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edge

at memory's edge

Curated by Luna Goldberg

January 15 - February 5, 2022

Fundación Pablo Atchugarry
5520 NE 4th Ave, Miami, FL 33137

Artists:

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I am grateful to Ashley M. Freeby, Efrat Hakimi, Iris Helena, and Lihi Turjeman, who have been my partners in dreaming this exhibition to life and seeing it come to fruition. Thank you for your trust, friendship, and collaboration in this monumental project. I am also indebted to Piero Atchugarry, Nataly Ballon, Amanda Bradley, Angie Gonzalez, Phil Lique, Betty McGhee, Lorie Mertes, Kathryn Mikesell, Laura Novoa, Monica Peña, Jaime Portas Vilaseca, my family, and countless others for their ongoing support.

Luna Goldberg is a Miami-based curator, and currently serves as the education manager at the Jewish Museum of Florida–FIU and The Wolfsonian–FIU. Goldberg's research focuses on global contemporary art and identity politics with an emphasis on Israeli art. She is the recipient of a WaveMaker Grant, Ellie Creator Award, and Fulbright Fellowship to Israel. Goldberg has curated exhibitions and programs in partnership with the Israeli Pavilion at the Venice Biennale, Detroit Art Week, and the Sullivan Galleries. She has held positions at the Museum at Eldridge Street, the Norton Museum of Art, and the Eric Carle Museum of Picture Book Art. Her writing has appeared in national and international publications including *Kunstlicht: Journal for Art, Visual Culture & Architecture*, *Migration Processes and Artistic Practices in Wartime: From the Twentieth Century to the Present*, and *Sigalit Landau: Salt Years*. Goldberg's latest co-edited volume, *Imagined Israel(s): Projections of the Jewish State in the Arts*, is slated for publication in 2022.

Designer, artist, and truth-teller, **Ashley M. Freeby** (b. 1986) uses natural materials, poetic language and minimalism to explore site, monuments, and data as a way of investigating the essence of memory and trauma. Unbound by medium, she allows her work to be centered by research, and truthful and uncensored narratives. Her recent project, *(un)sterile soil*, is a virtual installation of content where she highlights her work from 2016 to 2020, and collaborates with seven writers or artists to create a website over seven installments. *(un)sterile soil*, like much of Freeby's work, is about the death and memory of Black bodies killed by law enforcement. She explores sites from above to below the surface to shift perspective and retain the memory for those lives lost. Freeby is a graduate of the School of the Art Institute of Chicago, currently resides in Allentown, Pennsylvania, and is the Communications Director and Head Designer for Ox-Bow School of Art & Artists' Residency.

Efrat Hakimi (b. 1982, Tel Aviv, Israel) is a multidisciplinary artist and educator based in Central New York and Tel Aviv. Hakimi works across technologies and crafts. In her works, she studies objects, language, and sites to unpack the narratives and forces that shape them. Hakimi is the recipient of the Lauren and Mitchell Presser Photography Award for a Young Israeli Artist from the Tel Aviv Museum of Art, 2020, and the Katz International Photography Award, 2018. She has exhibited at the Tel Aviv Museum of Art, Tel Aviv, Hyde Park Art Center, Chicago; Roots & Culture, Chicago; 6018 North, Chicago; Hayarkon 19 Gallery, Tel Aviv; Mana Contemporary, Chicago; o62 Gallery, Chicago; Rosenfeld Gallery, Tel Aviv. Hakimi received her MFA from the School of the Art Institute of Chicago (2019), studied Fine Art at HaMidrasha-Faculty of the Arts, Beit Berl (2016), and holds a BSc. from Ben-Gurion University, Be'er Sheva, Israel (2010).

Iris Helena (b. 1987, João Pessoa – Paraíba, Brazil) is a Brasília-based multidisciplinary artist with a degree in Visual Arts from the Federal University of Paraíba, and a Master's in Contemporary Poetics from the University of Brasília, where she is currently completing a Doctorate in Visual Arts. Helena's research is characterized by critical, philosophical, aesthetic, and poetic investigations of the urban landscape from a dialogic approach between the image of the city and the surfaces/supports chosen to materialize it. In her practice, precarious and ordinary materials are often removed from everyday consumption to enable the (re)construction of memory linked to risk, instability and, above all, the desire for erasure. Helena is also a member of the *VAGA-MUNDO artistic research group: nomadic poetics* linked to the University of Brasília. The Group conducts residencies and expeditions reflecting on geopoetics and landscape poetics. She is represented by Portas Vilaseca Gallery (Rio de Janeiro – Brazil).

