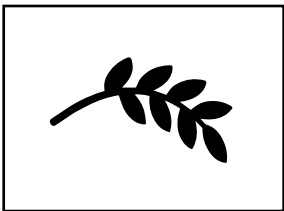




A CALL
TO

PEACE



FALL 2019

PRESENTED BY NEW ARTS JUSTICE AND MONUMENT LAB

MILITARY PARK

THE TIME IS NOW: IMAGINING MONUMENTS FOR NEWARK

Salamishah Tillet and Paul Farber

*There is a great peace, after the war
great love, after the hatred*
—Amiri Baraka

Located in the heart of Newark's Military Park, one of the nation's oldest public spaces, a large bronze sculpture sits elevated on a raised pedestal layered with granite on its outer edges. The sculpture, *Wars of America*, is nearly a century old and included on the National Register of Historic Places. It forges the middle ground of a park that has been and continues to be a thoroughway, a gathering place, and a space to consider the multiple narratives that comprise Newark of yesteryear and today.

Wars of America stands out from most other war monuments in Newark and elsewhere, as it elevates a collective of people rather than a single heroic icon. Conjuring references of American conflicts from the Revolution through the Civil War and World War I, this grouping does not merely lionize the leaders of battle or abstract them in dignified poses. All forty-two of the human figures are depicted in the midst of struggles, on and off the battlefield, whether leaning toward conquest or reserved in protection or defiance. In front of the monument, a reflecting pool once extended outward in the shape of a sword, before it was converted more recently into a flower bed.

The purpose of the statue, it seems, was a statement of nationalism enmeshed within perpetual cycles of conflict. When sculptor Gutzon Borglum, later famed for creating Mount Rushmore, looked at his finished statue in the park on Memorial Day 1926, he proclaimed "the design represents a great spearhead. Upon the green field of this spearhead we have placed a Tudor sword, the hilt of which represents the American nation at a crisis, answering the call to arms."

Though we initially encountered the statue at different times (Salamishah, a native Newarker and Paul, a visiting curator from Philadelphia), our shared relationship to the statue shifted upon learning two facts: first, that Borglum was closely affiliated with the Klu Klux Klan, and second, that he imported part of its granite base from Stone Mountain in Georgia, where he was in the process of designing a Confederate monument.

As a result, we felt that we had a unique opportunity to challenge his "calls to arms" with its opposite and hopeful antidote: *A Call to Peace*. Our title reflects Military Park as a contested site of pride and



End Apartheid Now rally, 1986. Photo: Manuel Acevedo

patriotism, gatherings and displacement, and memory and historical amnesia.

In addition to the *Wars of America*, Borglum is the artist behind three other works in the city, including *Seated Lincoln* (1911), *Indian and the Puritan* (1916), and *First Landing Party of the Founders of Newark* (1916). This series of earlier sculptures led into his relationship with city leaders and his commission for Military Park, a statue whose dominance and placement make it hard to ignore and yet difficult to engage.

On the other side of the park rests a modest but moving historical marker honoring veteran Archie Callahan Jr., the first African American Newark resident killed during the attacks on Pearl Harbor Dec. 7, 1941. It was first dedicated in 1942, but miles away at Douglas Harrison Park, and later moved to Military Park in 2005. These two monuments are touchstones for a park that has and continues to be space at which everyday citizens, soldiers, and veterans meet. It was the gathering space for Union soldiers before they embarked to fight in the Civil War; for Civil Rights workers as they boarded buses going

to the South; anti-apartheid activists in the 1980s; and the city's annual Afro Beat festival today.

As the home to some of Newark's most storied, inherited monuments and bordered by cultural anchors in the city including NJPAC, Express Newark, Newark Arts, and WBGO, Military Park is a powerful place to engage artists, students, and city residents around questions about the city's cultural memory and creative approaches to shaping its next chapters. Today, we see Military Park as a place to conjure new forms of monumental representation and reflection. *A Call to Peace* is an homage to sacrifice and struggle; dreams of democracy and deferred uplift; and the challenge of living together with the weight of our histories.

Now, as the park's organizers are in the process of refurbishing the sculpture and officially updating the story told through around it in the park, including telling more truths about its sculptor and what it represents, we ask the central question in our exhibition

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for the here and now: *what is a timely monument for Newark?*

A *Call to Peace* invited four artists – Manuel Acevedo, Chakaia Booker, Sonya Clark, and Jamel Shabazz – all artists known for their innovative approaches to art and social justice to create temporary prototype monuments that take up this question. The artists' projects offer artworks and activations which respectively focus on underrepresented veterans, engaging the legacies of the Confederate statues, and addressing the relationship between public spaces and historical memory. The artists were invited based on their interdisciplinary and intersectional approaches to monumental work, their relationships with Newark, and their innovative and healing approaches to militarism and/or peace practices.

In a city with a strong artist-activist history, including Black Arts Movement poet Amiri Baraka's Spirit House, visual artists Gladys Grauer and Jerry Gant, and now its current Mayor Ras Baraka, who himself has a background in spoken word, among others, the moment to reanimate the conversation

