A sickness plagues these lands. Is there a cure? Will we discover a vaccine?

This collaborative document presents a diverse range of therapies for the treatment of disinformation, disease, injustice, and other infections of the mind, body, and spirit. Despair is not an option.
December 2020 / February 2021

Organized by Seth Daulton & Daniel Ogletree
Cover & layout by Daniel Ogletree
Printing, collating, and binding by Seth Daulton
in Georgetown, Texas

Thank you to all of the artists who contributed
to this document.

This collaboration was facilitated by StoveWorks in
Chattanooga, TN for the Teachable Moment exhibition,
running from December 18, 2020 through March 26, 2021

2nd Edition ... 1/15 5D/DO

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UNMAKING THE MONUMENT:
COMMUNITY DISCUSSION AND ACTION

Monuments are, by definition, lasting memorials to people, places and events meant to be remembered throughout history. They are often constructed of enduring materials like bronze or marble and erected in public spaces as tribute to their inspiration.

Monuments are also, by definition, subject to time, place and human intervention. Regardless of the object’s design and intentions, how it is interpreted inevitably changes over time. The flaws in the objects design and intentions are exposed and a public monument can become sites for intervention—a placard to empower an idea, voice and protest.

The collective consciousness of communities change and shift, and it is part of our human nature to push back against what has been established as truth. Bronze, concrete and marble are still subject to change by human hands that create as well as destroy. Monuments are shifting social political markers that change over time. They elicit response through public altering, removal and unmaking of monuments.

Drawing from work made in response to and excavating the meaning behind the image, UnMaking the Monument facilitates conversation, reflecting on history, artistic intent, claims of truth and unreliable histories embodied in the sculptures within public spaces. Installed at Stove Works, the community is asked to respond to monuments through conversation and artistic action.

You are invited to...

...design, interpret and visualize your response to pre-existing or necessary monuments as part of UnMaking the Monument. What would it look like to change or alter an existing monument? Which one, how and why? Alternatively, design and build your own monument.

Use the space below to describe or visualize your monument and send an image to @kris.bespalec.art on IG.
ASPIRATIONAL READING LIST
Kristi Hargrove, Jodi Hays and John Ros

Whose narrative

questria

"history"

Wish you near here! ✰
GENTLE READERS,

I hope that this missive finds you and your loved ones safe and well. If you are recently bereaved, I genuinely hope that the world surrounds you with compassion especially during this period of darker days and social isolation.

Would you care to join me on a creative, citizen artist adventure inspired by Saria Smith?? (Thank you, Saria!)

You see, as part of my research for the (A Second Attempt at) A Preliminary (and now Bilingual!) Study Guide for the Dictionary of Negative Space Cemetery & Death Care Industry Edition, I yearned to visit the Chattanooga National Cemetery (which is directly across the street from Stove Works). Sadly my dear ones, with the surging levels of coronavirus, much as I may desire it, I am not able to travel to your resplendent city in the ancestral territory of the Tsalaguwetiyi. Thanks to a brilliant idea from Stove Works’ Curator, Mike Calway-Fagen, however, Saria recently took me on a late afternoon tour through the Chattanooga National Cemetery using the magic of the interwebs. As Saria and her cell phone explored the rolling campus, I blathered on about:

Maj. Gen. George H. Thomas commissioning the cemetery on Christmas Day 1863,

Maj. Gen. Thomas’ decision to express his frustration with States’ Rights by breaking with the prevailing Civil War tradition of burying soldiers according to their states, wives of Civil War soldiers who were buried alongside their husbands,

WW1 and WW2 POW’s from foreign countries interred there, the cemetery monument erected by the German Government in 1935, Truman’s Executive Order 9981 racially integrating military cemeteries in 1948,

and a Supreme Court ruling in 2015 extending equal burial rites to same sex marriages.

She described the visceral experience of moving through the vast, gridded rows of white headstones and the sadness of finding a large section of graves for unidentified soldiers. It was a soul transporting experience that I will not soon forget. Now I am hankering to see cemeteries through other people’s eyes, ears, and memories.

Psst...this is where you come in!

Let’s launch the Dictionary of Negative Space Citizen’s Artist Brigade!!!

To participate:

Visit a cemetery and be respectful of any rules there. (Please, do not intrude on funeral or memorial services.) Notice the feelings this place evokes.

