

# PULLING

What stories remain  
untold on the  
National Mall?

# TOGETHER



**August 18–September 18, 2023**

**Welcome Station Hours: Daily 12–7 pm**  
On the National Mall in Washington, DC  
between the Lincoln Memorial and the  
Smithsonian/National Mall Metro Station.

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**ENGAGE IN NEW WAYS**

**Page 21** Activate new ways  
of engaging with the stories  
of our intersectional histories  
on the National Mall, in  
Washington, DC, or in  
your hometown!

Presented by:

TRUST FOR THE  
NATIONAL MALL



Curated by:

Paul Farber and  
Salamishah Tillet for



Generously Funded by:



[beyondgranite.org](https://beyondgranite.org)

# About *Beyond Granite*: The National Mall as America's Civic Stage and Commemorative Canvas

**CATHERINE TOWNSEND, PRESIDENT AND CEO, TRUST FOR THE NATIONAL MALL** The National Mall is an extraordinary platform where moments great and small have helped shape the course of American history. Here,

in dialogue with the iconic Washington Monument and the inspiring memorials made of stone, including the Lincoln Memorial and the Martin Luther King, Jr. Memorial, we know that temporary installations can also have remarkable impact. In the history of the Mall, we remember the AIDS Memorial Quilt, first displayed in 1987 for just one weekend, as the seminal example of how a temporary exhibition can catch the attention of the masses, enter the national dialogue, and spark change in public policy. More recently, the *In America: Remember* COVID-19 memorial white flags—displayed on the Mall for 21 days in 2021—captured the public imagination and acted as a national site of healing for victims, survivors, and loved ones from around the world. The Trust for the National Mall was privileged to work with artist Suzanne Brennan Firstenberg to make that important memorial installation a reality.

As the nonprofit partner of the National Park Service, the Trust for the National Mall raises funds and awareness to deliver projects and programs to elevate this important American space and ensure that it remains a vibrant and engaging place for generations to come. First laid out in 1791 by Pierre Charles L'Enfant, the Mall is a showcase for our nation's democracy, a series of grand avenues, sweeping vistas, and memorials, but more than that—with 9,000 permitted events, celebrations, marches, festivals, and demonstrations each year—it far exceeds the intent of its original designers. It is America's civic stage, where all are welcome to exercise their First Amendment rights, where all voices can be heard, and where we gather, speak up, and unite.

The Trust is honored to bring the inaugural exhibition of *Beyond Granite* to life on the National Mall. We are grateful to the Mellon Foundation for its generous support of this initiative to explore the stories yet to be told and experiment with temporary installations as an alternative to permanent structures. We are thrilled to watch these stories unfold on the Mall, our nation's commemorative canvas, and we are humbled by the stories yet to come.



*It is America's civic stage, where all are welcome to exercise their First Amendment rights, where all voices can be heard, and where we gather, speak up, and unite.*



**TOP:** AERIAL VIEW OF THE NATIONAL MALL, WASHINGTON, DC. COURTESY OF LARRY LEE PHOTOGRAPHY VIA GETTY IMAGES. **LEFT:** DEMONSTRATORS GATHER AT THE AIDS MEMORIAL QUILT DISPLAY ON THE MALL IN 1987. COURTESY OF JEAN-LOUIS ATLAN/SYGMA VIA GETTY IMAGES. **RIGHT:** SUZANNE BRENNAN FIRSTENBERG'S *IN AMERICA, REMEMBER* ON THE NATIONAL MALL IN 2021. COURTESY OF ANNA MONEYMAKER VIA GETTY IMAGES.

# Envisioning the Future of the National Mall

**JEFFREY REINBOLD, SUPERINTENDENT, NATIONAL MALL AND MEMORIAL PARKS, NATIONAL PARK SERVICE** As proud stewards of the National Mall, the National Park Service's partnership on *Beyond Granite* ensures that our nation's most important narratives continue to unfold in this premier civic space. For more than 200 years, the

Mall has inspired people in and beyond the United States as a symbol of our nation and its democratic values. From its inception, the Mall was intended to be a grand composition of open spaces, monuments, and memorials to celebrate and commemorate important events and people in American history. While the idea for the Mall took inspiration from global capital cities, the Mall proposed the novel concept that the most important, centrally located space in the nation's capital belongs to all. The Mall offers a central corridor connecting the people and the seat of the US government. Over time, this inspirational place has become the site where "We the People" exercise our rights to free speech and assembly and celebrate our freedoms, history, culture, unity, diversity, and way of life.

While the space on the Mall is finite, *Beyond Granite* expands the canvas so that the Mall will remain relevant and vibrant for generations to come. Artwork, performances, and other temporary exhibitions can do what permanent memorials cannot: they can respond to current events and present our history in innovative ways. Storytelling through short-term installations complements permanent memorials and provides more opportunity for artistic expression. Designed as a space for all, the Mall will continue to be a stage for the nation's stories, discovery, and reflection.

*... the most important, centrally located space in the nation's capital belongs to all.*

## How Monuments Emerge

**MARCEL ACOSTA, EXECUTIVE DIRECTOR, NATIONAL CAPITAL PLANNING COMMISSION** The National Mall is one of our country's most prominent symbolic spaces and a preeminent public stage for telling our stories. These stories convey parts of our history and recognize different topics in a variety of ways, from museums, celebrations, and protest marches to our permanent monuments and memorials.

### WHERE DO MONUMENTS AND MEMORIALS COME FROM?

Federal laws governing the construction of new memorials are intended to preserve the integrity of the historic plans of the City of Washington and to protect and maintain open space in and around the Mall and throughout the nation's capital.

Today, individual or organizational sponsors work with Congress on ideas for new national memorials. Issues and events require a 10- to 25-year waiting period before becoming eligible for permanent public commemoration, and Congress must determine whether the proposed memorial is of "lasting national significance." After Congress authorizes a memorial, sponsors develop their memorial program, which includes possible locations, concepts, and designs. After a series of reviews, a final site for the memorial is determined. The memorial sponsor usually privately fundraises to cover the cost of design and construction. In addition, the sponsor provides a donation to offset the costs of perpetual maintenance and preservation of the memorial.

Developing a permanent memorial takes time and money. While the public usually becomes aware of these projects when they begin, these works take years to complete. Additionally, the average cost of a memorial over the last decade is more than \$37.9 million\* (adjusted for 2023 dollars). These conditions can make it difficult for many groups to tell their stories and seek representation on "America's Front Yard."

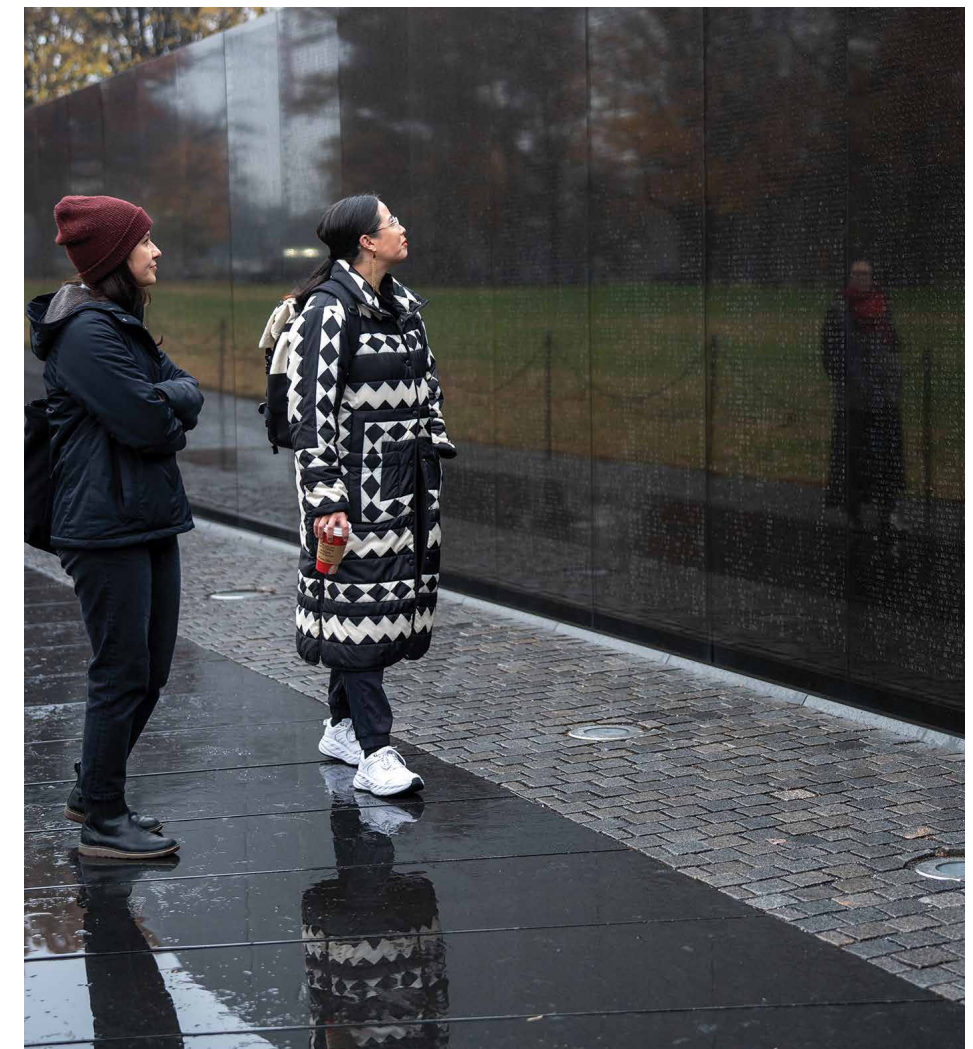
### WHAT ARE IMPORTANT ISSUES FOR THE FUTURE?

The land available for permanent commemoration in the area adjacent to the Mall is limited—in fact, only a handful of sites remain. In addition, the Mall is the most actively and intensively used public space in the nation's capital. Each year, 35 million visitors come to the Mall and more than 9,000 permitted events including 1,000 First Amendment demonstrations take place on or near the National Mall annually.

It is imperative that we balance the use of space on the Mall in ways that provide opportunities to tell stories while also providing for recreational activities, national celebrations, and visitors. Given these challenges, we are exploring the innovative concept of using temporary artworks to tell additional stories through the *Beyond Granite* initiative. These art installations can provide powerful experiences that are cost-effective, faster to install, and respond to recent events.



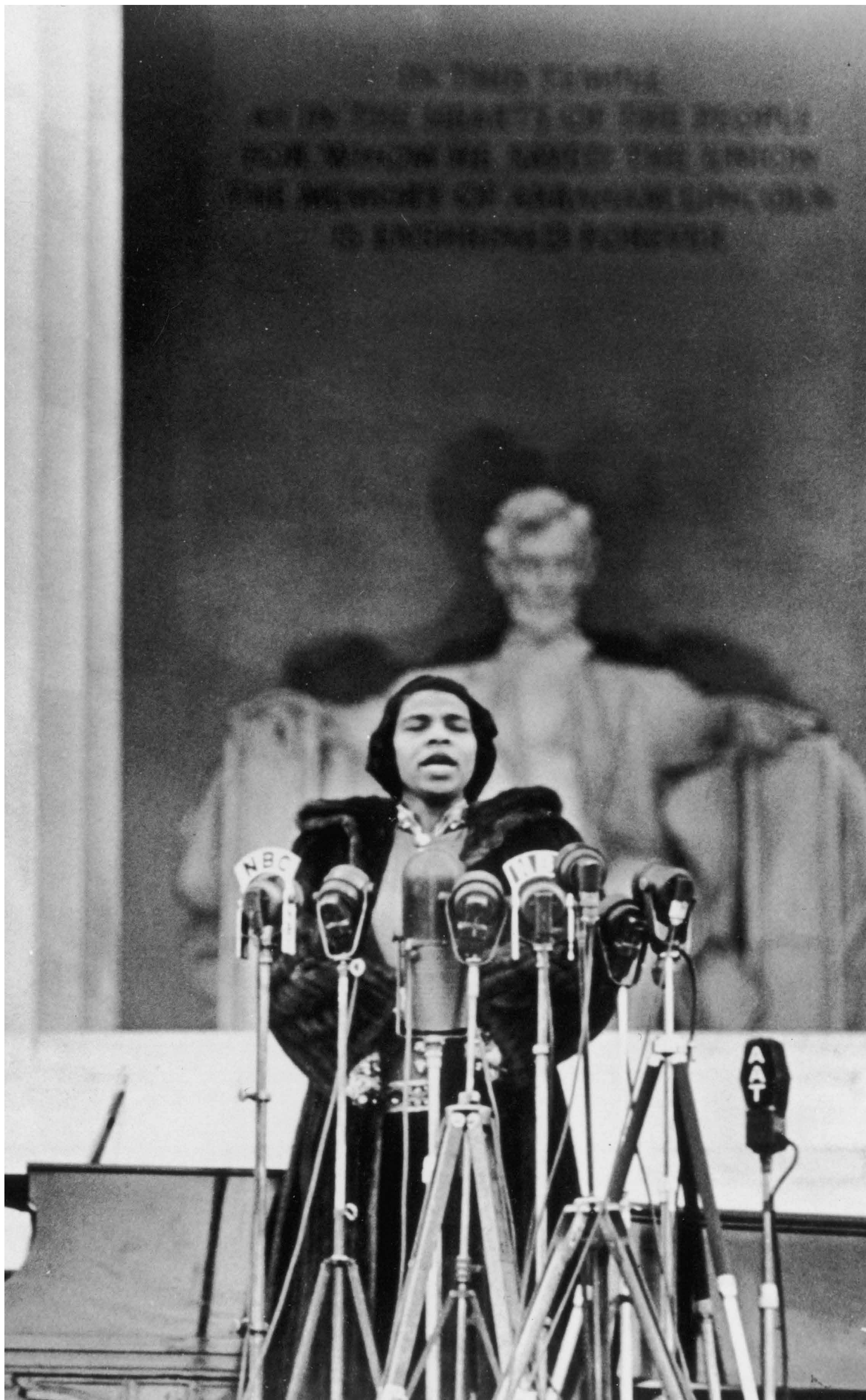
MONUMENT LAB TEAM SITE VISIT TO THE NATIONAL MALL, WASHINGTON, DC. AJ MITCHELL PHOTOGRAPHY/MONUMENT LAB.



