

How would you map the monuments of St. Louis?

Monument Lab researchers gathered 750 hand-drawn maps from St. Louis residents and visitors responding to our guiding question. This map is an interpretation and reflection on those we collected. Like all maps and monuments, this artifact is impermanent and incomplete.

1044

unique places mapped

These 42 places were featured on more than 14 maps (ordered by frequency)

- The Gateway Arch
- Mississippi River
- Forest Park
- Saint Louis Zoo
- Tower Grove Park
- Saint Louis Art Museum
- Busch Stadium
- Missouri Botanical Garden
- Old Courthouse
- The Loop
- My House
- Washington University in St. Louis
- City Museum
- Missouri History Museum
- Ted Drewes Frozen Custard
- Highway 64/40
- Saint Louis Science Center
- Highway 44
- Missouri River
- Pulitzer Arts Foundation
- Anheuser-Busch Brewery
- Cathedral Basilica
- The Hill
- Grand Blvd
- The Fox Theater
- Art Hill
- Cahokia Mounds
- Delmar Blvd
- The Muni
- Cherokee Street
- East St. Louis
- Kingshighway Blvd
- Central West End
- Enterprise Center
- Busch Sculpture Park
- Six Flags
- Pruitt-Igoe
- Crown Candy Kitchen
- Downtown
- Fairgrounds Park
- Home
- Saint Louis University

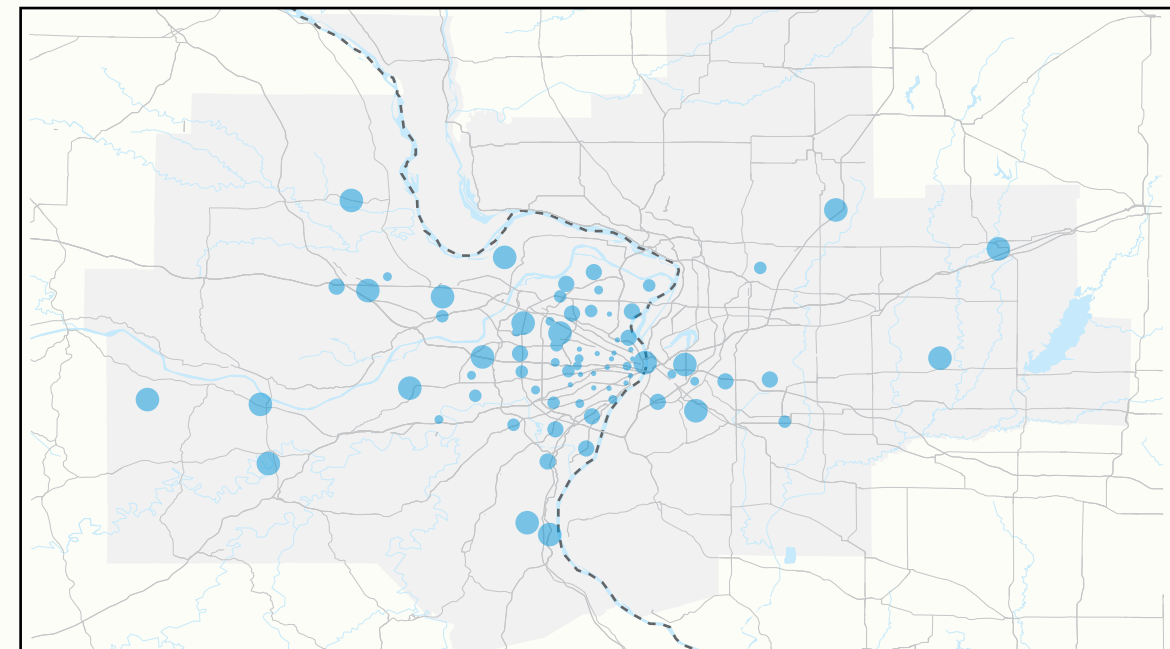
10

types of places mapped



141

zipcodes where mapmakers live



285

mapmakers answered "how do you identify?"

