

# MONUMENT LAB

A  
PUBLIC  
ART +  
HISTORY  
PROJECT

9.16–11.19.2017  
#monumentlab

Issue #2 / Summer 2017

## Proposing Monuments for Philadelphia

WRITTEN BY  
*Paul M. Farber & Ken Lum*  
Monument Lab Curators

*Monument Lab: A Citywide Public Art and History Project* operates around a central guiding question: What is an appropriate monument for the current city of Philadelphia? This line of inquiry is aimed at building civic dialogues and stoking historical imagination as a force for social change at a moment of tremendous uncertainty and transition.

### Philadelphia is a city full of monumental histories.

To begin responding to this reflective question, the *Monument Lab* curators and our partners at Mural Arts Philadelphia turn to artists, students, educators, civic leaders, and members of the public as stakeholders in an engaged study of our collective histories and possible futures. In so doing, *Monument Lab* is a project to imagine a city designed and upheld through the democratic visions of its residents.

This fall, *Monument Lab* and Mural Arts will stage temporary public monuments from over 20 artists across ten sites in Philadelphia's iconic public squares and neighborhood parks. These site-specific, socially engaged artworks will be

extended by adjacent "labs," or community research hubs, where creative monument proposals generated by citizen-participants will be collected toward a dataset of public speculation and deposited as forms of civic knowledge. The dialogue between temporary monuments and research labs will be enriched through public discussions and community events, all culminating in a final Report to the City.

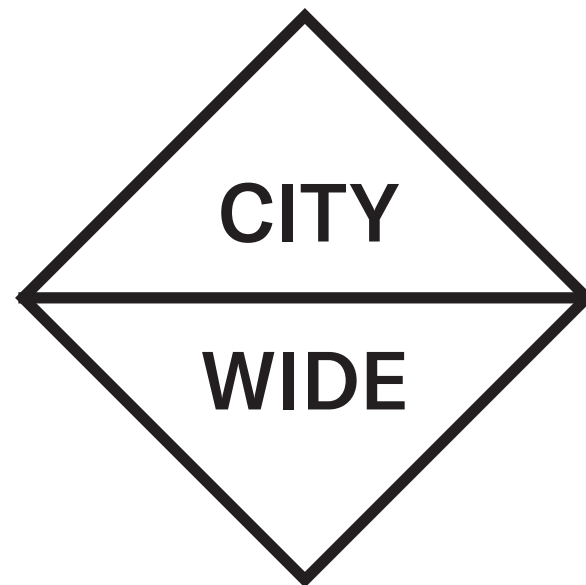
Monuments are statements of power and presence. Since antiquity, monument builders have raised obelisks, statues, and arches in cities as a way to elevate human achievement to the sublime, a call to memory and meaning in perpetuity. Authority is often embodied in monuments by the few with the time, money, and resources to build them.

Artists who construct contemporary monuments have pushed against this status quo, reinventing inherited traditions with newfangled and/or temporary installations. Similarly, activists who seek redress from repression work to transform both systems and sites of memory, often as simultaneous acts of revision. In other words, if you don't have the power to build a permanent monument, you can stand next to an existing one to amplify your presence and make your voice heard.

And yet, the story often remains: Authority is embodied in monuments by the few with the time, money, and resources to build them.

Philadelphia is a city full of monuments and memorials. Philadelphia is also a city full of monumental histories, some little known or forgotten,

continued on page 2



9 weeks.  
10 sites.  
20+ artists.

UPCOMING:

Wednesday, September 13  
Preview Event at PAFA

September 16 – November 19  
All Projects and Research Labs  
Open to the Public

Friday, October 6  
Promument Party at PAFA

Wednesdays & Saturdays  
Featured Public Programming  
Throughout the Fall

Mural Arts Philadelphia  
Lincoln Financial Mural Arts Center  
at the Thomas Eakins House  
1727-29 Mt. Vernon Street  
Philadelphia, PA 19130

What is an  
appropriate  
monument for the  
current city  
of Philadelphia?



which is a reflection of the flux in any official historical narrative. This is the territory that *Monument Lab* seeks to engage.

