

What is your staying power in your neighborhood?

STAYING POWER

What is your staying power in a city and world that are rapidly changing?

FAIRHILL - HARTRANFT | PHILADELPHIA



Ebony G. Patterson, *She Is...*, Staying Power, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the Artist/Monique Meloche Gallery) (Naomieh Jovin)

ENVISIONING LEGACY

Monument Lab Curatorial Statement

Staying Power is an outdoor art exhibition and program series in the Fairhill-Hartranft neighborhood of Philadelphia. *Staying Power* asks artists, residents of the neighborhood, and visitors: What is your staying power in this neighborhood? What is your staying power in a city and world that are rapidly changing? *Staying Power* seeks to understand, amplify, and invest in the staying power of Fairhill-Hartranft's neighborhood residents.

Hosted by The Village of Arts and Humanities and curated with Monument Lab, *Staying Power* features prototype monuments by artists Sadie Barnette, Black Quantum Futurism, Courtney Bowles and Mark Strandquist, Ebony G. Patterson,

and Deborah Willis that each respond to the curatorial prompts of the project. The resulting exhibition includes monumental outdoor sculpture, photographic installations, storefront activations, and research and performance engagements, presented alongside The Village's existing public collection of legacy artworks on the Germantown Avenue corridor of North Central Philadelphia.

Leading up to and through the exhibition, Monument Lab was invited to be in residence at The Village to collaborate with a cohort of paid Fairhill-Hartranft Neighborhood Curatorial Fellows, and work together through various (Continued on Pg. 02)

STAYING POWER AT A GLANCE

MAY 1 - JULY 10, 2021

- 01 Outdoor Art Exhibition and Program Series Featuring Artists Sadie Barnette, Black Quantum Futurism, Courtney Bowles and Mark Strandquist, Ebony G. Patterson, and Deborah Willis
- 02 Performances and Programs Hosted with Fairhill-Hartranft Neighborhood Curatorial Fellows
- 03 Available for In-Person Socially-Distanced Viewing and Online Options to Engage from Anywhere

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Neighborhood Curatorial Fellows and Monument Lab Co-Curator Arielle Julia Brown (Naomieh Jovin); Site Visit with Staying Power artist Deborah Willis (Naomieh Jovin); Memorial Park, The Village of Arts and Humanities (Naomieh Jovin); Photoshoot documentation for On The Day They Come Home with Staying Power artist Mark Strandquist and Starr Granger (Courtesy of the artist).

Envisioning Legacy (Continued from Pg. 01)

methods of public artistic and research engagement. The project acknowledges and celebrates community residents as curators, thought leaders, and makers. Throughout *Staying Power*, together with this group, we will also collect public responses to our central questions. This process of listening and learning will inform a final publication on the ideas, structural forces, and relationships that nourish or undercut staying power.

Across our work, Monument Lab defines monuments as “statements of power and presence in public.” This definition encompasses conventional statues made of bronze and marble, as well as the other ways people imprint their stories in public, whether through visual art, music, dance, projection, or protest. We shaped this definition in conversation with hundreds of thousands of participants through projects in public spaces in Philadelphia, Newark, and St. Louis, among other cities. We consistently found that if you have the time, money, and sanctioned power, you build a monument to what is important to you, in a location that supports your presence. If you don’t have the time, money, or sanctioned power, you

gather around existing monuments, or you build your own, as a way to acknowledge your own presence and power in public.

As co-organizers of this exhibition, we have discussed “staying power” in related but distinct terms. Staying power can also be understood in personal, local, and systemic ways. One’s staying power is often overdetermined by larger structures of investment and disinvestment; racial/gendered access and inequity; resource allocations that are split between social programs of uplift and hyper-policing; and other unjust inheritances and conditions. But staying power can be enabled through beauty and resistance. It can radiate through modes of self-expression, storytelling, care, and memory making. Staying power can be aided by one’s ability to reinvent the ways we receive, pass down, and access cultural, physical, and relational assets between generations.

Working now with The Village, the artists, and the Neighborhood Curatorial Fellows, we are honored and inspired to explore the pressing issues at the heart of this project. Together, we imagined *Staying Power* as an exhibition

designed to explore the legacies and creative practices that connect or disconnect people from place. We know from experience that collective voice makes room for itself. We dream that in gathering a multitude of responses to the questions driving this project, neighborhood residents, contributors, and visitors to *Staying Power* will determine what is next for the neighborhood, our city, and beyond.

– MONUMENT LAB

WELCOME TO THE VILLAGE

We are The Village of Arts and Humanities, an arts-based community development organization that has served the Fairhill-Hartranft neighborhood since 1986. We use art to build our community’s social, economic and political power. Art helps us see, think, and act creatively. Our predecessor organization, the Ile lfe Black Humanitarian Center, transformed an abandoned furniture warehouse into a dance studio — home and catalyst to the Black Arts Movement in Philadelphia. In the 1980s and '90s, our co-founders Lily Yeh and James Maxton turned abandoned properties and vacant land into programs, buildings, and 15 unique art parks that transformed the landscape of our neighborhood. Today, we offer excellent free arts programming to young people, steward equitable economic development on and around the Germantown Avenue Commercial Corridor, and cultivate people power through media and education.

Our neighborhood — the community in which we live, serve, work, and love — is powerful and beautiful. It is home to remarkable organizing achievements and everyday growth and survival in the face of decades of racist disinvestment. Gardens grow produce, local designers offer new styles, poetry is in motion in dance, athletics, a family walking down the street together after school. Staying power is everywhere, rooting us down.

Our neighborhood is also deeply challenged—mass incarceration, racist housing policies and other extractive practices have resulted in deep poverty and multi-generational trauma, intensified by COVID-19. Staying power doesn’t mean only good things. The systemic issues that Ile lfe and The Village were born to address are still in play causing intergenerational harm and trauma. This is intolerable, and we stand alongside our neighbors to demand and create change.

Our neighborhood is fighting back: organizing to end cash bail, re-open our local rec center, demand affordable housing



Village alumna Tamara Dill cheers at an open mic in Ile lfe Park. (Angel Edwards)

and respond urgently to COVID-19. We see staying power in action, evolving to meet the needs and opportunities of the moment.

So why — in this moment of crisis, change, urgency — are we choosing to invest time, money, and trust into making an outdoor art and history exhibition about Staying Power? To make a mark asserts and shifts power. Connecting to spirit helps us find the direction in which we must move. In crisis, art matters. These are founding beliefs of both Ile lfe and The Village.

Money matters too. Art projects like this can drive investment. The Village already works with community partners to vet and attract investments in our community, but we want to grow our coalition and amplify neighborhood voices in this process. We hope this art project will help us do both, because art helps us connect in new ways, outside of old dynamics and stories. Our 2018 project, “Home Court,” used art to bring together neighbors who cared for the courts. They founded the Hartranft Playground Alliance, now a key partner of The Village. Art makes room for new answers. This project has an explicit research component, asking for community voices

and visions (see page 18 to share yours!) To our neighbors: this is for you. We are committed to making this an exhibit that you and your families can enjoy, relate, and respond to. We can’t wait to hear what you share in this exhibit, and to act on these ideas together.

To our visitors: you are walking on sacred ground. We invite you to receive and share yourselves authentically and with self-awareness. Come back and see how you’ve benefited from this place without knowing, how you can give back, and how you can be enriched by this communion.

And to ourselves, we promise to remember: we are tasked with carrying on the legacy of our founders — celebrating Black art and creating portals to connection and spiritual growth — and of community members who make growth and survival possible through their gifts of time, care, and creativity. We have stayed and they stay with us. We will do our best to honor the gift of working in service to the families of this neighborhood. We look forward to sharing this exhibition with you, and to all we will learn together along the way.

– THE VILLAGE OF ARTS AND HUMANITIES

STAYING POWER VISITOR GUIDELINES

These guidelines are created in collaboration with Neighborhood Curatorial Fellow Ms. Nandi Muhammad. For 20 years, Ms. Nandi and her husband Khalid ran a penny candy store in their living room for neighborhood children, teaching Black history and math along with dispensing treats. If you wanted candy, you followed Ms. Nandi’s rules for visitors – a simple list that helped everyone feel safe and cared for. Ms. Nandi helped us to adapt her penny candy store rules for this exhibition.

