



HIGH LINE

NETWORK

New Monuments for New Cities



**The Inaugural Joint Art Initiative
February – October 2019**





New Monuments for New Cities

is the inaugural joint art initiative of the High Line Network, a community of infrastructure reuse projects in North America, and High Line Art.

For the exhibition, five Network members invited five local artists or artist groups to create proposals for new monuments in their cities. The exhibition of all 25 artworks traveled throughout 2019 to Houston, Austin, Chicago, and Toronto, and culminated in New York.

The Idea



Conceived and executed by the High Line Network, *New Monuments for New Cities* explores how members can leverage relationships with community, artists, and local organizations to provoke conversations through public art. The Network team developed this idea alongside High Line Art, a program dedicated to expanding the role of contemporary art in public spaces. This program commissions and produces world-class art projects on and around the High Line, sparking the dialogue that is an essential element to city life.

Five members participated in *New Monuments for New Cities*: Buffalo Bayou Partnership in Houston, Texas, Waterloo Greenway in Austin, Texas, The 606 in Chicago, Illinois, The Bentway in Toronto, Canada, and the High Line in New York City, New York. Each site contributed to shaping the exhibition by selecting five artists local to their region, identifying unique formats for exhibiting the artworks (two-dimensional “posters”), and realizing a variety of public programming.

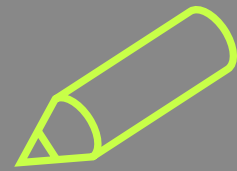
This initiative aimed to inspire civic discourse and deepen connections among the communities surrounding Network projects. Artists in the exhibition were asked to respond to a prompt (*opposite page*) provided by High Line Art.

High Line Network,
High Line Art
Joint Art Initiative:
*New Monuments
for New Cities*

“Imagine a monument for today, for your city, for your country, for your community. As monuments to a deeply embedded, singular, and imbalanced history of the Western world are torn down every day, what will go up in their stead on these empty pedestals and plinths, or in the open sky above public squares and urban plazas? What rises from the rituals of their removal? Who is figured on these shrines, who has chosen and installed them, and who walks and drives by them every day?”

As conversations expand beyond artistic and civic spheres to classrooms and living rooms about what it means to monumentalize a person, an idea, or a moment in time, who, or what, would you like to see on these empty pedestals? Would you leave the pedestals at all? What should these sites of honor look like? Do they require the bronze statues of public plazas, or can a monument take a more ephemeral or unconventional form? What does it mean to fix and enshrine a moment in time? Even more than creating reminders of the past, monuments create portraits of the present, reflecting back to us our values and the structures of power that give shape and solidity to those values.”

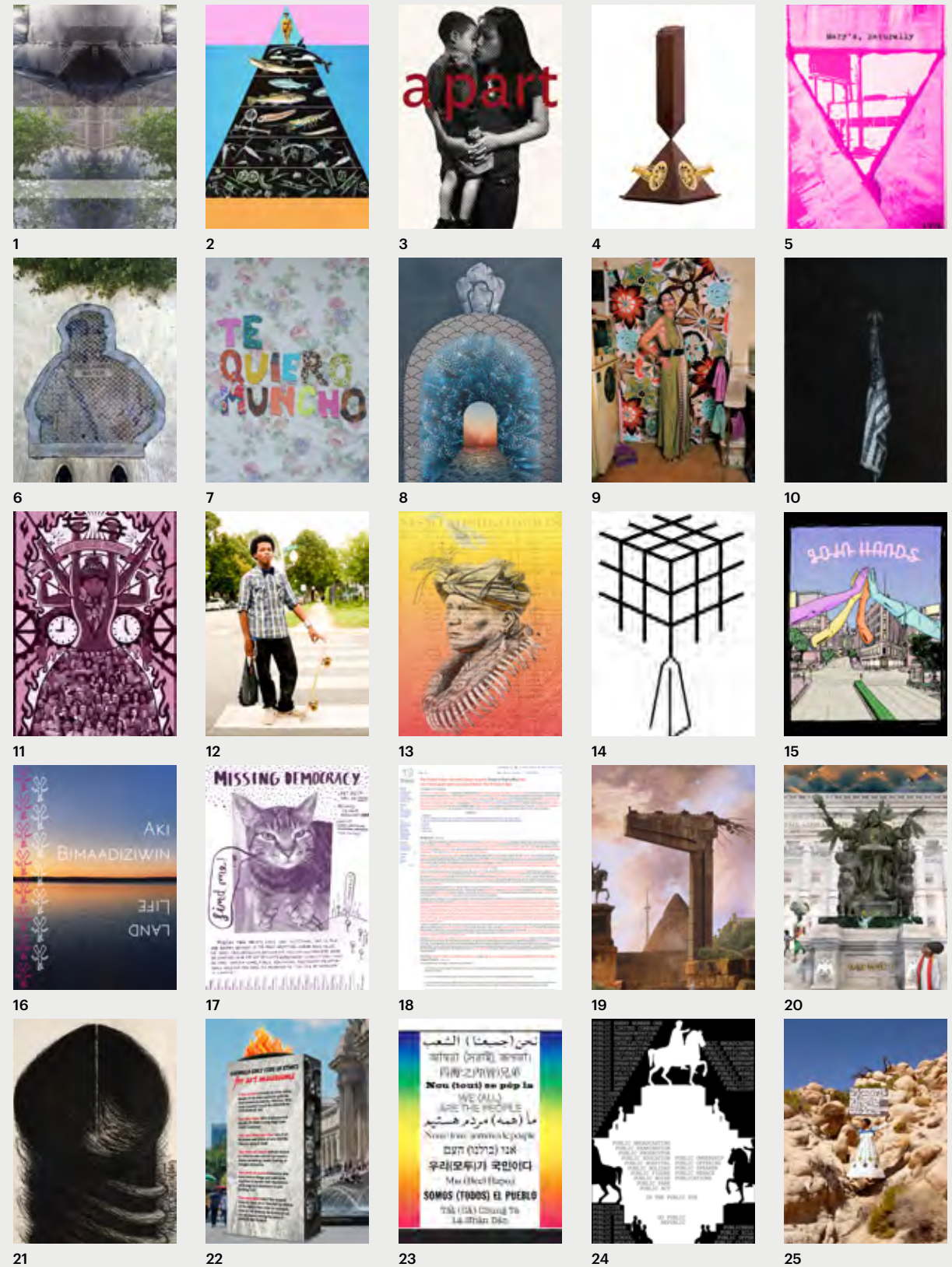
The Artwork



The artists in the exhibition proposed and designed monuments—both possible and impossible to build—to question the monument’s format, and envision the monument’s future in connection to the cities they represent. The works span from proposals for traditional monuments, to revised historical statues, to imagined methods of public commemoration. They take the form of drawings, photographs, renderings, “missing” posters, Wikipedia pages, bold text-based statements, and collages, and address questions around permanence, representation, public space, and more.