**We must find new,
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and imagine future
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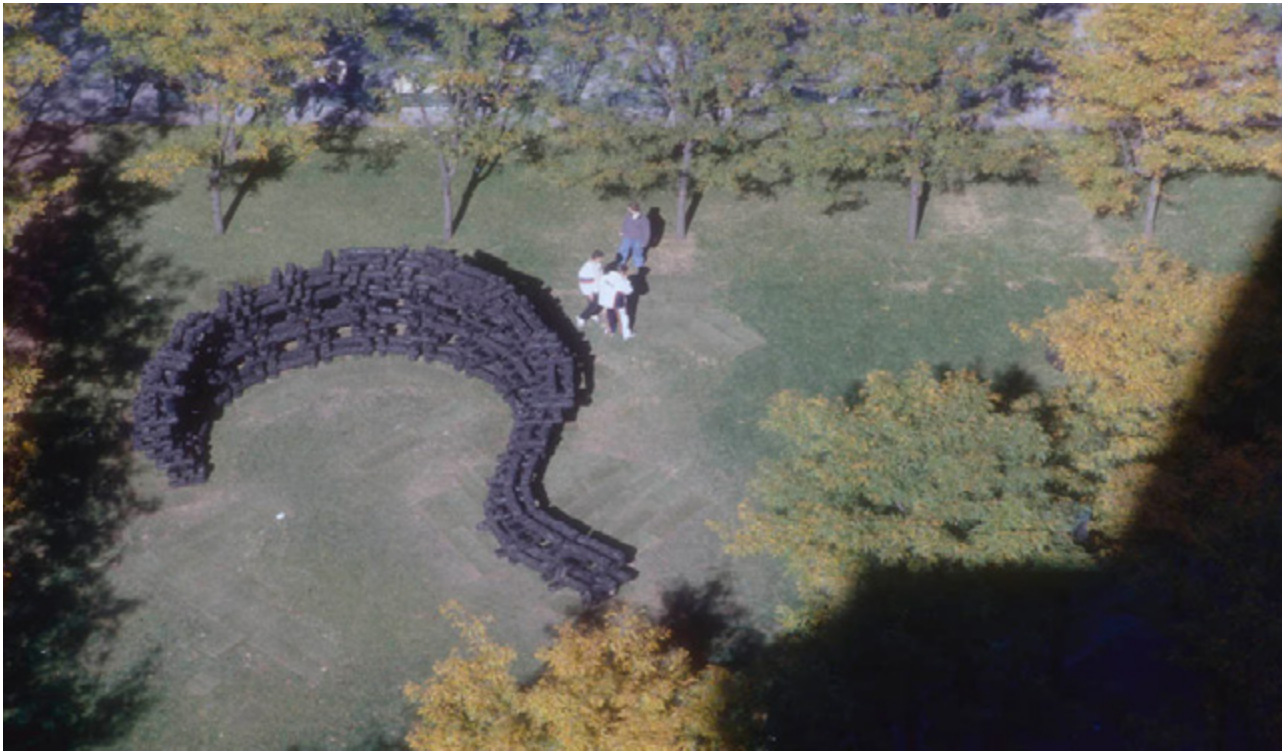
about art, public space, and justice is now. Building on the momentum of the city's successful public art projects like "Gateways to Newark," the art wall at Fairmount Switching Station, and the forthcoming Four Corners, we see *A Call to Peace* as an invitation to members of the public to help redefine these complex histories and contested public spaces.

Alongside the artist installations, New Arts and Monument Lab will open a participatory research lab, staffed by local artists and educators, where passersby will be invited to contribute their own speculative monument proposals. The collected responses will be added to an open database, posted on a community board in Express Newark, and shared as a report to the city in 2020. (The approach is based on similar methods Monument Lab's team has used in Philadelphia in 2015 and 2017, respectively.)

Every Thursday, the lab will also host weekly "Monumental Conversations" with critical members of Newark's community who are actively working on issues of monuments, cultural memory, and historic preservation. Our exhibition is not meant as a start to a dialogue, but a gathering of various ongoing threads of critical and creative voices already and continually doing the work.

Our hope is that visitors in Military Park and Express Newark speak with our Lab team; attend events; and submit monument proposals to help collectively unpack, reframe, and reset a viewpoint on what monuments we have and what monuments could define our landscape for the next generation.

In 2019, 400 years after the first enslaved Africans arrived in Jamestown, our nation continues to experience a moment of intensity and uncertainty around public monuments — especially those that symbolize the enduring legacy of racial injustice and social inequality — we are reminded that we must find new, critical ways to reflect on the monuments we have inherited and imagine future monuments we have yet to build. *A Call to Peace* is envisioned as an opportunity for meaningful dialogue, multidisciplinary approaches to public art and public history, and collective call for social justice. ■



Chakaia Booker, *Serendipity*, 1998-99 (Previous installation with the Public Art Fund in New York City's MetroTech Commons)



Sonya Clark, *Woven replica of the Confederate Flag of Truce*, 2019. Photo: Carlos Avendaño / Fabric Workshop and Museum



Manuel Acevedo, *BUG OUT (Tank Version)*, 2009

VETERANS PEACE PROJECT

The first portraits from Jamel Shabazz's growing archive honoring underrepresented Newark veterans and their families are installed as large scale images opposite the *Wars of America* monument. Photographed last summer in collaboration with SHINE Portrait Studio, these depict Larry "Free" Dyer (a Newark-born Vietnam Veteran, pictured below) and Jillian M. Rock (the daughter of the late Jerome Rock, a Newark-born Vietnam Veteran). A dual portrait of Ause and Natasha Dyer (grandchildren of the late William "Big Man" Roosevelt Lancaster, a Newark-born Korean War Veteran) is located in Express Newark.



Jamel Shabazz, Portrait of "Larry 'Free' Dyer," *Veterans Peace Project*, 2019

Honoring Big Man

In their portrait, Ause and Natasha Dyer stand side by side, holding up the flag bestowed to their late grandfather William "Big Man" Roosevelt Lancaster after his passing, in honor of his time serving in the Marine Corps during the Korean War. The Dyers remember their grandfather as a kind and gentle man who was proud to serve both his family and country.

Big Man was drafted into the Marine Corps at the age of seventeen. While he did not speak much about his time in the service to his family, his grandchildren and family members would locate pieces of his story by combing through his photographs and reading his giant tattoo of the Marine Corps symbol marked over his entire forearm.

Placing himself back into his grandfather's home in the South Ward with a massive backyard and garden, grandson Ause recalls his memories growing up with his grandfather. From introducing him to cross country road trips and jazz to driving him to boarding school, Ause remembers, "He loved me, he was proud of me, and he was in awe of me." Big Man taught him what black masculinity meant through the patience and love of cooking, tending to his garden, and exploring nature.

—As told to and narrated by Alliyah Allen

Honoring Jerome Rock

The legacy of my father is something I hold not just close to my heart but in the marrow of my bones. Much of that legacy can be seen in the work that I am committed to as a storyteller in the communities where people that look like me are most often overlooked.

When the call went out for veterans to be photographed, I immediately thought of my late father, Jerome Rock. I went searching for the hat he gave me that he received while in the VA Hospital and a T-shirt that read "COLLEGE", because my father, who was not enrolled in college at the time, was one of the many black men to be drafted into the Vietnam War. Not only was he thrust into the ultimate sacrifice, the sacrifice of self, of a life, his life; he fought for a country that historically has never fought for him. And still, with all the residual trauma that war leaves on our veterans, he raised me as a single black father, encouraging me to seek to disrupt and dismantle the literal and figurative chains put on our people. He encouraged me to stay true to my roots and serve the communities that have shaped the woman I am today.

The legacy of my father is alive in this project and beyond because the legacy is me.