We welcome all questions

- Questions are the stone you throw in the river and the ripples go out. Look for the person who’s there to

answer your questions. We’ll happily answer, and we’ll ask you questions back.

- Listen to the answers. Give yourself time to think them over.
- Never be too cute to learn. (Never be afraid to say when you don’t know something!)

Respect the area you’re in

- Throw your litter out in a designated trash can. Ask if you need help finding one.
- Just because you see something interesting doesn’t mean you’re supposed to touch it. Please ask before touching an art piece, mural, sculpture, etc.
- Waiting for your tour? Please wait patiently. You will get our full attention when it’s time.

No destructive or negative comments

- Keep an open and curious mind about what you see.
- Be a positive entity. If you do have a comment, make it a positive one.
- There are no ugly people in our space. That means, everyone who comes here is beautiful and deserving of respect, including you.

Be safe, for your health and ours

- Please wear a face mask while touring the exhibition.
- Please keep a 6-foot distance from other visitors.
- We have wonderful online programs if you cannot visit in person for health or other reasons.

MEET THE STAYING POWER ARTISTS

Each of the *Staying Power* artists was invited to participate and create prototype monuments for the exhibition because of the ways they respond to and interact with places, history, and power. Learn more about the artists and the projects they created for the exhibition.

Sadie Barnette

Born in 1984, Oakland, CA
Multi-Media Artist
Pronouns: She/her
@sadiebarnette

Family Style, 2

Vinyl window cover, couch, wallpaper, framed photograph

Sadie Barnette channels the past into the present by building spaces of connection and refuge. Throughout her work, she to brings together newly created sculptures and bright layers with drawings, artifacts, family heirlooms, and stand-out phrases to compose moods and scenes. She has long been captivated by the living room as a space of personal significance, intimate gathering, and political possibility. As Barnette notes, “The living room has witnessed dance parties, sermons, the best debaters and orators, and held space for hospice, loss, grief, flowers, and meals. . . . I think of all the big and small moments — the unforgettable and the mundane, unfolding right there in the parlor.”

For *Staying Power*, Barnette created a storefront living room display built around a sparkled couch, Afro pick wallpaper, and a framed photograph of her Aunt Vivian. After virtually touring the Germantown Avenue mixed commercial and residential corridor last year, the artist focused on the Village Community Storefront as a place to mark public and personal imagination and resistance. Her project is a living love letter to the neighborhood and the city. As Barnette adds, “From Oakland to Compton to Philadelphia, Black families create spaces of safety, warmth, and witness, as the world outside continues to offer violence and never justice. . . . This work honors the unseen moments of everyday radicality and the fierce hospitality animating unassuming family homes across the country and across the decades.”

BIO

Sadie Barnette's multimedia practice illuminates her own family history as it mirrors a collective history of repression and resistance in the United States. The last born of the last born, and hence the youngest of her generation, Barnette holds a long and deep fascination with the personal and political value of kin. Her adept materialization of the archive rises above a static reverence for the past; by inserting herself into the retelling, she offers a history that is alive. Recent projects include the reclamation of a five-hundred-page FBI surveillance file amassed on her father during his time with the Black Panther Party and her interactive reimagining of his bar, San Francisco's first Black-owned gay bar. Barnette is from Oakland, California, and holds a BFA from California Institute of the Arts and an MFA from the University of California, San Diego. She has been awarded grants and residencies by the Studio Museum in Harlem, Art Matters, Skowhegan School

of Painting and Sculpture, the Headlands Center for the Arts, and the Camargo Foundation in France. Her work is in the collections of the Los Angeles County Museum of Art, the Oakland Museum of California, the Studio Museum in Harlem, the Brooklyn Museum, and the Solomon R. Guggenheim Museum, among others. She is represented by Charlie James Gallery in Los Angeles and Jessica Silverman in San Francisco.

WHAT IS YOUR STAYING POWER?

The living room as a space of safety, warmth, and witness

CREDITS:

Artwork: Sadie Barnette
Fabrication: Matthew Seamus Callinan, Lucia Thomé, and Megan Morrissey
Printing: ASI and Dynamic Tint and Paint Protection
Design renderings: Steven Thompson
Special thanks to Akeem Dixon, People's Paper Co-op, and J2
Artwork and images courtesy of the artist



Sadie Barnette, *Family Style 2* (Advance Rendering), *Staying Power*, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the artist)

Black Quantum Futurism (Camae Ayewa and Rasheedah Phillips)

Black Quantum Futurism (Camae Ayewa and Rasheedah Phillips)
(Based in Philadelphia)
Interdisciplinary artists
Ayewa: she and Phillips: she/they
@blackquantumfuturism @afrofuturaffair

Reclamation: Space-Times

Wood, electronic interface, directional speakers, vinyl wrap, and artist collages

Black Quantum Futurism is a world-renowned artist duo whose projects are meaningfully rooted in North Philadelphia. Led by Camae Ayewa and Rasheedah Phillips, Black Quantum Futurism brings together “quantum physics, afrofuturism, and Afro-diasporic concepts of time, ritual, text, and sound.” For *Staying Power*, they proposed a multi-part sound sculpture and installation that builds on their ongoing Community Futures Lab and other related projects that bring together the past, present, and future of the neighborhood into new or reconfigured non-linear relationships. Their project, “Reclamation: Space-Times,” includes a monumental-sized “Oral Futures Booth,” in the shape and form of a Black Grandmother Clock which also serves as an audio recorder that collects and holds memories and future visions from residents and passersby, alongside nearby “Sonic Shades” accessible through directional speakers that radiate as listeners move toward the “Tree of Life” mosaic within The Village of Arts and Humanities’ Mediation Park.

Prompted by a brief questionnaire, visitors are invited to record their own visions for the futures of housing, land and public space in the community. At the same time, the booth offers memories of housing and land that may have been erased or are at risk of being erased from public and communal memory. Throughout the exhibition, Black Quantum Futurism will collect sounds and recordings through the Oral Futures Booth prototype monument and incorporate them into an evolving soundscape, merging archival sounds of the Village and former Ile Ife Humanitarian Center, song snippets, and voices of the neighborhood that plays from the Sonic Shades. Black Quantum Futurism aims “to create an outdoor installation for residents to participate in the reclaiming of space and time (i.e. histories, presents, and futures) within their own neighborhood through the marking, mapping, voicing, and storage of space and time that can continue to be reclaimed by later residents.” Each sound sculpture is wrapped with collages designed by Black Quantum Futurism, incorporating and interpreting archival images from the Ile Ife Humanitarian Center, the predecessor to The Village at this site. The installation also includes a version of the “Kindred Temporal Library” featuring books, zines, and Housing Futures toolkits. In addition to their installation and accompanying materials, Black Quantum Futurism will also stage a performance event as a part of the *Staying Power* performance festival on June 12.

BIO

Black Quantum Futurism (based in Philadelphia, PA) is an interdisciplinary creative practice between Camae Ayewa and Rasheedah Phillips that weaves quantum physics, afrofuturism, and Afrodiasporic concepts of time, ritual, text, and sound and creating counterhistories and Black quantum womanist futures that challenge exclusionary, mainstream versions of history and future. Black Quantum Futurism has created a number of community-based projects, performances, experimental music projects, installations, workshops, books, short films, zines, including the award-winning Community Futures Lab and the Black Woman Temporal Portal. BQF Collective is a 2021 CERN Artist Residents, 2021 Knight Art + Tech Fellows, 2018 Velocity Fund Grantee, 2018 Solitude x ZKM Web Resident, 2017 Center for Emerging Visual Artists Fellow, 2017 Pew Fellow, 2016 A Blade of Grass Fellow, and a 2015 artist-in-residence at West Philadelphia Neighborhood Time Exchange. The Collective has presented, exhibited, and performed at Red Bull Arts NY, Chicago Architecture Biennial, Manifesta 13 Biennial, ApexArt NYC, Philadelphia Museum of Art, Vox Populi Gallery, Painted Bride Arts Gallery, Open Engagement, MoMA PS1, ICA London, Metropolitan Museum of Art, and more.

CREDITS:

Artwork, Concept, and Collages: Black Quantum Futurism
Design: William Roy Hodgson guided by the vision of Black Quantum Futurism
Printing: ASI
Fabrication and Installation: John Greig, Stephen Smeltzer, and Justin Geller
Soundscape Suggestions: The Village Staff and Staying Power Neighborhood Curatorial Fellows



WHAT IS YOUR STAYING POWER?