NEW MONUMENTS FOR NEW CITIES PROJECTS

- | | | |
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Sin Huellas Artists:
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Teruko Nimura and
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<i>Life of a Craphead</i>
(Amy Lam and Jon McCurley) | |



Buffalo Bayou

Established in 1986, Buffalo Bayou Partnership (BBP) is the Houston nonprofit organization transforming and revitalizing Buffalo Bayou, the city's most significant natural resource. Thanks to the generous support of foundations, corporations, individuals, and government agencies, BBP has raised and leveraged more than \$200 million for the redevelopment and stewardship of the waterfront. The organization develops award-winning projects such as the \$58 million Buffalo Bayou Park, protects land for future parks, constructs hiking and biking trails, and operates comprehensive clean-up and maintenance programs. BBP also seeks ways to activate Buffalo Bayou through pedestrian, boating, and biking amenities, volunteer activities, permanent and temporary art installations, and wide-ranging tours and events.



Local supporters of New Monuments for New Cities at Buffalo Bayou, Houston include East River, a Midway development, Anchorage Foundation of Texas, and Susan Vaughan Foundation.

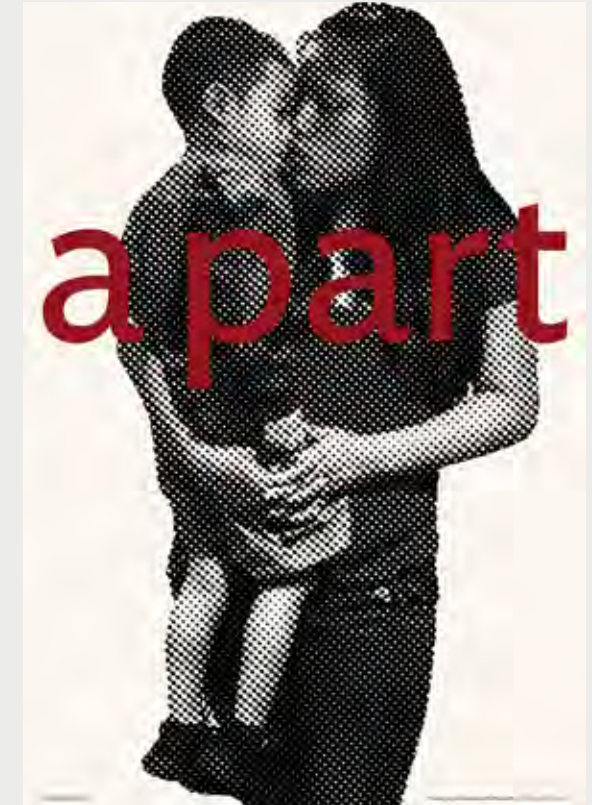
Regina Agu *Expanding Monuments*

This poster pushes back on the ubiquitous monument dedicated to a singular, all-encompassing historical narrative. Agu envisions a monument that changes over time and expands in relationship to multiple histories and voices. The proposal imagines a monument constructed not as an installed, static object, but as a series of spatial relationships. The poster's image is made up of historic photos of architecture and public spaces that are then cut and collaged alongside drawings on paper and vellum. Agu's proposal asks: what if new monuments were marked by movement through space and time, and by the continued reimagining of our collective relationships to the moments, sites, and people we choose to honor?



Jamal Cyrus *It's All in Me...*

Jamal Cyrus dedicates his poster *It's All in Me...* to Khoikhoi women everywhere; to re-envisioning the monuments of science, which our society claims to honor, yet does not act in accordance with; to the textbooks of his youth that presented the white male as the crowning jewel of creation, leaving a subtle yet indelible stain on the artist's evolving consciousness and sense of self.



Sin Huellas Artists: Delilah Montoya, Jimmy Castillo *[A]part*

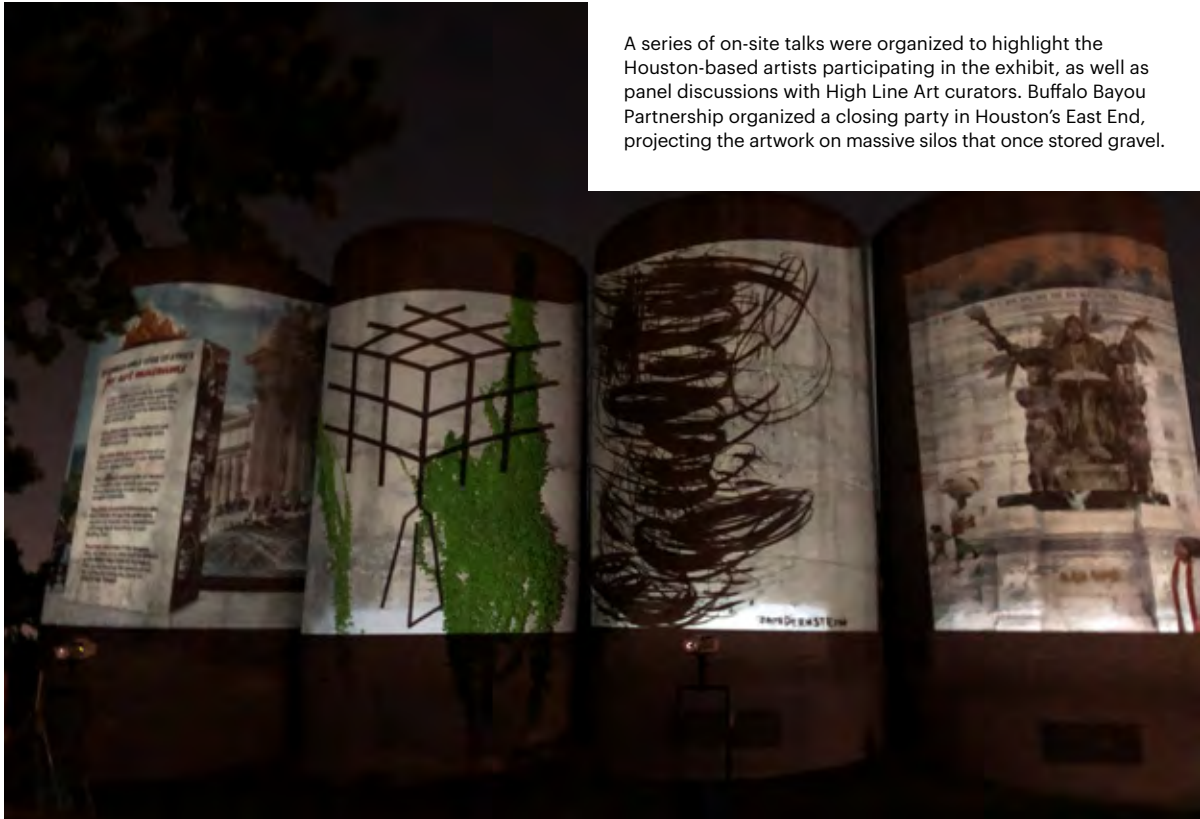
The poster *[A]part* is an art/activist action by the Sin Huellas collective. Sin Huellas is composed of Mexican, Chicana/o, and North American participants formed to reveal issues of borders, migration, detention, and deportation in the United States. The members state, "As a collective, we seek to flirt with the tentacles of the State. This is what we see: long, straight corridors connecting multiple deportation cells, glass windows intercut with steel to ensure a sturdiness that no family member can break. This is what we hear: loud conversations in visitation rooms that rip families apart, lawyers talking to clients in split-tongue languages, deportation officers telling border lies. This is what we know: in this deportation machine, our families are designed to either break like humans or survive like commodities—never to be quite fully free."

