
This story needs to be told because:

PUBLIC PROPOSALS

PM_PUBLIC PROPOSALS

Rynna Sterling
Imagined a monument to New Orleans

Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: [blank]
My Monument belongs to [location, institution, or neighborhood]: [blank]
This story needs to be told because: [blank]

My Monument is: [Person, Place, Movement, Event, Concept, Other]
This story needs to be told because:
For the full set of public proposals:

proposals.monumentlab.com