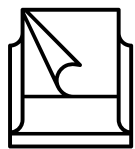




Reflecting Authority



Monument
Lab

HIGH LINE NETWORK

Residency Summer/Fall 2019

Publication Fall 2020

A Process

Monument Lab is an independent public art and history studio based in Philadelphia.

We work with artists, students, activists, municipal agencies, and cultural institutions on exploratory approaches to public engagement and collective memory. Monument Lab cultivates and facilitates critical conversations about the past, present, and future of monuments.

The Monument Lab research residency with the High Line Network Joint Art Initiative emerged as a reflection on the powerful ideas circulating through their multi-city exhibition, *New Monuments to New Cities*.

Since 2012, Monument Lab has worked with artists to build prototype monuments and produce participatory research projects in order to pilot collaborative approaches to unearthing and re-interpreting histories. We have engaged dozens of artists and hundreds of thousands of people in person as participants in an evolving co-created study of monuments, as we aim to inform and intervene into the processes of public art, as well as the permanent collections of cities, museums, libraries, and open data repositories.

In 2019, through a series of workshops, discussions, and detours in Austin, Chicago, Houston, New York, and Toronto, members of Monument Lab's curatorial research team and public participants explored the evolving character of monuments, the lifespans of adaptive reuse infrastructure, and the dynamics of public space. We explored these subjects primarily through a research exercise that posed questions about who decides how public spaces and sites take shape, get critically engaged, and/or transform over time.

Reflecting Authority engaged collaborators and participants attempting to map civic processes and power. Our residency included visits to each of the

We wanted to prompt people to engage with the ways in which spaces can feel open or closed

installations of the exhibitions across partner sites at Buffalo Bayou in Houston; Waterloo Greenway in Austin; The 606 in Chicago; and The Bentway in Toronto; with a closing outdoor think tank on the High Line in New York City. We crafted a research question—*Who decides the fate of public space?*—to seek out how memory and possibility operated at each site. We approached these cities, and their public spaces, symbols, and landscapes as places where people seek to build towards a shared future while reckoning with a complex, and often traumatic past.

We wanted to proceed from the *New Monuments for New Cities* artists' provocations and engage the exhibition's audiences as participants in a roving field study of commemorative landscapes. Our research process was grounded in an understanding that the High Line Network's exhibition was occurring in a larger context in which activists and artists






across numerous cities and regions have pushed municipal leaders to rethink the way they design, maintain, and debate public representation. We are living through a moment in which the conventions and status quo of monuments are being upended, especially to reckon with and remediate racist, sexist, colonial, and other toxic public symbols.

In our practiced Monument Lab methodology, we favor engaging public participants with paper forms as a way to gather participatory data. The fill-in-the-blank-space parameters of a single sheet both mimics bureaucratic “paperwork” and also encourages imaginative responses that transcend the form itself. We invite the sharing of complex ideas with a low threshold for participation. We generally favor paper forms for their flexibility. For example, if someone wants to reword a question we have asked them or push their answer beyond expected space allotments, it is easy to write in the margins, mark up our form’s language, and talk back to the research process itself.

For *Reflecting Authority*, we shared our research form in workshops or activations for a single day in each city, in focus groups of up to 25 participants or passersby. We worked with High Line Network curators and organizers across these sites, who invited local partners and public audiences. We shared conversations with participants that ranged from several minutes to several hours at a time.

As part of our artistic research exercise, at each workshop or gathering, we asked participants to pick a place (monument, park, and/or public space) in their city – to consider the life cycles of that space and the people who exert power or influence there. There were no right answers; rather interpretations that offered windows into the everyday uses of public space and manifestations of public memory. People chose to ruminate on the High Line Network sites in their city, and also pushed outward to adjacent and analogous sites like Houston’s Emancipation Park and Project Row Houses, Chicago’s Douglas Park and the site of the former Cabrini-Green Public Housing Projects, Austin’s


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WHO DECIDES THE FATE OF PUBLIC SPACE?

NAME A MONUMENT, PARK, AND/OR PUBLIC SPACE IN CHICAGO:

HOW PRIVATE OR PUBLIC IS IT? EXPLAIN.