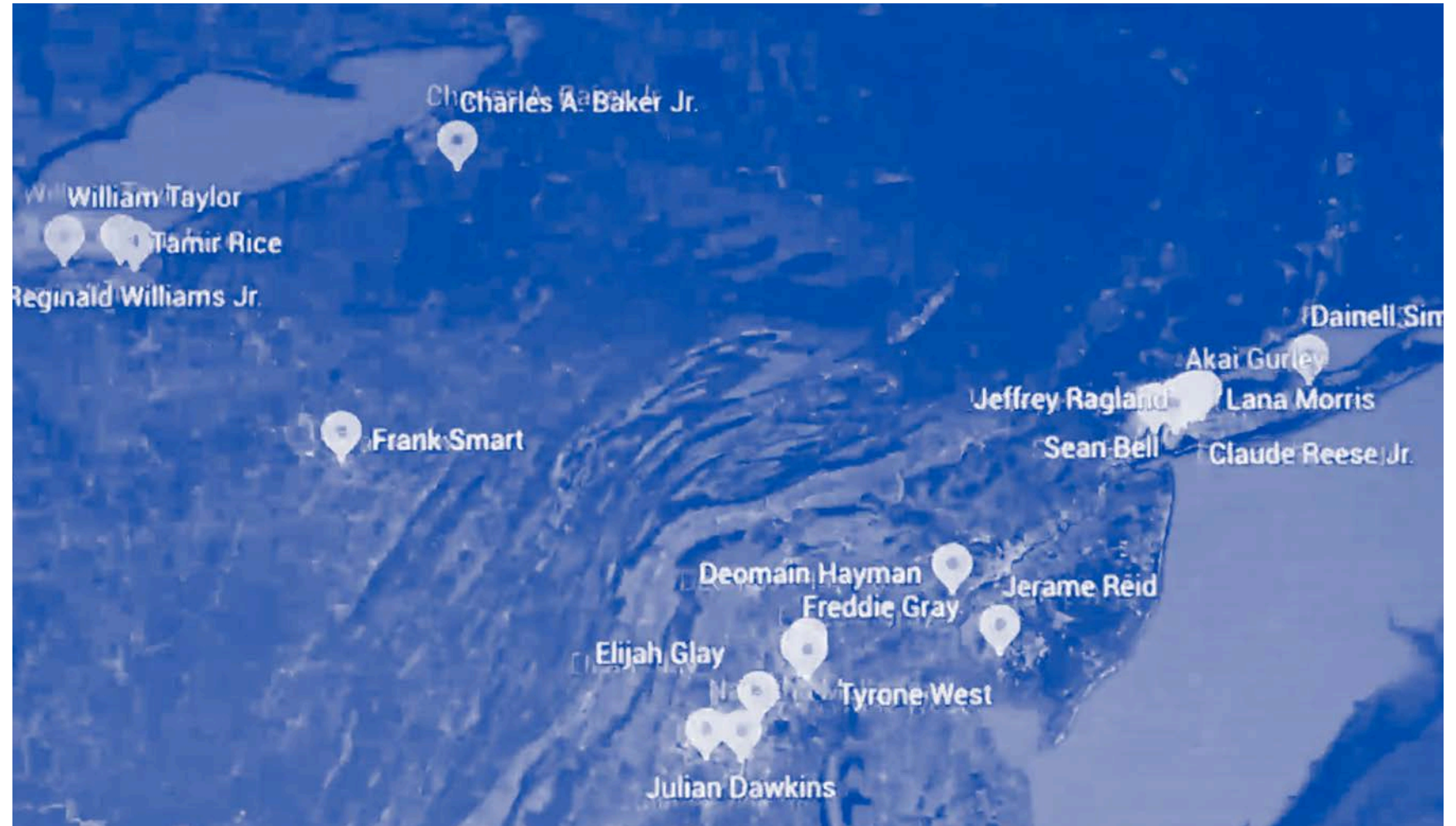
Lihi Turjeman (b. 1985, Tel Aviv, Israel) lives and works in Tel Aviv and Turin. She received her MFA from Bezalel Academy of Art in Jerusalem. In 2015, she was awarded the Israeli Ministry of Culture Award for Young Artists. Her large-scale painting installations are characterized by a monochromatic nature and revolve around space in its multiple forms and meanings. Her works emphasize an extreme duality, moving freely between an epic approach and a microscopic concentration on details that are drawn by 'mapping' and scratching the surface. Turjeman's practice can be characterized as action painting, in which she performs physical actions on the surface of the canvas. Through smearing, rubbing, peeling, staining, and gluing, she hardens the fabric, while emphasizing its folds and textures. The canvas functions as a wall, a territory, or a map that is yet to be drawn. Turjeman is a former resident of Cité Internationale des Arts in Paris; Artport TLV; Fondazione Spinola Banna in Italy; Nars Foundation; and ISCP in Brooklyn, NY. In the past decade, she has exhibited at The Israel Museum in Jerusalem, the Tel Aviv Museum of Art, CCA TLV, Petach-Tikva Museum of Contemporary Art, and the Haifa Museum of Art, among others. Her works may be found in public and private collections in Israel, Europe, and the United States. Turjeman is represented by Sommer Contemporary Art, Tel Aviv/Zurich, and Ncontemporary, Milan/London.



(un)sterile soil across the United States

Ashley M. Freeby
2020-ongoing

The video was produced using Google Earth and takes the viewer to visit 88 murder plots across the United States in 15 minutes and 37 seconds. Each Black body was shot and killed by the hands of a police officer.