Through these temporary displays, we hope to protect the open spaces of the Mall while providing more opportunities to share pivotal stories of the American experience. *Beyond Granite* explores these possibilities—please let us know what you think!

GINA CIRALLI AND ARTIST WENDY RED STAR IN FRONT OF MAYA LIN'S VIETNAM VETERANS MEMORIAL ON THE NATIONAL MALL, WASHINGTON, DC. AJ MITCHELL PHOTOGRAPHY/MONUMENT LAB.

\* MEMORIALS INCLUDE AMERICAN VETERANS DISABLED FOR LIFE, UKRAINIAN FAMINE-GENOCIDE, EISENHOWER MEMORIAL, WORLD WAR I MEMORIAL, KOREAN WAR MEMORIAL WALL OF REMEMBRANCE, FDR D-DAY PRAYER PLAQUE AT THE WORLD WAR II MEMORIAL.



AMERICAN OPERA SINGER MARIAN ANDERSON (1897–1993) PERFORMS ON THE STEPS OF THE LINCOLN MEMORIAL, WASHINGTON, DC, EASTER SUNDAY, 1939. COURTESY OF THE HULTON ARCHIVE VIA GETTY IMAGES.

## Pilot Exhibition: Curatorial Statement

### *What Stories Remain Untold on the National Mall?*

**PAUL FABER AND SALAMISHAH TILLET, CO-CURATORS, PULLING TOGETHER**

This is the central question of *Pulling Together*, the pilot exhibition of the *Beyond Granite* initiative. Rather than seeking a single answer or solution, we aim to spark civic imagination through a multitude of stories and responses that are manifested through this public art and history presentation. The featured artists have envisioned their untold stories by building “prototype monuments.” Visitors are invited to answer the question in their own ways and be heard, modeling the ways in which the National Mall and other meaningful public spaces in cities and towns across the US serve as sites to listen, learn, adapt, and evolve new pathways for acknowledging our nation’s full history.

*Pulling Together* is inspired by the 1939 Easter Sunday performance of renowned Black contralto Marian Anderson, who sang before seventy-five thousand people on the steps of the Lincoln Memorial after being barred by the Daughters of the American Revolution from performing at nearby Constitution Hall due to segregation in the capital. Civil rights activist and educator Mary McLeod Bethune remarked that the event “told a story of hope for tomorrow—a story of triumph—a story of pulling together, a story of splendor and real democracy.”

With Anderson’s landmark performance and Bethune’s words as enduring points of reference, *Pulling Together* engages artistic and public storytelling to explore presence, power, and absence on the Mall. The exhibition brings together innovative and experimental approaches to monumentality and memory-making to spotlight histories of American struggle and survival that are not yet seen on a national scale.

As “America’s Front Yard,” the Mall is the nation’s most recognized place to gather, commemorate, and protest. In turn, the Mall marks and symbolizes the ongoing project of US democracy. As curators, we have been inspired by profound imprints on this site by artists and organizers, including the March on Washington for Jobs and Freedom (1963), the AIDS Memorial Quilt and adjacent ACT UP protest actions (1987), and the *In America: Remember* flag installation to honor Americans

who died in the COVID-19 pandemic (2021), among others. We also acknowledge the complex histories of the United States surrounding issues including ancestral land dispossession, enslavement, racial segregation, LGBTQ+ discrimination, and instances of anti-democratic violence—and underscore that many have played a role in the National Mall’s history and significance over time. The Mall bears the imprints of

the heaviest and most hopeful burdens of our American experiment.

Featured artists Derrick Adams, Tiffany Chung, Ashon T. Crawley, Vanessa German, Paul Ramirez Jonas, and Wendy Red Star respond to the exhibition’s central question with a range of traditional and experimental approaches. In addition, pop-up Welcome Stations staffed by local artists and educators invite participation, conversation, and collected responses to the question to be shared with project sponsors. Finally, a slate of public programs centered around each artwork broadens the vision for the exhibition as a platform for joy, play, reflection, and coalition building.

Alongside the purposeful framing of the central question, we recognize that many “untold” stories have long been remembered by individuals and communities across generations but not yet elevated to places of official national memory. Our hope is that this prompt spotlights and offers a point of access to these many stories passed down from generation to generation, especially those that may offer a guiding light to the ongoing work of “pulling together.”

This exhibition and the broader *Beyond Granite* initiative reflect on the state of our democracy as a means to inspire new perspectives on our nation’s past, present, and future through art and storytelling. By situating artworks and public engagement in conversation with the enduring monuments and memories of the National Mall, *Pulling Together* aims to tell and live out our many American stories.

*The National Mall bears the imprints of the heaviest and most hopeful burdens of our American experiment.*

## Exhibition Goals

Create a context of welcome and care for collective monumental storytelling in collaboration with artists and audiences on the National Mall.

Advance a form of public art and history exhibition interpretation that knits together artistic practice and programming.

Stage a hands-on, collaborative, inviting, and exploratory exhibition that highlights the future of public art in this monumental landscape.

Learn from this pilot exhibition to help inform and evolve the *Beyond Granite* initiative and its future iterations.

**Exhibition Sites: August 18–September 18, 2023**

Beyond Granite presents a dynamic new series of installations designed to expand the canvas for additional storytelling on the National Mall. Its pilot exhibition, *Pulling Together*, features installations from six leading public artists—Derrick Adams, Tiffany Chung, Ashon T. Crawley, vanessa german, Paul Ramirez Jonas, and Wendy Red Star—that respond to a central question: *What stories remain untold on the National Mall?*

*Pulling Together* is inspired by the 1939 performance of renowned Black opera singer

Marian Anderson, who sang before 75,000 people on the steps of the Lincoln Memorial after being barred from performing at nearby Constitution Hall due to segregation. Civil rights activist and educator Mary McLeod Bethune remarked that the event “told a story of hope for tomorrow—a story of triumph—a story of pulling together, a story of splendor and real democracy.” *Pulling Together* is co-curated by Paul Farber and Salamishah Tillet for Monument Lab.

For more information, visit [beyondgranite.org](http://beyondgranite.org).

Presented by:

TRUST FOR THE NATIONAL MALL



Curated by:  
Paul Farber and Salamishah Tillet for



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● WELCOME STATIONS  
- - - SUGGESTED TRAVEL PATH



**vanessa german**  
**OF THEE WE SING**  
An innovative statue of Marian Anderson and her powerful 1939 concert at the Lincoln Memorial, held up by a sea of hands and historic images of the attendees



**DERRICK ADAMS**  
**AMERICA'S PLAYGROUND: DC**  
A monumental playground that reflects the story of desegregated playgrounds in the nation's capital



**TIFFANY CHUNG**  
**FOR THE LIVING**  
A sprawling map of the world that traces the global routes of Southeast Asian immigrants and refugees from the Vietnam War, adjacent to the Vietnam Veterans Memorial



**ASHON T. CRAWLEY**  
**HOMEGOING**  
An audiovisual memorial about the impact of the AIDS crisis that centers spirituality as a means of honoring fallen Black queer church musicians



**WENDY RED STAR**  
**THE SOIL YOU SEE ...**  
A monumental fingerprint with the names of the Apsáalooke (Crow) Nation chiefs who signed treaties with the US government, in dialogue with the nearby 56 Signers of the Declaration of Independence Memorial



**PAUL RAMÍREZ JONAS**  
**LET FREEDOM RING**  
An interactive bell tower where passersby can ring a giant bell to complete an unfinished version of “My Country 'Tis of Thee” and declare their own visions for freedom



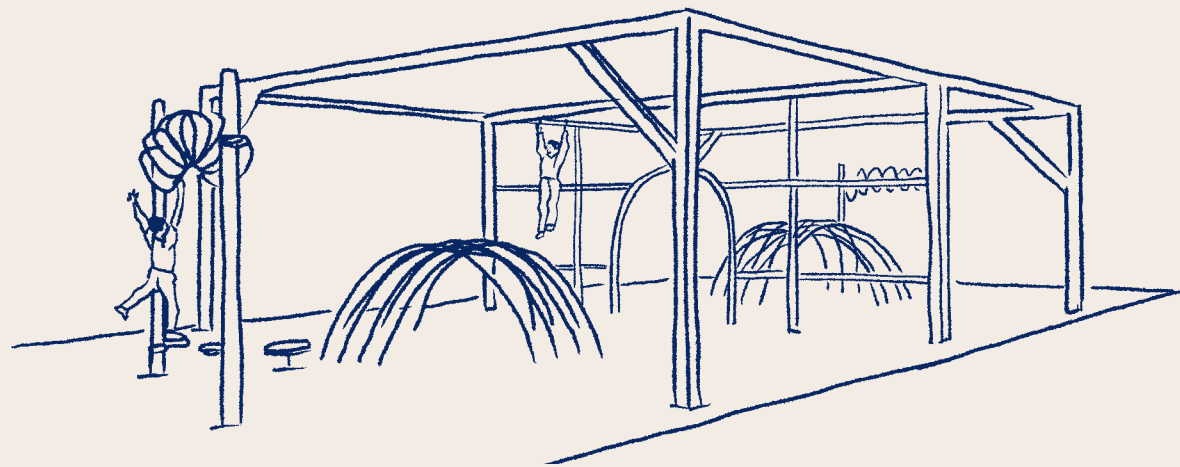
# ARTIST FEATURES

## What Stories Remain Untold on the National Mall?

Six artists interpret this question through their work, while focusing on the concepts of storytelling, narrative change, and national identity; monumentality and democracy; and public memory and memory making. Their public artworks can be found near the Lincoln Memorial, Constitution Gardens, the Sylvan Theater, and the the Smithsonian/National Mall Metro Station.

—ARTIST

## DERRICK ADAMS



### AMERICA'S PLAYGROUND: DC (2023)

*A monumental playground that reflects the story of desegregated playgrounds in the nation's capital*

Across his work, Derrick Adams explores public spaces through the lenses of Black joy, humor, and possibility. In *America's Playground: DC*, the artist offers a public artwork in the form of a fully operational playground that reflects on legacies of leisure, racial division, and transformation in Washington, DC and beyond. The playground is bifurcated by a billboard-sized image drawn from the DC Public Library's archives. Featuring the previously all-white Edgewood Park, the photo was taken days after the 1954 Supreme Court ruling *Bolling v. Sharpe* declared the segregation of DC's schools—and by extension its playgrounds—unconstitutional. According to Adams, play is paramount in this installation, but his work "transforms the playground into a site of contemplation, and remembrance." Adams positions this historic milestone of integration in our nation's capital as monumental, celebratory, and relevant today.