☐ PUBLIC
 ☐ MOSTLY PUBLIC
 ☐ SOMEWHAT PUBLIC
 ☐ SOMEWHAT PRIVATE
 ☐ MOSTLY PRIVATE
 ☐ PRIVATE

DESCRIBE THE PROCESS BEHIND ITS CREATION (FROM WHAT YOU KNOW OR WHAT YOU IMAGINE):

WHO CONTROLS IT NOW?

WHAT WOULD YOU LIKE IT TO BECOME IN THE FUTURE?

AGE:	ZIP CODE:	YOUR NAME, @, AND/OR HASHTAG:	RESEARCH ID: <small>INTERNAL USE</small>
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Rosewood Park and Palm Park, and Toronto’s Trinity Bellwoods and Nathan Phillips Square, among others. In calling to these particular places, the participants’ responses shed light on processes, life cycles, and value systems that are operationalized, yet often unspoken across public spaces.

On our research forms, we included a public space “sliding scale,” asking respondents to demarcate just how public and/or private their chosen site was with bubbles that could be filled in at junctures like “Mostly Public” or “Somewhat Private.” We wanted to prompt people to engage with the ways in which spaces can feel open or closed, inclusive or exclusive, costly or free, or accessible or out of reach. Across the forms collected, we were fascinated to see not just what people chose but how they characterized their chosen spaces. For example, some people would mark one bubble, but as they completed the rest of the form, they returned to the scale and revised their response or added commentary adding complexity to their own sense of the site.



We supplemented our multi-city engagements by speaking with several artists featured in *New Monuments for New Cities*. We connected with five artists representing each host city—Regina Agu (Houston), Nicole Awai (Austin), Eric García (Chicago), Coco Guzman (Toronto), and Paul Ramírez Jonas (New York)—and shared these conversations on the Monument Lab podcast. These dialogues deepened our critical understandings of their monument posters and they engaged the research question in unexpected ways. As Ramírez Jonas noted, while discussing his poster “Public Noise,” “Who gets to articulate what in public space is a complicated question, but *what* is public space in our society is very complicated.” He added, “What happens to these monuments is maybe less interesting than the fact that we’re having a conversation.”

In October 2019, we completed the residency through a pair of outdoor public think tanks on the High Line in New York City, comprised of artists, curators, scholars, activists, grant makers, and

planners, with open seats for public participants to join as they strolled the High Line. We adjusted our prompts for this setting, focusing around the question of revision of monuments and public spaces. We gathered in the 14th Street Passage, right next to the High Line’s *New Monuments for New Cities* exhibition, where we sat together with several passable wireless microphones to encourage the conversation carried beyond our arranged circle.

Just as compelling as the invited panel of experts and practitioners were, the thousands of people who briefly glimpsed and proceeded past the think tank, and the hundreds who paused momentarily to listen, stand, lean, grab a chair to sit with us, or speak up.

The think tank conversations ranged from the merits of temporary versus permanent work, the nature of process and power in municipal public art commissions, and the ways those gathered contend with old and new forces in their own work to remake

the monumental landscape. We arrived at no single conclusion or magic formula to fix the systemic problems that we face in our public monuments. That was not our goal. Instead, the point was to gather and build together with groups of people who have practiced some of the most urgent work around re-imagining monuments.

The think tanks, like the residency workshops, were equal parts knowledge exchange and public performance of an ideal: to theorize public space while in public space with the people already reckoning with history. These culminating conversations in New York extended the conversations we had at the workshops in Houston, Austin, Toronto and Chicago, as we continue to confront past and present injustices, and explore ways to imagine new symbols and systems of power in public space that are different from the ones we have inherited. The research gleaned with workshop participants reminded us how everyday users of public spaces carry knowledge and can shape not just their creation, but their evolution.

Together, we were reminded that history cannot be left in the past but is always a force in the present.

—Monument Lab



On Paperwork

Paperwork is how you get things done inside the system. What do you do when you want to try to examine and re-imagine the system itself?