Impressive eight-foot-tall light boxes were installed around the large Spindle piece by Henry Moore, located in Buffalo Bayou Park. The artwork stood out, enlivened the space, and created a sense of contemplative monumentality.



Katya Horner

A series of on-site talks were organized to highlight the Houston-based artists participating in the exhibit, as well as panel discussions with High Line Art curators. Buffalo Bayou Partnership organized a closing party in Houston's East End, projecting the artwork on massive silos that once stored gravel.



Camilo Gonzalez



Phillip Pyle II
Broken Obelisk Elbows

For his proposed monument, Phillip Pyle, II updated Barnett Newman's *Broken Obelisk*, which is installed on the grounds of the Rothko Chapel in Houston, Texas. As a condition set by John de Menil (the collector who purchased the piece with a matching grant from the National Foundation for the Arts), the sculpture was dedicated to Martin Luther King, Jr. For *Broken Obelisk Elbows*, Pyle adds golden "elbows," also known as "swangas" 83s or 84s, to the famous sculpture. The spoke wire rims common to the wheels of a Cadillac El Dorado or Cadillac Caprice are an essential part of Houston car culture. Combining the artist's two worlds of art and Southern African American culture, he presents a sculpture that embodies his vision of Houston.



Nick Vaughan and Jake Margolin
Mary's Naturally, 1976

Nick Vaughn's and Jake Margolin's *Mary's Naturally, 1976* poster is a tribute to Houston's iconic gay bar Mary's Naturally—a hub for the city's queer community for 40 years. Though impermanent, this proposed monument acts in place of the absent plaques, busts, or obelisks that should commemorate the Houstonians killed by AIDS. It's a memorial anchored in remembering one night's entertainment in the backyard of a bar, making space for long-passed people the artists can never speak with, in a city they did not grow up in, at a time before AIDS that they fundamentally cannot comprehend.

Waterloo Greenway

Waterloo Greenway Conservancy is a nonprofit whose mission is to create and maintain a chain of extraordinary urban parks around a restored Waller Creek in partnership with the City of Austin for the benefit of all. Running from Waller Creek at 15th Street to Lady Bird Lake, the new Waterloo Greenway parks district will include roughly 37 acres of newly designed and connected urban parks and public open space, more than three miles of new hiking and biking trails, and engaging art and educational programming. Founded on great design, the revitalized Waterloo Greenway will renew the natural environment, foster the arts, and nourish experiences that reflect Austin's diversity and dynamic spirit.

Local supporters of New Monuments for New Cities at Waterloo Greenway, Austin include BBVA Compass, City of Austin Cultural Arts Division, Susan Vaughn Foundation, and Michael Chesser.



Nicole Awai
Reclaimed Water—CC'd

For this work, Awai makes a humorous “at our feet monument” for Christopher Columbus that recalls his “discovery” experience. The image is a photograph of a civic utility hatch in Austin that reads, “Reclaimed Water,” pictured next to the artist’s feet. She wears a pair of Superga sneakers, a comfortable line of casual footwear made by the contemporary Italian brand. The work references the hotly debated monument to Columbus in New York City, which in 2018 Mayor de Blasio chose to keep in situ while other monuments to colonialism around the world were removed.



Daniela Cavazos Madrigal
Te Quiero Muncho

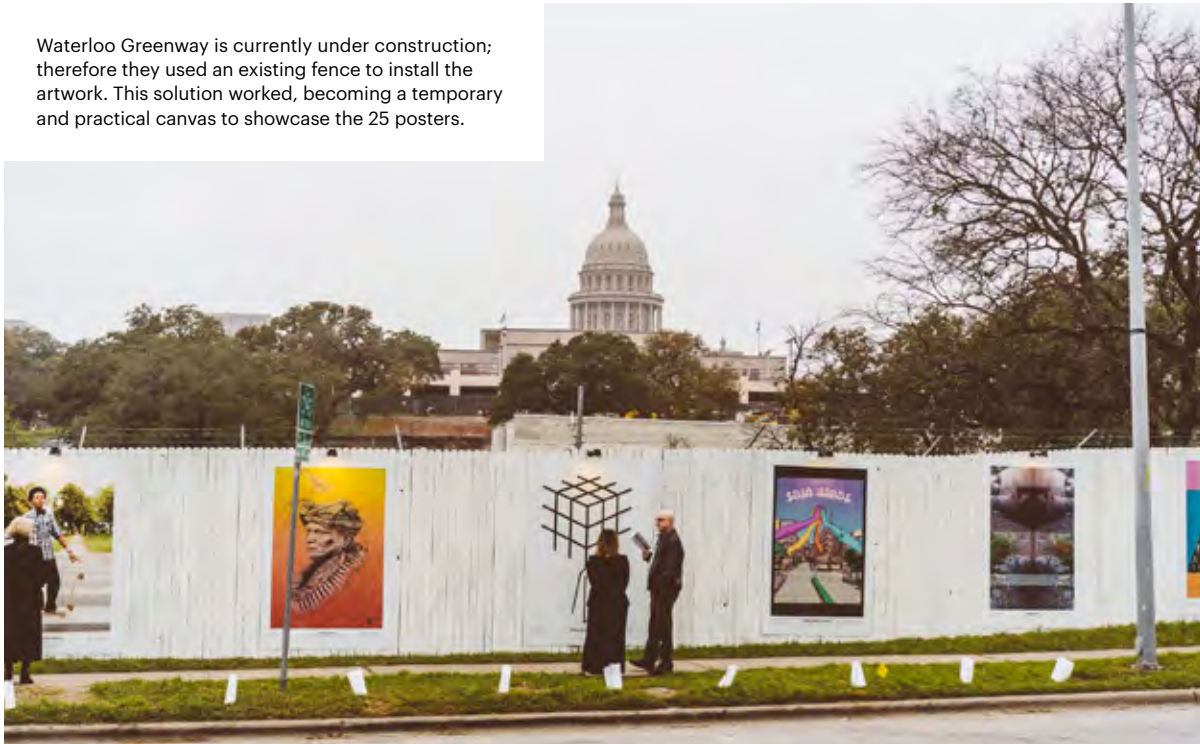
Te Quiero Muncho is a proposed monument that explores language, cultural identity, and empathy. The image is based on one of Cavazos Madrigal’s late grandmother’s dichos (sayings): “Te quiero mucho.” Her intentional mispronunciation of mucho, was meant to be humorous, but said with the most sincere affection. Living in a world where hate, racial inequality, immigrant intolerance, and prejudice abound, Cavazos Madrigal’s poster spreads a message of hope and acceptance to our communities.