**LOCATION**  
Constitution Gardens—East

**MATERIALS**  
Powder-coated steel, polymer printed panel, and thermo-plastic Vulcanizate (surfacing)

**CREDITS**  
**Studio team:** Alyssa Alexander and Cobi Krieger **Project manager:** Gina Ciralli **Fabricator:** Playground Specialists Inc. **Photography:** The People's Archive at DC Public Library **Special thank-yous:** Edgewood Recreation Center, DC Public Library, Gagosian, and Scheherazade Tillet

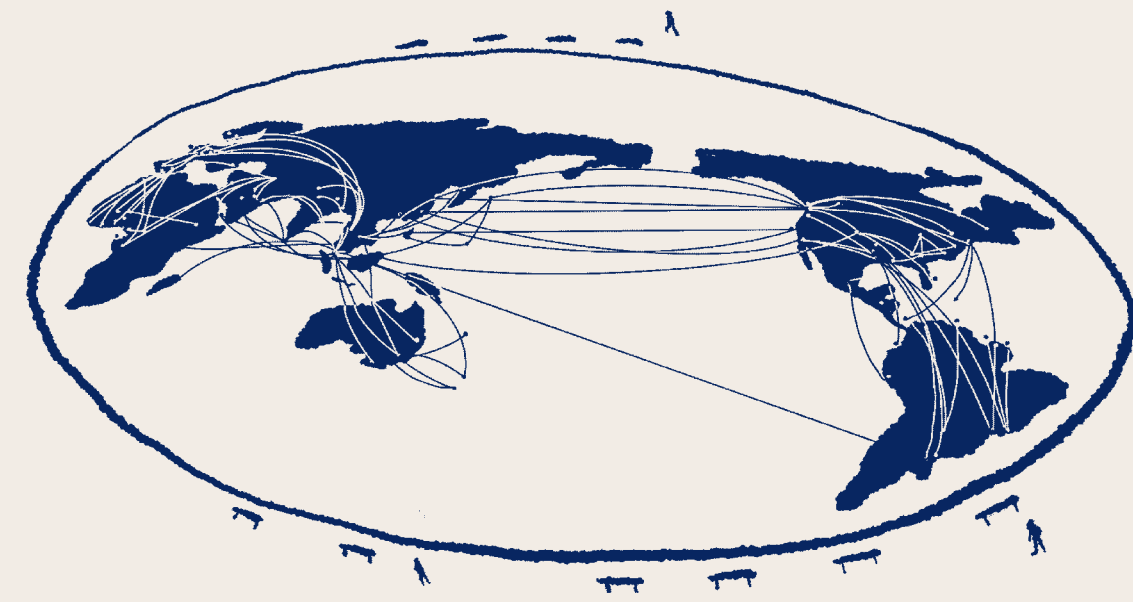


Born 1970 in Baltimore, Maryland  
Based in Brooklyn, New York  
he/him/his

**DERRICK ADAMS** is an artist whose work spans painting, collage, sculpture, performance, video, sound, and public activation. He explores how identity and personal narrative intersect with American iconography, art history, urban culture, and Black experiences. Adams's work is in the collections of the Brooklyn Museum, the Metropolitan Museum of Art, the Studio Museum in Harlem, the Virginia Museum of Fine Arts, and other museums, and has been shown in public spaces such as Rockefeller Center and Chicago's Navy Pier.

—ARTIST

## TIFFANY CHUNG



### FOR THE LIVING (2023)

*A sprawling map of the world that traces the global routes of Southeast Asian immigrants and refugees from the Vietnam War, adjacent to the Vietnam Veterans Memorial*

Tiffany Chung's *For the Living* is a monumental world map based on routes of exile, including those taken by the Southeast Asian diaspora as a result of the Vietnam War. Chung explores this narrative of immigrant and refugee movement by inviting viewers to reimagine how these pathways contribute to the story of US geography and belonging. Each line on the map, conveyed through a color-coded calibrated rope, corresponds to routes by boat, land, and air. Placed in proximity to the Vietnam Veterans Memorial, Chung's work uses, as she notes, "the Vietnamese experience as an anchor point and reminder of America being a second chance that many people have risked their lives for."

**LOCATION**  
Constitution Gardens—West

**MATERIALS**  
Mixed-media earthwork

**CREDITS**  
**Project manager:** Matthew Seamus Callinan **Fabricators:** UAP and RZ-1 Fine Art Solutions **Special thank-yous:** Betsy Jacobson, Margaret Hewitt, Mike Price, Rachel Schmidt, Christopher Testa, Brian Barr, Maggie Tsang, Gebby Keny, and the United Nations High Commissioner for Refugees Archive, Geneva

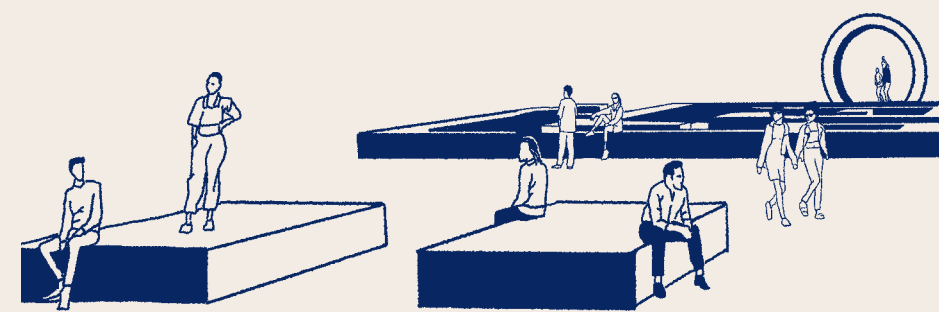


Born 1969 in Da Nang, Vietnam  
Based in Houston, Texas  
she/her/hers

**TIFFANY CHUNG** is a Vietnamese American visual artist known for her map-based drawings, embroideries, paintings, sculptures, photographs, and videos that examine conflict, geopolitical partitioning, spatial transformation, environmental crisis, and forced migration in relation to history and cultural memory. Her work has been presented in a solo exhibition at the Smithsonian American Art Museum and at biennials and museums worldwide, including the 56th Venice Biennale, the Museum of Modern Art, the British Museum, and the Nobel Peace Center. Chung's solo show *Rise into the Atmosphere* is on view at the Dallas Museum of Art through August 2025.

—ARTIST

## ASHON T. CRAWLEY



### HOMEGOING (2023)

*An audiovisual memorial about the impact of the AIDS crisis that centers spirituality as a means of honoring fallen Black queer church musicians*

Ashon T. Crawley's *HOMEGOING* mourns and celebrates those gone too soon from the AIDS crisis, past and present, by channeling Black queer music as a spiritual practice. The artist achieves this, as he notes, "by staging an audiovisual memorial to queer musicians, choir directors, and songs from Black church contexts—often closeted, the fullness of their stories still untold." Crawley's composition consists of three movements—Procession, Sanctuary, and Benediction—performed in an open-air shrine. With sightlines to the Washington Monument and the Smithsonian National Museum of African American History and Culture, *HOMEGOING* is situated in accordance with the National Mall's legacy of important sites of mourning and resistance, including the first display of the AIDS Memorial Quilt in 1987 and the ACT UP protests of the late 1980s and early 1990s.

**LOCATION**  
Washington Monument—South

**MATERIALS**  
Mixed-media sound installation

**CREDITS**  
**Musicians:** Ashon T. Crawley, JJJJerome Ellis, and Abdul Hamid Robinson-Royal **Musical director:** Clifton Ross III **Assistant musical director:** James Johnson **Lead musician and Hammond organist:** Abdul Hamid Robinson-Royal **Sopranos:** Jeneal Davis, Tinnea Ashley, Jermelle Davis, and Amber Gillespie **Altos:** Veda Whisnant, Monet Shelton, Taylor Jones, and Jemila Richardson **Tenors:** Clifton Ross III, Jason Calhoun, Sean Tillery, and Jermaine Harris **Drummers:** Thomas Morris and Brendan Mills **Recording engineers:** Nick Jones, Bias Studios; Aaron Hardin, baseMINT Sound; Jody Boyd, Red Amp Audio; and Tim Sonnenfeld, Redstar Recording **Mixing and mastering:** Nick Jones **Business manager:** Kristen Taylor **Project manager:** Matthew Seamus Callinan **Fabricators:** UAP, RZ-1 Fine Art Solutions, and Justin Geller **Special thank-yous:** Betsy Jacobson, Margaret Hewitt, Mike Price, Rachel Schmidt, Kristen Taylor, Christopher Testa, Kendal Brown, Jonathan Adams, Akira Drake, Amey Victoria Adkins-Jones, Meredith Clark, Ronald Crawley, Jr., Crossroads Project, and Gilead COMPASS Initiative Faith Coordinating Center



Born 1980 in East Orange, New Jersey  
Based in Richmond, Virginia  
he/him/his

**ASHON T. CRAWLEY** is a writer, artist, and teacher, exploring the intersection of performance, Blackness, queerness, and spirituality. He moves in and out of multiple genres to critique the normative world, but also to stage alternatives, to produce otherwise possibility. His audiovisual art has been featured at Second Street Gallery, Bridge Projects, and the California African American Museum. He is also a professor of Religious Studies and African American and African Studies at the University of Virginia.

—ARTIST

# VANESSA GERMAN



## OF THEE WE SING (2023)

An innovative statue of Marian Anderson and her powerful 1939 concert at the Lincoln Memorial, held up by a sea of hands and historic images of the attendees

vanessa german conjures the history of Marian Anderson's iconic 1939 Easter Sunday performance on the steps of the Lincoln Memorial through an inventive, communal sculpture. Anderson's operatic concert took place within a racially segregated capital, and nearly a century later continues to serve as a reference point for expression, collectivity, and democracy on the National Mall. The nine-foot steel and resin sculpture includes an imaginative figural representation of Anderson held up by a sea of hands and Sandhof lilies. Anderson's image, taken from historic photographs, is repeated around the top edge, while the notes of the spiritual "Nobody Knows the Trouble I've Seen" appear in the details of her blue dress, the color symbolic of healing. "I want to see the figure of a Black woman in sculpture at the Mall," german notes, "something more joyful than commemoration: an intimation to take up space."

### LOCATION

Lincoln Memorial Plaza

### CREDITS

**Studio team:** Jordan Whitten  
**Project manager:** Nico Rodriguez Melo  
**Fabricator:** Adirondack Studios  
**Special thank-yous:** Adirondack Studios and Marian Anderson Collection of Photographs, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania



Born 1976 in Milwaukee, Wisconsin  
Based in Pittsburgh, Pennsylvania and Asheville, North Carolina  
she/her/hers

vanessa german is a Black queer artist working within the healing realms of intimacy, tenderness, and human wholeness. She creates sculptures, communal rituals, love joints, immersive installations, and performances as enduring human technologies of social healing. German is the recipient of a Heinz Award for the Arts, a Don Tyson Prize, and a United States Artists grant, among many other honors. Her work is in the collections of the Crystal Bridges Museum of American Art, the Museum of Contemporary Art Chicago, and the Carnegie Museum of Art, among others.

—ARTIST

# WENDY RED STAR



## THE SOIL YOU SEE... (2023)

A monumental fingerprint with the names of the Apsáalooke (Crow) Nation chiefs who signed treaties with the US government, in dialogue with the nearby 56 Signers of the Declaration of Independence Memorial

Wendy Red Star, who is Apsáalooke (Crow), highlights the legacy of treaties with Indigenous tribes through American history to, as she states, "illuminate the fact that every tribe in America has their own experience with treaties and the complexities of the decisions made by their tribal leaders." Using her own fingerprint as the model, Red Star created a giant thumbprint on an island in Constitution Gardens, next to the 56 Signers of the Declaration of Independence Memorial. In doing so, she highlights the fact that many treaties with Indigenous leaders regarding the cession of their tribal lands were ratified not with their names but with a thumbprint or an X. Using her own fingerprint as the model, the sculpture ridges include the names of 50 Apsáalooke chiefs and tribal representatives who brokered treaties with the US government between 1825 and 1880. Red Star invites viewers to glimpse this founding story of belonging, land appropriation, and displacement on and through the National Mall.

### LOCATION

Constitution Gardens, Signers Island

### MATERIALS

Glass and granite rock

### CREDITS

**Project manager:** Gina Ciralli **Fabricator:** Bullseye Glass Co.  
**Special thank-yous:** Sargent's Daughters, Tippet Rise Art Center, and Team Henry Enterprises



Born 1981 in Billings, Montana  
Based in Portland, Oregon  
she/her/hers

WENDY RED STAR is an avid researcher of archives and historical narratives who seeks to recast the information she finds within them to offer new and unexpected perspectives in work that is inquisitive, witty, and unsettling. She was raised on the Apsáalooke (Crow) reservation in Montana, and her work is informed by both her cultural heritage and her engagement with many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. Her work is in the collections of the British Museum and the Metropolitan Museum of Art.