Permits, applications, surveys, calls for participation, certificates of insurance, and contracts – the imaginative backend of bureaucracy. The filling out of paperwork can be a simple way to access one's rightful spaces; but more often than not, paperwork is a barrier, with opaque language, legalese phrasings, unjust exclusions, and escape clauses. Anyone who has tried to make change has experienced the feeling that a paper form was designed to slow down change – to protect a status quo.

Paperwork can embody and symbolize an elongated and needless process, an entrenchment of institutional systems and injustices. If one even gets to the point of having the right paperwork to enact possibility or make an impact, many of us are familiar with the feel and fear of having one's destiny stuck in a pile of paper and manila folders. Or, as paperwork goes virtual, a backlogged intake system, never-ending clicks and red exclamation point warnings telling you your information can't

be processed, or holding on the phone and being told our “options have changed.” In civic and institutional spaces that feel like mazes, if you can’t locate the form to fill out, or the form doesn’t exist, you hit an impasse.

Paper forms can be used as cover for the enforcement of cruel and violent systems – a letter informing you of the loss of your home, healthcare, or freedom. When this happens, the answer is not tinkering with the forms, but the abolition of these harmful systems.

On occasion (and with time, resources, and persistence), paperwork can be used to enable

change. To locate possibilities and parameters rendered in mundane steps. Filling out a form can signify that there actually is a process, an official path to accomplish a goal. It signifies that a given path is possible, and can serve as a defense of one’s right to assemble, speak, or move through space. It also counts as evidence, and tracing the path of history often requires looking through the paperwork that enabled or inhibited change.

Paperwork is the marker of official process. Doing paperwork means that you have found a way into the system. What do you do when you want to try to examine, interrogate, and re-imagine the system itself? For this, one must look outside the

official channels, and explore the creative world where people dip in and out of official processes. In contemporary public art, we see artist-activists exploring the

**The past is the most
contested public space
in American cities.**

edges of the system every day. They lead and are a part of growing movements to challenge historic systems of white supremacy, sexism, and colonial oppression. Artist-activists include people who go around the system – pulling down racist and sexist monuments, changing the names of parks on Google Maps, taking over advertising platforms, and organizing and protesting, among other urgent tactics. It also includes practitioners who model new processes of decision making through projects that utilize creative paperwork to re-imagine more just systems, including *Monument Lab*, *Paper Monuments*, *Colored Conventions*, and the *Decolonial Task Force*, among many others.

In an era in which public engagement is expected but systematic change remains elusive, we remain wary of engagement without critical questions, invitations for input without influence. Scholar Shannon Mattern unpacks this phenomenon in her essay “*Post-It Note City*,” on the processes and pitfalls of participatory design, in which she writes, “‘Participation’ is now deployed as part

of a public performance wherein the aesthetics of collaboration signify democratic process, without always providing the real thing.” In these instances, engagement, rather than maintaining a network of mutual relationships and generating new knowledge, becomes another step on a private checklist.

In the case of reckoning with and remediating our public sites of memory, we have reached a point that necessarily means participation must not be perfunctory or frivolous. We need processes and outcomes that grapple with the life cycles of historical memory, especially those that have shaped public spaces in inequitable and violent ways.

For *Reflecting Authority*, we gathered paperwork not as a process of proposing a monument or deciding what to put in a park or collectively design for a city, but to understand the mechanics and the mindsets that support the evolution of public spaces. Part of the reason we used this paperwork

was to experiment and adjust the kinds of questions that residents and visitors are often asked in public engagement. Across our workshops, we found people creatively imagining future uses of public spaces that also reckon with the complexities of history, process, and power. Through observations

participation must not be perfunctory or frivolous

on their own local sites, participants rendered a broader portrait of the life cycles of public spaces, ones in which histories of gentrification and segregation are present alongside plans for renovation and redevelopment. These paper forms

described processes of formation and control in which artists, neighbors, students, and people experiencing homelessness people tangle and collaborate with municipal agencies, conservancies, and business owners to truly shape public spaces. In our pile of creative paperwork, they authored understandings of public pasts in the changing present.

—Laurie Allen, *Director of Research*
and Paul Farber, *Director*



WHO DECIDES THE FATE OF PUBLIC SPACE?