Teruko Nimura and Rachel Alex Crist
Spaces

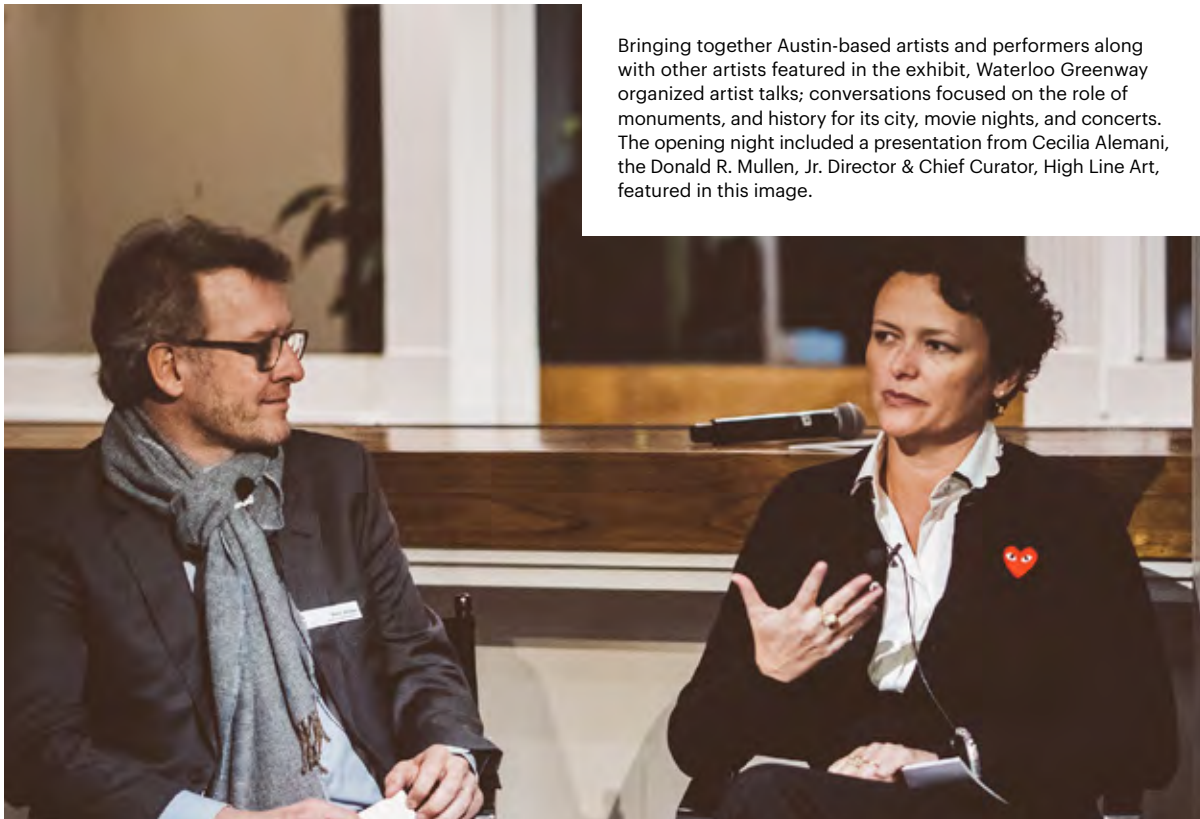
In the absence of a statue, *Spaces* is an open platform to reflect. The archway mimics a human scale and initiates an active relationship with the viewer. Layers, patterns, symbols, and images create visual depth and complexity that, for the artists, references honoring diversity in human expression and aesthetic practices. *Spaces* invites the viewer to think about sharing common spaces with one another rather than placing individuals on pedestals.

Waterloo Greenway is currently under construction; therefore they used an existing fence to install the artwork. This solution worked, becoming a temporary and practical canvas to showcase the 25 posters.



Daniela Cavazos

Bringing together Austin-based artists and performers along with other artists featured in the exhibit, Waterloo Greenway organized artist talks; conversations focused on the role of monuments, and history for its city, movie nights, and concerts. The opening night included a presentation from Cecilia Alemani, the Donald R. Mullen, Jr. Director & Chief Curator, High Line Art, featured in this image.



Daniela Cavazos



Denise Prince
Monument to Hypermodern Beauty,
Bette from Captivating Not Captive

Prince's *Captivating Not Captive* series uses the language of fashion photography to exalt those whose physical appearance does not align with the contemporary white Western standards of beauty found in mainstream fashion magazines. *Monument to Hypermodern Beauty, Bette from Captivating Not Captive* portrays a woman posing with pride against a tacked-up textile backdrop in her kitchen as if for a fashion shoot. The humble domestic setting challenges the constructed environments shown in fashion media. In this way, Prince offers the idea that monuments should be raised to everyday people.



Vincent Valdez
TWOTHOUSANDSEVENTEEN

Valdez's poster features a black-and-white drawing of the US flag hanging from a post topped by a golden bald eagle—the bird common to parades, town halls, and sites of civic power across the country. For Valdez, the image is one of distorted social realities such as economic and racial inequality, hyper-nationalism, sanctioned oppression and violence, and other systemic patterns that historically serve as prelude for democratic decay. However, the image of the eagle isn't of that distortion; rather the eagle as a symbol is an empty stand-in for freedom while all those inequalities occur under its propaganda. Valdez's image of the flag is mournful but straightforward—not denying or hiding history, but facing it with humility.

The 606

Opened in 2015, The 606 is an innovative project on Chicago's northwest side that has transformed nearly three miles of unused rail line into the elevated Bloomingdale Trail. Set above city streets, the park and trail system includes elevated trails for bikers, runners, and walkers, four access parks at the ground level, event spaces, alternative transportation avenues, and green open space for Chicagoans from all neighborhoods to enjoy. Named for the 606 zip code prefix all Chicagoans share, The 606 connects parks, people, and communities: what once physically separated four neighborhoods now knits them together.

New Monuments for New Cities at *The 606*, Chicago is a partnership between the Trust for Public Land, the Chicago Park District, and the City of Chicago.



Eric J. García
Monument to Lucy Gonzalez Parsons

This is a proposal for a monument to honor Lucy Gonzalez Parsons, a Mexican, African American, and Native American anarchist. In this poster, Gonzalez Parsons is depicted with multiple arms to represent the multiple ways that she fought for labor rights. Her first set of arms breaks the dollar sign in a symbolic gesture of fighting against capitalism; the next breaks the chains of legal oppression and labor abuse; the third set flexes to demonstrate her confidence and power; and the last set jams into the gears of the machine that stops clocks, representing the walkouts and labor strikes that paralyzed industry. One clock is set to 9am and the other to 5pm—the maximum eight-hour workday that Gonzalez Parsons helped win for workers' rights. For Gonzalez Parsons' dress, García designed a collage of activists and artists working today for the same values and goals.



Tonika Johnson
Englewood Skateboarder

Englewood Skateboarder comes from a larger body of Tonika Johnson's Englewood-based photographs titled *Everyday Englewood*. Through these images, Johnson defies the sensationalized, misconstrued narratives of South Side, Chicago. As acts of injustice permeate throughout our social and political landscape, Johnson's proposed monument demands that we consider the vibrancy, beauty, and possibilities that thrive in Englewood and other Black communities, thus serving as a new monument for today, for Chicago.



Chris Pappan
Land Acknowledgement Memorial

Land Acknowledgement Memorial is a proposed land acknowledgement and monument to the Indigenous peoples of North America. The individual depicted in this poster represents the Three Fires Confederacy (the Potawatomi, Ojibwa, and Odawa nations); the color represents the Confederacy and rebirth through the Great Chicago Fire; and the ledger paper links to the Plains art tradition (known as Ledger Art) and is a metaphor for the reparations due for the injustices perpetrated against these peoples. An embedded QR code leading to a Wikipedia page encourages viewers to learn more about the Three Fires Confederacy, inspiring further education about the land upon which we reside.