As our civic institutions face immense challenges and inevitable evolutions, impermanence is a condition of creative necessity. Monuments reflect this shift, as artists, scholars, and activists work to challenge normativity. The projects that make up *Monument Lab* address issues of social justice, including matters of race, gender, sexuality, class, and national belonging. The monuments proposed in this exhibition are made of bronze or stone, as well as recycled materials, sounds, images, and the traces of community dialogues. From immigration to opioid recovery, education to gentrification, restorative justice to public space, the artists of *Monument Lab* will address such themes present in the layers and contours of the city.

As curators and organizers of this project, we seek to better understand the ways we live together, with our histories, our ideas for uplift, and our urgencies. The project seeks tangible and meaningful modes of social engagement through creative response. It is an invitation to not only answer a shared question but to question, inquire, excavate, and reflect multiple forms of knowledge. Rather than asking for only the feasible or practical, *Monument Lab* seeks ideas that speak to the evolving core values of a city founded on principles of freedom, justice, and tolerance.

Philadelphia boasts one of the most storied and celebrated collections of public art. As a city, we are keenly aware of our historical inheritance. The city's recent distinction as a UNESCO World Heritage City—the only one in the United States—affirms a status long known by its residents.

While the city's historical consciousness runs deep, it is not without contest. As a recent *Philadelphia Inquirer* article titled, "Why Philly has one of the nation's largest public art collections — and two statues of real, historic women" suggests, the official historic landscape is teeming yet incomplete. Further, one of the city's first monuments dedicated solely to the legacy of a person of color, Octavius Catto, a 19th-century African American voting rights activist, will be dedicated this year at City Hall. For over 30 years, Mural Arts Philadelphia has strived, through collaboration and co-production, to bridge this gap by creating monumental depictions of underrepresented historical figures and narratives.

*Monument Lab* aims to address this paradox through a collective reckoning with the core values and visions of the historic city. Along with our artists and collaborators, we invite public participants to co-author a speculative study of Philadelphia together—to read our monumental landscape and envision its connections, challenges, and potential. ❧

 Mural Arts Philadelphia



Terry Adkins, *Prototype Monument for Center Square*, City Hall Courtyard, 2015. Photo by Steve Weinik.

*A Love Letter For You* © 2009 Stephen Powers, Market Street between 45th and 63rd Streets. Photo by Steve Weinik.

## PROJECT GOALS

Engage Philadelphians in a citywide conversation about history, memory, and our collective future

+

Learn from artists through an expansive range of temporary monuments

+

Collect publicly sourced monument proposals in order to build creative datasets that map and empower new forms of civic knowledge

+

Draw on the city's creative energy to spur engagement, dialogue, and reflection

+

Change the way we write the history of our city together

# WHAT IS A MONUMENT?

WRITTEN BY

*Jane Golden*

Executive Director, Mural Arts Philadelphia



A common definition states that a monument commemorates something or someone, in order to uplift and keep it in public memory—an enduring symbol. A monument can be a statue or structure, erected to honor a famous person or event. It might be a building of historical importance. Here in Philadelphia, our city is full of monuments, many crafted in bronze and marble. There are monuments to war, to culture, and to individuals.

Murals can be monuments, too—ones that speak to people in personal and intimate ways. In Philadelphia, our collection of murals has become a growing map of human experience, representing our heroes, our struggles, and our aspirations. A mural has power, and when paired strategically with programming, it can change the conversation, unearthing underrepresented histories, experiences, and perspectives, and inspiring new advocates for social justice.

It is precisely our love for the power of art that drew Mural Arts to *Monument Lab* when curators Paul Farber and Ken Lum approached us three years ago. As they explained, *Monument Lab* invites artists and citizens to re-imagine what an appropriate monument looks like in today's world. So, we asked ourselves: How do we look at the core values of Mural Arts, our deep-seated belief in art and social change, and apply it to the definition of a monument?

*Monument Lab* will challenge and invite Philadelphians to think about monuments and to speculate—together—about the future of our city. We'll ask them: Who do we want to honor? What values do we hold dear? What are the untold stories that need to be told, and who are the storytellers?