—ARTIST

# PAUL RAMÍREZ JONAS



## LET FREEDOM RING (2023)

An interactive bell tower where passersby can ring a giant bell to complete an unfinished version of "My Country 'Tis of Thee" and declare their own visions for freedom

As an artist, Paul Ramírez Jonas focuses on ways to inspire civic participation and exchange. *Let Freedom Ring* features an interactive bell tower that plays the iconic song "My Country 'Tis of Thee," performed by Marian Anderson on Easter Sunday in 1939 and quoted and rephrased by Dr. Martin Luther King in his "I Have a Dream" speech in 1963. The song is played in its entirety except for the final note. Passersby are invited to play the final note on a 600-pound bell and to proclaim for what or whom they ring this bell of freedom.

### LOCATION

Smithsonian/National Mall Metro Station—12th Street North

### MATERIALS

Steel, bronze, 32 automated bells, participant-activated bell, and patriotic song

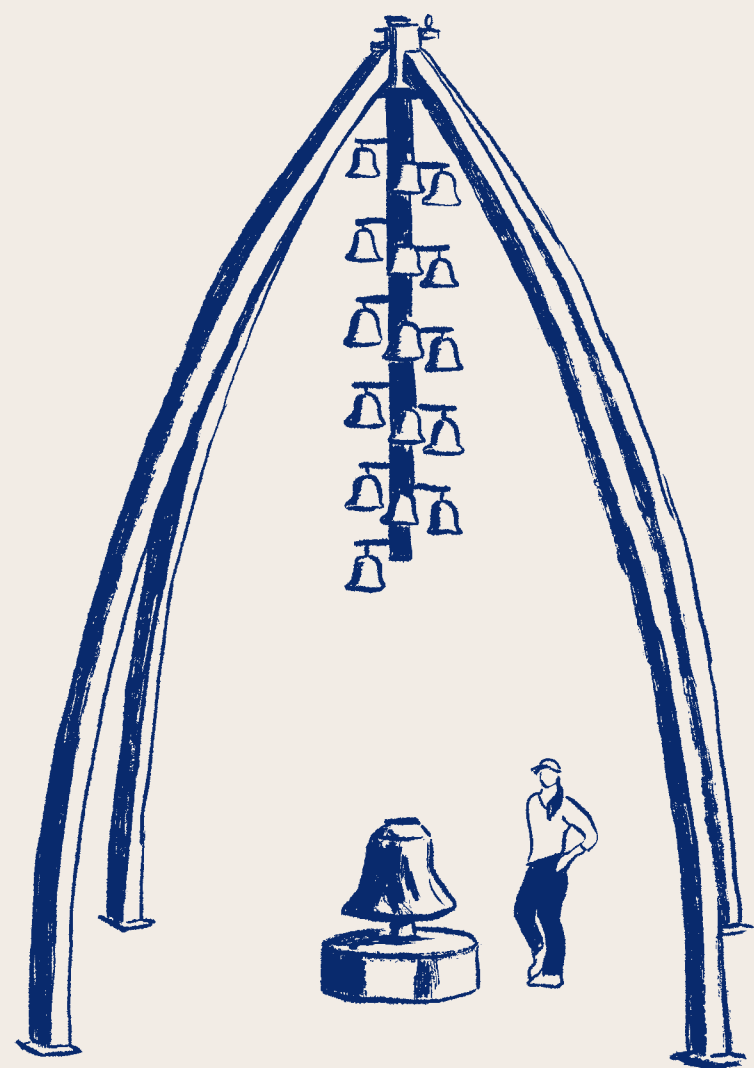
### CREDITS

**Project manager:** Nico Rodriguez Melo  
**Fabrication:** B.A. Sunderlin Bellfoundry



Born 1965 in Pomona, California,  
raised in Tegucigalpa, Honduras  
Based in Ithaca, New York  
he/him/his

PAUL RAMÍREZ JONAS is an artist and educator with particular focus on interdisciplinary and socially engaged art, print media, public art, and sculpture. He has had solo exhibitions at the Contemporary Arts Museum Houston, Museo Jumex, the New Museum, and other venues. His civic projects *Key to the City* and *Public Trust* are standard bearers in the field of public art. He is a professor and Art Department chair in Cornell University's College of Architecture, Art, and Planning.



## Selection Criteria

- 1 ENGAGE** The Trust for the National Mall invited Monument Lab to curate the pilot exhibition for the *Beyond Granite* initiative, seeking to expand artistic storytelling opportunities and experiment with new perspectives for the National Mall.
- 2 RESEARCH** Monument Lab conducted curatorial research on the history of the National Mall. Under the guidance of Monument Lab co-curators Paul Farber and Salamishah Tillet, the team created a title and theme for the pilot exhibition: *Pulling Together*. Building on its ongoing research and expertise in working with artists who specialize in memorialization practices that transcend conventional monuments, Monument Lab proposed an artist roster that included individuals whose work centers on public memory and civic participation; democracy and dissent; and the imagining of monuments that are interactive, accessible, and multisensory.
- 3 CURATE** In coordination with the Trust for the National Mall, six artists were invited to participate in the pilot exhibition. Monument Lab asked the artists to submit proposals for projects that would respond to the question, "What stories remain untold on the National Mall?" Artists conducted site visits on the Mall and held initial conversations with the curatorial team and lead partners toward project development.
- 4 GUIDE** Once the artists' proposals were fully developed, the Trust for the National Mall, the National Park Service, the National Capital Planning Commission, and Monument Lab worked with a 12-person Curatorial Advisory Board to review them. This consulting group was composed of leaders in the monument, museum, and public space sectors. The Curatorial Advisory Board made suggestions for improvements and connections for the artists around interpretive opportunities to explore with local archives, constituencies, and organizations. The final artworks of *Beyond Granite: Pulling Together* were ultimately shaped by the artists and guided by curatorial feedback, in consultation with the National Park Service around matters of feasibility.

### ACCESSIBILITY

JEN CLEARY AND AUBREE PENNEY, ACCESSIBILITY LEADS, MONUMENT LAB

Works have been placed near accessible pathways, and mesh has been installed to form paths at grassy exhibition sites, facilitating easier navigation for those with mobility impairments as much as possible.

For additional accessibility resources, including descriptions of artwork images and sounds, specifics about the Welcome Stations and programming, and AI-assisted translations of exhibition materials, visit [beyondgranite.org](https://beyondgranite.org).

ARTWORK ILLUSTRATIONS, BASED ON ARTIST RENDERS, BY BLAIR RICHARDSON, MINISUPER STUDIO.



# WHAT STORIES REMAIN UNTOLD ON THE NATIONAL MALL?

BEYOND  
GRANITE

# The National Mall: When Permanence Evolves, Democracy Begins

**KIRK SAVAGE, HISTORIAN AND AUTHOR, MONUMENT WARS AND STANDING SOLDIERS, KNEELING SLAVES**

A visitor to the National Mall in 1900 would not have seen the great expanse of open space we see today, with its grassy vistas punctuated by huge stone monuments to soldiers

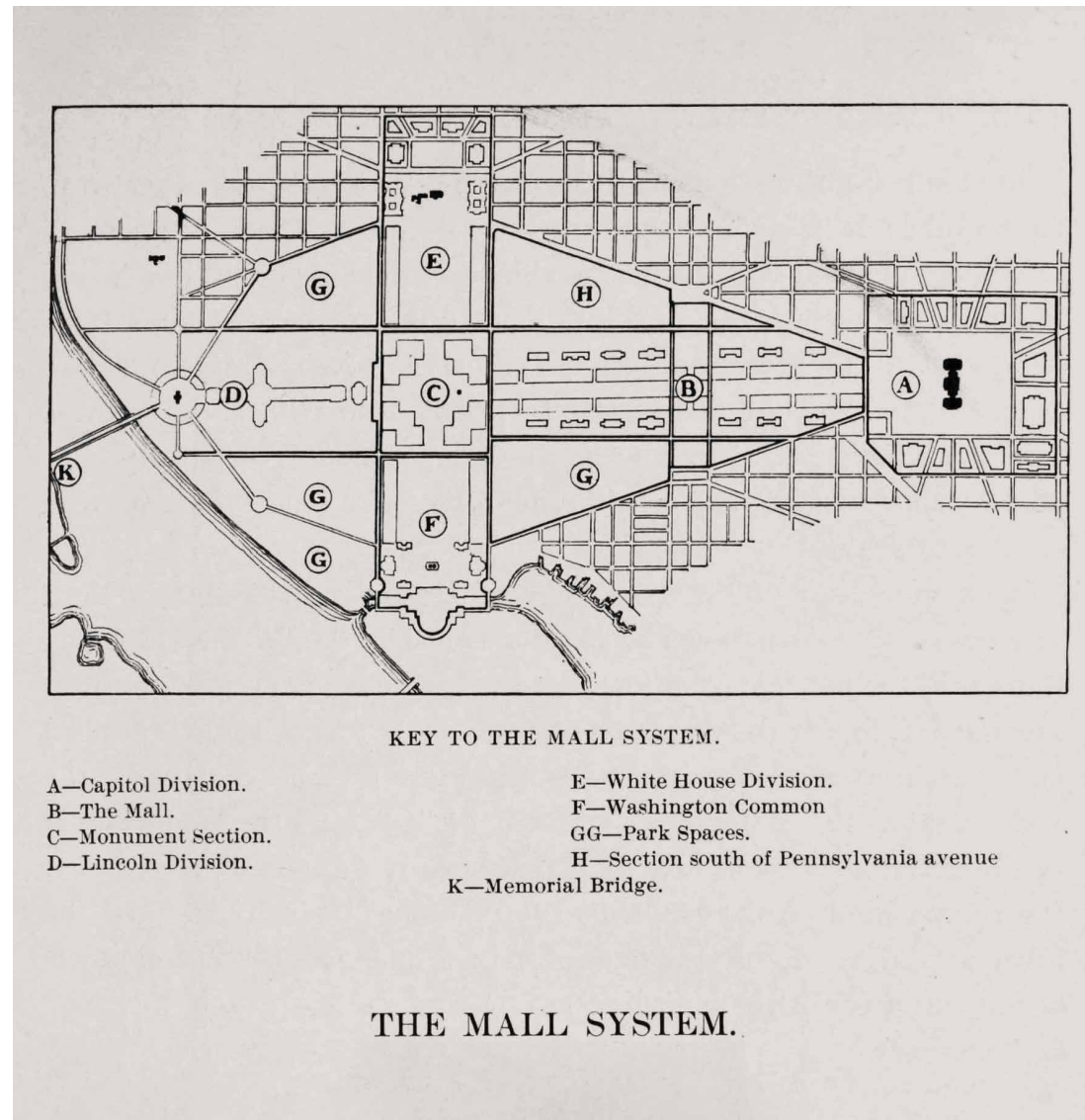
and presidents. They would have stepped instead into a "noble pleasure-ground" filled idiosyncratically with woods, gardens, and occasional statues to obscure men. The Mall of today was born in 1901 as the dream of a handful of designers but did not take shape until the 1930s, when the federal government demolished the much-loved park and the century-old housing on its edges.

The 1901 plan replaced the pleasure-ground with a vast "Mall system" that would visualize a story of national reunification after the Civil War. It was anchored by giant monuments to the Union Army on one end and Abraham Lincoln on the other. With its gleaming white neoclassical architecture, uninterrupted grass and water, and regimented rows of identical trees, this new Mall declared the nation's great crisis resolved and unity and order restored. Like all great monumental undertakings, this Mall told a story of closure; its idea of America was now complete.