NAME A MONUMENT, PARK, AND/OR PUBLIC SPACE IN AUSTIN:

the Congress Avenue bridge and ~~small grass~~ under it

HOW PRIVATE OR PUBLIC IS IT? EXPLAIN.



PRIVATE



VERY PRIVATE



SLIGHTLY PRIVATE



NEUTRAL



SLIGHTLY PUBLIC



VERY PUBLIC

the bridge was built and built meaning even for public

the Austin American Statesman property and parking lot across from
was given used that way at night (?)

DESCRIBE THE PROCESS BEHIND ITS CREATION (FROM WHAT YOU KNOW OR WHAT YOU IMAGINE):

The Supreme thing is the building which why the bridge was a big
township in Austin, we have to be granted that when the bridge was
built we remember it from one of our project we took to make it
being more visible. The other thing is the bridge (the many other things)
to get rid of the bridge but we had a lot of people named Martin Luther

WHO CONTROLS IT NOW?

controlled the city to keep the bridge because of their
commitment of being part of the design to taking another of the bridge
from the bridge was a sign of Austin and being done for the bridge
when the bridge was a sign of Austin and being done for the bridge
when the bridge was a sign of Austin and being done for the bridge

WHAT WOULD YOU LIKE IT TO BECOME IN THE FUTURE?

but I don't know if the building is really fun - the bridge was a
year and only recently learned it. I don't know if the bridge is
some credit to me. I don't know if the bridge is
as a sign of something to appreciate the bridge and the
their own ends

AGE:

ZIP CODE:

YOUR NAME, S, AND/OR HASHTAG:

RESEARCH ID:

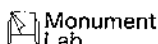
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WHO DECIDES THE FATE OF PUBLIC SPACE?

NAME A MONUMENT, PARK, AND/OR PUBLIC SPACE IN AUSTIN:

PAUL PARK

HOW PRIVATE OR PUBLIC IS IT? EXPLAIN.



PRIVATE



VERY PRIVATE



SLIGHTLY PRIVATE



NEUTRAL



SLIGHTLY PUBLIC



VERY PUBLIC

the bridge was built and built meaning even for public

the Austin American Statesman property and parking lot across from

was given used that way at night (?)

DESCRIBE THE PROCESS BEHIND ITS CREATION (FROM WHAT YOU KNOW OR WHAT YOU IMAGINE):

Unusual area behind Paul School, traditionally used by the predominantly
Mexican-American neighborhood, dedicated as City Parkland @ the point to
had a playground, pool, bathroom building - historic.

WHO CONTROLS IT NOW?

Because Paul School was along the western border of the park, it is included
in the COA/CCW influence district masterplan.
However, now, masterplan controlled by the resident transfers population, except
when scheduled w/ events (wee/coa as organizer).

WHAT WOULD YOU LIKE IT TO BECOME IN THE FUTURE?

I would like for the future of Paul to reflect both the incredible ambitions
of the design AND the desires of the public/neighborhood constituents.
Inclusion in the process is key and it's not of the opinion that
we have done it yet.

AGE:

ZIP CODE:

YOUR NAME, S, AND/OR HASHTAG:

RESEARCH ID:

30

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Findings

As part of our research process, we asked participants to pick a place (monument, park, and/or public space) in their city – to consider the life cycles of that space and the people who exert power or influence there.

In calling to these particular places, the participants' responses shed light on processes, life cycles, and value systems that are operationalized, yet often unspoken across public spaces. These findings provide an at-a-glance look at some of the results we thought interesting and worthy of reflection.