- HOW DO YOU IDENTIFY? (OPTIONAL): African American elder
- HOW DO YOU IDENTIFY? (OPTIONAL): *Janna*
- HOW DO YOU IDENTIFY? (OPTIONAL): *green, Asian American*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Mae/Cassian*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Asian*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Black, Urban American woman*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Gay male artist world*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Librarian*
- HOW DO YOU IDENTIFY? (OPTIONAL): *middle aged man*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Gender fluid*
- HOW DO YOU IDENTIFY? (OPTIONAL): *African American girl*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Tall Man from Baltimore*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Black male*
- HOW DO YOU IDENTIFY? (OPTIONAL): *White Irishman*
- HOW DO YOU IDENTIFY? (OPTIONAL): *Racial minority, STL transplant*
- HOW DO YOU IDENTIFY? (OPTIONAL): *slacker*

Legend

- 14 or More Mentions**
Out of 750 individual maps, these locations were listed on at least 14
- Existing With Recognition**
These locations are places that are current and open, and are formally recognized as monuments, memorials, landmarks, or historically significant sites
- Existing Without Recognition**
These locations are places that are current and open, but aren't formally recognized as monuments or memorials
- Erased/Demolished**
These sites are physically gone, but not forgotten—participants would like to see their memory preserved or reimagined
- Proposed/Imagined With Site**
These are participant proposals for monument or memorial status, or name change, to be assigned to an existing location
- Proposed/Imagined Without Site**
These are participant ideas for new monuments that do not have a specific existing site associated with them
- Personal Memories**
These locations are some of the many sites listed as personally significant on participant maps
- Black St. Louis**
Locations outlined in yellow are listed by participants who specifically used the words "Black" or "African American" in the description of their maps

*Removed or demolished since data was gathered
*Now exists in a different location

The Mississippi was mentioned or drawn by 173 mapmakers. The mighty river sustains the city and is at the center of its history—enabling agriculture, transport, and industry, allowing for first Cahokia and then St. Louis to exist and thrive.

22 mapmakers included the Cahokia Mounds, the remains of the once thriving Mississippian metropolis of Cahokia, the largest settlement north of Mexico pre-Columbus.

3 maps cite Mill Creek Valley, a nearly 200-year-old African-American community of 20,000 people, 5500 homes, and 800 businesses that was intentionally erased by the city as part of its 20th century urban renewal plan. It was razed in 1959 under Mayor Tucker in the name of "slum clearance."

2 mapmakers called for the memorialization of Hop Alley, the city's original Chinese immigrant community. The small Chinatown was nearly 100 years old when it was demolished in the mid-1960s to make way for Busch Memorial Stadium and downtown redevelopment.

2 maps call for greater recognition of the 1917 Race Riots in which white mobs killed an estimated 40-150 African-Americans. The violence of 1917 demands comparison to the Ferguson Uprising that would happen almost 100 years later just 15 miles away—as one mapmaker said, "The history is the present."

14 maps included the remains of the former Pruitt-Igoe public housing complex, which opened in 1955 and was fully demolished by 1976, a symbol of racial zoning and housing policies as well as a failure of modern architectural design and urban renewal.

The Gateway Arch was the most cited monument in the collected maps; however, more than half of the mapmakers did not include it in their map of the city.

Mentioned 22 times, Delmar Boulevard runs East-West through St. Louis dividing residents racially and socioeconomically. One mapmaker called for a monument that could "best represent the racial history of white flight, segregationist gerrymandering, and the continued oppression of Black and Brown folks of STL and the resources denied to them."



St. Louis 2018-2020 Research Map

In the summer of 2018 I invited Monument Lab to organize a project as a counterpoint to the Pulitzer Arts Foundation's exhibition, *Striking Power: Iconoclasm in Ancient Egypt* (Mar 22-Aug 11, 2019), which brought together objects intentionally destroyed for religious or political purposes across 4,000 years of history. Though historic in nature, the exhibition underscored how visual culture facilitates narratives of power, asking viewers to look deeper at cultural memory and the creation and destruction of monuments, cultural sites, and memorials across time and place. To make these ideas relevant to St. Louisans and to the contemporary moment, we asked Monument Lab to collaborate in a project about regional power and visual culture.