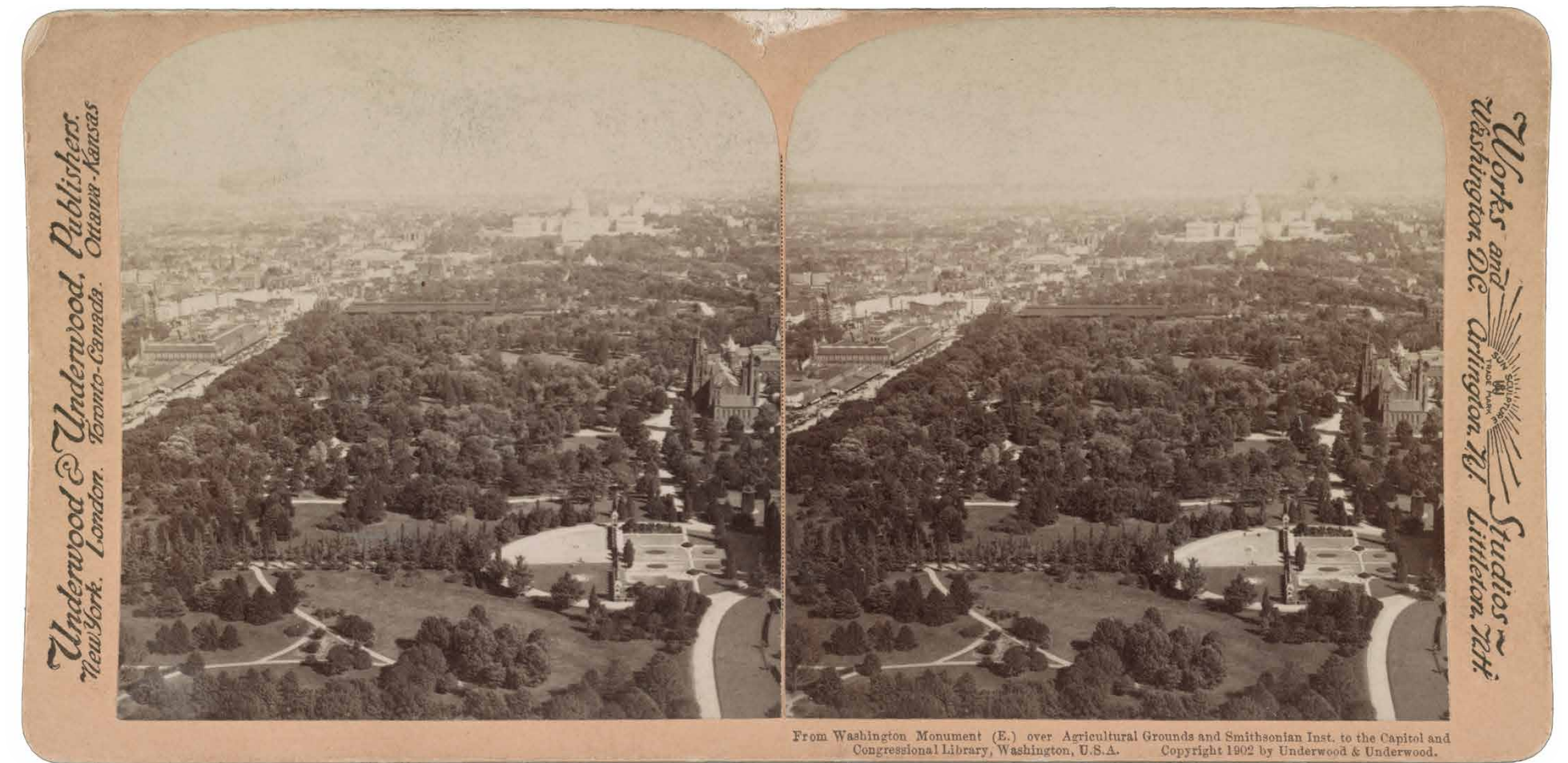
And like all monumental undertakings, this story was a fiction. A visitor didn't have to walk far to see the huge cracks in its façade. Racial segregation ruled the day. Black and Indigenous citizens were disenfranchised and disempowered. The idea of an interracial democracy, promised by the Civil War and Reconstruction, was so deeply buried that it struggles to emerge even today.

Ironically, the 1901 plan unintentionally created the conditions for a counternarrative to flourish, defying the Mall's story of closure. Starting with the Marian Anderson concert at the Lincoln Memorial in 1939—a direct challenge to segregation—the vast empty spaces of the new Mall became the nation's premier stage for democratic protest. Activists demonstrated that the idea and promise of the United States were far from complete.

The Mall has changed dramatically since 1939, filling with more memorials and more protests. As a nation we might try to stop this change and hold onto the fiction of completeness, or we can embrace change in the knowledge that democracy demands it. New stories deserve to be told, especially from those who had no say in the Mall's grand plan, and democratic speech deserves to be strengthened here in this unique national forum. Our future depends on it.



ABOVE: A MAP OF THE MALL SYSTEM FROM THE 57TH CONGRESS'S FIRST SESSION, 1901-1902. COURTESY OF THE LIBRARY OF CONGRESS. **FACING PAGE, TOP:** VIEW OF THE MALL FROM THE WASHINGTON MONUMENT IN 1902. UNDERWOOD & UNDERWOOD. COURTESY OF THE LIBRARY OF CONGRESS. **FACING PAGE, BOTTOM:** PHOTOGRAPH OF A DEER ON THE MALL, CA. 1890. COURTESY OF THE SMITHSONIAN INSTITUTION ARCHIVES, IMAGE #2002-10690.

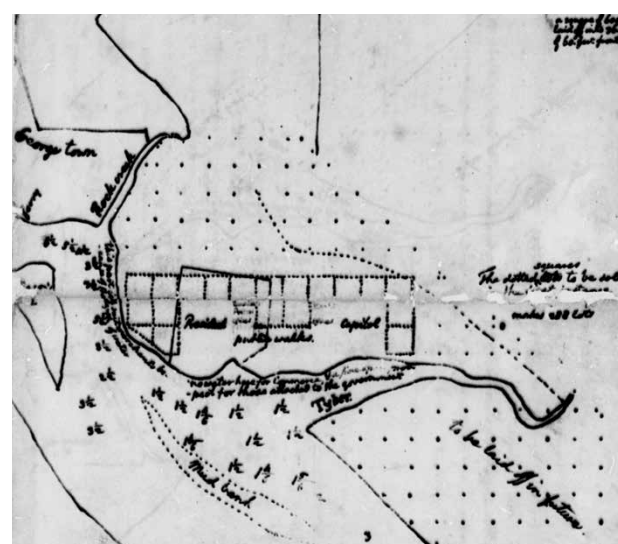


*Like all great monumental undertakings, this Mall told a story of closure; its idea of America was now complete. And like all monumental undertakings, this story was a fiction.*



## Timeline of the National Mall

More than 200 years ago, the National Mall was conceived as a grand avenue connecting the US Capitol and the President's House (now the White House). Over time it has evolved into a prominent symbol of American democracy and a focal point for national events and celebrations.



PLAN OF THE FEDERAL DISTRICT, 1791. COURTESY OF THE LIBRARY OF CONGRESS.

**1600s:** Part of the Mall is swampy and unsuitable for development. It is low-lying land, where the marshes of the Tiber Creek flow into the Potomac River. Most residents are likely members of the Nacotchtank people.

**1790s:** President George Washington selects the area that is now the District of Columbia from land ceded by Maryland through the Residence Act and names commissioners to oversee the design and construction of the capital city and its government buildings.

**1791:** Benjamin Banneker is selected as the official assistant surveyor for the new capital city, making him one of the first official Black civil servants in the United States. Pierre Charles L'Enfant, a French architect, is hired by the commissioners and uses the calculations done by Banneker to create the city plan. L'Enfant proposes to President Washington the creation of a grand, tree-lined avenue with buildings on either side, known as the National Mall. However, little development takes place.



THE L'ENFANT PLAN. COURTESY OF THE LIBRARY OF CONGRESS.



CONSTRUCTION OF THE DOME ADDITION TO THE CAPITOL, 1855-1866. COURTESY OF THE LIBRARY OF CONGRESS.

**1793-1829:** The US Capitol is constructed on the eastern end of the Mall. The building sets the stage for the Mall's future development and continues to serve as the meeting place for the US Congress.

**1800:** Construction of the President's House (later called the White House) is completed.

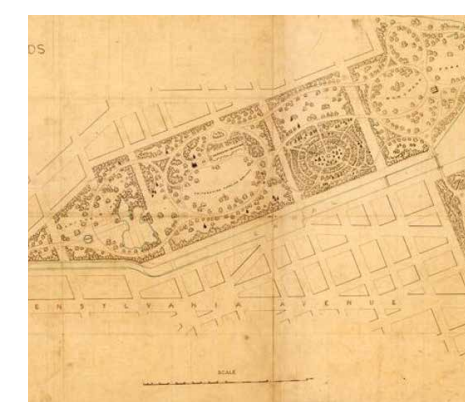
**1847:** Construction of the Smithsonian Castle begins a year after the Smithsonian Institution is established.



THE WASHINGTON MONUMENT IN PROGRESS. COURTESY OF THE NATIONAL PARK SERVICE.

**1848-1884:** The Washington Monument, an iconic obelisk honoring President Washington, is constructed on what was then the western end of the Mall. The monument's construction faces numerous challenges, including a lack of funds and the Civil War, but it eventually becomes a prominent feature of the Mall's landscape.

**1851:** The Downing Plan creates a garden setting with winding paths on the Mall.



THE DOWNING PLAN. COURTESY OF THE NATIONAL ARCHIVES.



THE McMILLAN PLAN. COURTESY OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES.

**1902:** The McMillan Commission produces a plan to beautify the Mall and surrounding areas with the creation of formal gardens, open spaces, and the restoration of L'Enfant's original vision. The Mall, which was doubled in size due to a 30-year land reclamation project, establishes the Washington Monument on what was then its western boundary as the centerpiece.



# A Life Adjacent to the National Mall

**NEKISHA DURRETT, PUBLIC ARTIST, WASHINGTON, DC FEATURING GEORGETTA DURRETT** On April 5, 1968, at 4:05 p.m., a nineteen-year-old typist in the US Department of the Treasury found herself suddenly waiting for a bus at the corner of Independence Avenue and 14th Street NW in Washington, DC. Moments before, she was working in her typing pool when a co-worker announced, "The whole city is about to be on fire. We gotta go."

The evening before, the young typist had just received her freshly printed wedding invitations when a radio broadcast announced that Dr. Martin Luther King, Jr. was dead.



As she waited for the bus, her eyes followed along the edges of the Washington Monument, visible above the tree line: marble and granite honed into sharp symbolism. To her, those edges had always felt woolly and rife with contradictions. She turned her gaze toward the Bureau of Engraving and Printing and thought of the Black people who laid the building's foundation and stacked the bricks. DC was known as "the seat of power in the free world" and "a haven to colored men." Yet, somewhere in that building, Black men and women stacked neat mountains of cash that they might never have equitable access to.

Dr. King once called a riot "the language of the unheard." If this were true, she and the other passengers on the bus were about to be right inside the loudspeaker.

Within seconds of her boarding, the bus was swallowed up by a sea of the unheard. The marchers' collective grief and anger produced a wave of energy so powerful that it physically rocked her and the other passengers from side to side in gridlocked traffic. Out the window, fallen cherry blossom petals tussled with plumes of black smoke. All at once, the city was about to be on fire.

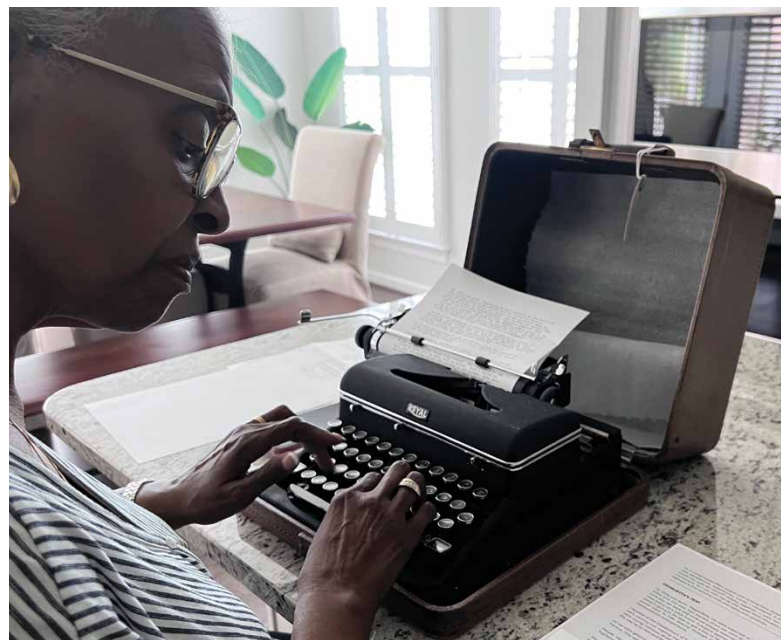
The young typist was my mom, Georgetta Brown, who was getting married in just a couple of weeks.

Meanwhile, on the other side of town, my dad, John Durrett, who would receive his draft letter in a few days, had a jumble of thoughts. He predicted to himself that it would be 40 years before U Street returned to its former glory. He was right, but he didn't predict its current vanilla hue.