Reclamation, the Right to Return, and the Right to Remain



“Black Quantum Futurism, Reclamation: Space-Times (Advance Rendering), Staying Power, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the Artist).”

Courtney Bowles and Mark Strandquist

In collaboration with Tamika Bell, Paulette Carrington, Starr Granger, Ivy Lenore Johnson, and Yvonne Newkirk

(Bowles: Born 1974, Richmond, VA, based in Philadelphia;
Strandquist: Born 1985, Washington DC, based in Philadelphia)
Cultural organizers
Bowles: She/her and Strandquist: He/him

On the Day They Come Home

Photographic portraits printed on parachute cloth, wood, burnt and CNC cut wood, spray paint, solar panel, solar powered lights, wood ash, and QR-coded audio



As artists and cultural organizers, Courtney Bowles and Mark Strandquist produce meaningful public projects through creative coalitions that seek out remedy against and alternatives to the injustices of mass incarceration. Over the last seven years, Bowles and Strandquist have co-directed the People’s Paper Co-Op, an initiative of the Village of Arts and Humanities, which works with women in reentry to fight to free and support incarcerated mothers and caregivers. For *Staying Power*, Bowles and Strandquist responded to the exhibition’s central prompt by seeking those missing from the neighborhood, with close attention to women serving long-term and life sentences, asking further, “Who has been displaced? Who is fighting to help them return?” For this project, Bowles and Strandquist collaborated with five women—Tamika Bell, Paulette Carrington, Starr Granger, Ivy Lenore Johnson, and Yvonne Newkirk—whose lives were, or continue to be, ensnared by long-term and life sentencing. They imagined a prototype monument/memorial that “highlights the struggles of the present, while imagining the day when all women serving life are set free.” The crown-

shaped wooden sculpture features monumental portraits produced with their collaborators, encircled by etched poems and fragments of text in which they recall or imagine liberatory days of release. One portrait included in the sculpture is held as a silhouette to acknowledge the names of women, mentors, and sisters who passed away before their life sentences were commuted.

Their sculpture is accompanied by a number of layered features that seek to animate their research and collaborative process including QR codes that activate audio interviews recorded with their collaborators. Hovering above the portraits, two hundred lights pulse in different color formations to visualize data about women serving life in Philadelphia and Pennsylvania. For audio recordings and more information related to On the Day They Come Home, visit peoplespaperco-op.com/till-they-come-home.

BIO

Courtney Bowles and **Mark Strandquist** have spent years using art to amplify, celebrate, and power social justice movements. The media campaigns and immersive exhibitions they lead have helped advocates close a prison, pass laws, raise over \$125,000 to free people in jail, and connect the dreams and demands of communities impacted by the criminal justice system with tens of thousands of people. They have

received multiple awards, fellowships, and national residencies, and have reached wide audiences through the New York Times, Guardian, Washington Post, NPR, PBS NewsHour, and VICE. They currently co-direct the People’s Paper Co-op in Philadelphia, at the Village of Arts and Humanities; and, building on a fellowship from A Blade of Grass and Open Societies Foundation, they began the Reentry Think Tank. Strandquist founded and co-directs Performing Statistics in Richmond, and the COVID-19 rapid response project Fill the Walls with Hope, Rage, Resources, and Dreams.

WHAT IS YOUR STAYING POWER?
Resistance and Reentry

CREDITS:

Artwork: The project is led by Courtney Bowles and Mark Strandquist in collaboration with Tamika Bell, Paulette Carrington, Starr Granger, Ivy Lenore Johnson, and Yvonne Newkirk

Audio editor: Rowhome Productions

CNC: Kent Watson

Data assistance: Let’s Get Free, the Women Lifers Resume Project, and Oren Gur and Michael Hollander of the Data Lab at the District Attorney’s Office of Philadelphia

Install and fabrication support: Pernot Hudson

Light animation programming: Raven Cole

Light design support: Justin Geller

Solar power for installation: Holobiont Laboratory

Stencil design: Katie Kaplan

Stencil cutting: Cooper Wright

Takeaway poster design: Jason Killinger

Special thanks to Matthew Seamus Callinan, etta cetera, and John Grieg



Courtney Bowles and Mark Strandquist in collaboration with Tamika Bell, Paulette Carrington, Starr Granger, Ivy Lenore Johnson, and Yvonne Newkirk, “On the Day They Come Home... (Documentation), *Staying Power*, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the artist)

Ebony G. Patterson

(Born 1981, Kingston, Jamaica; based in Kingston and Chicago)
Multidisciplinary artist
She/her
@ebonygpatterson @moniquemeloche

She Is...

Digital photographs on vinyl and aluminum frames

Ebony G. Patterson creates imaginative and multilayered installations, paintings, sculptures, and scenes that channel beauty as tools for reflection and resistance. Her projects weave together narratives of life and loss while commanding attention through spectacular displays of rich textures, hand-crafted details, and bright colors that bear witness to the social forces of violence and injustice. For *Staying Power*, Patterson sought to honor “the labor of women in relation to the wailing and the land.” After a virtual site visit in summer 2020 that included conversations with neighborhood collaborators, Patterson proposed a vision for *She Is...*, a series of large-scale works that could adorn the facades and walls of buildings throughout the Village’s campus parks, each with a call to the under-acknowledged labor of women in this neighborhood and others, especially in acts of care, protest, and mourning. Each of the four scenes created by the artist includes headless, monumental figures embedded in dreamlike and embellished gardens, punctuated with a poetic phrase and call to acknowledgment: “She is the memory,” “She is the nourishment,” “She is the soil,” and “She is the mourning.” As Patterson adds, “Here we come to pay homage but to also acknowledge the continued labor in response to violence, but through this labor these women also enact promise.”

BIO

Ebony G. Patterson received a BFA from Edna Manley College of the Visual and Performing Arts, Kingston, and an MFA from Sam Fox School of Design and Visual Arts, Washington University, Saint Louis. She has had solo exhibitions and projects at the Baltimore Museum of Art (2019), Studio Museum in Harlem (2016), Atlanta Center for Contemporary Art (2016), and SCAD Museum of Art, Savannah (2016). *Dead Treez*, Patterson’s first large-scale institutional solo show, originated at the Kohler Arts Center, Sheboygan, Wisconsin (2015) and traveled to the Museum of Arts and Design in New York (2015), Boston University Art Galleries (2016), and UB Art Galleries, University at Buffalo (2017). Patterson’s work was included in *Open Spaces* Kansas City (2018), 32nd São Paulo Bienal: *Live Uncertainty* (2016); 12th Havana Biennial: *Between the Idea and the Experience* (2015); *Prospect.3: Notes for Now*, New Orleans (2014); and Jamaica Biennial, National Gallery of Jamaica, Kingston (2014). She was an artist-in-residence at the Robert Rauschenberg Foundation, Captiva Island, Florida (2017) and served on the Artistic Director’s Council for *Prospect.4*, New Orleans (2017). Patterson has received numerous awards, including the Stone and DeGuire Contemporary Art Award, Sam Fox School of Design and Visual Arts, Washington University, Saint Louis (2018); United States Artists Award (2018); Louis Comfort Tiffany Foundation Grant (2017); Joan Mitchell Foundation Art Grant (2015); and Andy Warhol Foundation Grant, in conjunction with Small

Axe (2012).

Patterson’s work is included in a number of public collections including the Virginia Museum of Fine Arts, Richmond; Brooklyn Museum, New York; Art Gallery of Ontario, Toronto; Studio Museum in Harlem, New York; Museum of Arts and Design, New York; Nasher Museum of Art, Duke University, Durham, North Carolina; Speed Art Museum, Louisville; Pennsylvania Academy of the Fine Arts, Philadelphia; National Gallery of Jamaica, Kingston; Los Angeles County Art Museum; and Zeitz Museum of Contemporary Art Africa, Cape Town, among others. Her first major survey *...while the dew is still on the roses...* opened at Pérez Art Museum Miami in 2018, then toured to Speed Art Museum in 2019, and the Nasher Museum of Art in 2020. Current and upcoming solo exhibitions include the Institute of Contemporary Art, San José (2021) (travelled consistency from above from the Contemporary Art Museum, St. Louis, MO), Liverpool Biennial (2021), Athens Biennial (2021), and Bronx Museum (2022). Patterson is represented by Monique Meloche Gallery, Chicago and Hales Gallery, London/

WHAT IS YOUR STAYING POWER?