During this challenging time in our country, when there is a great debate about our beliefs and our values, it is imperative to ask these questions. As James Baldwin once said, "Not everything that is faced can be changed, but nothing can be changed until it is faced."

*Monument Lab*, created in collaboration with citizens across the city, is steeped in complexity and nuance, much like Mural Arts' larger portfolio of work. For over 30 years, we've engaged with countless communities, brokering differences, building connections, stimulating creativity and action, and using art to recognize diversity within commonality. Over time, our work has become as much about truth and reconciliation as it is about art. *Monument Lab* asks us to contend with larger issues in the same way—to mine the range of our experiences, to share what is most important to us, and to consider how we want to be represented.

By doing this work, we—Mural Arts Philadelphia and the curators—hope to demonstrate our deep faith in the authenticity of people's voices and our deep belief in everyone's right to be seen and to be heard. If we could imagine a city—our city—where diversity, equity, and justice were illuminated and celebrated in our physical spaces, what would it look like? Now, we want to hear from you: What is your monument? ❧

We asked Instagram & they did not disappoint.

@sethrogers, Seth Rodgers

I'd love to see something truly monumental. Philadelphia could use a monument that inspires hope in a brighter future for the city and America. Something that celebrates pain and struggle that has brought us here—and tells those who fought they didn't do so in vain.

→ @katy\_leigh, Katy Campell

A monument to great Philly women of all backgrounds!

@\_dickeyp, Mark Potter

Hall & Oates monument. Nothing brings people together better than music. Philly's most famous duo.

→ @tomurtagh, Tom Murtagh

A literal cheesesteak monument would be amazing and hilarious.

@maryswee, Mary Sweeney

I'd like to see a monument that says "The Future is Ours to Create" with a giant globe to inspire people to feel united and inspire good in the world.

Tell us your own vision of a monument for Philadelphia, and we might feature it on our social media accounts! Tweet us at @muralarts and @monument\_lab or use #monumentlab!





**Tania Bruguera**  
HAVANA  
NEW YORK CITY  
CAMBRIDGE



**Mel Chin**  
EGYPT, NORTH CAROLINA



**Kara Crombie**  
PHILADELPHIA



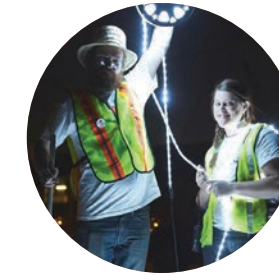
**Tyree Guyton**  
DETROIT



**Michelle Angela Ortiz**  
PHILADELPHIA



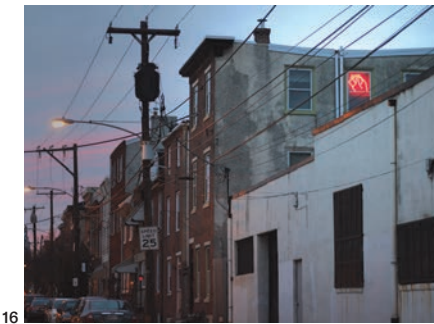
**Kaitlin Pomerantz**  
PHILADELPHIA



**RAIR**  
Recycled Artist in Residency  
PHILADELPHIA



**Alexander Rosenberg**  
PHILADELPHIA



MONUMENT



**Hans Haacke**  
NEW YORK CITY



**David Hartt**  
PHILADELPHIA



**Sharon Hayes**  
PHILADELPHIA



**King Britt & Joshua Mays**  
PHILADELPHIA / OAKLAND



**Jamel Shabazz**  
NEW YORK CITY



**Zoe Strauss**  
PHILADELPHIA



**Hank Willis Thomas**  
NEW YORK CITY



**Shira Walinsky**  
& Southeast by Southeast  
PHILADELPHIA



LAB



**Klip Collective**  
PHILADELPHIA



**Duane Linklater**  
NORTH BAY, ONTARIO



**Emeka Ogboh**  
LAGOS / BERLIN



**Karyn Olivier**  
PHILADELPHIA



**Marisa Williamson**  
NEW YORK CITY



PREVIOUS WORKS

For full details on Monument Lab artist projects in Philadelphia, see Fall Newspaper arriving this September