Long before there was a memorial for Dr. King on the Tidal Basin and a museum known as the "Blacksonian" one block away from my mom's bus stop, there was my parents' story just outside the margins of newspaper headlines. My mother and father fell in love as teen-

agers coming of age during the 1960s. They married a little over two weeks after the assassination of Martin Luther King, Jr.—and bore witness to the charred remains of Washington's "Black Broadway" en route to the chapel. My parents and thousands of Black Washingtonians rode the shockwave of anguish, despair, and grief that followed the murder of Dr. King while getting ready for work, walking to church on Easter Sunday, or even planning a wedding. As an artist, I am drawn to micro and macro narratives like these—those that reside between joy and pain, beauty and sadness. They reveal a quiet resistance and resilience of spirit, a refusal often cloaked in unassuming gestures.

As a career typist often tasked with transcribing dictation, my mom seldom recorded her own perspectives and experiences. I wondered, if she was given the opportunity, what would she type for herself? Maybe together, with her words, we could make a paper monument. So I sat with her as she typed from dictation a snippet of her own life—a life adjacent to the National Mall.



PAPER MONUMENT

Dr. King was gone.

Regardless, we were expected at the office on time the day after he was killed and the riots had started.

Once we were at the office and almost through an entire work day, we were told what we already expected. The rioting had spread downtown and we were being sent back home. Everyone gathered their personal belongings. We knew that we weren't going to be able to get a bus to take us all the way home because, to get home we would have to ride directly through the chaos. So, we contacted our families to make transportation arrangements.

I worked at the Department of Treasury right next to the Bureau of Engraving. Many workers were coming out making their way onto the crowded buses. People were very upset, some were crying, nervous shaking. Troops were armed with machine guns and tactical gear all the way up to 14th and Rhode Island Avenue NE.

As we were getting ready to get off the bus, young men charged the front, back, and sides of the bus. They were all around and the bus started rocking.

People were screaming, hollering and crying. It was just a terrible situation. Very frightening and we were right in the middle of it. I wondered if I would make it home.

We got off the bus even though I was afraid. Men ran toward us and I closed my eyes, held my breath. When I opened my eyes, they ran around us and were already up the street. They were not after us or anyone for that matter. We were all just sad and angry.

You could see the smoke from uptown. Things were burning. You could smell the smoke. Soot was in the air.

It was a terrible thing.

Martin Luther King was gone.

I just knew that there was not going to be a wedding. There seemed to be no way. It seemed that this thing was just going to go on and on. In our minds, the riots were going to go on forever.

We didn't know what the future had to offer.

We felt hopeless.

So I just figured we were going to have to cancel the wedding. We were getting married on April 20th and here it was already the 5th.

we were getting married on April 20th and here it was already the 5th. How were we going to make it through those days? The Vietnam War was also going on, John had been drafted and when men were drafted they didn't know where they might end up after basic training. So there was an urgency to tie things up before he left on the 23rd. So, we held the date and continued with our planning.

Our wedding was small but impressive. Our guests said that they had never been to a wedding like that before. I was the first person in the family to have a wedding like that -- in a beautiful church with gorgeous architecture. The bridesmaids wore pink dresses and the guys wore tuxedos. At the reception we had hors d'oeuvres -- little sandwich wheels with different colored cheeses.

When my mother got married, her mother was ill. She didn't want to have a wedding because she thought it was inappropriate so she got married at a small chapel and had a reception at the house. My parents weren't rich. They were just regular workers. My mother might have been a GS 5 in the government. They just used their money wisely.

After the wedding, we were very concerned about celebrating. This was a moment of celebration but we were also in mourning. Back then, getting married was a big deal. People would decorate their cars with streamers and cans, honking while riding around town. Folks in the neighborhood would cheer from their porches.

We quietly rode in the back of my uncle Celester's pastel yellow 1967 Chrysler Newport up 14th Street passing all of the burned down buildings.

Collapsed store fronts. Windows broken out. Charred wood. Streets were deserted.

Stillness.

One bold friend broke the silence and honked their horn. Everyone joined in and started honking and cheering. That lifted the spirit of the moment as we drove through that area to get to the reception.

We made it through.

It was a happy day, because of the marriage. But we still didn't have Martin Luther King.

That night, we stayed at a Holiday Inn. I thought I needed the marriage certificate so I brought it along, spread it out on the counter for the man at the front desk. He said, "Ma'am, I don't need that."

We were so innocent.

FAR LEFT: GEORGETTA AND JOHN DURRETT, APRIL 20, 1968. PHOTOGRAPH BY SCURLOCK STUDIO, COURTESY OF GEORGETTA DURRETT. LEFT: GEORGETTA DURRETT TYPING PAPER MONUMENT. PHOTOGRAPH BY NEKISHA DURRETT, COURTESY OF NEKISHA DURRETT. THIS PAGE: TYPED TEXT BY GEORGETTA DURRETT, 2023. COURTESY OF GEORGETTA DURRETT.

1916: President Woodrow Wilson establishes the **National Park Service** as a new bureau responsible for protecting the country's existing 35 national parks and monuments. In 1933, the National Mall and its memorials are transferred to the NPS.



EMBLEM OF THE NATIONAL PARK SERVICE. COURTESY OF THE NATIONAL PARK SERVICE.

1914-1922: The **Lincoln Memorial**, dedicated to President Abraham Lincoln, is constructed. It becomes one of the most recognizable landmarks in Washington, DC. The iconic Reflecting Pool is also built in the 1920s.



THE CONSTRUCTION OF THE LINCOLN MEMORIAL. COURTESY OF THE LIBRARY OF CONGRESS.



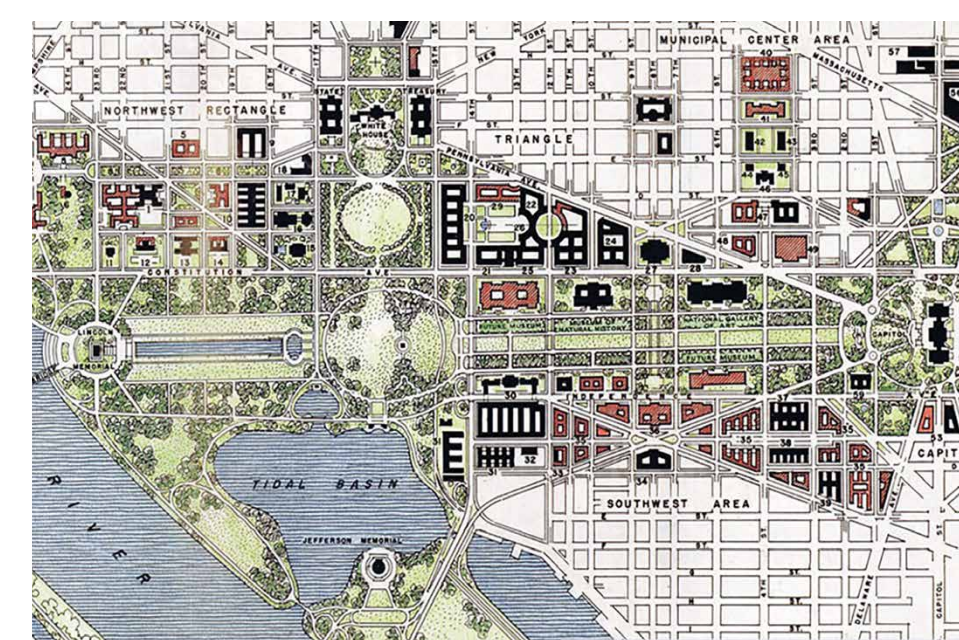
THE VIEW FROM THE TOP OF THE WASHINGTON MONUMENT LOOKING WEST, TOWARD THE LINCOLN MEMORIAL. THE RAINBOW POOL IS IN THE FOREGROUND AND THE REFLECTING POOL STRETCHES TO THE FOOT OF THE LINCOLN MEMORIAL. TO THE RIGHT OF THE REFLECTING POOL IS A SERIES OF LOW BUILDINGS THAT HOUSED OFFICES FOR THE US NAVY. COURTESY OF THE LIBRARY OF CONGRESS.



NATIONAL CAPITAL PARK AND PLANNING COMMISSION IN 1926. COURTESY OF THE NATIONAL CAPITAL PLANNING COMMISSION.

1924: Congress establishes the National Capital Park Commission (later renamed the **National Capital Planning Commission**) to protect and advance the federal government's interest in the region's development. Its purview includes the review of memorials and museums.

1933: Authorized by Congress four years earlier, the **Mall Development Plan** is completed. It envisions the modernization of the Mall in accordance with the L'Enfant and McMillan Plans, resulting in the National Mall as we know it today.



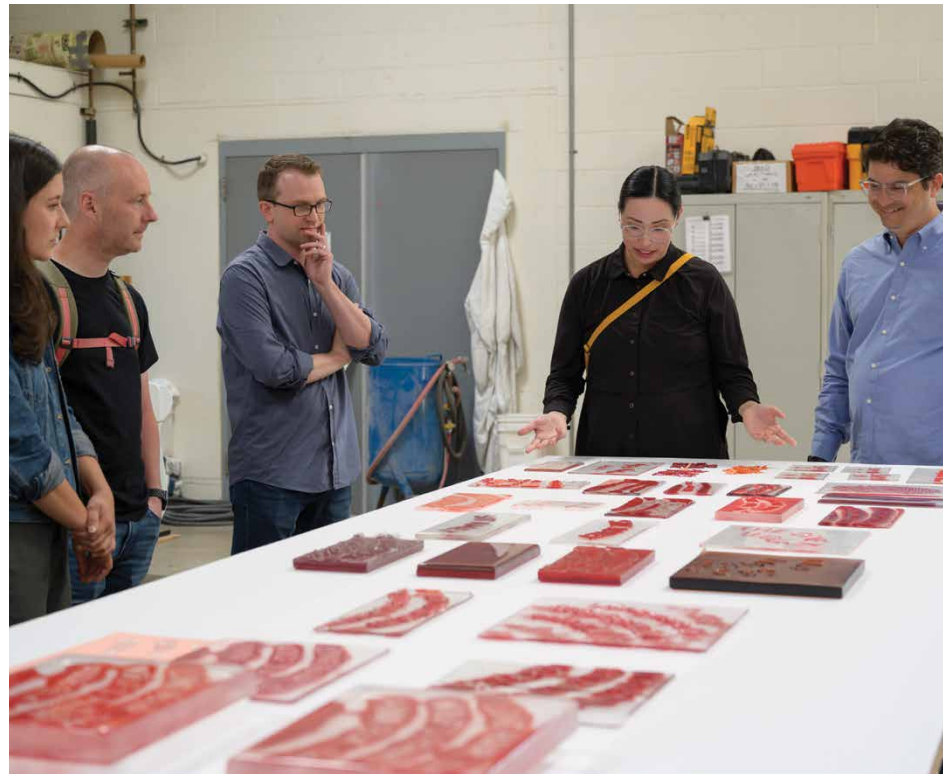
MALL DEVELOPMENT PLAN (1933, AUTHORIZED BY CONGRESS IN 1929). COURTESY OF THE NATIONAL CAPITAL PLANNING COMMISSION.

1939: On Easter Sunday, April 9, Black contralto **Marian Anderson** sings on the steps of the Lincoln Memorial before a crowd of 75,000 supporters after being barred from performing at Constitution Hall. She begins her historic performance with "My Country 'Tis of Thee."

1939-1943: A seawall in West Potomac Park is moved to fill in land to align the **Jefferson Memorial** (constructed during the same time period) with the White House, framing the Tidal Basin as we see it today. The land settlement has led to daily flooding, as water is unable to drain naturally.