Akai Gurley
Alexander Jamar "A.J." Marion
Allen Desdunes
Alton Sterling
Anesson Joseph
Anthony Bartley
Anthony Dwayne Harris
Antonio Johnson
Antwun Shumpert
Atatiana Jefferson
Bettie Jones
Botham Jean
Breonna Taylor
Cedrick Chatman
Chad Robertson
Chance David Baker
Charles A. Baker Jr.
Claude Reese Jr.

Clinton Roebexar Allen
Craig Demps
Dainell Simmons
Daryll Blair
Dason Peters
Deomain Hayman
Dominique "Nonny" Silva
Dominique Franklin Jr.
Donovan Thomas
Dontre Bennett
Dylan Samuel-Peters
Elijah Glay
Eric Garner
Ezell Ford
Frank Smart
Fred Bradford Jr.
Freddie Gray
George Floyd

George Mann
Gynnya McMillen
Jason Akeem Lewis
Jeffery B. Lilly Jr.
Jeffrey Ragland
Jerame Reid
Jermaine McBean
Jimmie Montel Sanders
John Crawford III
Jonathan A. Ferrell
Jordan Baker
Joshua Wayne Harvey
JR Williams
Julian Dawkins
Kathryn Johnston
Kayla Moore
Kendall Alexander
Kevin D. Garrett

Lana Morris
LaQuan McDonald
Larry Eugene Jackson Jr.
Marlon Horton
Michael Brown
Michael Lee Marshall
Michael Sabbie
Michell Cusseau
Montrell Moss
Natasha McKenna
Oscar Grant
Philando Castile
Quintine Barksdale
Reginald Williams Jr.
Ronnie Ledesma Jr.
Roy Lee Richards
Rumain Brisbon
Russell Lydell Smith

Sandra Bland
Sean Bell
Steven Isby
Tamir E. Rice
Terence Crutcher
Tony McDade
Tracy Clyde
Trayvon Martin
Tyrone West
Walter Scott
William Alfred Harvey III
William Taylor
Willie James Sams
Willie James Williams
Willie Lee Bingham Jr.
Xavier Tyrell Johnson

To learn more about this body of work, visit: www.unsterilesoil.online.

at memory's edge

**Monuments have simple desires:
they want to live forever.**

They don't want to die.

They want to survive.

They want to defeat death, and of course, this is a desire that gets projected within them, by their fabricators, perhaps, but usually by whatever the monument is to.¹

With each monument that has been erected, we must ask whose history the structure embodies, and what histories are buried when a monument is constructed?²

Monuments and memorials have long served as placeholders reinforcing certain ways of telling history. In recent years, they have made headlines, as statues of former slave owners, police officers,

and other power brokers have been toppled, dragged into rivers, vandalized, and removed from public space for their position as oppressive markers of white supremacy and racism. While certain states have passed laws prohibiting their removal, monuments around the nation have been destroyed, relocated to institutions and storage facilities, or replaced by new statues honoring previously unrecognized historical figures.

Featuring works by Ashley M. Freeby, Efrat Hakimi, Iris Helena, and Lihi Turjeman, *At Memory's Edge* reflects on the construction of history, the form and function of monuments, and how, through questioning and challenging notions of memorialization, we address legacies of inequality and injustice.³ The exhibited works investigate monuments as wounds of the past—structures that have manipulated the built environment and framed how we, as individuals and a society, navigate and negotiate public space and collective memory. Yet, monuments also question whose voices are represented and silenced against the backdrop of our cities and urban spaces, and which narratives are deemed worthy of being fixed in history. How, then, can we reimagine monuments and hold space for stories that we want to carry into the future?

Among the many conventions of traditional monuments are their lasting materiality and imposing scale. Many of the memorials and statues that adorn city parks, squares, and avenues are made of granite, marble, and bronze—materials that withstand the extremes of weather. These monuments are thus able to “articulate their power from their seemingly permanent structures and endurance over time.”⁴ Their forms, often elevated on pedestals, serve the purpose of glorifying those portrayed, by way of posturing viewers. One cannot help but look up, when confronted by such monumental constructions. In her works *Apontadores / Finger Pointers* and *21 volumes*, Iris Helena challenges these conventions by cheekily reducing dozens of figurative monuments to the scale of post-it flags. The reproduced figures—mostly depicting white, Western men—exude confidence. Their haughty poses lead the gaze

of viewers in all directions as their arms, swords, and fingers point to every corner of their frames. Against neon-colored backgrounds, these men (now only a few centimeters tall) become disposable and insignificant. They no longer have an arresting presence. Grouped together, rather, they form a taxonomy of monuments, reinforcing the absences among them—women and people of color. In *21 volumes*, 21 blank, white, hardcover books are dotted with these post-it flags. Emerging from their pages, miniature figures of monumental men bookmark each volume, representative of the 21 centuries of history to date. Helena's works critique these ‘national heroes’, by exposing the power dynamics of history, and the deliberate decisions around what stories are told and by whom.

Helena's final work in the exhibition takes as its subject monuments to Christopher Columbus.⁵ In 2020-2021, dozens of these monuments were removed both by protesters, and state and local authorities, as the United States was swept by a racial reckoning following the murder of George Floyd. Statues of Columbus across the country and internationally were beheaded, vandalized, pulled to the ground, set on fire, and thrown into bodies of water. In *Erasing Columbus*, Helena challenges monuments' innate aspiration to last. Eight photographs of monuments to Columbus are suspended by wooden brackets. With exposure to natural light, the images, printed on thermal paper, disappear over time. Challenging the permanence of these structures and Columbus' previously unquestioned position in history, the work is transformed over the course of the exhibition until all that remains are bare white surfaces.