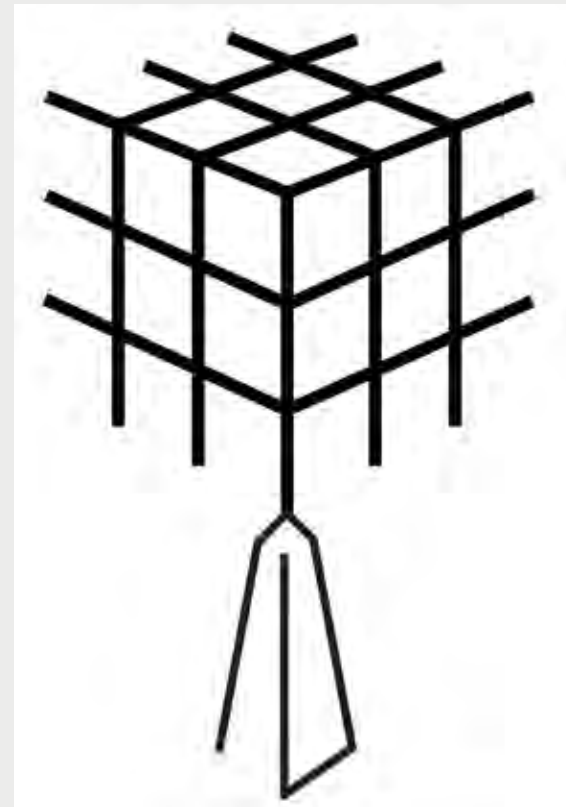
All 25 posters were displayed at trail-and street-level at the Damen Arts Plaza on Damen Ave and the Humboldt Overlook at Humboldt Boulevard. Every week, one poster was highlighted along the trail.

Yuli Zhao

Processions, tavern talks, and pop-up events organized in collaboration with cultural partner organizations were some of the events organized by The 606. Other programming activities included music, hands-on art, pasteles, and more. These events were designed to include audiences of all ages and demographics.



Yuli Zhao



Richard Santiago (TIAGO)
The Divide

The Divide shows a Rubik's Cube placed on top of an obelisk. Both forms are rendered as pared-down black-and-white line drawings. Santiago removes the color from the Rubik's Cube thus also removing the object's function. In the artist's mind, the Rubik's Cube is a metaphor for the ordered logic and challenges of human society, and which, when raised atop the pedestal of the obelisk, represents victims of racial segregation.



Zissou Tasseff-Elenkoff
Power to the People

Power to the People is dedicated to civil rights for every human regardless of race, color, or religion, which, unfortunately, still isn't a reality for most people. This poster emphasizes the quality of companionship, that the whole is always greater than the sum of its parts, and that strength comes in community and unity.

The Bentway

The site follows the original shoreline of Lake Ontario when it was an important junction for trade and a hunting and a gathering place for many Indigenous peoples. It's located on the Treaty lands of the Mississaugas of the Credit First Nation, and is the traditional territory of the Haudenosaunee, the Huron-Wendat, the Métis, and many other Indigenous nations. The first phase of The Bentway is on lands that are part of Fort York National Historic Site, which is recognized by the Canadian government as being of national significance.

Local supporters of New Monuments for New Cities at The Bentway, Toronto include the City of Toronto, Ira Gluskin and Maxine Granovsky Gluskin, Donald K. Johnson, O.C. and Anna McCowan-Johnson, Diamond Corp., Northwood Family Office, and Toronto Friends of the Visual Arts.



Susan Blight
Untitled (Land and Life)

Susan Blight honors the Anishinaabeg peoples of Canada and the United States with her poster, *Untitled (Land and Life)*. Blight depicts Nanaboozhoo, the half-human, half-spirit teacher, in the traditional Anishinaabeg pictograph technique. She articulates an interconnected landscape that includes land, sky, spirit, humans, and consciousness, referencing the inextricable link between land and life.



Coco Guzman
Missing Democracy

The poster *Missing Democracy* engages with the missing pet poster format as a recognition of everyday actions of reclaiming public space and sharing stories, and of asking strangers for help to find what is lost. The poster also works as an ephemeral monument to private relationships made public.



Life of a Craphead (Amy Lam and Jon McCurley)
Angry Edit of Wikipedia Page

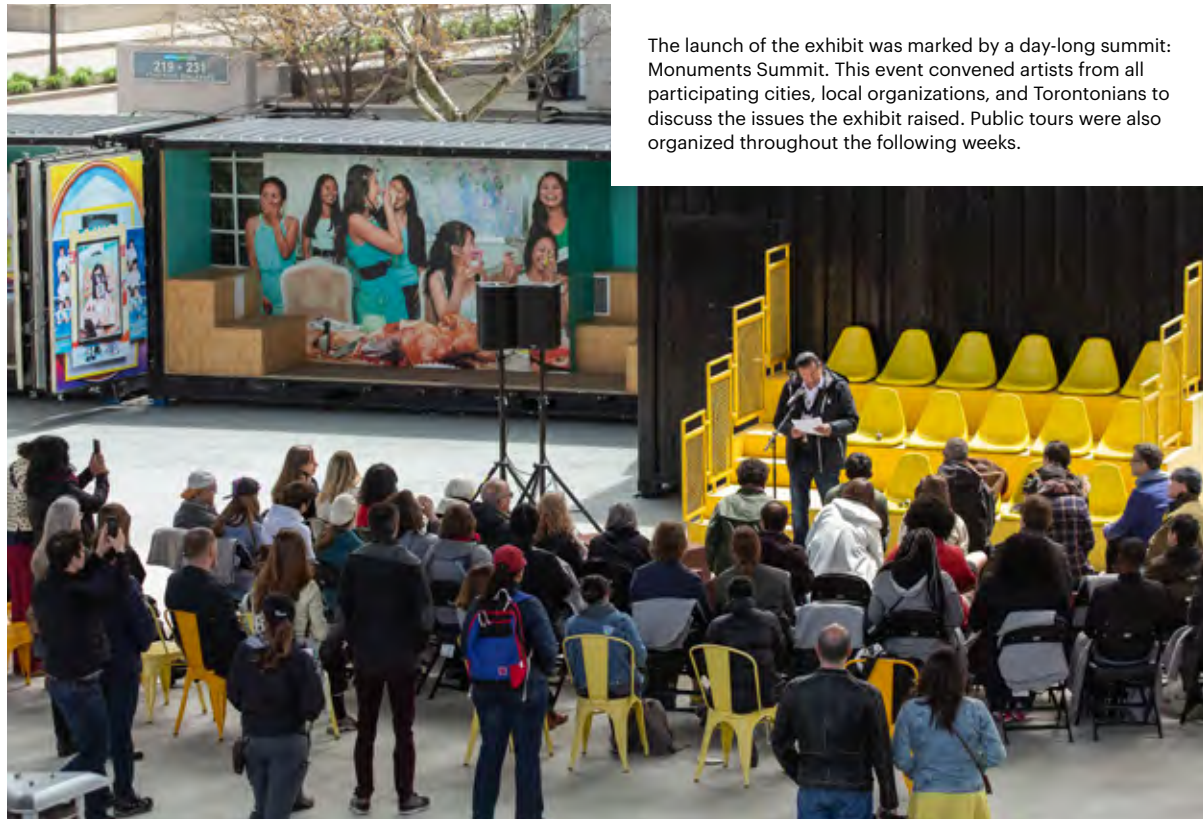
The Treaty of Hue (1884), signed after the French colonialists seized the Imperial City in Hue, Vietnam, which marked the beginning of French colonial oppression in Vietnam for the next 70 years. Life of a Craphead member Jon McCurley's ancestor, Pham Than Duat, was a governor and high-ranking public official who was forced to sign the treaty on behalf of the emperor Tu, Duc's court. This poster, *Angry Edit of a Wikipedia Page*, is a screen capture of their disruption to this treaty's Wikipedia page, which suppresses information about the Vietnamese and is riddled with French biases. For a single day, their fact-checking shed light on the truth of the conflict.