—Jillian M. Rock

AMERICANA: CONTEXTUALIZING WARS OF AMERICA AND SCULPTOR GUTZON BORGLUM

Mark Krasovic

It's hard to say what Newarkers thought about the new monument being planned for their largest downtown park. They hadn't been consulted on its theme, design, or location, and many of them likely learned of it from newspaper stories that ran only days before the agreement with a sculptor was formally executed. The monument to America's soldiers and sailors was the third bequeathed to the city by Amos Van Horn, Civil War veteran and local furniture magnate whose lucrative empire was headquartered at his store on Market Street, on the block between High and Washington. Two of Van Horn's monument commissions had already been completed, by the time the third - what would become *Wars of America* - was won by Gutzon Borglum in 1921.

The son of Danish immigrants, Borglum was born in the Idaho Territory in 1867 and spent most of his youth moving about the Plains and Midwest before completing college, marrying his first wife, and traveling through Europe for much of the 1890s. There, he became familiar with the emerging sculptural modernism of his friend Auguste Rodin, and when he returned to the United States, settling in New York City, he would later serve on the planning committee for the 1913 Armory Show. His work came to eschew classical forms and allegory and embrace a quotidian humanism closer to the Ashcan School than the City Beautiful Movement. In 1911, in fact, he had completed Van Horn's first commission: a seated, slightly slouched Abraham Lincoln situated on a small plaza before the white columns of the county courthouse. He later wrote to Ralph Lum, executor of the Van Horn estate, that his work was successful only "because I have freely developed the true human condition without camouflage...or chilling symbolism." The third and final commission, then, would not be a laurel-wreathed celebration of military victory, but a study of "how humanity abandons its peaceful, legitimate life and risks life and takes life, that home and country may continue." He completed a scale model – comprised of 42 figures and two horses – in late 1920, the *Newark Evening News* announced it as the winning design on February 11, 1921, and the official agreement was signed three days later.

If Borglum's thought and work increasingly embraced a key aesthetic convention of modernism, so too did they come to join a darker stream of modernity: the mainstreaming of scientific racism. In the years between the release of *The Birth of a Nation* and the restrictive legislative decrees of the 1924 Immigration Act, Borglum not only designed his Newark war memorial, but also began work on an even larger commission: a monument to the Confederacy at Stone Mountain, Georgia. The artist who had

humanized Lincoln for the Newark masses and who had even named his son Lincoln, agreed to sculpt a colossal mountainside tribute to white supremacy and secession. Though it's unclear whether he was ever a card-carrying member of the Ku Klux Klan, Borglum very clearly aligned himself with its cause and hobnobbed with its highest echelons, including Imperial Wizard Hiram Evans and the Grand Dragon of the Klan's largest regional branch, D.C. Stephenson, with whom he composed a massive body of correspondence. In one letter, Borglum explained that he hoped his monument would expunge the word "rebel" from the Confederacy, since he believed they fought for core American principles. In other letters, he wrote of the "treachery" of "negro delegates" at political conventions, proposals for the federal government to break up and Americanize "colonies of Poles, Hungarians, Italians," and of "alien-manned city industries," "Nordic blood," and "mongrel hoards" (None of this, however, stopped him from insisting his work be finally cast in bronze by Italian workmen in Firenze, Italy, or employing a young Isamu Noguchi as an apprentice on the project). And so, in a downtown park, a public gathering space for all Newarkers, on dispossessed Lenape land, now stands the work of a preeminent American artist who once wrote to his friend the Grand Dragon that "involuntary union produced a mongrel hybrid product, resulting in general degeneracy toward the lower race."

When we think about what a timely monument for Newark would be today, it might be worth considering Borglum's contradictions a

century ago as emblematic of broader dynamics in a city that was home to brave nineteenth-century abolitionists and to opponents who burned Lincoln in effigy; that absorbed waves of immigrants from eastern and southern Europe just before it celebrated its 250th birthday by highlighting its Puritan "founding"; and that has since become home to new waves of migrants, both domestic and international, and also to racial violence, police brutality, and an immigrant detention center. ■

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Mount Rushmore
Image: Wikimedia Commons



Stone Mountain Park, Stone Mountain, Georgia
Image: J. Stephen Conn



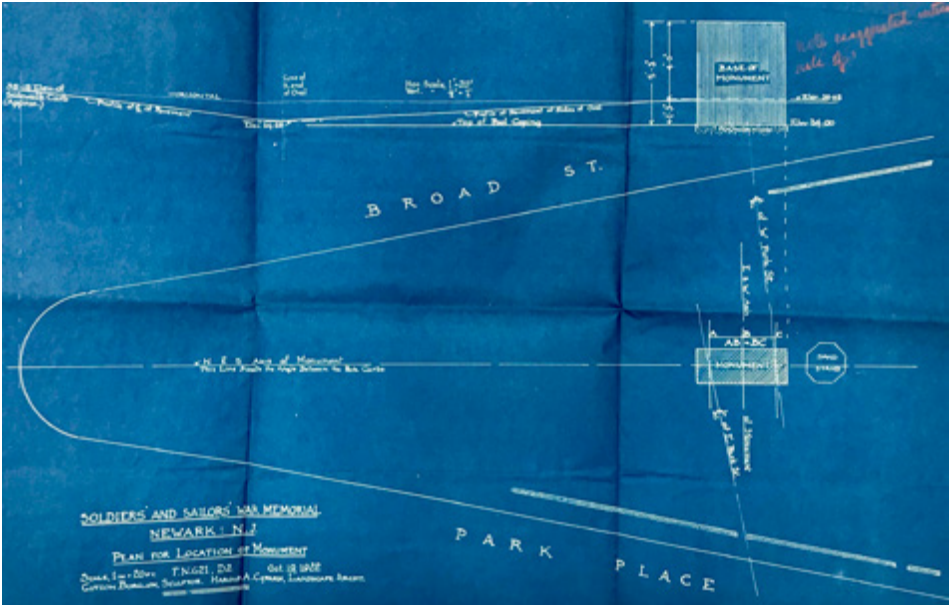
Gutzon Borglum, *Seated Lincoln*, Essex County Courthouse, 1911. Image: Garden State Pics