Women’s under-acknowledged labor, especially in acts of care, protest, and mourning.

CREDITS:

Artwork: *Ebony G. Patterson*
Fabrication and installation: *ASI*
Special thanks to *Monique Meloche, Evan Boris, and Monique “Mogi” Gilpin*
Images courtesy of the artist and Monique Meloche Gallery



“Ebony G. Patterson, *She Is...* (Selection), *Staying Power*, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the Artist/Monique Meloche Gallery)

Deborah Willis

(Born in Philadelphia, based in New York)
Photographer and scholar
She/her
@debwillisphoto

Black Women and Work

Photographic dibond prints, scaffolding, fabric prints, clothesline, and clothespins

Artist and photography historian Deborah Willis grew up in North Philadelphia, several blocks away from the Village of Arts and Humanities, across Broad Street, in a section of the neighborhood also known as “the Village.” Her father, Thomas, was a police officer and installed wallpaper, and her mother, Ruth, attended Apex Beauty School. Together they also operated a corner store. Willis, who graduated from the Philadelphia College of Art (now the University of the Arts), has become the leading scholar and curator of Black photography. She has earned numerous honors and distinctions, including a MacArthur Genius award. For *Staying Power*, Willis aimed to “reflect on joy, loss, love, and storytelling – certainly the continuum of my work.”

She adds, “I have thought about the notion of staying, about the transience of this country, how leaving is often synonymous with upward mobility. This is particularly evident in Black communities where this American tug of war between community versus mobility is exacerbated, where the ‘price of the ticket’ as James Baldwin wrote, for thriving Black communities was redlining, urban renewal, gentrification, and the perception of powerlessness. [This is] precisely why the foundation of this exhibition has everything to do with the power of those who stayed, and in particular, Black women whose power has never been transient, has never left, always stayed, because the basis of that power is love.”

For her site-specific *Staying Power* project, Black Women and Work, Willis collaborated with local photographer Naomieh Jovin on a series of portraits of women entrepreneurs in North Philadelphia: fashion designer Lucreatia “Cree” Russell, baker Tamyra Tucker, entrepreneur and artist Aisha Chamblis, and activist and fiber artist Ms. Nandi Muhammed. For each portrait, taken during the COVID-19 pandemic, Willis joined the women by Zoom, interviewed them alongside Staying Power project manager Jeanette Lloyd, and then worked with Jovin on directing portraits of the women’s work and home spaces. Willis also included images she previously took while researching for the 2019 Rendering Justice exhibition with Mural Arts Philadelphia and the African American Museum in Philadelphia. Installed as monumental prints on scaffolding adjacent to the Village’s Ile Ife Park, the project also includes images and a clothesline significant to the artist’s childhood and family, the Village, and North Philadelphia.

BIO

Deborah Willis was born in Philadelphia and is currently based in New York, where she is the university professor and chair of the Department of Photography and Imaging at New York University’s Tisch School of the Arts. She received the John

D. and Catherine T. MacArthur Fellowship and a John Simon Guggenheim Fellowship. Willis is the author of *The Black Civil War Soldier: A Visual History of Conflict and Citizenship* and *Posing Beauty: African American Images from the 1890s to the Present*; she is co-author of *The Black Female Body: A Photographic History, Envisioning Emancipation: Black Americans and the End of Slavery* (NAACP Image Award winner), and *Michelle Obama: The First Lady in Photographs* (NAACP Image Award winner). Willis’s curated exhibitions include *Framing Moments* at the Kalamazoo Institute of Arts, *Let Your Motto Be Resistance: African American Portraits* at the International Center of Photography, and *Framing Beauty: Intimate Moments* at Indiana University. Since 2006 she has co-organized *Black Portraiture[s]*, thematic conferences exploring imaging the Black body in art, in Paris, Florence, Johannesburg, Cambridge (MA), and New York. She has appeared in and consulted on media projects including documentary films such as *Through a Lens Darkly* and *Question Bridge: Black Males*, a transmedia project.

WHAT IS YOUR STAYING POWER?

Black women making and marking memory with beauty, style, and neighborhood pride

CREDITS:

Artwork: Deborah Willis

Portrait photo assistant: Naomieh Jovin

Portrait subjects: Faith Bartley, Aisha Chamblis, Ms. Nandi Muhammed, Lucreatia “Cree” Russell, and Tamyra Tucker



Project management: Jeanette Lloyd

Design: William Roy Hodgson

Special thanks to Hank Thomas

Images courtesy of the artist



“Ms. Nandi and Khalid Muhammed” from Deborah Willis, *Black Women and Work Series, Staying Power*, The Village of Arts and Humanities & Monument Lab, Philadelphia, 2021 (Courtesy of the Artist)

Legacy Artworks at The Village

When you walk through the *Staying Power* exhibition, you will see long-standing murals, sculptures, and art parks all around you, created by hundreds of community members and visiting artists at The Village over more than thirty years. Starting in 1986, a creative team of artists and neighbors led by artist Lily Yeh, mosaicist James “Big Man” Maxton, and mason JoJo Williams transformed hundreds of unused buildings and vacant lots into art parks and murals.

►

LEGACY ARTWORKS ON THE VILLAGE CAMPUS:

- Ile Ife Park (built 1986-1990)
- Ile Ife Park Mural (created 1990, renovated 2015)
- Angel Alley (built 1991)
- Guardian Angel Park (built 1992-1994)
- Meditation Park (built 1993-1995)
- Magical Garden (built 1992-1995)
- Happy Alley (built 1996-2003)
- Memorial Park (built 2003-2004)
- Obatala Mural (created 2018)

For details on legacy artworks at The Village, check out our stories on Instagram at [@thevillagephilly](#) or visit Village founder Lily Yeh's website, [barefootartists.org](#), for a comprehensive history of earlier works.



Top From left: Lily Yeh, JoJo Williams and James “Big Man” Maxton complete a sketch for Angel Alley; Photo: photographer unknown

Bottom Detail of Angel Alley mural; Photo: Lillian Dunn

ANGEL ALLEY

1991

This mural was created to brighten and protect the alleyway it once overlooked. Another house stood close to this wall, forming a wide alley, used by neighbors as a shortcut to The Village and Germantown Avenue. Lily and Big Man worried about children using the alley, because it was long and dark. Rather than fence off the alley, Lily and Big designed this mural to help keep the children safe. The angel images are inspired by artwork from Ethiopian magic scrolls, which people wore as talismans for safekeeping. The angels hold swords; they’re strong and capable of self-defense. They also have small mirror chips for eyes — lyphsthe angels are watching you and see what you’re up to, good or bad. The use of mirrors in these mosaics helped to catch and reflect light in the alley. The mosaics also showed this was a place that was cared for and watched over by the adults of The Village. The colors of this mural have faded — the mortar between the tiles used to be bright primary colors. This mural will be fully restored upon completion of the Civic Power Studio, currently under construction.



Photo: Naomieh Jovin

ILE IFE GUARDIAN MURAL

Created 1990

This is the first mural Lily Yeh created in this space, for our predecessor organization, the Ile Ife Black Humanitarian Center. This mural is called “Ile Ife Guardian.” Ile Ife means, in the Yoruba language, House of Love or House of Creation. The mythical owl presiding over the mural represents wisdom and protection passed down between generations, with the birds and fish representing the many forms of life and dreams that thrive here. The murals were restored in 2015 in partnership with Mural Arts Philadelphia and Lily Yeh. They were originally done with exterior house paint and were repainted many times.



Photo: Photographer unknown

MAGICAL GARDEN

(1992-1995)

In the late '80s, the idea of transforming vacant lots into parks was not yet widespread. Once Yeh and Maxton started making parks, the City of Philadelphia asked them to take over more lots. This land transformation became an inspiration for many neighborhoods around the country.

The Magical Garden is built on the site of six demolished row homes. The lot gradually became a dumping site for trash, debris and human waste. When they succeeded in constructing a garden on this site, the team named it Magical Garden

because the transformation of the place felt truly magical and momentous. The Village crew constructed the garden with mostly recycled materials. The flower mural used to be made entirely out of tiles, and if you look closely, you can see some remaining on the right edge of the wall. Water damaged the mural and tiles fell off, leaving it looking less than magical. We worked with young people in The Village's after school arts programs to design new, fantastical fish and flowers and repainted the mural in 2014.