The Bentway utilized the beams underneath Toronto's Gardiner Expressway as easels to install the work. In collaboration with Dan Bergeron, a local artist, they installed wheat-pasted posters in a large-scale format.



Andrew Williamson

The launch of the exhibit was marked by a day-long summit: Monuments Summit. This event convened artists from all participating cities, local organizations, and Torontonians to discuss the issues the exhibit raised. Public tours were also organized throughout the following weeks.



Andrew Williamson



An Te Liu
Memoria

Memoria is a collage based on a painting by Hubert Robert (1733–1808), known for his fictional renderings of architectural ruins and landscapes. By inserting the fragment of an elevated highway into Robert's landscape, An Te Liu imagines a future where key elements of urban infrastructure are preserved and memorialized. *Memoria* questions narratives of technological progress—from the vantage point of an uncertain future, the structures and landscapes we find in the city today will inevitably pass into obsolescence, either as monument or as ruin.



Quentin VerCetty
Library of Unlearning

This monument reimagines the statue *Alma Mater* at Columbia University's Low Library as a Ugandan woman, displacing the existing statue into an alternate universe—an Afrotopian world where people of color are safe, empowered, and appreciated. The pictured monument bears the inscriptions “new school” (ādisi timihiriti bēti) and “unlearning” (timihiriti yeleme) written in Ethiopian Amharic G’eez. The words replace the Latin phrase “alma mater” from the original monument as a commentary on the unlearning of ancient languages and knowledge. The work also contains elements of carnival and West African adinkra symbols.

The High Line

The High Line is both a nonprofit organization and a public park on the West Side of Manhattan. Through our work with communities on and off the High Line, we're devoted to reimagining the role public spaces have in creating connected, healthy neighborhoods and cities.

Built on a historic, elevated rail line, the High Line was always intended to be more than a park. You can walk through gardens, view art, experience a performance, savor delicious food, or connect with friends and neighbors—all while enjoying a unique perspective of New York City.



Judith Bernstein
Horizontal

Horizontal, from 1976, is a humorous reference to the traditionally phallic form of monuments, and points to the almost exclusively male subjects they depict. The work is part of an ongoing series of wall-sized screw and phallus drawings Bernstein began in the 1970s. These works are rendered in a loose, gestural style that references graffiti, pop art, action painting, and the artist Lee Lozano, whose 1960s drawings and paintings of screws, wrenches, and other suggestive tools evoke the intense gendering of the art world. Notably, *Horizontal* was censored from an exhibition in Philadelphia in 1970; for Bernstein, its contemporary reinstatement marks a stubborn refusal of silencing.



Guerilla Girls
Code of Ethics for Art Museums

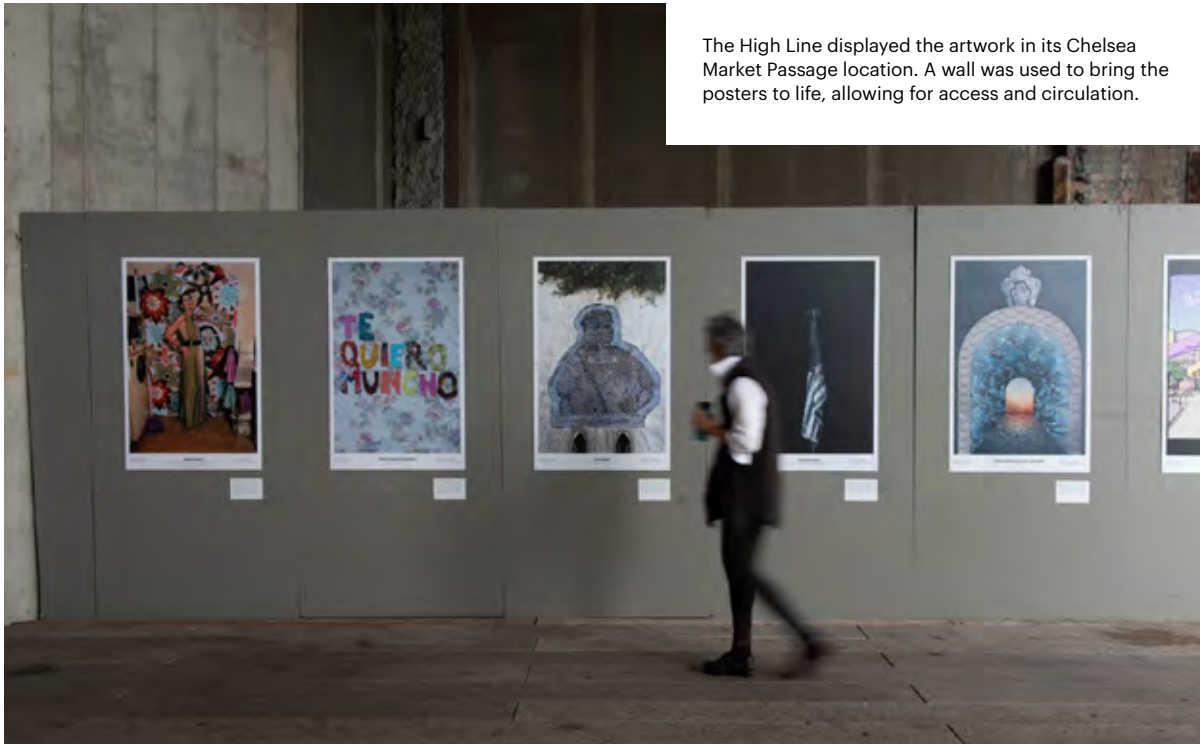
The Guerilla Girls have been exposing sexism, racism, and corruption in the art world for over 34 years. *Code of Ethics for Art Museums* addresses the takeover of the art market by the super rich, which in turn drives the art exhibited in museums. This poster calls for museums to tell the manifold story of our culture, not just the story of wealth and power. The work is an image of a stele that represents the grandiosity and inflexibility of commandments, and lists aspirational rules referring to museums' exhibiting, collecting, staffing, and fundraising practices.