- 1. Tania Bruguera, *Tatlin's Whisper #5*, 2008. Photo by Sheila Burnett, courtesy of Tate Modern and Studio Bruguera.
- 2. Mel Chin, *Safehouse*, 2008-10. Facade of *Safehouse* on opening day, New Orleans, LA. Image courtesy of the artist.
- 3. Kara Crombie, cast photo from *Aloof Hills*, 2009-16. Image courtesy of the artist.
- 4. Tyree Guyton, *The New White House*, 2008. © Heidelberg Archives / Tyree Guyton. Photo by Julie MacDonald.
- 5. Hans Haacke, *Ripped*, 2004. © Hans Haacke-Artists Rights Society.
- 6. David Hartt, *Stray Light*, 2011. Score by Nicole Mitchell. Collection of Museum of Contemporary Art Chicago.
- 7. Sharon Hayes, *Yard (Sign)*, 2009. Installation view, New York Marble Cemetery. Image courtesy of Hauser & Wirth.
- 8. Joshua Mays, cover art for *The Phoenix* by Phloston Paradigm, a.k.a. King Britt, 2014. Photo by Steve Weinik.
- 9. Klip Collective, *Vacant America: Building Bok*, 2015. Projection Installation, Philadelphia. Image courtesy of Ricardo Rivera.
- 10. Duane Linklater, *What then remains*, 2016. Photo by Toni Hafkenscheid, courtesy of Mercer Union, a centre for contemporary art, Toronto, Canada.
- 11. Emeka Ogboh, *Market Symphony*, 2016. Image courtesy of the artist.
- 12. Karyn Olivier, *Here and Now: Glacier, Shard, Rock*, 2015. Installation view, Central Park, New York City. Photo by Agaton Strom for the *New York Times*.
- 13. Michelle Angela Ortiz, *Se Siente El Miedo*, 2016. Image courtesy of the artist.
- 14. Kaitlin Pomerantz, *Tabellone di Lugo*, 2016. Photo by Luca Nostrì.
- 15. RAIR with Martha McDonald, *Live at the Dump: Songs of Memory and Forgetting*, 2016. Photo by Ryan Collier.
- 16. Alexander Rosenberg, *Lantern Room*, 2016. Image courtesy of the artist.
- 17. Jamel Shabazz, *Father and Sons*, Brooklyn, NY, 1997. Image courtesy of the artist.
- 18. Zoe Strauss, *Trump Plaza Detail*, 1987 and 2015. Image courtesy of the artist.
- 19. Hank Willis Thomas, *Raise Up*, 2014. Image courtesy of the artist and Jack Shainman Gallery, New York.
- 20. Shira Walinsky, *Southeast by Southeast* mural. © 2014 City of Philadelphia Mural Arts Program / Shira Walinsky. Image courtesy of the artist.
- 21. Marisa Williamson, *After Kara Walker / Before Clifford Owens*, 2016. Image courtesy of the artist. Artist head shots by Steve Weinik or courtesy of the artists.



# MONUMENTAL DATA

WRITTEN BY  
**Laurie Allen**  
Monument Lab Research Director

Through *Monument Lab*, we contend that our public data, just like our public spaces and institutions, should reflect a range of ideas, histories, and possible futures.

*Monument Lab* asks a fundamental question: *What is an appropriate monument for the current city of Philadelphia?* The more you think about it, the tougher the question is to answer. What would it mean for a monument to be appropriate to the present moment? Might we imagine new kinds of monuments for our city? Who should decide?

For every monument installed in public, there remain hundreds unbuilt, resulting in a vast, unknown backlog of stories untold and moments uncelebrated. By posing this question, we invite a fresh look at our monuments today, and at what they might be in the future. The 21 artworks created for *Monument Lab* will inspire us to imagine new ways of seeing our city and different ways of remembering and acknowledging our past. As a partner with the artworks, the research portion of *Monument Lab* is designed so that many voices and approaches can amplify, scale up, and break open the opportunities to imagine our monuments. We ask: What can we learn if we ask everyone in the city to offer their ideas? What can we learn from each proposal, and what can we learn from the collection taken as a whole, from the data of our shared imaginations?