Photo: Naomieh Jovin

Meet the Neighborhood Curatorial Fellows

Since February 2021, the five *Staying Power* fellows have been deep in conversation about what staying power means to each of them. These ideas have evolved over time alongside the development of their upcoming programs. We welcome you to sit with these early thoughts from the Neighborhood Curatorial Fellows.



AISHA SHAQUELL CHAMBLISS

“Of course when I think of staying power I think of something that is always around. Lately, I’ve been focusing on women’s empowerment in all shapes — a phone call, a FaceTime, emails, anything to empower women after COVID because I feel like it was a lot. Women are the nurturers and it was a lot from feeding children to being teachers — it was just a lot on women. We forgot about ourselves. Whether we link for a brunch, or a call once a week, or make an app for sharing support, my project is about lifting up women. Black women are staying power. Joy is staying power. Empowerment is staying power.



SALEEM HANEEF COOPER

“For me, when I think of staying power, I think about the community and being committed to whatever you’re doing in it. For me, staying power is about creating memorable moments and imprints that will last on to the next generation. You know so that the youth after you can carry on. Leaving something behind. Showing kids how they can possibly leave some sort of imprint artistically, fashionably, musically - across all art forms.”



NATASHA MOSLEY

“When I think of staying power I think of staying on a set track, staying on a path to achieve a goal no matter the obstacles around you. I thought about COVID, the looting and everything that happened on the avenue and I thought about the types of pictures that are going out into the media — young teens and how we are represented in our neighborhood. They’ll show a clip of Black teens acting wild and it’s like if you dig deep into this neighborhood there are places like The Village, teens like myself and many folks bringing things to our table.”



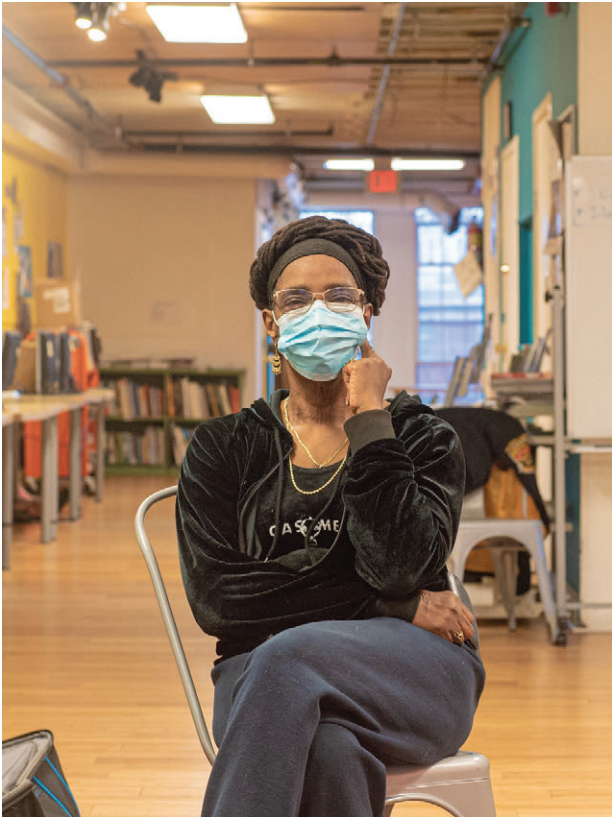
FREDERICK HARRIS

“Staying power for me is creating a way to incentivize people to stay. The things happening in our neighborhood is forcing people out — that’s gentrification. They’re taking the people who built the neighborhood and pushing them out. We want to feel welcome in our neighborhood. And it’s all of this that has pushed us out of our homes. The cases and effects of father absences is something we need to talk about. And for the last 50 or 60 years there has been an attack on Black men — we’ve lost men to the streets and the jail systems. So when we come home and the neighborhood is gentrified, how do we repair?”



NANDI JACKSON

“There is art in everything you see. You see a bag on the street, depending on how that bag landed, it is art. It depends on how you look at it. Staying power to me is seeing what needs to be done, answering it to the best of my ability. Staying in spite of the changing landscape. Because this neighborhood has changed — I’m telling you — they’re trying to move us all. But as a senior of mine told me “you’ve got to stick and stay” and I thought to myself - what does she mean? I didn’t understand it at first. But over time I saw that what I was doing with young people in the community was making changes here. So I thought, I got to stay here — I gotta maintain my roots — spread them out like a tree so when that wind of destruction comes, I will still stand. That’s my feeling of staying power.”



Caption should read: Staying Power Neighborhood Curatorial Fellows program (Naomieh Jovin)

The Village History Timeline

The Village has a rich history that can be told as many ways as there are people who have walked, danced, and worked here. Here are a few moments from our history that help to explain the place we are today.

1934



THE STORY BEGINS

The story of The Village of Arts and Humanities begins with Arthur Hall. A dance prodigy and master teacher, Hall was born in Memphis, moved to Philadelphia in the 1950s, and dedicated his life to teaching West African dance and drumming traditions to Black people. Hall said, “I saw in the dances a chance to bring grandeur back into blackness.”

1970s

ILE IFE AND THE BLACK ARTS MOVEMENT

Ile Ife became a groundbreaking organization in the Black Arts Movement, traveling internationally to perform. During the turbulent '60s and '70s, Ile Ife filled a deep need in a community weathered by sustained disinvestment and systemic racism. Hall created a space where the community could become a part of its own rebirth.



1986 - 1989



YEH AND WILLIAMS CREATE ILE IFE PARK

Together Yeh and Williams transformed the vacant lot into Ile Ife Park, complete with a mural and sculptures to represent the trees they planted there and hoped would grow tall one day. Children passing by after school stopped to help, and brought their parents to meet Yeh and Williams. Yeh became fast friends with Williams and an art teacher at Ile Ife.

1968

ILE IFE BLACK HUMANITARIAN CENTER OPENS

In 1968, Hall and his friends opened the Ile Ife Black Humanitarian Center in what is now The Village's main programming building. Ile Ife means “House of Love” or “House of Creation” in the Yoruba language.



1986



LILY YEH COMES TO THE VILLAGE

In 1986, Hall hired a young Chinese artist named Lily Yeh to help transform the vacant lots that bordered Ile Ife's building. He asked his friend JoJo Williams, a local mason and handyman, to help her and introduce her to the neighborhood. She would go on to work there for almost thirty years. In 2004, Lily Yeh left the organization that transformed her life to bring its lessons to the world. She started Barefoot Artists, a non-profit that brings the transformative power of art to the most impoverished communities in the world.

1989

ILE IFE BECOMES THE VILLAGE

In 1988, Hall left Ile Ife to return to his individual artistic practice. With Maxton and Williams, Yeh created a new organization that honored Ile Ife's legacy and widened its mission to include arts-based neighborhood revitalization: The Village of Arts and Humanities. The Village of the Arts and Humanities, Inc. was formally incorporated in 1989 as a nonprofit organization.

1989-2000

THE VILLAGE EXPANDS ITS FOOTPRINT

Under the guidance of Yeh and Maxton, the Village construction crew — composed of adults from the neighborhood — built over twenty parks, gardens, and sculptural pieces at the Village. Park elements are inspired by West African sacred art and building traditions, local neighborhood aesthetics, and art from around the world.

2011

VACANT LOTS TRANSFORM INTO PHILLYEARTH

The most recent park created at The Village isn't a park at all—it's a farm. The City agreed to knock down dangerous vacant houses if The Village created a farm in their place. It is now the site of a permaculture teaching farm, feeding students' families during the growing season.



2013

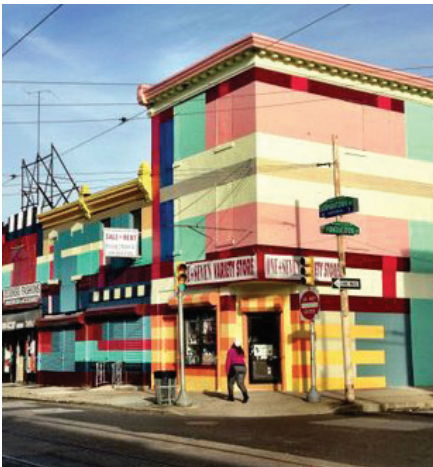
FREE LIBRARY HOTSPOT OPENS AT THE VILLAGE

In response to community need for expanded digital access, The Village partnered with the Free Library to install a computer lab, supported by trained staff, in its main building. Visitors can access resources, learn new tech skills or get help writing a resume. The hotspot registered over 7,000 visits in its first year.