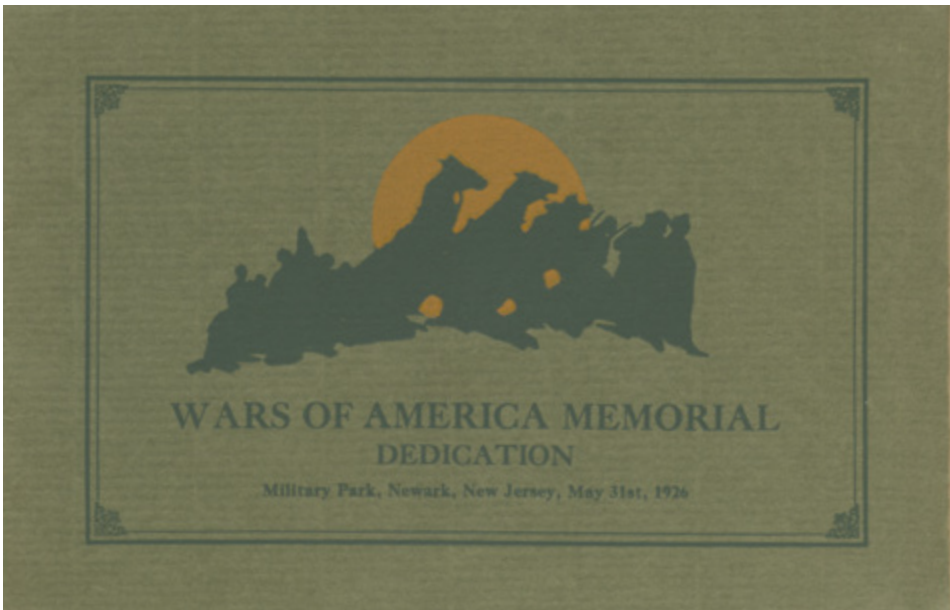
Newarkers learn of Wars of America via the local Newark Sunday Call, February 20, 1921. Source: Gutzon Borglum papers, 1895-1960, Manuscript Division, Library of Congress, Washington D.C. (box 129-32)

party will evade and can hardly be made the exclusive property of either but by us can be made the National issue and the party determining the best course would receive our support. ~~stop~~ Third we propose while American should remain steadfast in her principal of evading entangling alliances that is remain forever free from offensive partnership with foreign nations, and as a fundamental principal in nordic blood is order, under law, we the greatest aggregate of this race under a single constitution can no longer hold aloof from the establishment and participation in the direction of a worlds law and a worlds court, ~~stop~~ Fourth we demand that henceforth and specifically in the present determining of delegates for the Presidential Convention of nineteen twenty four that these conventions shall be free, representative, ~~stop~~ Uncontrolled by Alien or group interest tyrannizing over free expression of the conventions vote

One of many telegrams from G. Borglum to D.C Stephenson, the Grand Dragon of the Ku Klux Klan, calling for resistance to the 'mongrel hoard' of immigrants and promotion of 'Nordic blood' (undated). Source: Gutzon Borglum papers, 1895-1960, Manuscript Division, Library of Congress, Washington D.C. (Box 4)



Blueprint of Southern Tip of Military Park with Monument, 1922. Source: Gutzon Borglum papers, 1895-1960, Manuscript Division, Library of Congress, Washington D.C (Box 149)



Dedication Booklet for Wars of America, May 31st, 1926. Source: Gutzon Borglum papers, 1895-1960, Manuscript Division, Library of Congress, Washington D.C (box 129-32)



Wars of America Monument Postcard, Military Park, Newark, New Jersey, 1930-1945. Source: Boston Public Library via Flickr.

ARTIST PROJECTS

Manuel Acevedo

b. 1964, Newark



CAM-UP, 2019

Archival images, hand-drawn proposals, wood, and vinyl adhesive
Military Park

Manuel Acevedo has been thinking creatively and critically about Military Park for most of his life. In the early 1980s, as a Newark Arts High School student, Acevedo walked through the park and began questioning its central landmark, *Wars of America* (1926). Soon after, he began documenting, reflecting, and envisioning temporary ways to change the physical appearance of the monument. "I was drawn to the piece for its movement, how it was built on an incline, the way it occupied space, and its larger-than-life figures—that upon closer examination, did not reflect the local community I witnessed gathering around the central landmark. I became increasingly intrigued by the social juxtaposition inherent in Military Park," offered Acevedo. From his photo documentation of the 1986 "End Apartheid Now" rally to aerial views of the park's symbolic shape, Acevedo's documentation and research on Military Park spans three decades. His enduring interest in the site informed a series of proposals for public intervention to confront the history of wars, civilian bombings, and systemic oppression. Arguably the most significant revelation about the *Wars of America* monument lies in the personal narrative of the sculptor, Gutzon Borglum, who was affiliated with the Ku Klux Klan. Acevedo seeks to publicly uncover Borglum's ignored or forgotten history through a "public happening" in Military Park during the Newark Arts Festival where he will treat the monument with a series of camouflage veils. Drawing on his own archive of documentary images and hand-drawn approaches to grappling with the monument, Acevedo's project includes a re-envisioned historic sign installed in the park based on his "Cam-Up" proposals.

Fabrication: John Greig and Sedakial Gebremedhin for Traction Company
Design: William Roy Hodgson

Manuel Acevedo's work combines projected image, drawing, flipbook animation, and photography to explore how light and movement shape experience. Through various media he employs visual language in ways that transform flat, static images into active spaces of experimentation. Acevedo has been exhibiting his work in the United States and abroad for over twenty years. Recent solo and group exhibitions include Datascape at Paul Robeson Galleries in Newark, NJ (2014), *Our America: The Latino Presence in American Art* at the Smithsonian American Art Museum in Washington D.C. (2013-present), *Round 36: The House the Alhacen Built* at Project Row Houses in Houston, TX (2012) and *Al-Ghaib:*

Aesthetics of Disappearance at Maraya Art Centre in Sharjah, United Arab Emirates (2011). In 2010, Acevedo's critically acclaimed *Keys of Light* exhibition was presented at the Latino Cultural Center in Dallas, TX and the Bronx River Art Center. He has had solo exhibitions at Jersey City Museum and the Los Angeles Center for Photographic Studies. Among his awards and residencies are those received from the Joan Mitchell Foundation, Visual Artist Network, Longwood Arts Project, Mid-Atlantic Foundation, Studio Museum in Harlem, and AIR. Acevedo is based in the Bronx, New York.

Chakaia Booker

b. 1953, Newark



SERENDIPITY, 2019

Recycled tires, hardware
Military Park

The central question driving *A Call to Peace* – what is a timely monument for Newark – is echoed in the installation of Newark-native Chakaia Booker's *Serendipity*. Rather than building her monuments of bronze or stone, Booker repurposes discarded tires as the raw materials for monumental public art. In *Serendipity*, she transforms the everyday byproduct of a rubber tire found throughout post-industrial cities into an intricately designed sculptural question mark, held together, piece by piece, in an interlocking system of components she configured specifically for the site of Military Park. The expansive, undulating question mark functions as a frame to view the park anew and a physical shield challenging its established sightlines. As Booker has remarked of this work in a previous installation, "the word 'serendipity' is about finding something accidentally and then having it turn into something valuable." *Serendipity* pushes viewers to consider monuments not as answers, but as starting points to engage memory and presence in the city.