During the *Monument Lab* discovery phase in the City Hall courtyard in spring 2015, we placed an open shipping container next to a temporary monument by artist Terry Adkins to serve as a lab. Our lab was staffed by youth researchers, artists, and community members who engaged with visitors in the courtyard about monuments—real and imagined—and invited passersby to propose new ones. The form we used to collect proposals was simple: a sheet of paper, mostly blank, where we asked people to draw or describe the monument they'd like to see, to place their monument at a location in the city, and to give it a name. If they wanted, they could also tell us their age and where they were from (by home zip code). There were 455 proposals created during the discovery phase that represented an astonishing range and depth.

Each one is unique and worth close consideration. The proposals were moving and funny, beautiful and confusing, heartbreaking and inspiring. Taken as a collection of individual public proposals, they remind us of the powerfully diverse city we live in, in which many histories and futures coexist, sometimes in tension, sometimes in an enriching balance. The map of proposed monuments across the city represents a different vision of the civic landscape from the one we see reflected in our current monuments.

Alongside viewing this as a collection of individual proposals, we also wanted to see it as a dataset: as a source that could be gathered and measured, analyzed and re-analyzed, and combined with other datasets that are used to describe our civic life. After all, our society counts and analyzes data about so many things—why not treat our imaginations, plans, and proposals as data as well?

## Cultural memory is central to a city's sense of self.

And so, we transcribed the proposals, classified them, and analyzed them to see what patterns emerged. In order to invite anyone else to analyze this data, we added the dataset created from proposals to Open Data Philly, the public data portal for the city's open data: police data, health data, election data, litter data, bicycle data, and other sets that represent other traditionally mappable demographical and statistical realities. We added our dataset to Open Data Philly in part to make it accessible for re-use, and also because our civic

infrastructure includes the physical monuments that mark our landscape and increasingly includes datasets that describe who our city thinks we are and what we think is important for the city to know about itself. Cultural memory, however, is both central to a city's sense of self and elusive as a mappable source, and often lies beyond the realm of data collection.

Through *Monument Lab*, we contend that our public data, just like our public spaces and institutions, should reflect a range of ideas, histories, and possible futures. The *Monument Lab* research is designed as a collaborative experiment in helping us learn from and acknowledge the many histories, meanings, and values that make up our past and future. As with the discovery phase, the data from *Monument Lab* will be analyzed by researchers and by members of the public, and some of those interpretations and analyses will be on display at PAFA alongside the full collection of proposals, mapped to their imagined locations throughout the city. After the close of the project, the data will be made available for use and reinterpretation through Open Data Philly and will be brought together in a Report to the City.

Please contribute a proposal, visit the proposals on display at PAFA, and help us make meaning from the data that emerges from artists, public proposals, and the spark between them. *///*



Terry Adkins, *Prototype Monument for Center Square, City Hall Courtyard*, 2015. Photo by Steve Weinik.

## Finding Home in Public Space: A Student Researcher's Reflection

WRITTEN BY  
**Alliyah Allen**  
Monument Lab Researcher

Maya Angelou once wrote, "The ache for home lives in all of us, the safe place where we can go as we are and not be questioned."

As a college student researcher who worked with participants during *Monument Lab*'s discovery phase in 2015, this quote resonated with me in a number of ways. My work as a researcher offered a relief from the ache Angelou describes, providing the space for me and many others to feel home at our project site at City Hall. To question monumentality in relation to the current state of Philadelphia translates to an act of accessing a certain level of vulnerability. Whether a participant proposed a monument of William Penn or another imagined some permanent display memorializing the 1985 MOVE bombing, the process of retrieving an answer to the open research question required one to tap into their memory of the city. Even for a brief moment, participants were invited to dwell on places of familiarity or journey to sites that required a reach beyond the private, protected, and secure. This act of honesty introduced a wide range of creativity that paced a wider dialogue about public space, inclusion, and ownership of historical memory.

As a member of the research team for *Monument Lab*, I experienced conversations around the central installation as the widening of a civic door through which many, myself included, could step in and imagine what home looks like in Philadelphia. When it comes to art, particularly public art, so many people are excluded from the conversation. Traditionally, what is remembered and rendered permanent in the public realm falls into the hands of a select few. By placing temporary and site-specific work, *Monument Lab* seeks to invite more into this conversation and create a space of collaboration, innovation, and transformation.