Similar to Helena in her consideration of a controversial historical figure, Efrat Hakimi's works archive her sustained engagement with one particular monument—that of J. Marion Sims in New York's Central Park. Long known as the ‘father of modern gynecology,’ Sims conducted gynecological experiments on enslaved Black women without their consent or anesthesia.⁶ In *fig. 1: Sims' speculum*, Hakimi recreates the intrusive medical instrument, which would enable Sims, its inventor,

and his successors to encounter and examine the inner workings of female genitalia. Utilized to perform standard pelvic exams, the probing object was developed as a result of Sims' prolonged and unethical surgical experiments. Countering the male gaze which the speculum so forcefully embodies, in *fig. 1: Sims' speculum*, Hakimi reconstructs Sims' hand-drawn medical diagram in the form of a delicate relief, which self-effaces from afar. Contrary to the tool's function in illuminating, the embossed instrument is embedded in black heavyweight paper, simulating that which is visibly absent from the narrative behind the speculum—the female body itself.

Whereas this work reconsiders the dark history of a medical tool still used today, *In Situ* and *5th ave. and 103rd st.* document the dethroning of Sims' monument in Central Park and the undoing of his legacy. In April 2018, Sims' monument was taken down after nearly a decade of advocacy work by East Harlem activists calling for its removal. *In Situ* captures scenes of city workers methodically preparing for the statue's extraction: metal barricades are installed around the site, and men climb onto the pedestal using crowbars and other tools to loosen the statue's attachment from its base. On one screen, four men secure ratchet straps around Sims' neck and person to lift the figure from its pedestal. Cloaked with a padded packing blanket, Sims' statue is loaded onto a truck for relocation. All that remains is the pedestal, with a freshly-installed sign indicating that a new monument will be commissioned for the site.⁷ Against this backdrop, we hear the voice of Michele Bogart layered into the ambient sounds of construction machinery and city traffic. In a three-minute statement at an NYC Public Design Commission meeting in April 2018, Bogart appeals against the relocation of the monument to Green-Wood Cemetery, where Sims was buried. On a second screen, CBS News reporter Regina Wells stands in front of the monument with men at work, presenting a brief segment on the removal of Sims' statue and the NYC Monument Commission's review of controversial statues around the city. Juxtaposing these disparate positions, *In Situ* “interrogate[s] official perspectives, to

1 W.J.T. Mitchell, “Monuments, Monumentality, Monumentalization: W.J.T. Mitchell and Michael Taussig,” *Monuments, Monumentality, Monumentalization: W.J.T. Mitchell and Michael Taussig* (December 6, 2014), <https://www.diaart.org/media/watch-listen/video-monuments-monumentality-monumentalization-w-j-t-mitchell-and-michael-taussig/media-type/video>.

2 Danilo Machado and Re'el Christian, “And the Body, Felix, Where Is It?,” *Art Papers* 44, no. 02 (2020): pp. 19-25, 21.

3 The exhibition borrows its title from James E. Young's 2002 book, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture*. The book examines different strategies for memorialization enacted by artists, designers, and architects, which push back against traditional forms of monuments, and range from subtle interventions in public space to fleeting performative works and projections. See James E. Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven, CT: Yale University Press, 2004).

4 TK Smith, “Monumental Futures,” *Art Papers* 44, no. 02 (2020): pp. 26-31, 27.

5 A controversial figure in history for his violent treatment of Indigenous peoples and his role in colonization, Columbus is recognized by hundreds of monuments and memorials erected in the 19th and 20th centuries across the Americas, the Caribbean, and Europe, among other places.

6 Among these women, three have been identified by his writings—Anarcha Wescott, Betsey Harris, and Lucy Zimmerman. In September 2021, a monument to these women was erected in Montgomery, Alabama. See Dennis Pillion, “Monument to ‘Mothers of Gynecology’ Unveiled in Montgomery,” *Advance Local Media*, September 27, 2021, <https://www.al.com/news/2021/09/monument-to-mothers-of-gynecology-unveiled-in-montgomery.html>.

7 After much debate, in 2019, the New York City Department of Cultural Affairs commissioned Vinnie Bagwell to create a public monument to replace the Sims statue in Central Park. See “Sculpture by Vinnie Bagwell to Replace Controversial Public Monument in New York's Central Park,” *The online edition of Artforum International Magazine (Artforum)*, October 10, 2019, <https://www.artforum.com/news/sculpture-by-vinnie-bagwell-to-replace-controversial-public-monument-in-new-york-s-central-park-81002>.

consider empathy or the lack thereof in accepted narratives and to put pressure on the compartmentalization tactics of authority.”⁸ Taken two years after the statue’s removal, *5th ave. and 103rd st.* captures what remains of the site—its pedestal silhouetted by sheets of wood and adorned with an informational sign authored by NYC Parks.