Consider the history of the place including who is or is not remembered here and which ideologies are embedded into the geography.

Reflect on who is responsible for maintaining this place - is it publicly funded, privately owned, managed by a nonprofit, or perhaps lacking any caretakers?

Share your thoughts, questions, or documentation with me on social media through the hashtag #DoNSCAB, through email to DictionaryofNegativeSpace@gmail.com or by snail mail to P.O. Box 221 Somerville, MA 02143.

I eagerly await your reply. Please feel free to enlist your friends, family, or anyone else you think might be interested. You can find more information about the Dictionary of Negative Space at www.dictionaryofnegativespace.com.

With an abundance of gratitude,
Karen Krolak
Accuracy is the backbone of journalism, and TIME has always gone to extraordinary lengths to maintain excellent posture.

By the end of 1923, TIME’s first year, the magazine had acquired three full-time researchers, all female, and women continued to make up the entire research staff until 1971.

The researcher-checker’s job is to provide the writer with accurate material to strengthen and brighten TIME’s stories, to see that the writer omits nothing of significance, to see that each story is not only correct in each separate fact, but that the story as a whole is sound—makes sense:

A TIME Inc. researcher should never forget what a nuisance she can be merely because she is a woman.

The underlying motif of the researcher-checker’s life—an appreciation of the fact that she and the writer are natural enemies—remains unchanged.

The girls, apparently, went out and did all of the work. The writers did an awful lot of sitting in the office.

All writers take a foolish pride in their feeble brain-children and hate to have those half-witted literary infants tampered with in any way.

Not that people lie, but generally they tell only their side of the story. To succeed in reporting you’ve got to learn the other side too.

The object of checking is to verify each story, and in each specific detail, against the best possible sources.

"Beware of finding what you are looking for." At one time or another all reporters are accused of searching only for those facts that fit their own preconceived notions. Guard against this.

I wish I could remember the names of some of those girls.

As no record was kept at that time, we really can’t be certain.

Elizabeth Moran Against the Best Possible Source

### Exhibit 10. Federal Firearms Licensees Total (1975-2019)

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Dealer</th>
<th>Pawnbroker</th>
<th>Collector</th>
<th>Ammunition</th>
<th>Firearms</th>
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</table>

Source: ATF Federal Firearms Licensing Center, Federal Firearms Licensing System (FFLS). Data is based on active firearms manufacturers and related statistics as of the end of each fiscal year.


Licensed firearm manufacturers in the US increased at an average rate of 6.5% annually.

Ten years after the Assault Weapons Ban expired, licensed firearm manufacturers increased at an average rate of 36.2% annually.

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Sturm, Ruger & Co., Inc. Stock (RGR)
The task for a square grid (unlimited area)
Using two simple shapes of a square grid (square without right
corner and its mirror).
Limit the number of actions that can be performed on these shapes.
Select the simplest operations: multiplication,
movement, rotation.

PREPARATION
- Create individual stamps for each of the two figures from a piece
  of silicone thickness 3mm and size 5,5mm.
- Select the work scale to use in this case, two sheets of paper
  the size of A2.
- Draw a grid using a pencil, draw a grid of auxiliary lines with
  steps and margins from the edge of the sheet...
- Select the shapes used in work as the first work we will take two
  truncated squares as the most complementary to each other
- Prepare tools in this case, a roller, black paint and a
  smooth surface

EXECUTION
1. In the upper-left corner, place the truncated square#1 in the
   “original position.” (illustration of the original provisions)
2. In the next cell (linearly located to the right of the previous one),
   put the truncated square#1 by turning it 90 degrees clockwise
   relative to the last cell
3. Continue to follow the last step of the instructions moving to the
   right until the end of the row
4. When you reach the end of the line, go back to the left edge of
   the grid and go one cell down
   The new first cell of the row put the truncated square number 2
   turning it 90 degrees relative to the truncated square number 1
   standing above it
5. Follow steps 2 and 3 for this row
6. Repeat steps 4 and 5 until your grid runs out

FOR ANTONYM’S WORK (# 2)
Follow the same steps 1-6 with one change:
90-degree clockwise rotation replace with 90-degree
counterclockwise rotation
All the steps should be executed as assigned.
comfort

don't get lost in technique

wool is part of the story of the sculpture

wool is hidden — important but unseen

art does not require perfection

new form of art fills in a void left open by the political left