This is the first time Booker's public artwork will be shown in an outdoor venue in Newark. The installation at Military Park also coincides with the twentieth anniversary of *Serendipity's* premiere in the Public Art Fund's *Beyond the Monument* exhibition (1998-1999) in New York City's MetroTech Commons.

Fabrication: Adrian Van Putten, Alston Van Putten Jr., and Alston Van Putten Sr.

Chakaia Booker is an internationally renowned and widely collected American sculptor known for creating monumental, abstract works from recycled tires and stainless steel for both the gallery and outdoor public spaces. Booker's works are contained in more than 40 public collections and have been exhibited across the U.S., in Europe, Africa, and Asia. Booker was included in the 2000 Whitney Biennial and

received a Guggenheim Fellowship in 2005. Recent public installation highlights include Millennium Park, Chicago (2016-2018), Garment District Alliance Broadway Plazas, New York, NY (2014), and the National Museum of Women in the Arts New York Avenue Sculpture Project, Washington D.C. (2012).

Sonya Clark

b.1967, Washington D.C.



MONUMENTAL FRAGMENT, 2019

Handwoven linen
Express Newark

For over 150 years, the "Confederate truce flag" existed as a rarely known artifact of Americana. In April 1865, a white flag of surrender was flown by Robert E. Lee's troops as a sign of Confederate defeat and delivered to the Appomattox Court House in Virginia bringing an end to the Civil War. Several fragments of the Confederate truce flag are owned by the Smithsonian and other historic institutions, despite being overshadowed by the disturbing prevalence of the Confederate battle flag. Artist Sonya Clark sought to intervene and update this imbalanced history when she re-introduced the truce flag back into contemporary consciousness. Earlier this year, she reproduced multiple and monumental replicas of how the truce flag would have appeared when it was whole through a residency with the Fabric Workshop and Museum in Philadelphia. Her residency culminated in the renowned exhibition *Monumental Cloth, The Flag We Should Know*. Clark's re-introduction of the flag was an attempt to reckon with unresolved legacies of Civil War memory. Talking with the Monument Lab podcast earlier this year, Clark shared critical questions she intended to pose through her project: "What does surrender mean, what does truce mean, what does reconciliation mean, what does peace really look like, what do we have to surrender to get to true democracy?" For *A Call to Peace*, Clark created a special handwoven fragment of the truce flag, mirroring an artifact preserved at the American Civil War Museum in Appomattox.

Production and Fabrication: Andrea Donnelly, Meg Roberts Arsenovic, and Stephen Smeltzer
Loan Courtesy of the Artist

Sonya Clark is Professor of Art at Amherst College in Amherst, Massachusetts. Previously, she was a Distinguished Research Fellow in the School of the Arts at Virginia Commonwealth University where from 2006 until 2017 she served as chair for the Craft/ Material Studies Department. In 2016, she was awarded a university-wide VCU Distinguished Scholars Award. She earned an MFA from Cranbrook Academy of Art and was honored with their Distinguished Alumni Award in 2011. She has a BFA from the School of the Art Institute of Chicago. Her first college degree is a BA from Amherst College where she also received an honorary doctorate in 2015. Her work has been exhibited in over 350 museum and galleries in the Americas,

Africa, Asia, Europe and Australia. She is the recipient of a United States Artist Fellowship, a Pollock Krasner award, an 1858 Prize, Art Prize Grand Jurors Award, and an Anonymous Was a Woman Award, a Red Gate Residency in China, a BAU Carmago Residency in France, a Rockefeller Foundation Bellagio Residency in Italy, a Smithsonian Artist Research Fellowship, a Knight Foundation Residency at the McColl, a Civitella Ranieri Residency in Italy, a Yaddo Residency, and a VCUarts Affiliate Fellowship at the American Academy in Rome. Her work has been favorably reviewed in several publications including the New York Times, Philadelphia Inquirer, Italian Vogue, Los Angeles Times, Hyperallergic, Mother Jones, and Huffington Post.

Jamel Shabazz

b. 1960, Brooklyn



VETERANS PEACE PROJECT, 2019

Archival prints on vinyl mesh, wooden frame
Military Park and Express Newark

Renowned photographer Jamel Shabazz is an engaged documentarian whose images serve as a "visual diary" to significant social movements and underrepresented historical narratives. Shabazz is the author of several celebrated photo-books including *Back in the Days*, *A Time Before Crack*, and *Seconds of My Life*, and his work is held in collections around the country and the world including the Smithsonian National Museum of African American History and Culture. As a veteran of the U.S. Army, who served in West Germany in the 1970s, Shabazz has devoted himself to photograph fellow veterans and their larger struggle for representation and healing. As Shabazz shared in a recent interview, "Since I grew up during the 1960's, I witnessed a time when the Vietnam War was in full motion, so I started photographing veterans of various wars from World War II, Korea, Vietnam, and all of the conflicts that transpired during the past 30 years. My lens was also trained towards the political and antiwar protests that took place after 9/11, in conjunction with the antiwar movement in America. Like those documentarians before me, I felt a great degree of duty to lend my voice and vision in preserving historic moments in my life time." For *A Call to Peace*, Shabazz set out to honor Newark veterans and their families against the backdrop of Military Park. As a joint residency project of New Arts and SHINE Portrait Studio, Shabazz's Veterans Peace Project invites intergenerational veterans and their families from Newark for free portrait sessions. Additional free portrait sessions will take place in partnership with SHINE Portrait Studio through Veterans Day. Shabazz's artwork builds on his previous project, *Love is the Message*, produced with Monument Lab in conjunction with Mural Arts Philadelphia and the Aces Museum.

Production and Fabrication: Anthony Alvarez, and John Greig and Sedakial Gebremedhin for Traction Company
Engagement: Alliyah Allen, Curtis Kline, and fayemi shakur
Special Thanks: Brian Boyajian, Omar Columbus, and Steve Pinello for Duggal Visual Solutions

Jamel Shabazz was born and raised in Brooklyn, New York. At the age of fifteen, he picked up his first camera and started to document his peers. Inspired by photographers Leonard Freed, James Van Der Zee, and Gordon Parks, he marveled at their documentation of the African American community. In 1980, as a concerned photographer with a clear vision he embarked on a mission to extensively document various aspects of life in New York City, from youth culture to a wide range of social conditions. Shabazz says his goal is to

contribute to the preservation of world history and culture. He is the author of eight monographs including *Back in the Days*, *A Time Before Crack*, *Seconds of My Life*, and *Pieces of a Man*. He is presently working on a number of new book projects and is and a series of screenplays. He was recently honored by the Gordon Parks Foundation and has work included in the permanent collection of the Smithsonian National Museum of African American History and Culture.