*Monument Lab* pushes against the norms of public art and expands the range of contributions in the name of public expression. While each monument proposed lives on in open data, the collective conversations and intentions are historicized by the simple act of writing down one's thoughts on a clipboard. Here, memory becomes legible, accessible, and works to figure into the future ways we will choose to remember our stories.

To close, I return to Maya Angelou. I find that this safe space she speaks of is more than just a physical location. The feeling she describes is more like a journey, where one can go in and share but also step out to learn and grow. Before *Monument Lab*, I didn't know much about Philly, except what I may have read in a book or novel. Working with this team on this project has allowed me to understand people, space, creativity, art, and myself on an entirely new and intriguing level. I valued the brief and sometimes longer time I shared with different Philadelphians while talking about monuments. I got a sense of the various ways they envision "home" and was able to open up my definition as well. *///*

MONUMENT LAB WHAT IS AN APPROPRIATE MONUMENT FOR THE CURRENT CITY OF PHILADELPHIA?

MONUMENT TO PHILADELPHIA'S GROWTH WITHIN CITY BOUNDARIES

NAME YOUR MONUMENT PLACE YOUR MONUMENT [Address, Intersection, or Neighborhood]

FLAT CUTOUT OF CORETEN STEEL IN THE SHAPE OF NATIVE PLANTS DIFFERENT THAT ARE SCATTERED THROUGHOUT THE CITY TO IDENTIFY AREAS, ADDRESSES OF GROWTH (ECONOMIC, POPULATION, GREENING, RENOVATION, REPAIRS) RACIAL HARBOR MOUNT, ETC.)

CITY-WIDE MONUMENT LOCATIONS THAT CAN BE ADDED TO INDEFINITELY

19147 96456 YOUR ZIP CODE YOUR AGE

DESCRIBE AND/OR SKETCH IN THIS SPACE

RESEARCH ID 557

www.monumentlab.com info@monumentlab.com #monumentlab @monument\_lab

MONUMENT LAB WHAT IS AN APPROPRIATE MONUMENT FOR THE CURRENT CITY OF PHILADELPHIA?

Suspension Franklin's Faire Skate Park

NAME YOUR MONUMENT PLACE YOUR MONUMENT [Address, Intersection, or Neighborhood]

We're in a moment of suspension—nationwide and in Philly. An appropriate monument would capture this sense of dynamic stillness. Is it a calm before a storm? A chance to forge something new?

10039 31 YOUR ZIP CODE YOUR AGE

DESCRIBE AND/OR SKETCH IN THIS SPACE

RESEARCH ID 73

www.monumentlab.com info@monumentlab.com #monumentlab @monument\_lab

MONUMENT LAB WHAT IS AN APPROPRIATE MONUMENT FOR THE CURRENT CITY OF PHILADELPHIA?

Water's Potential 12<sup>th</sup> and Gerard ?

NAME YOUR MONUMENT PLACE YOUR MONUMENT [Address, Intersection, or Neighborhood]

Explanation:  
- Ribbon-shaped things flow around one another (each a different color). They are curved (like a water-slide) and carry water.  
- They join one larger ribbon that is white. It empties into a small pool of water. The floor of the pool is a mosaic tile picture of Philly