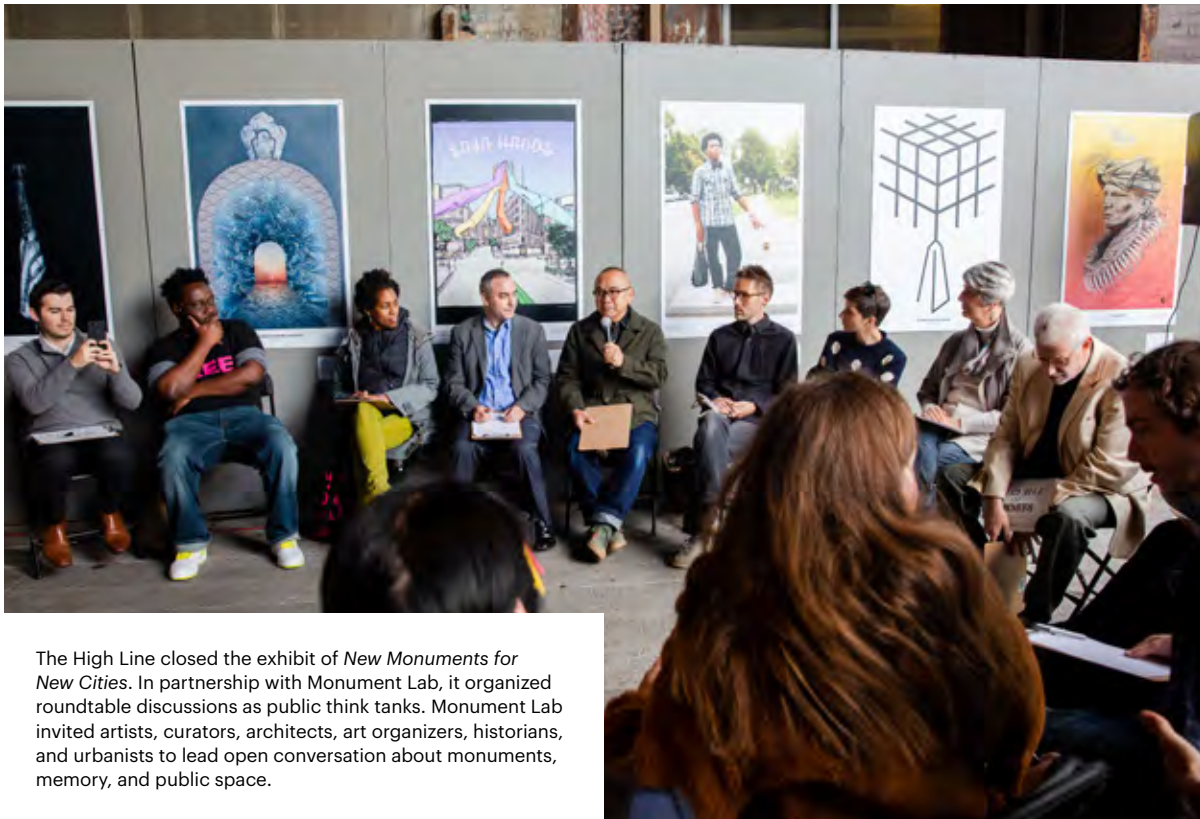
Hans Haacke
We (all) are the people

In 1989, during protests in the former German Democratic Republic (East Germany) demonstrators shouted "Wir sind das Volk" (We are the people) at the Volkspolizei (people's police). This protest contributed to the downfall of the repressive regime and the unification of East and West Germany. By 2003, xenophobic groups adopted this slogan to demonstrate against immigrants and refugees. Haacke's updated 2018 "Wir (Alle) sind das Volk" (*We (all) are the people*) expresses our communion with the migrants and refugees currently exposed to virulent xenophobia, racism, and religious animosities around the world.

The High Line displayed the artwork in its Chelsea Market Passage location. A wall was used to bring the posters to life, allowing for access and circulation.



Timothy Schenck



The High Line closed the exhibit of *New Monuments for New Cities*. In partnership with Monument Lab, it organized roundtable discussions as public think tanks. Monument Lab invited artists, curators, architects, art organizers, historians, and urbanists to lead open conversation about monuments, memory, and public space.

Liz Ligon



Paul Ramirez Jones
Public Noise

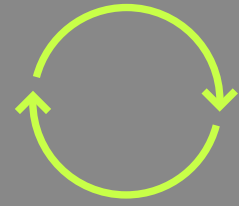
This poster depicts two versions of the equestrian statue of Marcus Aurelius, the only equestrian bronze statue to have survived from antiquity. In the first version, a series of steps elevate the monument above the crowds, who sit facing away from the monument. In the second version, the monument is sliced in two and turned inside out, with the reversed steps forming an inward-facing theater. The monument and the theater manifest two different publics, giving them a distinct shape, organizing how people stand in relation to one another, guiding the direction of their gaze, and either inciting or suppressing participation.



Xaviera Simmons
The Importance Of Slavery In The Construction Of

This image stems from a body of photographs that react to our contemporary political landscape. Recognizing the particularly violent narrative of North American history, specifically that of the Black descendants of North American slavery, Simmons inserts one of her text-based paintings into a photographic work. The text reads: "The importance of slavery in the construction of American capitalism white privilege and wealth." This work investigates how the institution of slavery has impacted the generational wealth and generational poverty we live with today.

Process



Each site approached curation with differing criteria and groups of advisors for those organizations who do not have an in-house professional curatorial team. Final artist selections were informed by local community partners, including museums, community-based organizations, cultural city-wide coalitions, as well as academic institutions focused on art and cultural affairs. The end result was 25 different perspectives and posters (five from each participating project), displayed in all five cities.

To develop cohesion, the exhibition had to resonate in different cities across the country and be able to travel between the sites in a practical and inexpensive art medium. Network members developed different tactics based on capacity and resources available for their installation. Each artwork was initially conceived as a wheat-pasted poster, which could then be translated to fabrication methods like aluminum-printed photographs, light boxes, or vinyl posters. Using posters as a medium allowed participating sites to produce a simple yet meaningful exhibition with deep insights into issues that artists portray in two dimensions: in photographs, drawings, renderings, text-based pieces, and more.

By activating their sites with programming and public art, park visitors enjoyed these spaces in new ways. That's what makes these sites so attractive: the opportunity to develop a creative approach to public art exhibitions, all while programming outdoor activities that complement the artwork.

CURATION

The **606** works closely with local community partners, many of which work directly with arts and culture organizations. To make the exhibit and the process as collaborative as possible, The 606 gave each of its partners full decision-making power to select one artist each for the exhibit.

The participating organizations were: Grow Greater Englewood, Segundo Ruiz Belvis Cultural Center, National Museum of Mexican Art, American Indian Center, and Friends of Bloomingdale Trail.



Yuli Zhao

PRODUCTION

Buffalo Bayou Partnership (BBP) wanted the installation to be as visible as possible and monumental. Given the relationships BBP developed during its East Sector Master Plan design process, BBP hired a makerspace with an impressive workforce education program who fabricated structures on which to display the artwork. The installation resulted in eight-foot-tall light boxes with integrated benches, which effected a striking presentation.



Houston Chronicle

INSTALLATION

The architecture of The **Bentway's** site (underneath the Gardiner Expressway) informed the placement and scale of the artwork. Each poster occupied one column supporting the expressway. To execute the installation, The Bentway worked in collaboration with the Fort York National Historic Site, which shares the same location.



Andrew Williamson

Programming



The Network partnered with Monument Lab, an independent public art and history studio based in Philadelphia that works with artists, students, activists, municipal agencies, and cultural institutions on exploratory approaches to public engagement and collective memory.

In a series of workshops, discussions, and guided tours in Houston, Austin, Chicago, Toronto and New York, Monument Lab's curatorial research team and participants explored the evolving significance of monuments, the lifespans of infrastructure reuse projects, and the dynamics of public space.