LAB RESEARCH

LOCATION

Participants are invited to imagine a location for their proposed monument

MONUMENT NAME

Participants are invited to title their proposed monument

DESCRIPTION

Monument descriptions could take the form of text, illustration, or both. Some gave only a brief impression of what the monument could be, while others sketched out detailed schematics

IDENTITY

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

ZIP CODE

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

AGE

Ages are used to analyze generational trends and historical memory

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 lab staff for internal tracking

Monument Lab

WHAT IS A TIMELY MONUMENT FOR NEWARK?

NAME YOUR MONUMENT:

PLACE YOUR MONUMENT:
ADDRESS, INTERSECTION, OR NEIGHBORHOOD

DESCRIBE AND/OR SKETCH IN THIS SPACE:

HOW DO YOU IDENTIFY? (OPTIONAL):

ZIPCODE:

AGE:

YOUR NAME, @, AND/OR HASHTAG:

RESEARCH ID:
INTERNAL USE

monumentlab.com

#monumentlab

Goals of the Project

- Imagine new monuments and public art for Newark
- Gather creative data to inform city leaders about what residents want to see
- Consider and re-consider monuments through anti-racist, feminist, decolonial, queer and other social justice perspectives
- Pay more attention to, learn from, and share more histories of public spaces in Newark

Where is my research proposal going?

Each proposal offered will be:

- Scanned, transcribed, and analyzed by our lab team
- Exhibited in the lab and on a community bulletin board in the lobby of Express Newark
- Included in an open dataset and shared online
- Added to a library/archival collection
- At the end of the project, the public proposals will form the basis of a report to the city in 2020 outlining the findings

Research Lab

Alongside the artist installations, Monument Lab and New Arts Justice will open a participatory research lab, staffed by local artists and educators, where passersby will be invited to contribute their own speculative monument proposals responding to the exhibition's central prompt: *What is a timely monument for Newark?* Rather than asking for only feasible or practical proposals, Monument Lab and New Arts Justice seek ideas that speak to the evolving core values and visions of the city. The collected responses will be added to an open database, posted in the lab and on a community board in Express Newark, and later shared as a report to the city in 2020 and distributed to civic leaders and stakeholders. The Lab will also host weekly open dialogues with invited members of Newark's critical memory and monument community (artists, historians, organizers) to share about their ongoing work in the fields of monuments, commemoration, and preservation. The Lab is meant to spur critical thinking and imaginative possibility; to reflect on the monuments we have inherited from the past and to imagine new ones we have yet to build.

GATEKEEPERS OF PEACE

Alliyah Allen

Peace is embedded deep in the soul of Newark. Not always easily seen, heard, or felt, peace beacons over the city and gives our people a reason to keep surviving. Patiently revealing itself, one must take time to seek out peace. If careful you may notice it on an early morning commute, when a young mother walks her daughter to school down the street. She passes small groups of grandfathers gathered at the bodega, waking up with a fresh cup of coffee and small talk. She absorbs countless greetings of "good morning, sista" and "have a blessed day" and reciprocates their wishes with a smile. In that moment, peace is an embrace of the morning sun pouring down on her daughter smiling and waving goodbye to start her school day.

Often disguised by glimpses of decay, trash, and signs of struggle, it becomes difficult for many to recognize peace in Newark. Peace is not easily perceived in this city, as the trauma of riots, brutality, and strife lingers as scars on the generations who have made Newark home, jeopardizing the mental

health and safety of our community. New luxury buildings and spaces that seem to offer opportunities for economic affluence and profitability risk rapid displacement of families and their legacies. The allure of the newness is an illusion, conjured by the effects of white supremacy, colonization, and institutional discrimination.

When symbols and systems fail us, we must look to artists who stand as gatekeepers of peace. Newark births artists and creates home for them. Some travel and share their gifts with the world, while others decide to open community centers and galleries, like Project for Empty Spaces and La Casa de Don Pedro. Murals painted in wards by Layqa Nuna Yawar and Jay Golding, and pop-up photography exhibitions by Hycide, express the dignity, beauty, and power that radiates from the people. Bringing forth the excitement and possibility of hope, our gatekeepers

of peace empower and represent the marginalized and erased by telling their stories truthfully.

In this moment of a struggle to survive as our full selves, they remind us to be present in the midst of rapid change that seems like progress. Always striving, Newark's artists become the everyday superheroes we look to in order to find identity, solace, and understanding. We see ourselves in these champions and changemakers, as they work tirelessly to capture the intricate moments that are special to our diverse, rich, and passionate city. From poetry readings in the park, t-shirts that correctly pronounce NORK, the studios of Index Art Center, and soulful Vibe Sessions of BYHAZE, peace does not merely exist in the city of Newark. Rather, peace is the heartbeat that makes Newark a timeless and revolutionary city. ■

**When symbols
and systems
fail us,
we must look
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gatekeepers
of peace**

*Newark
is for
Artists*

SNEAK PEEK

MONUMENTAL COLLECTIONS: INSIDE/OUTSIDE TOUR WITH NEWARK MUSEUM, NEW ARTS JUSTICE, AND MONUMENT LAB

On November 2 from 2-4pm, *A Call to Peace* is teaming up with the New Arts Justice, Newark Museum, and Monument Lab for the Monumental Collections: Inside/Outside Tour. We will meet in the Museum, see highlights of the collection that speak to stories of social justice and monuments, and work our way outside toward the existing and prototype monuments in Military Park. Check out these highlights from the Newark Museum's collection that will be featured on the tour:



Robert Henri
Portrait of Willie Gee, 1904

Willie Gee was a newspaper boy who delivered Robert Henri's paper to his studio, at Sixth Avenue and 57th Street in Manhattan. Gee and his mother, a formerly enslaved woman, had recently moved from Virginia to New York, settling in an African American neighborhood located a few blocks west of Henri's studio.



Barbara Chase-Riboud
Monument to Malcolm X, 1969

Four years after Malcolm X was assassinated, Chase-Riboud commemorates his life and work. A turn away from traditional monuments' heroization of the human figure and singular individual, *Monument to Malcolm X* evokes strength through industrial materials and the body through use of fiber treated to resemble human hair. Freed of the burden of likeness to Malcolm X, this monument commemorates a movement for justice that depends on more than a single individual.