Water Pumped Back Up

18940 18 YOUR ZIP CODE YOUR AGE

DESCRIBE AND/OR SKETCH IN THIS SPACE

RESEARCH ID 16

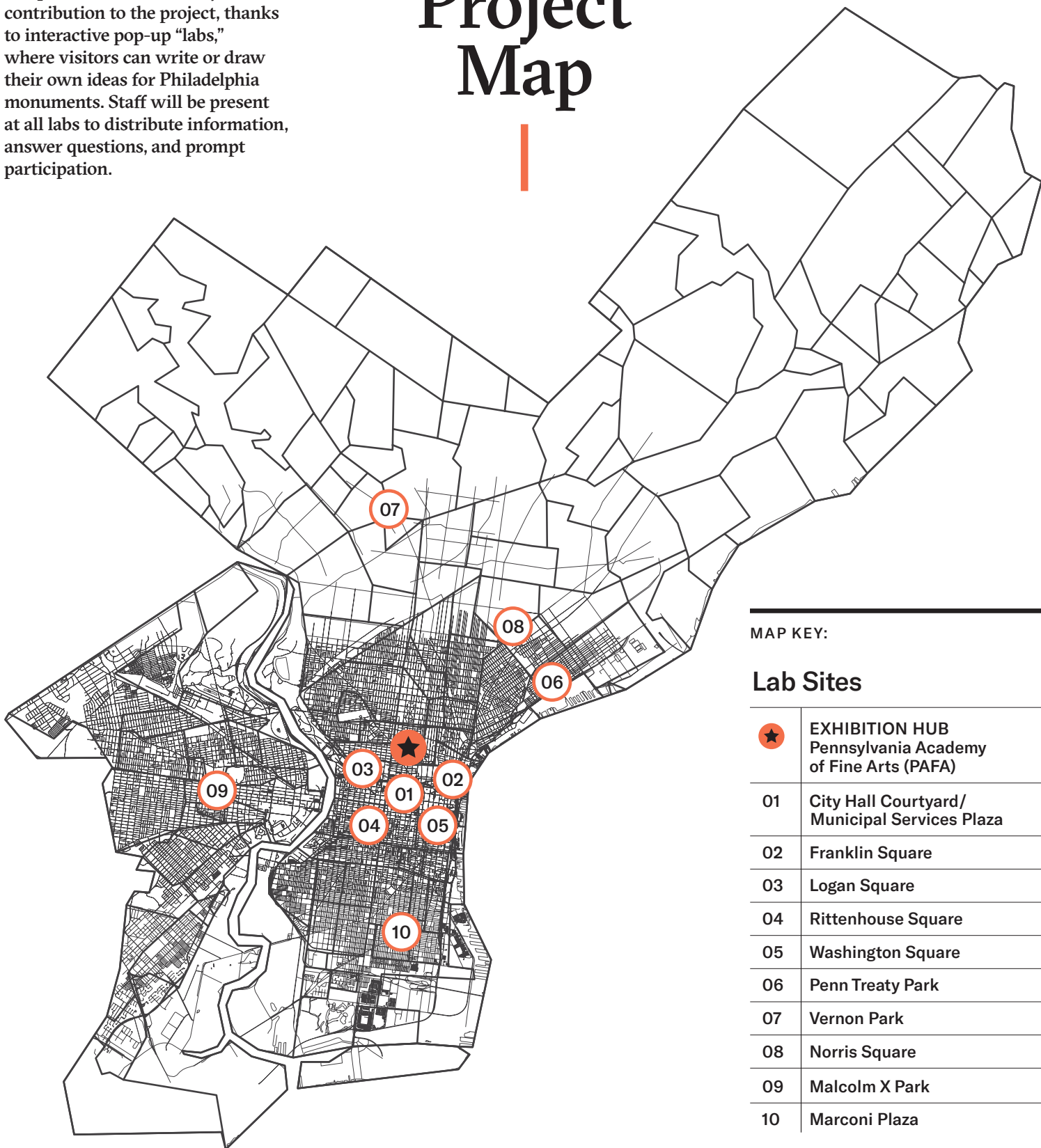
www.monumentlab.com info@monumentlab.com #monumentlab @monument\_lab

Monument Lab Proposals (2015). Available online at the project's website or OpenDataPhilly.org



The public will make a major contribution to the project, thanks to interactive pop-up “labs,” where visitors can write or draw their own ideas for Philadelphia monuments. Staff will be present at all labs to distribute information, answer questions, and prompt participation.