While Hakimi’s work addresses one monument over an extended period of time, Lihi Turjeman’s installation *Tracing Shadows (Negative Space)* considers the form of equestrian statues. Created while at The Fountainhead Residency in September 2021, Turjeman’s work features the silhouette of an archetypal equestrian statue molded from research around these prevalent monuments to military men. Over the duration of her residency, the 1890 statue of Robert E. Lee on horseback in Richmond, Virginia was removed following an order by Governor Ralph Northam in 2020, and a ruling by the Supreme Court of Virginia in 2021.⁹ While equestrian statues reinforce heroic narratives from times past, they have also symbolically elevated members of royalty or military commanders to an otherworldly status; their scales often exaggerated to create a spectacle and force viewers to gaze upward in admiration. Such was the case of the Lee monument and the 40-foot pedestal on which it stood for over a century.¹⁰ Preoccupied with archeology and the layers of history embedded within walls, floors, and other surfaces, in *Tracing Shadows (Negative Space)*, Turjeman renders a monumental silhouette, which itself falls victim to the effects of time. The shadow-like figure and canvas are treated with charcoal, pigments, and other media to create the semblance of decay. Leaning against the gallery wall, the work, too, hints at the fate of many contested monuments today: suspended between public protest, official calls for their removal, and their execution.¹¹

In 2020, amid the global protest movement resulting from the police killing of George Floyd, the site of the Robert E. Lee monument hovered in this space. It became a place of gathering for community members, organizers, and activists. Virginia-based lighting artists Dustin Klein and

Alex Criqui cast projections on the monument, illuminating Black activists, thinkers, and victims of police brutality including Harriet Tubman, Rep. John Lewis, and Breonna Taylor, among others on the statue and its pedestal.¹² The granite plinth was also transformed by graffiti with hundreds of messages of protest, resilience, and hope.¹³ It is unknown at this time what will become of the plinth and statue, but one can hope that the space they occupied will continue to function as one for community, mutual aid, healing, and resistance.

For years, Ashley M. Freeby has dedicated her work to the memory of Black men, women, and children killed by law enforcement. Often research-based, ephemeral, and labor-intensive, her practice meticulously documents the sites and stories of Black lives lost at the hands of police. Freeby’s works necessitate time, presence, and care, both to come to fruition, and to consume as a viewer. Her works are seductive. They draw you in and ask you to pause, acknowledge and grieve the unjust loss of life, and create space for healing. In *(un)sterile soil across the United States*, a dizzying frame zooms in and out of satellite imagery of the US on Google Earth. Stretching from coast to coast, the video moves in on marked locations named after victims of police brutality—each marker or pin denoting the murder plot where that individual was killed.¹⁴ Over the course of 15 minutes and 37 seconds, the video mechanically guides us to 88 sites, pausing briefly to allow viewers to absorb their surroundings: tree-lined streets, residential neighborhoods, sports stadiums. Were it not for the names of those lost, one would struggle to see the thread tying these seemingly ordinary locations together. Yet, as the frame retreats revealing constellations of pins and names, one cannot help but feel the weight and gravity of these losses, and the failures and brokenness of America’s criminal justice system.

Few memorials exist to victims of police brutality. There are no plaques placed in the memory of the victims, and offerings made by the community are often temporary. With a handful of exceptions, few sites bear the trace of the trauma

endured and held in the space. “...*writing his dream inside a rectangle.*” (*the removal and replacement of 38.738360, -90.273701*) investigates the site of Michael Brown’s murder in Ferguson, Missouri in 2014. Following his death, an eight by twenty foot plot of asphalt in the middle of Canfield Drive was removed, at the request of the Brown family—an effort “to prevent vehicles from driving over the location where their son had died at the hands of a police officer.”¹⁵ The section of road was later replaced by the Canfield Green apartment complex management company, leaving a scar in the landscape. “...*writing his dream inside a rectangle.*” is a gravel floor piece installation occupying an eight by twenty foot rectangle. Simulating asphalt, the work is produced through the laborious act of hand painting hundreds of pounds of gravel and molding it to embody the site of loss.¹⁶ An intervention in the gallery space, the work becomes an ephemeral, morphing, and discursive memorial. It is as much a piece honoring the life of Michael Brown as that of the countless other victims of police brutality. Upon disassembling the work, it too transforms, leaving behind the impression of its material weight—imprints of wet painted gravel which Freeby subtly incorporates into other works. A record of a record, a remnant.

to Atatiana Koquice Jefferson is another large scale work subverting the conventions of traditional memorials from Freeby’s *‘fertile grounds: flow down/up/onward’* quilt series. Made for Atatiana Koquice Jefferson, the piece takes the form of an abstract quilt in memory of Jefferson’s life.¹⁷ On the right-hand side of the piece, 28 prong-like adornments mark each year of her life. To its left, an open flap reveals the impression of gravel from “...*writing his dream inside a rectangle.*”, while the flap itself—an open portal hanging lower than the quilt’s bottom edge—is patterned by a vibrant cloudy blue sky. Outside the portal, other futuristic elements and fabrics, reminiscent of the galaxy, warm sun, and water fill a black backdrop. When facing the work, one is confronted by its scale in relation to the body, a narrow portal containing the space between earth and the heavens, the entirety of a life lost, an open grave.