Simone Leigh
Untitled, 2017

Assembled from dozens of ceramic objects resembling gigantic cowrie shells, this sculpture simultaneously references the terror of the slave trade and the systems of exchange that made it possible. The shells, used as currency to purchase human cargo in the slave trade, are assembled here in a biomorphic arrangement that evokes multiple forms, while the openings of the cowries resemble mouths with teeth that threaten to engulf and devour, not unlike the practice of slavery that transformed human beings into commodities and chattel.

PEACE VISION STATEMENTS

Our curatorial team weighs in:
What is A Call to Peace to you?

Salamishah Tillet

Co-Curator and Founding Director of New Arts Justice

Peace /'pees/
noun
The fruit of justice done especially to the Self.
-Alice Walker

Forty four years ago, when my parents bestowed me with an Arabic and Farsi name that they interpreted as peace + black + majestic they weren't imagining that I'd be contemplating its meaning in my mother's hometown of Newark so many decades later. They definitely did not anticipate that a UCLA linguistics professor would come up to me at a conference last spring and tell me that my name, "salaam" and "isha" means "a call to peace" in Swahilli. My parents were simply imbuing me with their own Black Nationalist pride and dreams of their generation, while imprinting me with the mission to emote and create peace wherever I land. In my bravest days, I consider peace to be collective undoing of violence at its root and our refusal of hierarchies of inequities and imaginary

differences. But, mostly, it is empathy, it is connection, it is the ability to walk around without fear of harassment or profiling, it is the chance to exhale and breathe unpolluted air, it is that moment that we realize that we are custodians of this land and find our way back to each other and ourselves.

Paul Farber

Co-Curator and Artistic Director of Monument Lab

Peace is action, peace is listening, peace is patience, and peace is purpose. To me, peace is a state of understanding to build and hold together, with others, even if fleeting or aspirational. Peace is an energy that has time and again toppled oppressive rulers, dismantled repressive border walls, and destabilized the status quo. Among its opposites are fear, aggression, war, pollution, and greed.

I have learned to think of peace through wisdom shared by teachers, artists, historians, poets, and neighbors. Some of whom identify as pacifists, some as veterans, and some as both. I am also influenced by Thich Nhat Hanh, Vietnamese buddhist monk and

CREDITS/ACKNOWLEDGEMENTS

CURITORIAL TEAM

Presented by New Arts Justice and Monument Lab
Co-Curators: Salamishah Tillet (New Arts Justice) and Paul Farber (Monument Lab)
Assistant Curator: Alliyah Allen
Curator of Engagement: fayemi shakur
Lab Research Team: Diana Diaz, Sydney Johnson, Gabe Ribeiro, and Jillian M. Rock
Strategy and Operations: Laura Troiano
Public History Research Partner: Mark Krasovic
Research Director: Laurie Allen
Design: William Roy Hodgson
Fabrication and Production: Anthony Alvarez, Meg Roberts Arsenovic, Andrea Donnelly, Adrian Van Putten, Alston Van Putten Jr., Alston Van Putten Sr., Stephen Smeltzer, and John Greig and Sedakial Gebremedhin for Traction Company.
Interns: Clare Fisher, Maceo Gaines, and Curtis Kline

ADVISORY BOARD MEMBERS

Mayor Ras Baraka, City of Newark
Fran Bartkowski, Rutgers-Newark, Chair of the Department of Arts, Culture, and Media
Anonda Bell, Rutgers-Newark, Director and Chief Curator of Paul Robeson Galleries
Tricia Bloom, Curator of American Art at the Newark Museum
Victor Davson, Rutgers-Newark, Co-Director of Express Newark
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Peter Englot, Rutgers-Newark, Senior Vice Chancellor for Public Affairs and Chief of Staff
Rebecca Jampol, Co-Founder and Co-Director, Project for Empty Space
Jeremy Johnson, Director, Newark Arts Festival
Mark Krasovic, Rutgers-Newark, American Studies and History Departments
Nick Kline, Rutgers-Newark, Director of Shine Portrait Studio
Jessica Sechrist, Park Manager, Military Park Partnerships
Jasmine Wahí, Co-Founder and Co-Director, Project for Empty Space

THANK YOU

A Call to Peace Organizers wish to thank all those who made this project possible:

Mayor Ras Baraka	Lauren Craig	LAND Collective	Mary Rizzo	Yannick Trapman-O'Brien
Erin Addie	Melissa Cooper	Linda Harrison	Jillian M. Rock	William Troy
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Kevin Brown	Ruth Farber	Ken Lum	Aaron Skrypski	Wayne Winborne
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Marcia Brown	Alexis Fisher	A'Dorian Murray Thomas	Christina R. Strasburger	Ziggy
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Sherri-Ann Butterfield	Kristen Giannantonio	Steve Pinello	Salimu Taylor	
Linda Caldwell-Epps	Juan Giraldo	Tess Ramsey	Jack Tchen	
Matthew Seamus Callinan	Rigoberto Gonzalez	Ericka Régine	Lennox Tillet	
Nancy Cantor	Crystal Grant	Gabe Ribeiro	Scheherazade Tillet	
Byron Clark	Hadiyyah Graves	Jasmine Rivera	Catherine Torres	

CONTINUED ON PAGE 12

spiritual leader, who writes of "being peace," as a form of mutuality that comes from self-knowledge and care. "I have to deal with my anger with care, with love, with tenderness, with nonviolence," he writes. I also return to poet Gil Scott Heron's "Work for Peace," for guidance and in which he recites, "Peace is not the absence of war / It is the absence of the rumours of war and the threats of war and the preparation for war...It is the time when we will all bring ourselves closer to each other."

fayemi shakur

Curator of Engagement

Philosopher Baruch De Spinoza once famously stated, "Peace is a virtue, an attitude of mind, an inclination toward benevolence, confidence, and justice." I think of peace as a lifestyle and a way to re-imagine the world, our communities, and our everyday lives. It requires work that is often unseen and yet benefits the greater good. Peace calls for our individual and collective contributions to its sustainability and at times, disruption. It requires that

we ask critical questions and it needs our awareness and concern for how we affect one another.