# Project Map



MAP KEY:

Lab Sites

★	EXHIBITION HUB Pennsylvania Academy of Fine Arts (PAFA)
01	City Hall Courtyard/ Municipal Services Plaza
02	Franklin Square
03	Logan Square
04	Rittenhouse Square
05	Washington Square
06	Penn Treaty Park
07	Vernon Park
08	Norris Square
09	Malcolm X Park
10	Marconi Plaza

## Monument Lab Curatorial Team

- Paul M. Farber  
*Artistic Director*
- Ken Lum  
*Chief Curatorial Advisor*
- Laurie Allen  
*Director of Research*
- A. Will Brown  
*Deputy Curator*
- Matthew Callinan  
*Director of Exhibitions*
- Kristen Goldschmidt  
*Director of Curatorial Operations*
- Justin Geller  
*Music Director*
- Maya Thomas  
*Lab Research Coordinator*
- Corin Wilson  
*Project Coordinator*
- Sebastianna Skalisky  
*Web Design*
- Justin Spivey/WJE  
*Structural Engineering*
- Alliyah Allen, Molly Collett, Sarah Green, Will Herzog, Jabari Jordan-Walker, and Esme Trontz  
*Student Researchers*

## Mural Arts Philadelphia Lead Team Members

- Jane Golden  
*Executive Director*
- Joan Reilly  
*Chief Operating Officer*
- Karl Malkin  
*Chief Financial Officer*
- Caitlin Butler  
*Director of Development*
- Nicole Steinberg  
*Director of Communications and Brand Management*
- Netanel Portier  
*Director of Project Management*
- Zambia Greene  
*Director of Mural Operations*
- Phil Asbury, Nick Gibbon, Maude Haak-Frendscho, Cathy Harris, Judy Hellman, Jess Lewis-Turner, Nicole McDonald, and Gaby Raczka  
*Operations + Project Managers*

## Advisory Committee

- Tiffany Tavaréz  
*PECO (Chair)*
- Alliyah Allen  
*Haverford College Student*
- Jesse Amoroso  
*Amoroso's Baking Company*
- Sandra Andino  
*Cultural Anthropologist*
- Conrad Benner  
*StreetsDept.com*
- Robert Cheetham  
*Azavea*
- Jess Garz  
*Surdna Foundation*
- Jane Goldblum  
*Goldblum & Pollins*
- Bill Golderer  
*Arch Street Presbyterian Church*
- Amari Johnson  
*Africana Studies at Temple University*
- Malcolm Kenyatta  
*Greater Philadelphia Chamber of Commerce*
- Claire Laver  
*Make the World Better Foundation/Urban Roots*

- Randy Mason  
*PennPraxis*
- Loraine Ballard Morrill  
*iHeartMedia*
- Jawad Salah  
*Klehr Harrison*
- Sara Schwartz  
*Social Worker*
- Ed Rendell  
*Former Governor*
- Jenea Robinson  
*Visit Philadelphia*
- Amy Sadao  
*Institute for Contemporary Art*
- Elaine Simon  
*Urban Studies at the University of Pennsylvania*
- Linda Swain  
*Swain Entertainment*
- Max Tuttleman  
*Tuttleman Family Foundation*
- Kellan White  
*Political Consultant*
- Amanda Wagner  
*City of Philadelphia*
- Pamela Yau  
*City of Philadelphia Office of Arts, Culture, and the Creative Economy*



Lead Monument Lab partners include the City of Philadelphia; Philadelphia Parks & Recreation; Office of Arts, Culture, and the Creative Economy; Historic Philadelphia; Independence National Historic Park; Penn Institute for Urban Research; Pennsylvania Academy of the Fine Arts; and the University of Pennsylvania.

Major support for Monument Lab projects staged in Philadelphia's five squares has been provided by The Pew Center for Arts & Heritage.

An expanded artist roster and projects at five neighborhood sites have been made possible by a significant grant from the William Penn Foundation.

Lead corporate sponsor is Bank of America.

Additional support has been provided by Susanna Lachs and Dean Adler, CLAWS Foundation, Hummingbird Foundation, J2 Design, National Endowment for the Arts, Nick & Dee Adams Charitable Fund, Parkway Corporation, Relief Communications LLC, Tiffany Tavaréz, Tuttleman Family Foundation, Joe & Renee Zuritsky, and 400+ Kickstarter backers. Support for Monument Lab's final publication provided by the Elizabeth Firestone Graham Foundation.

Sponsor List as of 6/21/17