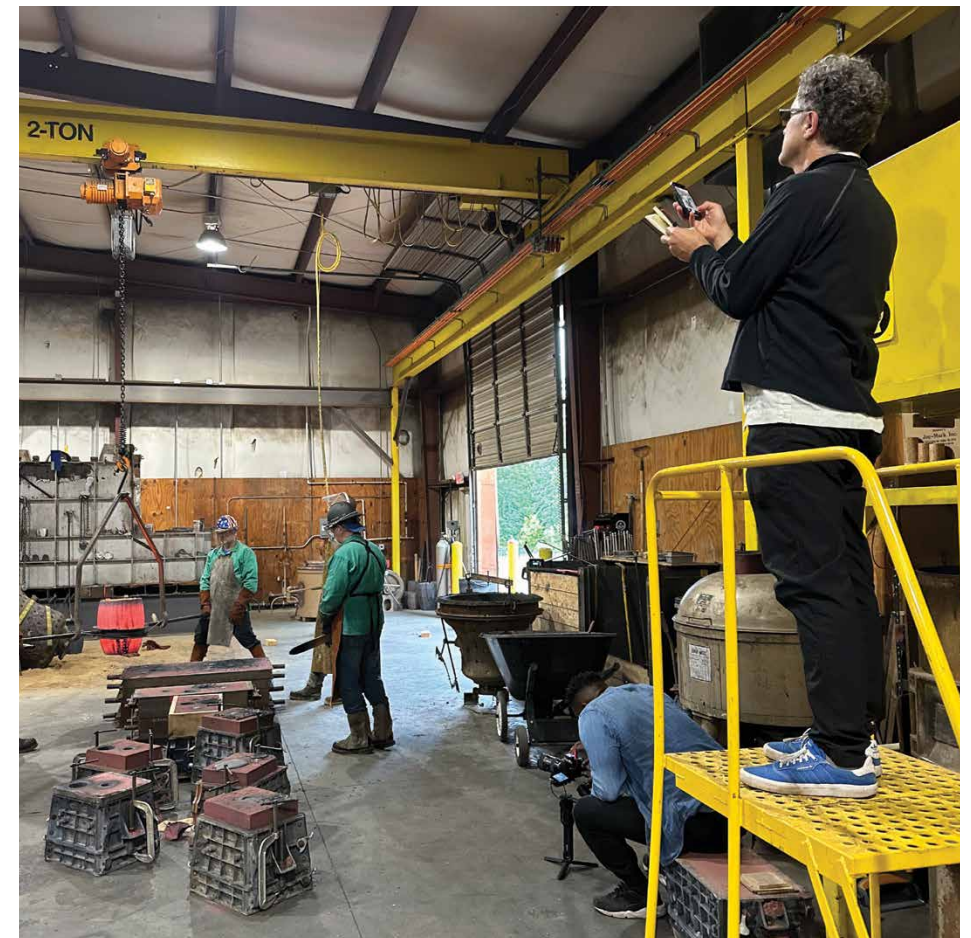
# Behind the Scenes

## A look at the creation of the artworks of *Beyond Granite: Pulling Together*



**FACING PAGE, TOP LEFT:** WENDY RED STAR (SECOND FROM RIGHT) REVIEWS GLASS SAMPLES FOR *THE SOIL YOU SEE...* COURTESY OF BULLSEYE. **BOTTOM LEFT:** TIFFANY CHUNG (RIGHT) TESTS MATERIALS ON THE MALL FOR *FOR THE LIVING* WITH THE TEAM FROM UAP. COURTESY OF MONUMENT LAB. **RIGHT:** VANESSA GERMAN STUDIES THE SANDHOF LILY DURING THE DEVELOPMENT OF *OF THEE WE SING*. COURTESY OF MONUMENT LAB.

**THIS PAGE, BELOW:** ASHON T. CRAWLEY (RIGHT) WATCHES THE RECORDING OF *HOMEGOING* FROM THE SOUNDBOARD. COURTESY OF YANNICK TRAPMAN-O'BRIEN. **RIGHT TOP:** DERRICK ADAMS DISCUSSES ARCHIVAL IMAGERY FOR *AMERICA'S PLAYGROUND: DC* AT HIS STUDIO. COURTESY OF MONUMENT LAB. **RIGHT BOTTOM:** PAUL RAMÍREZ JONAS (RIGHT) CAPTURES THE POURING OF BELLS FOR *LET FREEDOM RING* AT B.A. SUNDERLIN BELLFOUNDRY. COURTESY OF MONUMENT LAB.



**1963:** On August 28, more than a quarter of a million people participate in the historic **March on Washington for Jobs and Freedom**, gathering near the Lincoln Memorial. The peaceful protest advocates for the civil and economic rights of African Americans. Dr. Martin Luther King, Jr. delivers his "I Have a Dream" speech.



MARCH ON WASHINGTON FOR JOBS AND FREEDOM IN 1963. COURTESY OF THE NATIONAL PARK SERVICE.

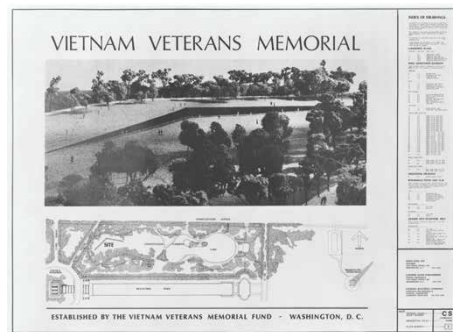


THE MAIN NAVY AND MUNITIONS BUILDING PROVIDED TEMPORARY QUARTERS FOR THE MILITARY UNTIL THE 1970S. COURTESY OF THE LIBRARY OF CONGRESS.

**1971:** Temporary structures, including munitions buildings, erected on the Mall during World War I and World War II for War Department uses, are removed.

**1974:** Activist and educator **Mary McLeod Bethune** is honored in DC's Lincoln Park with the first statue of a Black person erected on federal lands in the United States.

**1976:** The US Bicentennial sparks additional development on the Mall, including Constitution Gardens (1976), the National Air and Space Museum (1976), the US Park Police Horse Stables (1976), and the National Gallery of Art East Wing (1978).



MODEL AND SITE PLAN FOR THE VIETNAM VETERANS MEMORIAL. COURTESY OF THE LIBRARY OF CONGRESS.

**1982:** The **Vietnam Veterans Memorial**, a solid black marble wall listing more than 58,000 names of those who died in the conflict, is completed.

**1986:** Congress passes the **Commemorative Works Act**, which specifies requirements for the development, approval, and location of new memorials and monuments in the District of Columbia and its vicinity.



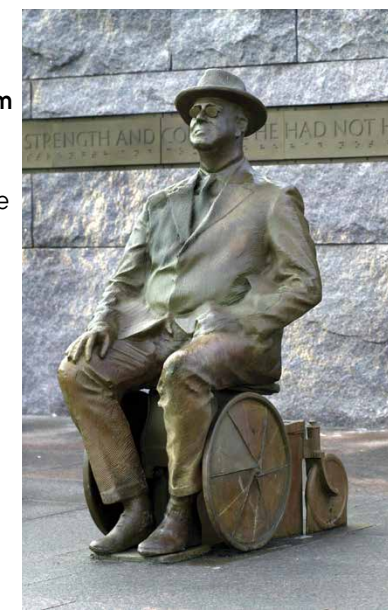
DEMONSTRATORS GATHER TO HONOR VICTIMS OF AIDS AT THE MEMORIAL ON THE MALL. COURTESY OF JEAN-LOUIS ATLAN/SYGMA VIA GETTY IMAGES.

**1987:** On October 11, the **AIDS Memorial Quilt** is displayed for the first time on the Mall during the National March on Washington for Lesbian and Gay Rights. The quilt display on the Mall covers a space larger than a football field and includes 1,920 panels.

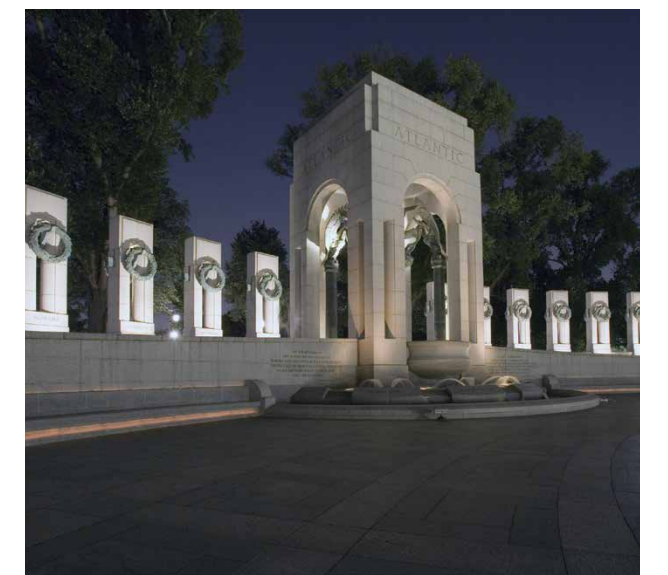
**1997:** The **Franklin Delano Roosevelt Memorial**, dedicated to the 32nd US president, is completed. It is located on the Tidal Basin and features a series of outdoor rooms that depict significant events from Roosevelt's time in office.

**2001:** After a campaign led by disability activists, the **Prologue Room** of the **Franklin Delano Roosevelt Memorial**, complete with a statue of the president in his wheelchair, is dedicated.

THE PROLOGUE ROOM OF THE FRANKLIN DELANO ROOSEVELT MEMORIAL. PHOTO BY TOM OLIN. COURTESY OF THE FDR MEMORIAL LEGACY COMMITTEE.



**2000–2004:** The **World War II Memorial** is dedicated, honoring the 16 million people who served in the US Armed Forces during World War II. Constructed over four years and located on the eastern end of the Reflecting Pool, it commemorates the sacrifices made by the nation during the war.



WORLD WAR II MEMORIAL. COURTESY OF THE LIBRARY OF CONGRESS.

# Everyday DC

The Everyday DC photo initiative presents a visual narrative of Washington, DC through the eyes of over 100 DC students from public middle schools in all four quadrants of the city. Students produce these images as part of a photojournalism Cornerstone unit designed by the Pulitzer Center and DC Public Schools Arts and taught by DCPS visual arts teachers.

Now in its seventh year, Everyday DC was inspired by the Pulitzer Center-supported Everyday Africa project and challenges students to analyze how Washington, DC is portrayed in the media and how they can compose images that more accurately visualize their everyday experiences.

The project is made possible by the DC Commission on the Arts and Humanities, an agency supported by the National Endowment for the Arts and the Charles Sumner School Museum and Archives.



CLOCKWISE FROM TOP LEFT: IMAGES TAKEN BY STUDENTS FROM IDA B. WELLS MIDDLE SCHOOL (UNTITLED); OYSTER-ADAMS BILINGUAL SCHOOL (THE HAPPY LADY); WALKER JONES EDUCATIONAL CAMPUS (DMV); OYSTER-ADAMS BILINGUAL SCHOOL (A MEMORIAL ACTING AS A WAKE); BROOKLAND MIDDLE SCHOOL (C-STUNNER); AND IDA B. WELLS MIDDLE SCHOOL (WALKING).

IN COMPLIANCE WITH DCPS REQUIREMENTS, THE NAMES OF STUDENT ARTISTS ARE NOT INCLUDED TO ENSURE PRIVACY AND MAINTAIN A SAFE EDUCATIONAL ENVIRONMENT. SPECIAL THANKS TO PATRICK MCDONOUGH, MANAGER, VISUAL ARTS, DCPS ARTS FOR HIS SUPPORT OF THIS FEATURE.

**2003:** The **National Museum of African American History and Culture** is authorized by Congress. The museum opens in 2016.

**2004:** The **National Museum of the American Indian** opens.

**2007:** The **Trust for the National Mall** is founded to restore, enrich, and preserve the iconic and symbolic national space.



THE MARTIN LUTHER KING, JR. MEMORIAL, WASHINGTON, DC. COURTESY OF GOTTA BE WORTH IT VIA PEXELS.

**2011:** The **Martin Luther King, Jr. Memorial**, honoring the civil rights leader, is dedicated on the 48th anniversary of the March on Washington for Jobs and Freedom.

**2021:** Suzanne Brennan Firstenberg's ***In America: Remember*** is temporarily installed on the Mall. The artwork's over 600,000 white flags honor lives lost to COVID-19.



A WOMAN WALKS THROUGH *IN AMERICA: REMEMBER*. COURTESY OF MANDEL NGAN / AFP VIA GETTY IMAGES.

**2023:** Efforts to improve and update the Mall carry on, including the renovation of the Sylvan Theater and the revitalization of Constitution Gardens. The Mall continues to be a site for significant national events, demonstrations, and celebrations.