All parks/monuments named as case study examples in the research forms:

West Toronto Railpath
Beaches on Lake (Parkdale area)
High Park • Dufferin Park
CN Tower • Canoe Landing Park
Trinity Bellwoods • Edward
7th Queen's Park • Toronto
Sculpture Garden • Finch Hydro
Fields Walking Path • Nathan
Phillips Square • The Bentway
Moss Park • Nicholas Tesla/
Burlington St. (Located in
Hamilton rather than Toronto)

Toronto

Hermann park Circle with
Sam Houston on horseback
Haden park • Lamar Park
MacGregor Park • Menil Park
Project Row Houses (PRH)
Park Near the Menil (Menil
Park) • Ship channel shoreline
on East End/above turning
basin • Grassy Knoll @ Dine
Valley and Denman in River
Oaks • Buffalo Bayou Silos
The Menil + Campus • Buffalo
Bend Nature Park • Monument
of George H.W. Bush (Along
Buffalo Bayou/Franklin Ave.)
Sam Houston Park, Houston's
First Municipal City park,
1899 • Sam Houston Park
Washington Ave Arts District

Houston

Palm Park • Searight Park
The Congress Avenue Bridge
and Trail + Grass Under It • Hike
& Bike Trail • Old Park in Front
of Bank (Now Demolished),
also Public Library (?) • I-35
& 5H-71 Interchange • Palm
School + Palm Park • Barton
Springs Pool • Givens Park/
Weller Creek • Littlefield
Fountain @ The University of
Texas @ Austin • Rosewood
Park • Tau Ceti: 9 Story
Mural @ Brazes + 2nd • West
Austin Neighborhood Park
East Austin Schools • Lady
w/ a Cannon (I think, I don't
know for sure) • Austin ATX
Sculpture (Lighted) @ S. Lamar
& 5th St. • Wheeler's Grove,
currently called Eastwoods
Park • Waller Creek • Mexican
American Cultural Center
(MACC) • CASA NEVERLANDIA
Larry Monroe Forever Bridge

Austin

The 606 • All over Michigan
Ave, there's images of
Native People, sometimes as
"leaders" for the "settlers"
Richard Serra's "Reading
Cones" Statue in Grant Park
The 606 • Monroe Train Station
(Red Line) • The 606 • The vacant
lot next to the Target store at
Diversey and Halsted (roughly)
606 • Agora (Michigan +
Roosevelt) • Douglas Park
Mini-Golf • The 606 • Maggie
Daley Park • The 606 • The 606
Millennium Park • The 606

Chicago

According to the research forms, who decided the fate of a public space?

The City

Municipal Government City Council

Public Art Office Public Art Program

Department of Cultural Affairs and Special Events

Parks Department Public Transit Authority

Department of Transportation

Department of Defense County/State Government

The Community Community Group

"Friends of" Group

Local Residents Citizens Advisory Committee

Metropolitan Advisory Board

Heritage Society Church

Local Civic Association

Public-Private Partnership

Conservancy/Non-Profit

Arts District Local Property Owners Local Business

Condo Developers Wealthy Family

Former Plantation Owners

Investment Bankers

Foundations

Commercial and Real Estate Interests

Schools School District

University Board of Regents Not Students

Local Activists Local Artists Artist Project/Collective

Expert Homeless population

Powerful Person Public Space Users

Environmental Advocates

Whoever is in the park in a given moment

According to the research forms, who creates parks/monuments?

5

said an
industrial past

6

said segregation or
gentrification as forces
in the creation of public
spaces

7

said
philanthropic
donors

8

said
private landowners
or businesses

8

said artists

10

said that the site is or
was designed to honor
history in some way—
half of those mentioned
racism explicitly

13

said the city, while
only 2 mention a more
specific entity than “the
city” or “municipal”

17

said community
actors, though only 8
mentioned community
organizations rather
than a more amorphous
group of “neighbors or
community”

**According to the research forms,
what did respondents want parks/monuments to become in the future?**

1

**calls for further
recognition of and
reckoning with a racist
monument that has
recently been removed**

7

**envision new monuments
These speculative
monuments include:**

- A monument to day laborers
- A monument of trust
- A monument showing + representing the storied past of Latinos
- A monument to the diversity of Houston
- A monument to telling the stories of the Cabrini-Green housing projects in Chicago and the community that lived there
- A monument that represents people of color by artists of color

16

**call for works of art or
engagement with artists,
6 call for new approaches
to recognizing the
histories of a place**

22

we interpret as a yearning for authenticity in spaces and justice in the process used to create/refine them. These responses often cited a lack of community involvement and a desire for more anarchic, democratic, and unregulated. This includes responses like:

“I would like it to remain PUBLIC space, free of corporate interests, private interests, and a site of celebration, protest, democratic renewal.”