Historically, quilts were made to provide warmth and protection, decorate homes, express political views, and remember a loved one. No matter the pattern, their creation is a labor of love, which involves countless hours of selecting fabric, cutting pieces to scale, assembling, sewing, stitching and binding the patchwork. Through this cathartic act of remembrance, Freeby gives a piece of herself to the victims, while creating a comforting space for others to process grief.

The artists in *At Memory’s Edge* set the groundwork for a new type of monument; one that is soft and malleable, agile and ephemeral. They present alternatives to permanence and interventions into history prompting us to both confront our past, turn the gaze inwards to reflect on the present, and consider what will mark our future. In this moment of (inter)national reckoning with monuments and public commemoration, the exhibition invites viewers to take a closer look at fixtures in their own communities and how we respond, recover, reimagine, and redress who and what our society memorializes.

Luna Goldberg, Curator

8 Efrat Hakimi, SAIC MFA Show 2019 (School of the Art Institute of Chicago, 2019), <https://sites.saic.edu/mfa2019/artist/efrat-hakimi/>.

9 Over 60 feet tall, the monument honored Confederate Civil War General Robert E. Lee, a racist icon in American history. To learn more about Lee and his legacy, see: Russell Contreras, “How Robert E. Lee Went from Hero to Racist Icon,” *Chicago Tribune*, August 13, 2017.

10 Following its removal Governor Northam stated: “After 133 years, the statue of Robert E. Lee has finally come down—the last Confederate statue on Monument Avenue, and the largest in the South. The public monuments reflect the story we choose to tell about who we are as a people. It is time to display history as history, and use the public memorials to honor the full and inclusive truth of who we are today and in the future.” See: Ralph S. Northam, “Governor Northam Statement on Removal of Lee Monument,” Virginia.gov, September 8, 2021, <https://www.governor.virginia.gov/newsroom/all-releases/2021/september/headline-908938-en.html>.

11 While Turjeman’s *Tracing Shadows (Negative Space)* stages the dethronement of a monument, a sister piece, *A Matter of Perspective*, lies in Milan, Italy. There, the equestrian statue is represented from above, the three-dimensional monument turned into a floor piece. In both of Turjeman’s works, the act of flattening such monuments serves two functions; that of undoing the heroic myths associated with these memorialized men, and of marking their trace and histories by compressing their mass down to two-dimensional works. By shifting the perspective through which we view such monuments, Turjeman simultaneously seeks to disrupt the gaze enacted by their scale and render their histories touchable again.

12 See: Natalie Colarossi, “Photos Show How the Robert E. Lee Statue in Virginia Has Been Reclaimed to Support the Black Lives Matter Movement,” Insider (Insider, July 21, 2020), <https://www.insider.com/robert-e-lee-statue-repurposed-black-lives-matter-images-2020-7#the-face-of-civil-rights-leader-dr-martin-luther-king-jr-was-seen-on-the-monument-on-june-23-with-a-message-to-support-a-bail-fund-above-it-7>.

13 Gregory S. Schneider, “Protesters Transformed Richmond’s Robert E. Lee Memorial. Now They Mourn the Loss of Their Most Powerful Icon of Resistance,” The Washington Post (WP Company, December 11, 2021), <https://www.washingtonpost.com/dc-md-va/2021/12/11/richmond-lee-statue-pedestal-dismantled/>.

14 To learn more about this body of work, visit www.unsterileoil.com.

15 Ashley M. Freeby, “INSTALLATION INSTRUCTIONS ‘...writing his dream inside a rectangle’ (the Removal and Replacement of 38.738360, -90.273701), 2021, 5.

16 There have been three iterations of this work to date, each installed by different preparators. When producing this installation, Freeby offers an instruction manual for the piece, complete with background information on the work, materials, and instructions.