2007

FIRST OUTDOOR SCULPTURE EXHIBITION HOSTED AT THE VILLAGE

At The Village, art is everywhere, but in 2007, The Village hosted its first formal outdoor sculpture exhibition, “Evoking Spirit, Embracing Memory,” at Baobab Park at 11th and York Streets. Funded by the Pew Center for Arts and Heritage, the exhibit invited twelve artists to create bottle tree sculptures honoring the memories of community leaders and Philadelphia civil rights icons.



2012

THE VILLAGE BECOMES CORRIDOR MANAGER FOR 2500-2900 GERMANTOWN AVENUE

The Village expanded its arts-based community development and investment efforts by taking on responsibility for cleaning, greening, and supporting businesses and customers on Germantown Avenue, the neighborhood's central artery and shopping corridor.

2020

THE VILLAGE AND HARTRANFT PLAYGROUND ALLIANCE HOST FOOD DISTRIBUTION SITE

When the COVID-19 pandemic hit, the Village worked with the Playground Alliance and Philabundance to hand out food twice a week, as well as post message boards with updated access to resources around the neighborhood. The Village's Emergency Gap Fund for Black Working Artists distributed \$80,000 directly to Black artists in Philly to help them meet their immediate needs.

Fairhill-Hartranft Stories: Continuity and Activism

Our community has a long history of activism and advocacy. Neighbors act as activists and philanthropists in ways big and small, from working to get our community center re-opened to bringing groceries to elders during the pandemic. We interviewed several of the activists in our neighborhood who help our community members build staying power.

STAYING POWER IS THE SHAREHOLDER IN THE COMMUNITY

By El Amor Mapenzi Brawne Ali



El Amor Mapenzi Brawne Ali, “Ms. El,” has lived in the Fairhill Hartranft neighborhood for over 50 years and has served as the 37th Ward Leader for over 20 years.

- S - Sharing what we have to help self and others
- H - Having a clear picture of the past to see the future
- A - Any time, any place, and ready for change
- R - Removing all doubt
- E - Every day I have a chance to dream a better world
- H - How is it we hold for a better tomorrow
- O - Only I can bring the change I need. I am the seeker
- L - Live, love, and laugh out loud and on purpose
- D - Do you and all will come to you in time on time
- E - Each day is a new beginning to help self and others
- R - Ready, get, set, re-joy — my good is on the way to me

These are the things that have kept me centered and grounded in holding onto a new day in my community. I support this neighborhood, and the best part is, I love it. I could have left when I was burned out but I chose to stay. My heart is here and I'm working as hard as if it were the first day I were here. It's my passion. It hasn't been easy. It hasn't been fair. It hasn't always

been on time. But when I needed lifting up, the community lifted me up, and I wouldn't rather be anywhere but here. I'd like to see things different, but not be anywhere else.

What I see now is not what it was when I came over fifty years ago. It's not serene anymore — but we can leave it better than we found it. We're going to bring it back full force. That's what I anticipate doing. If nothing else my street says that I do. I clean it, help look out for my neighbors. Dr. Maulana Karenga, the creator of Kwanzaa, says: always leave the place that you were better than you found it. That means everything. Only what you do out of love lasts.

I could have left after I had a fire and was burnt out. I stay because if I fixed mine up and others could see it and say, she did it and so can I. You have to have pride in yourself and see the future over the horizon even when it's not in sight and don't look back. Keep your eyes on the prize. That's staying power.

“KNOW THAT GREATNESS COMES FROM HERE”

An Interview with Kathy Barnes of the Hartranft Playground Alliance



Activist Kathy Barnes was born in the Fairhill-Hartranft neighborhood to parents who led activism in and around the community. She has lived here most of her life. She is a registered nurse and a co-founder of the Hartranft Playground Alliance.

Tell us about your early life in Fairhill-Hartranft.

I was basically born into activism. I spent a lot of my early years in community meetings because that's who my parents were. My father Fred Barnes was a committee person, ran for City Council under the Consumer Party, and was employed by Model Cities and Holy Cross Church as a community organizer and lay worker. My father's passion was voting and civil rights. My mother Dorothy Barnes worked at the Comprehensive health center on Germantown Ave and later as a housing counselor with the Philadelphia Housing Development Corporation. My mother's passion was homeownership and she assisted for many of our community members on the path to first time home ownership. I was educated at Hartranft Elementary and Conwell Middle School (among others) before going away to private boarding school, then returned home to attend St Joe's University.

Tell me about your community service journey.

My personal journey in community service started with the school district closing the Comprehensive Day Care Center at Holy Cross Church while my children were students there. The school district was gearing away from serving working parents and towards daycare centers in high school for student parents. I presented my argument that both were essential to the Philadelphia School Board. It has been three decades since those protests and now the school district has an all-out campaign returning to the need for quality pre-k for all 3- and 4-year old Philadelphians.

I have also been fighting for the reopening of the Hartranft swimming pool since the now-Council President was elected as a Councilman. I would attend every town hall meeting in his district to speak to the importance of the pool in our community especially since drowning is a leading cause of death among African American children. The pool was open for three years then closed due to faulty equipment. Prayerfully it will be soon repaired.

You said you took a break from community service, but returned full force several years ago.

Yes. In September 2014, a young man was murdered in the playground while playing basketball. The playground was full of community members, children and adults who were traumatized by what they saw, but I did not hear the words that I had heard over and over when such tragedy struck communities of privilege were not spoken – no therapists were made available to the children nor adults in our community who witnessed this or other life-changing traumas. Witnessing this ignited me to fully reengage in community service.

How did the Hartranft Playground Alliance come about?

After the 2018 renovation of Hartranft Playground [a

collaboration of The Village, the City of Philadelphia, and the Sixers], there was much more work to do. So a group of community volunteers formed the Hartranft Playground Alliance with a mission to re-establish the thriving, self-caring community development that existed in the 70's and early 80's. We partner with various groups to provide recreational activities for the children in our community, COVID testing, book bag and coat giveaways, Harvest festivals, diaper distribution, movie nights, Thanksgiving meals, and socially distant community events.

Thank you so much for all the work you do. Now for the two questions. These are the questions we’re asking everyone who comes to the exhibit, as an exploration of the exhibition themes. Number one: What is your staying power in your neighborhood?

This is my home. I was born and raised here and I raised my family here. You don't realize how the multigenerational connections of this community make this place special until you live somewhere else. I often meet young people in the community and I can share a story with them about one of their family members that they may not have met. The members of this community genuinely care for eachother.

What is your staying power in a city that’s rapidly changing?

Staying power is being able to look at a place that you've known all your life and being able to recognize it. This is becoming difficult to do here as physical landmarks disappear. In the environment of relationships, so many of the institutions and people we grew up with are disappearing too. Now the PHA high rises on 11th Street are coming down. You're not moving people from a house, you're removing a family from a community. PHA resident families need the opportunity to purchase a family home. PHA should work to sell homes to our community

members instead of auctioning them to developers and changing the whole dynamic of a neighborhood.

What would you like visitors to the *Staying Power* exhibition to know?

First off, act as if you're coming to someone else's home. Don't just look at it like, I'm in the hood, and all the stereotypes of low capability associated with this. Know that greatness comes from here. All the dynamics that exist in every other neighborhood exist here. Come with curiosity.

What's a moment in your recent activism that made ou proud?

Being part of the Playground Alliance and its accomplishments, like bringing COVID-19 testing with the Black Doctors Consortium and 26th police district to the Playground. Alliance members Roosevelt (Jigs) and Reshine (Pooh Bear) opened Hartranft Elementary Gym after 20 years of evening access being closed to the community. We partnered with Share Food Program and the Village of Arts to coordinate food and mask distribution in the community during the pandemic.

That is a lot to be proud of — congratulations to you and the Alliance. What's next for you?