“More of the what it may not be today. Transparent, transformational, legendary space people flood to from across the city including those of color.”

“Deaccessioned and channel the funds to public schools and libraries”

“More grassroots landmarks”

“Inclusion in the process is key and I’m not of the opinion that we have done it yet.”

“...as well as a place for learning about the history + culture of the neighborhood as its now being overrun with condo housing.”

“... remaining a somewhat “wild” and gritty space.

“I don’t know, just something that doesn’t use the image of Native people to romanticize or exoticize Western’ history.”

“A site that is less commercial, touristity, in a productive way.”

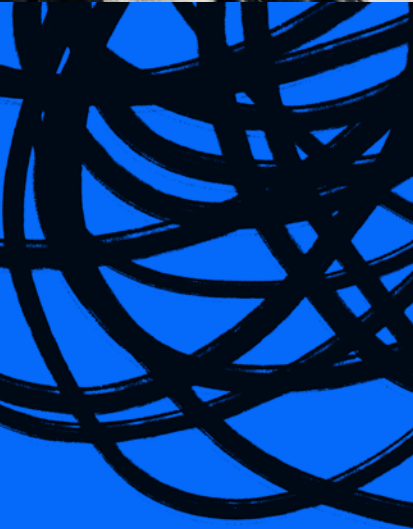
“Don’t yet know what that “becomes” but am interested in working on a collective process.”

“Affordable housing”

Conversations

Over the course of our research residency with New Monuments for New Cities, we spoke with artists from each of its 5 partner cities – New York, Chicago, Austin, Houston, and Toronto – about monuments, memory, and public space.

You can find the audio and full transcripts of conversations at monumentlab.com/podcast, or anywhere you listen to podcasts including Apple, Google Play, Spotify, and Stitcher.



EPISODE 17

Public Noise with Paul Ramírez Jonas

“I really think that the participation has to be a transaction, so that I need to give something but also must receive something. If there isn't that friction of exchange, then something breaks down. Then, it seems obligatory, or charity. Then, there's a power dynamic that is established where you're either speaking down, or you're diminishing your public. Maybe this sounds really grand, but I always feel like I always insist that the public give, as well as receive ...What I've learned, it's always the same thing, which is that there is a fear of the public. The public can be trusted, and I feel like there's inherent tension in democracy. Even in the Constitution of the United States, right, we talk about checks and balances. Like, we want to be a democracy, and we want to be ruled by the people. And yet, we need a few checks just in case the public goes wrong. I find the same thing with institutions when I show this kind of work. They're like, “What if the public puts something obscene, or inappropriate?” I always argue. I always lie and say, “That has never happened.” The truth is, it has never happened, so I do believe that, what I learned over, and over and over again, is that I can trust the public.”



EPISODE 18

Reclaimed Water CC'd with Nicole Awai

"I kind of question why monuments are always above our heads. It's questionable about who these figures were, why it's always this sense of wanting to emulate something. But human beings are complex, and it's not all fabulous. Most of the things that are in the sky that we have erected above our heads are really monuments to mediocrity and not excellence actually, not even just mediocrity but atrocities. But there's this idea of things being accessible at your feet. We do have at your feet monuments. They're all tombstones, or just graveyards, where we put our treasured dead. Actually, in a sense, it's our greatest sort of tribute to people. So, it's interesting why we think it always has to be above our heads when it's really, I guess, where reality and where we're most connected is at our feet."



EPISODE 19

Missing Democracy with Coco Guzman

“Democracy for me is always going to be grumpy. Then we can decide if we don’t want that grumpiness and we want eternal happiness and that’s then what I think neo-liberalism strives to sell us. It doesn’t achieve it obviously because there’s not eternal happiness, but it strives to sell us eternal happiness. So I’m all for... not for unhappiness but for grumpiness and discussions and sometimes being upset and angry. So how can we find that in the public space, or whether we can find them in the public space? I think for that, the public space needs to be occupied by people. And I think sometimes it is achieved. I don’t know if it happens to you in Philadelphia, but in Toronto I love going to certain beaches where people just bring all their stuff and they do their barbecues and their parties and they play whatever and they put music. And yeah, sometimes it bothers me because I’m in my quiet mode, but at the same time I feel that interaction, and that is important to also let the bodies have fun and let the bodies express themselves, or let the bodies move around. This public space cannot only be about this very sometimes intellectual consensus. The public space is going to involve bodies and it’s going to involve that we disagree.”