Alliyah Allen

Assistant Curator

Peace is a feeling humanity deserves. Existing as a moment of exhale and clarity, it fosters as a burning hope for the future, coupled with a deep appreciation and acceptance of all that has transpired in the past. Echoing in the spirit of Angela Davis's proclamation, "I am no longer accepting the things I cannot change. I am changing the things I cannot accept." Peace does not mean we settle. Peace does not mean we do not fight.
Rather, peace grounds and empowers us to be reborn with the strength to listen and to commit to the growth and truth we seek in ourselves and the society we live in. For in this moment in Newark, it is our responsibility as creatives, artists, and stewards of stories, to welcome this call for peace and actively fight the lingering and traumatizing effects of colonization, white supremacy, and oppression, in

order to surrender ourselves to the possibility and outpouring of prosperity, beauty, and love.

CALENDAR

Dates: October 3-November 11, 2019
Lab Hours: Wednesdays–Saturdays 12-6pm

Thursday, October 3 EXHIBITION OPENING

Military Park, 4-6pm
Monumental Conversation with Mayor Ras Baraka, Director Salamishah Tillet, & President Linda Harrison of the Newark Museum, Moderated by Paul Farber

Friday, October 11 CAM-UP PUBLIC ART HAPPENING AT WARS OF AMERICA MONUMENT IN MILITARY PARK

Manuel Acevedo, Newark Arts Festival, 12pm
Meet and Greet with Artist to Follow

Monday, October 21 1619 AND WARS OF AMERICA: ARTIST CONVERSATION WITH MANUEL ACEVEDO & SONYA CLARK

Sonya Clark and Manuel Acevedo,
Moderated by Paul Farber and Salamishah Tillet
Newark Museum, 6pm

Saturday, November 2 MONUMENTAL COLLECTIONS: INSIDE/OUTSIDE WITH NEWARK MUSEUM AND MONUMENT LAB

Newark Museum, 2-4pm

**Monday, November 11
CLOSING EVENT: VETERANS
PEACE PROJECT WITH ARTIST
JAMEL SHABAZZ**
Shine Portrait Studio, 5pm-7pm

MONUMENTAL CONVERSATIONS

Every Thursday from
12pm-1pm in Military Park

Thursday, October 10 CURATING ART, CREATING HISTORIES

Rebecca Jampol and Jasmine Wahi (PES)
and Adrienne Wheeler (Newark Arts)

Thursday, October 17 CULTURAL NARRATIVES, PUBLIC HISTORIES

Linda Caldwell-Epps (Sankofa Collaborative)
and Noelle Lorraine Williams (Artist and Scholar)

Thursday, October 24 ART, ACTIVISM, AND PUBLIC DISSENT

Layqa Nuna Yawar (Painter/Muralist)
and Mary Rizzo (Rutgers-Newark)

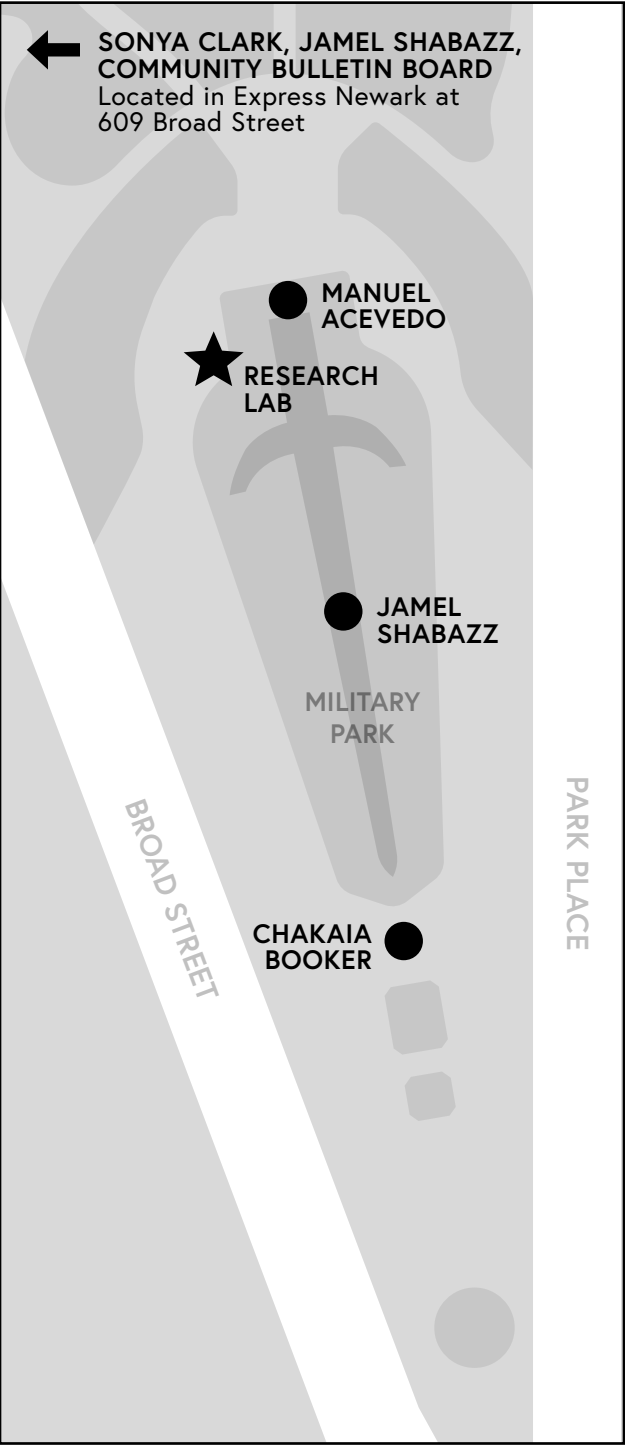
Thursday, October 31 FORGING COALITIONS & ORGANIZING IN NEWARK TODAY

A'Dorian Murray Thomas (Newark Board of Education),
Nyle Fort (Scholar and Activist), and Charles Payne
(Cornwall Center for Metropolitan Studies)

**Thursday, November 7
MAKING ART, MAKING HISTORY**
Lauren O'Brien (American Studies Grad Student),
Anonda Bell (Paul Robeson Galleries),
and Mark Krasovic (Rutgers-Newark)

MAP

Find us throughout Military Park
and in Express Newark



PROJECT PARTNERS

Mayor Ras Baraka and the City of Newark
Clement A. Price Institute on Ethnicity, Culture,
and the Modern Experience
Rutgers University-Newark Departments of
African-American and African Studies and
Creative Writing Program
Express Newark
The Institute for Jazz Studies
John Cotton Dana Library

Military Park Partnership
Monument Lab
Newark Arts Festival
New Arts Justice
Newark Museum
Paul Robeson Galleries
Project for Empty Space
SHINE Portrait Studio

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