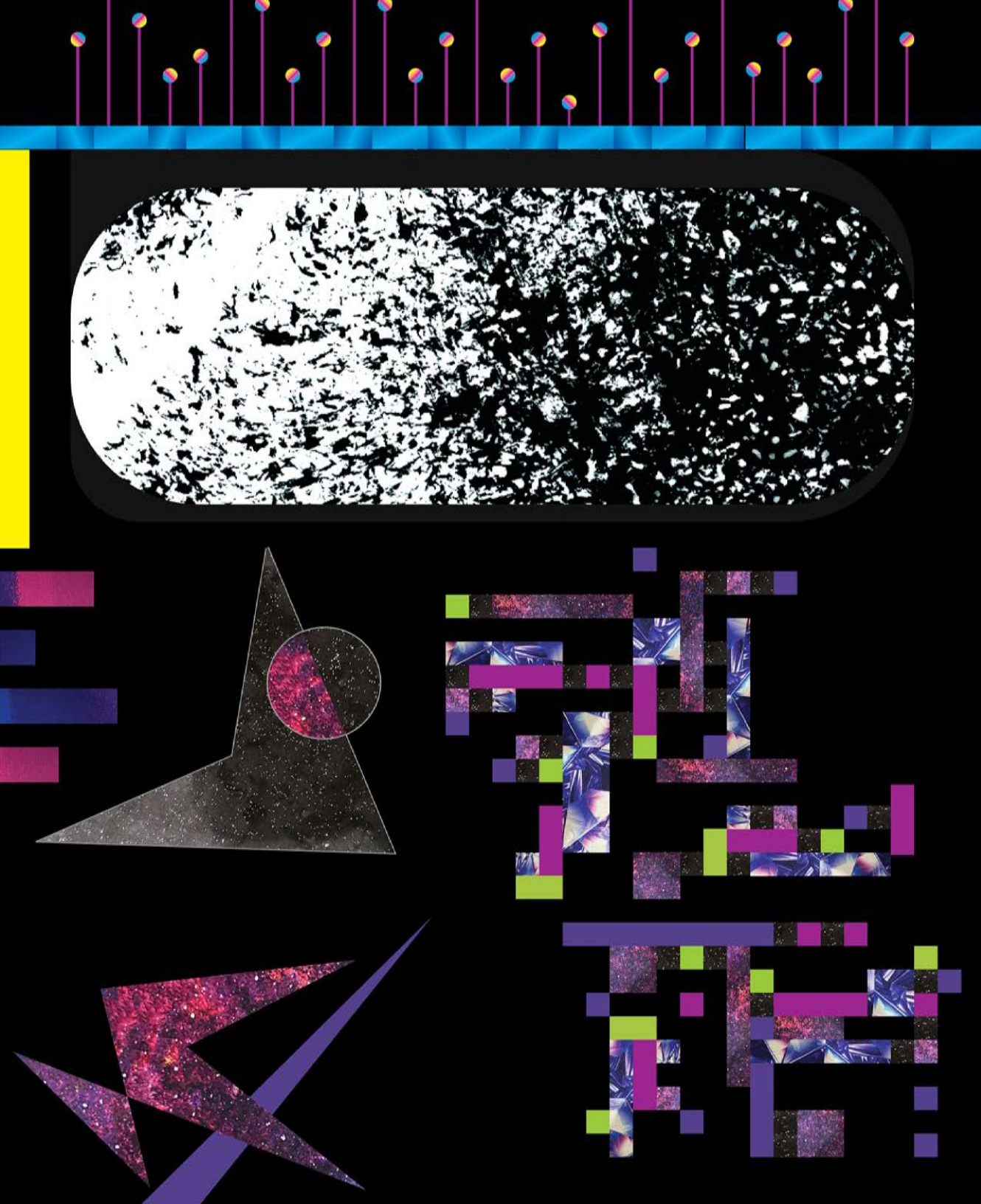
17 Atatiana Koquice Jefferson was shot to death in her home in Fort Worth, Texas, by a white police officer in October 2019. The officer was indicted by a grand jury on a murder charge in December 2019, and the trial is set to begin in January 2022.

The Robert E. Lee monument with projections by Dustin Klein and Alex Criqui July 24, 2020. (Brian Palmer/Reveal)

(next page)

Ashley M. Freeby, fertile grounds: flow down/up/onward' quilt series to Atatiana Koquice Jefferson, 2021





INSTALLATION INSTRUCTIONS

*"...writing his dream inside a rectangle."
(the removal and replacement of 38.738360, -90.273701)*



image taken in Ferguson, MO by artist Ashley M. Freeby at the site where Michael Brown was killed. Taken on September 25, 2017

On a summer day in August during a two minute encounter there were twelve shots fired with at least six entering the victim's body.

Michael Brown's lifeless body laid in the middle of Canfield Drive for 238 minutes...

A section of road where Michael Brown's body laid was removed from Canfield Drive at the request of his family. Spanning twenty feet by eight feet, the removal of asphalt was to prevent vehicles from driving over the location where their son had died at the hands of a police officer. The replacement of asphalt was paid for by the company that owns and manages the Canfield Green apartment complex.

(artist statement)

"...writing his dream inside a rectangle."
(the removal and replacement of 38.738360, -90.273701)

The poetic gesture behind the removal and replacement of a site where a traumatic event occurred has initiated this work. A vast chasm of memory for the one lost, "...writing his dream inside a rectangle." is an exploration of the story behind the location at Canfield Drive (38.738360, -90.273701). In a minimalist form, 950 pounds of hand painted gravel takes on the trauma's abyss in a 8x20 foot rectangular floor piece. The labor put forth is an action by myself to communicate the void of absence - mixed and adhered with presence in a deep immeasurable space.

The title for the work comes from James Baldwin's obituary. Otto Friedrich, a friend of Baldwin, wrote the words and recalled a story from Paris when he was writing Baldwin's obituary for Time magazine. He wrote "...he would occasionally take out a ball-point pen and start drawing a large rectangle on what was left of a beer-stained paper tablecloth. Inside the rectangle he would slowly write, ...the dream that enabled him to survive the bleak and penniless early years in Paris, the dream that... really was a novel and would someday make him famous." The shape of the rectangle is a container in which can hold.

Completed by artist
Ashley M. Freeby
on April 22, 2018.
www.ashleyfreeby.com

"Bearing Witness to the Truth James Baldwin: 1924-1987." Time 130, no. 24 (December 14, 1987): 80. Academic Search Complete, EBSCOhost (accessed April 24, 2018).