EPISODE 20

Monument to Lucy Gonzalez Parsons with Eric García

“The debate was, what’s happening with the neighborhood, with its changes? And are we helping those changes by beautifying it and making it more welcoming for development and for outsiders to come in and to push poor people out? And these are great questions that need to be dialogued amongst the youth. These are important questions to be talked about. In my perspective, gentrification is much more than just art, that these are well-planned endeavors made by the city and private projects that are three years in the making, even prior to putting a mural up. And these are the bigger things that we need to be aware of that enables gentrification and enables the loss of communities. But these are great discussions that the youth bring up that need to be talked about. And by these dialogues, they help me understand things. So my ultimate goal with any of my art projects is that these dialogues bubble up. So it’s one thing that your art is on a wall, but is the art artwork talking to people? Are people talking about the artwork? Are people having serious discussions of what that artwork is, or what the symbolism is, or what the critique is, or what the history is? That’s the main goal of any of my projects, whether it be a political cartoon, or a print, or mural, what have you, that these important dialogues are being discussed.”



EPISODE 21

Expanding Monuments with Regina Agu

“On one hand, by creating these interventions and these public collaborative art projects that take place in the public sphere, I’m able to ask and engage in a particular set of questions that are different than when I’m working directly and doing research with existing community groups and these public spaces that have relationships to the city in a different way. And so I think both modes of working are really important for my work because I can ask different sets of questions. So when I think about how my practice is evolving, I think both are going to continue to be ways that I think through the built environment, relationships to land and public space and private space, in addition to continuing to work on more studio-based work, photography, object making, and writing because those are all different aspects of my practice that deal with various questions, including the ones that we’ve talked about today with monuments and parks spaces.”

Thinktank Participants

October 5, 2019

Nadia Elokdah, Grantmakers in the Arts

Khemani Gibson, 400 Years of Inequality

Molly Rose Kaufman, 400 Years of Inequality

Patricia Eunji Kim, NYU/Monument Lab

Leigh Claire Le Berge, City University of New York

Mountain Pollen, Artist

Sheetal Prajapati, Lohar Projects

faymei shakur, Curator/Artist

Nona Faustine Simmons, Artist

Marisa Williamson, Artist/University of Hartford

Caroline Woolard, Artist/University of Hartford

Moderated by Paul M. Farber and Melanie Kress

October 12, 2019

Alliyah Allen, New Arts Justice/Monument Lab

Glen Cantave, Movers & Shakers

Todd Fine, Washington Street Historical Society

Elizabeth Goldstein, Municipal Arts Society of New York

Jacob Morris, Harlem Historical Society

Karyn Olivier, Artist/Temple University

Eriola Pira, Vera List Center for Art and Politics

RJ Rushmore, Vandablog

Tim Furstnau, Fictilis/Museum of Capitalism

Evan Walsh, For Freedoms

Jess Wilcox, Socrates Park

Moderated by Ken Lum and Melanie Kress

Monument Lab Research Team

Alliyah Allen, Laurie Allen, Paul Farber, Maceo Gaines, William Hodgson, Ken Lum, Kristen Giannantonio, Yannick Trapman-O'Brien, and Justin Geller

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The 606 - Caroline O'Boyle

The Bentway - Ilana Altman and Sarah Munro

The High Line - Cecilia Alemani, Melanie Kress, and Ana Traverso-Krejcarek

Photo Credits

Page 4, 7, 10 - Monument Lab Public Thinktank, New York City, High Line, 2019 (Liz Ligon)

Page 3 - Monument Lab Public Thinktank, New York City, High Line, 2019 (Yannick Trapman-O'Brien)

Page 8 - Monument Lab Research Workshop, Toronto, The Bentway, 2019 (Andrew Williamson)



HIGH LINE NETWORK