Monument Lab proposed a research residency that gathered publicly-sourced inventories of St. Louis's symbols and sites of memory in order to explore this question: *How would you map the monuments of St. Louis?* The project, titled *Public Iconographies*, focused on existing landmarks and monuments, as well as aspects of the city's current landscape that are not memorialized but are nonetheless part of the public consciousness of the city's histories of justice and injustice, equity and exclusion.

Working from a research field office at the Pulitzer, Monument Lab and a team of local researchers expanded their work into various communities through research-gathering meet-ups at cultural sites around St. Louis. The team attended 46 events and engaged people from 141 zip codes over three months in summer 2019. Members of the public were invited to participate in the research by submitting their responses in the form of a hand-drawn map. By gathering this data, the researchers built an atlas of over 750 maps marking both traditional and unofficial sites of memory, whether the monuments—sites, memorials, or landmarks—be existing, potential, historical, or erased. The goals of the project were to explore the relationship between St. Louis's residents and the city's inherited symbols, as a means to critically explore, represent, and update the iconography of the city.

As we move to the future I am inspired by the research model and vulnerability of the St. Louis mapmakers. I am humbled by the 750 conversations the researchers had with individuals across St. Louis, each one a moment of community connection that reflects the power of listening.

—Kristin Fleischmann Brewer, Pulitzer Arts Foundation

"How would you map the monuments of St. Louis?"

At Monument Lab, we begin from the premise that monuments are statements of power and presence in public. In our work with the Pulitzer Arts Foundation and other St. Louis-area collaborators, we wanted to locate monuments in their imagined, remembered, and idealized landscapes. We sought to unfix entrenched mythologies and dividing lines of St. Louis using residents' hand-drawn maps of monuments to reconstitute power, place, and memory.

Traditionally, people use maps to claim land just as they use monuments to shape history. In each case, mapmakers and monument builders sought to compress change over time into single images. They use these representations to consolidate authority and dominance.

During the summer of 2019, our team gathered 750 illustrated maps featuring over 1,000 places across the region. Through these maps, we encountered a city defined by both traditional monuments and unofficial sites of memory. In this collective version of the city, we saw a St. Louis imprinted by pre-colonial Indigenous histories, legacies of migration and segregation, and countless sites of civic pride and resistance. The Gateway Arch, perhaps the city's most iconic marker is depicted by our mapmakers as a symbol of home and hope; a symbol of forced relocation; and a site for new monuments.

This Monument Lab map of St. Louis presents an amalgam of the hand-drawn maps collected in summer 2019. It features the most commonly drawn landmarks on the maps, places that have been erased or demolished from the landscape, and potential or imagined monuments proposed by participants. The map also includes sites that recognize the histories and contributions of Black St. Louis. The full dataset of the Monument Lab St. Louis maps, including transcriptions and image files, can be found on our website, MonumentLab.com

This map is one representation of the city drawn from collected maps. We hope it opens more possibilities for engaging monuments, landscapes, and our relationships to them. We must continue to reimagine the living histories around us.

—Monument Lab

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The Public Iconographies residency was presented in coordination with the *Striking Power: Iconoclasm in Ancient Egypt* exhibition at the Pulitzer Arts Foundation.

A grid of 100 hand-drawn maps and essays, each titled "HOW WOULD YOU MAP THE MONUMENTS OF ST. LOUIS?" The maps are highly creative and personal, often including handwritten notes, sketches, and diagrams. Some maps focus on specific landmarks like the Gateway Arch, while others explore broader themes like community, history, and the future of the city. Each map includes a title, a drawing, and a short paragraph of text. The drawings vary from simple line art to detailed, colorful illustrations. The text is written in various styles, from neat handwriting to more expressive, scribbled notes. The maps are arranged in a 10x10 grid, with each cell containing one map. The maps are numbered 1 through 100, and each one includes a small form with the student's name, grade, and school information.