The team conducted a research exercise to pose questions of who decides how each public site takes shape, gets critically engaged, and/or transforms over time. The workshops, collectively titled "Reflecting Authority," engaged collaborators and public participants who are mapping civic processes and power. Conversations with the artists in the exhibit were recorded as podcasts, and a reflection of the experience was published by Monument Lab.

Visitors appreciated a provocative and engaging art installation with planned surprises such as art happenings and meaningful dialogues with the artists, as well as other curated panels. Other programming activities across sites included screenings, communal meals, and recreational classes and workshops.

WORKSHOPS

In partnership with Monument Lab, the **High Line** organized multi-day workshops or think tanks to discuss the role of monuments in cities. Participants were given a prompt: who decides the fate of public space? Similar events were held across all participating sites.

COMMUNITY ENGAGEMENT

Waterloo Greenway developed a comprehensive programming season, which stemmed from *New Monuments for New Cities*. Beyond the art installation, this organization invested in a series of complementary forums and community engagement activities, which included partnerships with strategic local partners, walking tours, artist talks, film screenings, and a music series.

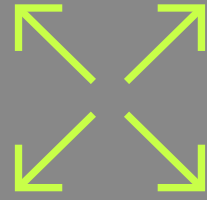


Liz Ligon



Yuli Zhao

The Takeaway



Through *New Monuments for New Cities*, Network members participated in an international conversation focused on public space, art, and memorialization. The exhibit drew thousands of visitors to each site and provoked dialogue among community stakeholders and artists.

Sites discovered different approaches to art. Using new or unconventional locations, they introduced new engagement opportunities within their premises for public art installations or cultural programming. By using strategic community-based partnerships to collectively design the exhibit, Network members cultivated new alliances and built trust, and strengthened their community ties.

Although presented uniquely at every location, the collective programming of this exhibit unleashed intergenerational dialogues through curated conversations between academics, public policy experts, open spaces, park visitors, and artists. Joint local and national programming elevated local voices across a broader stage throughout North America. People of all ages and of varying disciplines (artists, students, activists, public officials, and cultural institutions) connected with community stakeholders at events, which honored local histories, characters, and grassroots cultural institutions. Partnerships with existing cultural institutions and their audiences enriched programming. Intentionality was built into these efforts, which allowed an interactive process to emerge.

The High Line Network's commitment to public space activation, and to exploring programs and joint initiatives as a gateway to expand civic life, won't end with *New Monuments for New Cities*. More joint programs are yet to come, which we hope can contribute to creating healthier and more liveable cities for people and their communities.

THE TAKEAWAY

Artists engaged in dialogue with community stakeholders and supporters. Bringing their reflections on monuments closer to the general audience allowed for deeper engagement, sharing diverse perspectives in the way cities and urban spaces get created and memorialized.

Daniela Cavazos



SUPPORT

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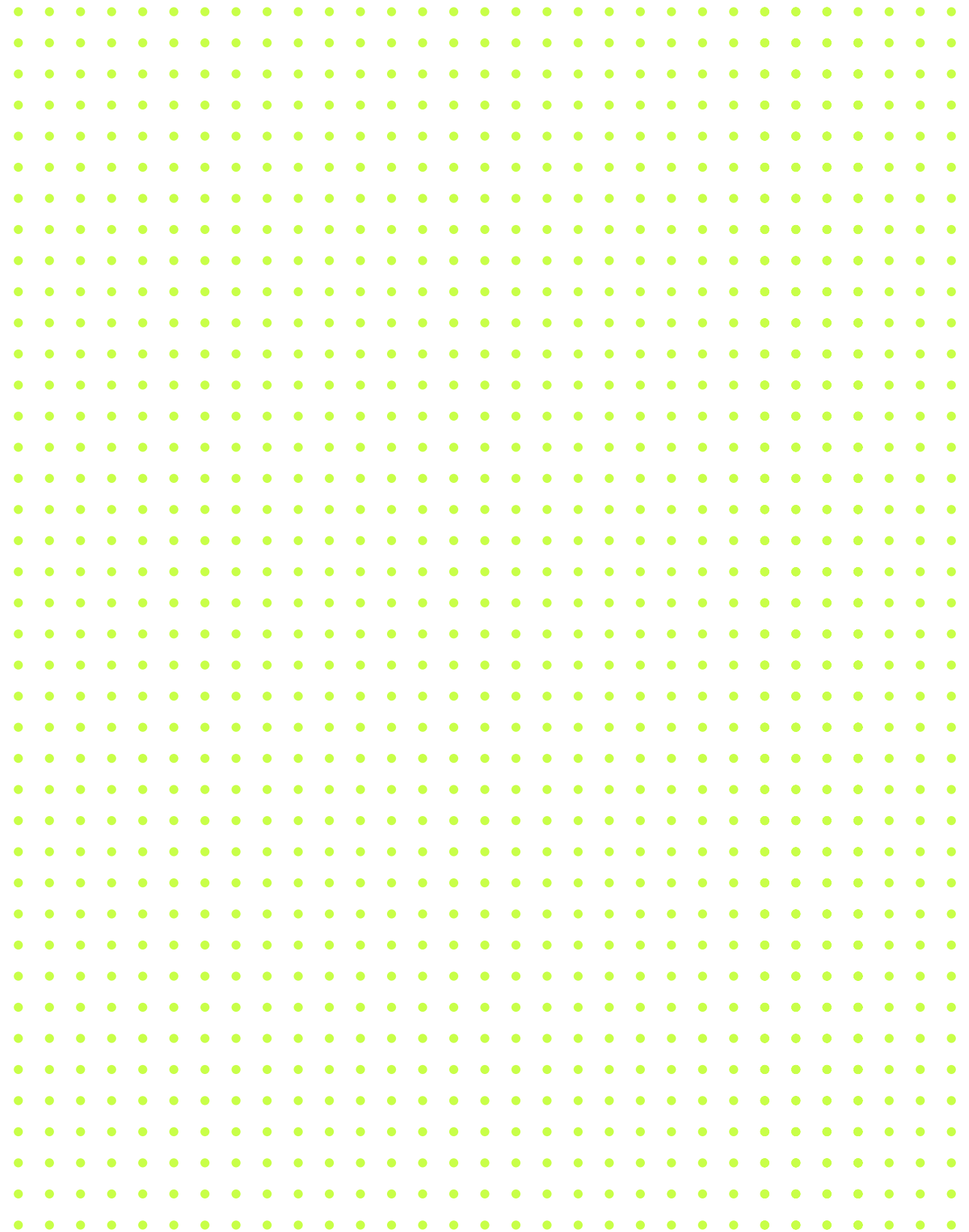
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NYC Cultural Affairs

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The High Line Network is a strategic hub for infrastructure reuse projects — and the people who are helping them come to life.

On our own, we don't have all the answers. And we never will. But together, we're defining equity-focused practices and championing their importance to the public and field at large.

Projects in the High Line Network are transforming underutilized infrastructure into new urban landscapes. Redefining what a park can be, these hybrid spaces are also public squares, open-air museums, botanical gardens, social service organizations, walkways, transit corridors, and more. Often, our member projects employ innovative models of public space governance, employing complex public/private partnerships with unique management, funding, and operations challenges.

network.thehighline.org

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