Now we're preparing to teach children from our community the stock market and funding their starter accounts, and working towards the restoration of the Hartranft pool and community center to be the safe haven andw resource hub this community so desperately needs.

CHECKING IN: WHAT'S YOUR STAYING POWER IN A CITY AND WORLD THAT IS RAPIDLY CHANGING?"

Interviews by Natasha Mosley



SHAKEEM HALL

"This neighborhood has been home all my life [14 years]. I love to go to Hartranft Playground and play basketball. If I could teach a skill it would probably be how to play basketball or different games on Xbox One. The neighborhood has helped me make different friends from different places. I think I help the neighborhood have a different look on young boys. Staying power to me means something that stays together, but I feel like that isn't my hood. Everybody is killing each other every day and I wish it would stop."



DASHANNA HALL

"I've lived in this neighborhood for 16 years, and it gives me a sense of family, especially during the summers. I like to give back to the neighborhood by watching over my younger siblings and other younger kids. If I were to teach something, I'd teach how to do hair and try different hairstyles, and how to cook well."

"The phrase 'staying power' is a little confusing to me, but when I hear it, I think about everyone coming together to do something that we need done. For example, my neighbor came together with the different parts of the neighborhood to get our pool back open. I feel like great stuff like that is staying power to me."

"GET OUR FEET DIRTY AND MAKE THE CHANGE"

An Interview with Staying Power Fellow Natasha Mosley



Natasha Mosley, 18, is in 11th grade at One Bright Ray Community High School. She was born in Fairhill Hartranft and has resided in North Philadelphia all her life. She has contributed to this place through community events, political debates and events, and working with and attending The Village as a student and intern.

Tell us about your ties to Fairhill Hartranft.

When I was first born, my grandma Diane Bridges was so into the community that I was into it with her. For eighteen long years I was going to political events and community meetings with her. That's where my passion for community work comes from.

What makes this neighborhood unique?

It's a loving community. It has its flaws, as anyone can see

riding down the block, but if you take the time to see and get to know different people, you'll see that overall the neighborhood is great. One landmark is our indoor pool [the Hartranft Community Center, closed in 2010 for repairs and tentatively scheduled to reopen in fall 2021]. Back when it was open, everybody would come from miles and miles around and from different neighborhoods to use the pool.

What are some of your favorite moments in the neighborhood?

Before COVID-19, every summer we had basketball games at the courts and people on the grills. The whole neighborhood would come out, and the teams would be both kids and adults. You got to see everyone you were cool with. Even the kids who weren't allowed out because they were on punishment, if their friend was playing they'd get to get out for that one day. The games were special to people. It brought the neighborhood together. I'm crossing my fingers that we get to play again this summer.

What made you interested in being part of the *Staying Power* project?

It was an opportunity to express the point of view of a young person. People are listening to elders, not so much teens, and I can bring that out. Right now, all the teens want the violence to stop. COVID made the violence grow, and everyone is looking for the peace again. They're looking for what they can do to help bring the peace.

What is your staying power in this neighborhood?

I have great connections with my family and different people, due to my grandma's activity on different councils. I feel like if I can maneuver my ways right, I can use those connections to create the vision I want to see. As a young adult I can bring vision to the table.

What is staying power in a neighborhood that's rapidly changing?

Everything is changing, but this last year has been hectic. My neighbors are passing away from violence and from COVID-19, favorite neighbors who I've known for a long time. People don't really understand how it affects young people. I try to find a pen and write it down and try to release it. Keeping it balled up isn't the best.

What is something the *Staying Power* project brings to the neighborhood?

I think this project gives people a different look on the neighborhood and what our goals are for the future. The purpose is for everyone to take a look into how they can play a part in the change.


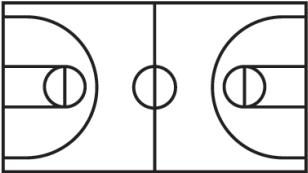




From your 18 years of activism - What is something you'd like to tell people in the neighborhood?

The cause of all of this looks one-sided – that our problems are caused on so many levels by systems all around us. But if we want change, we still have to get our feet dirty and make it.

FAIRHILL-HARTRANFT CLASSIFIEDS

If you'd like your local small business or organization to be featured in the next edition, please e-mail info@villagearts.org with the subject line "Classifieds."

<div>LIFE DO GROW FARM AND URBAN CREATORS</div> <div></div> <div><p>11th and Dakota Streets, Philadelphia, PA 19133 Wednesdays, 3-6 p.m.</p><p>VISIT US AT OUR NEIGHBORHOOD MARKETPLACE EVERY WEDNESDAY</p><ul style="list-style-type: none">Fresh produce and mealsPPE, diapers, and feminine hygiene productsBooks, classes, and vending opportunities<p>Come by for fresh produce, meals, and other resources.</p><p>Contact us if you want to be a vendor or show art. Volunteer on the farm or join our Community Food Education workshops if you're interested in learning how to grow your own food.</p><p>For more information, contact Tyler Ray at community@phillyurbancreators.org Follow @urbancreators on IG</p></div>	<div>TUCKER'S DESSERTS</div> <div></div> <div><p>We make all your dreams come to life in cake form!</p><ul style="list-style-type: none">Custom themed cakesDelicious dessertsPersonalized packages including dessert tables and photo backdrops for any occasion!<p>Contact Tamyra at tuckers2desserts@gmail.com or @tuckers_desserts on Instagram for inquiries about cakes, desserts and event planning.</p></div>	<div>SUPERIOR AUTO BODY</div> <div></div> <div><p>2438 Germantown Ave, Philadelphia, PA 19133 Monday - Saturday 9 a.m. - 5 p.m. We do great work and love to work with our community.</p><ul style="list-style-type: none">Auto body repairTransmission and enginesTune ups and oil changesStruts, brakes and rotors<p>Mention this ad and get a 10% discount on services!</p><p>Contact Haleem at 267 324 3562 or Superiorautobody2438@gmail.com to book your service today.</p></div>
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MAMA'S DAY BAILOUT

When art = freedom. Since 2018, the People's Paper Co-op (PPC) has collaborated with the Philadelphia Community Bail Fund on their annual Mama's Day Bail Out campaign. Each year, the PPC works with a powerful cohort of women in reentry to co-create a poster series and corresponding set of exhibitions, parades, press conferences, and events to raise awareness and funds for the campaign. Their posters, prints, and t-shirt sales have raised over \$145,000 to free Black mothers and caregivers.

The People's Paper Co-op is a women led, women focused, women powered art and advocacy project at the Village of Arts and Humanities in North Philadelphia. The PPC looks to women in reentry as the leading criminal justice experts our society needs to hear from, and uses art to amplify their stories, dreams, and visions for a more just and free world.

For more info: peoplespaperco-op.com and phillybailout.org

STAYING POWER RESEARCH

RESPONSES

Staying Power responses could take the form of text, drawing, or both. Some share only a brief impression of what their visions could be, while others are more sketched out and detailed

IDENTITY

Participants may optionally share how they identify, along the lines of race, gender, sexuality, class, national belonging, religion, and other meaningful distinctions —

AGE

Ages are used to understand generational trends and historical memory

ZIP CODE

Zip codes are used to map participants' involvement in the project

AUTHORSHIP

Participants can optionally share identifying information, should they wish to receive credit or attribution

RESEARCH ID

Each proposal was assigned a unique ID number by *Staying Power* staff for internal tracking

Contribute your ideas! Keep a look out for the research form in the neighborhood and online during the exhibition.

Where is my *Staying Power* research form going?

Each form shared through the project will be:

- Scanned, transcribed, and read by our *Staying Power* team
- Exhibited on a community bulletin board and on the project's website
- Donated to The Village for archiving, historical keeping, and ongoing advocacy for the neighborhood
- This process of listening and learning will inform a final publication on the ideas, structural forces, and relationships that nourish or undercut staying power.