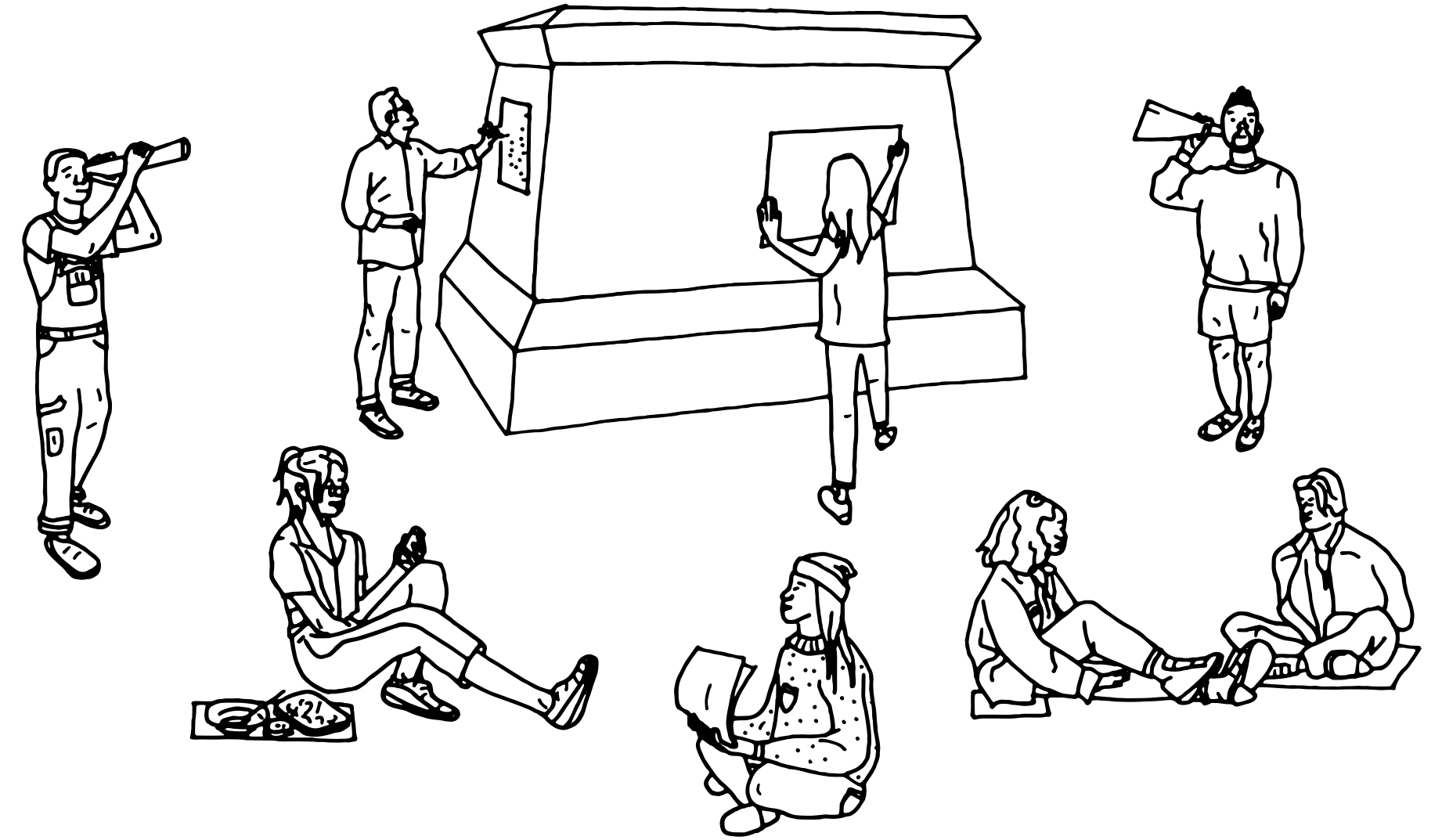
The National Mall in Washington, DC has undergone significant transformations throughout its history. From its early plans as a grand avenue to its current status as a symbolic space for democracy and commemoration, it stands as a testament to the nation's history and aspirations.

# MONUMENTAL SENSE

Related Tactics (Michele Carlson, Weston Teruya, and Nate Watson) offers a series of instructions that invite you to activate new ways of engaging with the stories of our intersecting histories.

Find a monument on the National Mall, within Washington, DC, or in your hometown. This monument might be epic in scale. For example, the National Mall, in and of itself, is a monument that structures the United States' civic imagination, tying the interest of cultural and governmental institutions to our personal memories and histories through markers of grand narrative and iconography. Alternatively, you might select a modest plaque, an empty plinth recently rid of its statue, or a site for a monument yet to be built. Take some time, and enact these exercises in order to consider different sensorial approaches to thinking about how and why certain stories are made permanent and for whom they speak.

Every site has many stories and many ways to tell those stories. We hope these small gestures, to be done alone or with friends, singularly or in sequence, might expand the way we understand the markers of our history, and what is possible when we create space for all the stories in between.



## SEE

Roll this newspaper into a tube and look through one end toward the monument. Look closely at one section. What do you notice when you focus on part of the whole? How does this tell the story of many? Now shift your view to the spaces between and around that object or site. Envision the ghosts that haunt its peripheries.

## HEAR

Sit or stand near the monument and roll this paper into a cone. Close your eyes and hold the narrow end to your ear and listen. Hear all who are there with the monument and listen for those who are not. What are the stories of uncertainty, impermanence, and transformation that have accumulated over time in the space of this memorial?

## TOUCH

Open this newspaper and wrap it around the surface of the monument. Now a gift, embrace the package and say goodbye. Let someone know you have gifted them this offering and discuss what can now be nurtured on this site.

## SMELL

Sit near the monument. Imagine the scents and odors of the history represented in this structure. Now close your eyes and take five deep breaths in through your nose, using the newspaper to waft the air, moving it toward you so you can take in the scent of this site. What do the differences in what you imagined and what you smell suggest about the presence of this monument?

## TASTE

Gather food that would feed the people missing in the story of this monument. Sit near it and, using the newspaper as a tablecloth or placemat, eat this spread and let the smells and tastes of these histories steep into the surface of the monument.

## IMAGINE (after Yoko Ono)

Imagine a monument that does not yet exist, no matter how impossible it might seem to build. Select a page of this newspaper and draw a map to your imagined monument, using as many or as few turns and instructions as you want.

Starting from a monument that currently exists, follow your map precisely. When you get to your new site, spend time there and consider the impact of your monument on this place, space, and landscape. You have now planted a seed for an imagined future.

## TELL/SPEAK

Find the midpoint between two monuments, one built and one imagined. Lay out this newspaper and rest upon it. Turn towards each for five minutes. Feel the connections and frictions between these two sites. These are the histories within you. Gather more people to do the same. Speak your experiences and observations together until you are the paths between these histories.

Related Tactics is a collective of artists of color creating projects at the intersection of race and culture. Design of Monumental Sense is by Joey Enriquez for Related Tactics.

# Exhibition Credits

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**Teresa Durkin** Executive Vice President, *Beyond Granite* Principal  
**Julie Moore** Vice President of Communications  
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**Kareal Amenumey** Research Assistant  
**Maya Bjornson** Assistant Project Manager  
**Matthew Seamus Callinan** Exhibition Preparator  
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**Greta Gabriel** Research Manager  
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**Aubree Penney** Senior Project Manager and Curatorial Associate  
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**Maya Plimack** Intern  
**Dina Paola Rodriguez** Social Media Manager  
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**Ashley J. Mitchell** Photography  
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**Donzell Robinson** COO & Principal  
**Alexis Robinson** Associate  
**Nina Young** Project Coordinator

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**Christian Clansky** Director of Community Engagement  
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**Sheena Pegarido** Vice President, Communications and Events  
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Curated by:

Paul Farber and Salamishah Tillet for

Monument Lab

Generously Funded by:

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# Newspaper Credits

**Paul Farber** and **Salamishah Tillet** Co-Editors  
**Patricia Eunji Kim** Managing Editor  
**Aubree Penney** Editorial Coordinator  
**Connie Harvey** Designer  
**Blair Richardson, MiniSuper Studio** Designer, Illustrator

**Typography** The logo for *Pulling Together* is based on the font Colorful by Vocal Type, a foundry by Tré Seals dedicated to developing typefaces that highlight a piece of history from a specific underrepresented race, ethnicity, or gender. Other fonts used in this publication include TT Commons and Aeroplan.

# Participate

Throughout the exhibition, Monument Lab will be operating Welcome Stations at key points across the National Mall, staffed by DC-based artists, educators, and students. As Monument Lab has done in many of our previous projects, we ask participants and passersby to respond to an exhibition's central question on handwritten art forms. We want to learn from the multitude of possible responses and share insights with the project lead partners for future iterations of this program. To fill out a paper form and share your story from your perspective, visit one of the Welcome Stations from 12 pm to 7 pm during the exhibition. This is an in-person activity, but feel free to do this exercise where you are and share your stories with classmates, colleagues, neighbors, or friends.

**NAME YOUR STORY**  
Offer a title for your response.

**QUESTION**  
Share your response to the central question of the exhibition.

**WHERE DOES YOUR STORY BELONG?**  
Imagine a location for your story on, near, or off the National Mall.

## What Stories Remain Untold on the National Mall?

NAME YOUR STORY

WHERE DOES YOUR STORY BELONG?

DESCRIBE AND/OR SKETCH IN THIS SPACE:

WHERE DO YOU LIVE/BELONG?

YOUR AGE

#BeyondGranite

#PullingTogether

@monument\_lab

beyondgranite.org

**WHERE DO YOU LIVE/BELONG?**  
If you wish, share where you are from, claim, and/or find belonging.

**YOUR AGE**  
If you wish, share your age.



**vanessa german**  
*OF THEE WE SING*  
An innovative statue of Marian Anderson and her powerful 1939 concert at the Lincoln Memorial, held up by a sea of hands and historic images of the attendees



**TIFFANY CHUNG**  
*FOR THE LIVING*  
A sprawling map of the world that traces the global routes of South-east Asian immigrants and refugees from the Vietnam War, adjacent to the Vietnam Veterans Memorial



**WENDY RED STAR**  
*THE SOIL YOU SEE ...*  
A monumental fingerprint with the names of the Apsáalooke (Crow) Nation chiefs who signed treaties with the US government, in dialogue with the nearby 56 Signers of the Declaration of Independence Memorial



**DERRICK ADAMS**  
*AMERICA'S PLAYGROUND: DC*  
A monumental playground that reflects the story of desegregated playgrounds in the nation's capital



**ASHON T. CRAWLEY**  
*HOMEGOING*  
An audiovisual memorial about the impact of the AIDS crisis that centers spirituality as a means of honoring fallen Black queer church musicians



**PAUL RAMÍREZ JONAS**  
*LET FREEDOM RING*  
An interactive bell tower where passersby can ring a giant bell to complete an unfinished version of "My Country 'Tis of Thee" and declare their own visions for freedom



## Calendar of Events

All events are free and open to the public. To register for all public programs and receive updates, visit [beyondgranite.org](https://beyondgranite.org).

### DAILY

**Welcome Stations**  
**Daily 12–7 pm**  
On the National Mall in Washington, DC between the Lincoln Memorial and the Smithsonian/National Mall Metro Station.

### SATURDAY, AUG 19

**10am–12pm**  
vanessa german, *Of Thee We Sing*  
"Blue Walk" ritual of redemption and grace in movement and song  
**Location** Processing along the reflecting pool perimeter, culminating at the Lincoln Memorial

**12–4pm**  
Paul Ramírez Jonas, *Let Freedom Ring*  
Bell Giveaway and Song Rewriting Workshop  
**Location** Project site, Smithsonian/National Mall Metro–12th Street North

**12–4pm**  
Derrick Adams, *America's Playground: DC*  
Youth and Intergenerational Play Day activation in collaboration with A Long Walk Home's Scheherazade Tillet  
**Location** Project site, Constitution Gardens–East

### FRIDAY, AUG 25

**9am–5pm**  
**Pulling Together Convening**  
**Pre-registration required at [beyondgranite.org](https://beyondgranite.org)**  
Featuring: Marcel Acosta, Holly Bass, Tiffany Chung, Teresa Durkin, Paul Farber, Suzanne Brennan Firstenberg, Natalie Hopkinson, Laura Huerta Migus, Maria del Carmen Montoya, Paul Ramírez Jonas, Jeffrey Reinbold, Lauret Savoy, Kirk Savage, Salamishah Tillet, Catherine Townsend, Amber Wiley, and an Indigenous archives conversation with Wendy Red Star and Elizabeth Rule  
**Location** United States Institute of Peace, 2301 Constitution Avenue NW, Washington, DC

### SATURDAY, SEPT 9

**10am–12pm**  
Tiffany Chung, *For the Living*  
Public Conversation and Mapping Workshop  
**Location** Project site, Constitution Gardens–West

**7:30–9pm**  
Ashon T. Crawley, *HOMEGOING*  
Twilight Live Musical Performance  
**Location** Sylvan Theater, Washington Monument–South

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National  
Capital  
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Commission



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For more information,  
scan the QR code or visit  
[beyondgranite.org](https://beyondgranite.org)

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