CREDITS

ABOUT THE VILLAGE OF ARTS AND HUMANITIES

The Village values art as its most powerful and effective tool for catalyzing healthy and sustainable societal change. Art, in this context, is creativity in thinking, in methodology, and in implementation. Our 36-year legacy is anchored in artist-facilitated community building beginning with the work of Arthur Hall and the Ile lfe Black Humanitarian Center (predecessor to The Village) and Village Founder Lily Yeh. Today, The Village remains a community-rooted, anchor institution, comprising 15 art parks and 12 programs buildings, annually serving 1200 individuals, and engaging 350 teens that attend The Village's after-school and summer programs. Our seven core programs work at the intersection of art, education and social justice to amplify the creative power of our community, build bridges across race, class, age and expertise, question and replace unjust and ineffective systems, activate passion and enhance skills present in community youth/adults, and construct new avenues towards civic engagement. The Village's work on Staying Power is led by organizational leadership and staff with **Jeanette Lloyd** (Project Management Consultant), **Naomieh Jovin** (Photography), **Daniel Jackson** (Documentation), and **Say Less Design Studio** (Design); and **Qlara Riley, Gigi Watson, and Reggie Johnson** (Exhibition Lab Team.)

Follow @TheVillagePhilly

ABOUT MONUMENT LAB

Monument Lab is a public art and history studio based in Philadelphia. Monument Lab works with artists, students, educators, activists, municipal agencies, and cultural institutions on participatory approaches to public engagement and collective memory. Founded by Paul Farber and Ken Lum in 2012, Monument Lab cultivates and facilitates critical conversations around the past, present, and future of monuments. As a studio and curatorial team, we collaborate to make generational change in the ways art and history live in public. Our approaches include producing citywide art exhibitions, site-specific commissions, and participatory research initiatives. We aim to inform the processes of public art, as well as the permanent collections of cities, museums, libraries, and open data repositories. Through exhibitions, research programs, editorial platforms, and fellowships, we have connected with hundreds of thousands of people in person and millions online. Monument Lab critically engages our inherited symbols in order to unearth the next generation of monuments that elevate stories of resistance and hope. Monument Lab's work on *Staying Power* is led by **Arielle Julia Brown** (Co-Curator), **Paul Farber** (Co-Curator), and **Kristen Giannantonio** (Director of Curatorial Operations), with **Dina Paola Rodriguez** (Social Media), **Laurie Allen**, **Kanyinsola Anifowoshe**, **Veronica Brown**, **Hilary Leathem**, **Patricia Eunji Kim** (Research), **Florie Hutchinson** (External Media Lead), and **Gretchen Dykstra** (Copyediting).

Follow @Monument Lab.

CALENDAR

MAY 1-JULY 10, 2021
THURSDAYS-SUNDAYS, 12-6PM

TO REGISTER FOR FREE EXHIBITION TOURS AND IN-PERSON EVENTS, VISIT STAYINGPOWERPHILLY.COM

The *Staying Power* program and performance series offers a suite of additional opportunities by which the local community of Fairhill-Hartranft and the extended communities of Philadelphia and beyond can engage with the research question; What is staying power in your neighborhood? Each of the featured events, occurring most often both in-person and online, is an invitation to consider the research question in dynamic ways. Join us across these spaces as we consider Staying Power in performance, organizing, recollection and visioning. Upcoming *Staying Power* programs will feature and engage; exhibition artists Sadie Barnette, Black Quantum Futurism, and Deborah Willis; Neighborhood Curatorial Fellows Aisha Chamblis, Saleem Cooper, Frederick Harris, Ms. Nandi Muhammad, Natasha Mosley; guest collaborators and voices including Anna Maria Horsford, Germaine Ingram and the Yoruba Project, Tiona Nekkia McClodden, Musiqology, Dr. Guthrie P. Ramsey, Jr., Ursula Rucker, Theatre in the X, Dyana Williams, and many more.

OPENING CEREMONY

MAY 1ST | 12PM - 3PM

Join us virtually and in person as we open *Staying Power* in ceremony. This event will include a poetry reading, live performances, and a neighborhood procession with accompanying adornment stations for participants of all ages. This ceremony will feature performances and sharings from **Musiqology** and more! Gather with us as we bring our joy to the street and revel in our staying power.

Limited In-Person Attendance with Advance Registration + Online

CREATING A VISUAL HISTORY THROUGH PHILLY-SOUND[S]

MAY 22ND | 2PM -4PM

Creating a Visual History through Philly-sound[s] features the Ambassador of African-American Music, **Dyana Williams**, radio host, cultural historian, and Black music advocate; award-winning actress **Anna Maria Horsford** who played the role of “Thelma” on the popular sit-com *Amen* set in Philadelphia; and musician and scholar, **Dr. Guthrie P. Ramsey, Jr.** the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania will discuss the unique combination of creative, social, cultural, and political elements that create that beloved cocktail of Black creativity known as Philly-sound[s]. The panel will be moderated by **Deborah Willis**, whose memories of growing up in North Philadelphia are shaped by a narrative of 'staying power' through listening to WDAS and WHAT while completing chores on Saturday morning, visiting the Uptown Theater, and attending church services on Sundays.

Limited In-Person Attendance with Advance Registration + Online

STAYING POWER PERFORMANCE FESTIVAL

JUNE 12TH | 12PM -10PM

Gather with us online and in person for a day-long festival celebrating Black performance as staying power. Engaging site specific monologue series, a fashion show, a youth performance, poetry readings, panels and three headlining performances, this festival celebrating the history of Ile Ife Humanitarian Center and its contemporary legacies makes space for collective dreaming about the futures of staying power. Featured performers include: *Staying Power* artist **Black Quantum Futurism**, **Ursula Rucker**, **muthi reed** and **Angela Davis Johnson**, **Paul Perc**, a youth performance led by **Kim Gadlin of Philadanco**, local performers in collaboration with **Theatre in the X**, **Germaine Ingram** and **the Yoruba Project**, and many more.

Limited In-Person Attendance with Advance Registration + Online

STAYING POWER CIVIC FAIR

JUNE 26TH | 12PM-5PM

The culminating public event of the exhibition is our *Staying Power* Civic Fair. This space is an in-person and online gathering for power and analysis building with and for community members of the Fairhill-Hartranft neighborhood and beyond. Join us for workshops and discussions on maintaining property, tenants rights, fathering and fatherhood, home schooling (in a pandemic and beyond), gentrification and youth voice. This fair features events led by many of the *Staying Power* Curatorial Fellows including; **Aisha Chamblis**, **Frederick Harris**, **Natasha Mosley**, and **Ms. Nandi Muhammad**. The event will also feature an artist talk about the role of Black private and home spaces in cultural production featuring *Staying Power* artist **Sadie Barnette** and **Tiona Nekkia McClodden** in conversation.

Limited In-Person Attendance with Advance Registration + Online

STAYING POWER TV

THURSDAYS JUNE 10 - JULY 8 | 7PM

Catch up with the *Staying Power* Neighborhood Curatorial Fellows in short online segments highlighting their work and lives. Engaging work that ranges from fashion design to Black women’s empowerment to building youth voice in the movement against gentrification, these community members are taking the lead in defining and building staying power in the neighborhood and beyond. Join us as we learn from the work they have been leading.

Online



Caption should read: Staying Power Neighborhood Curatorial Fellows program (Naomieh Jovin)



MAP



KEY



MAIN ENTRANCE
2544 GERMANTOWN AVENUE



SADIE BARNETTE



EBONY G. PATTERSON



BLACK QUANTUM FUTURISM



**COURTNEY BOWLES AND
MARK STRANDQUIST**



DEBORAH WILLIS



PARK



GARDEN



COMMUNITY GARDEN

**SUGGESTED PARKING ALONG
GERMANTOWN AVE.**

**RESTROOMS AVAILABLE ON SITE
UPON REQUEST**

PROJECT GOALS

Present a must-see outdoor art exhibition and program series in the Fairhill-Hartranft neighborhood that is engaging and accessible to neighborhood residents and visitors from around the city, country, and world.

Commission prototype monuments from renowned contemporary artists that respond to the history of the neighborhood and spark connections around the concept of staying power.

Actively involve and employ community members in the research, presentation, and interpretation of projects.

Provide a high-quality visitor experience (in-person and online) that deepens meaningful, respectful connections with neighborhood residents and organizations.

Collect, discuss, and reflect on the responses to our exhibition's central questions in order to build more staying power with neighborhood residents.

SUPPORT FOR STAYING POWER



Major support for the *Staying Power* exhibition has been provided to The Village of Arts and Humanities by The Pew Center for Arts & Heritage.

The views expressed are those of the author(s) and do not necessarily reflect the views of The Pew Center for Arts & Heritage or The Pew Charitable Trusts.

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