MISSION

Craft an 8 foot by 20 foot rectangular floor piece of two materials - gravel and paint. By "hand" painting the gravel the end result will resemble asphalt or rather a patch of road. The paint acts as glue - be sure to push and tamp down gravel into shape (or frame) to insure the final form becomes solid. Pushing and tamping shall be done mostly by hand or the use of a concrete float can act as an aid when needed. On pages 15-20 you can find two different methods for the edge of the work.

Desired Dimensions:

w: 8' x h: 20'

aim for a 0.25-0.5 inch thickness



(material list)

Materials:

- _ 10-15 bags of 40-50 lb bags of pea gravel
- _ 6 - gallons of Black Semi Gloss
- _ Plastic drop cloth (3.5 mil)
- _ Black tape (1-2")
- _ All-purpose plastic tub aka Concrete Mixing tub
- _ Gloves

Other Helpful Materials:

- _ Cloth drop cloth
- _ Straight edge for edges
- _ Concrete Float
- _ Release agent (Vaseline etc.)

(material uses)

- **Pea gravel** to be painted with **Black Semi-Gloss paint**.
- Mixing of gravel with the paint takes place in the **black all-purpose plastic tub** while wearing **gloves**.
- **Plastic drop cloth** to be cut to 8 feet by 20 feet and to be secured to floor with **black tape**.
- **Straight edges** are used for the frame, add **release agent** (such as Vaseline) before pouring in wet gravel.
- **Concrete Float** will be used to smooth out gravel.
- If new gravel is wet, it must be spread out to dry. You may use the **cloth drop cloth** to dry.
**If gravel is wet paint will not stick.
- **Extra Plastic drop cloth** can be used for extra protection on the floor around the area.

MISSION

Craft an 8 foot by 20 foot rectangular floor piece of two materials - gravel and paint. By "hand" painting the gravel the end result will resemble asphalt or rather a patch of road. The paint acts as glue - be sure to push and tamp down gravel into shape (or frame) to insure the final form becomes solid. Pushing and tamping shall be done mostly by hand or the use of a concrete float can act as an aid when needed. On pages 15-20 you can find two different methods for the edge of the work.

Desired Dimensions:

w: 8' x h: 20'

aim for a 0.25-0.5 inch thickness



(material list)

Materials:

- _ 10-15 bags of 40-50 lb bags of pea gravel
- _ 6 - gallons of Black Semi Gloss
- _ Plastic drop cloth (3.5 mil)
- _ Black tape (1-2")
- _ All-purpose plastic tub aka Concrete Mixing tub
- _ Gloves

Other Helpful Materials:

- _ Cloth drop cloth
- _ Straight edge for edges
- _ Concrete Float
- _ Release agent (Vaseline etc.)

(material uses)

- **Pea gravel** to be painted with **Black Semi-Gloss paint**.
- Mixing of gravel with the paint takes place in the **black all-purpose plastic tub** while wearing **gloves**.
- **Plastic drop cloth** to be cut to 8 feet by 20 feet and to be secured to floor with **black tape**.
- **Straight edges** are used for the frame, add **release agent** (such as Vaseline) before pouring in wet gravel.
- **Concrete Float** will be used to smooth out gravel.
- If new gravel is wet, it must be spread out to dry. You may use the **cloth drop cloth** to dry. ****If gravel is wet paint will not stick.**
- **Extra Plastic drop cloth** can be used for extra protection on the floor around the area.





WHAT'S HAPPENING HERE?

Who were Dr. J. Marion Sims, Anarcha, Betsy, and Lucy?

Dr. J. Marion Sims (1813-1883) was known as the “father of modern gynecology.” He developed the treatment for vesicovaginal fistula, a painful condition which results from difficult childbirths.

From 1934 to 2018 this was the site of a statue of Dr. James Marion Sims. Acknowledging a decade of protest by, social justice and health care advocates, community boards, elected officials, and community residents, the sculpture was removed in 2018. It is being replaced by a new permanent, public artwork.

However, Sims’ discoveries are inseparable from the legacy of American slavery. Sims developed his fistula treatment by experimenting on enslaved Black women, three of whom he identified as Anarcha, Betsy, and Lucy. Enslaved people were denied rights, and were effectively unable to freely decide whether to participate in the experiments. Several patients underwent multiple surgeries, without the use of the then-new science of anesthesia, suffering horrific pain.

Sims won fame through his discoveries, and was elected president of the American Medical Association in 1878. An effort to create a statue in his honor earned contributions from nearly 1000 medical professionals. The monument was dedicated in Bryant Park in 1892, and moved to Fifth Avenue and 103rd Street across from the Academy of Medicine in 1934.

Why Was the Statue Removed?

In 1970s, scholars began to question the ethics of Sims’ methods and his exploitation of enslaved people. Over the past decade, East Harlem Preservation galvanized community action in a sustained effort to remove the statue. In 2018, noting broad popular opposition to the monument and its celebration of an individual who gained fame at the cost of great human suffering, the Mayoral Advisory Commission on City Art, Monuments and Markers called for the monument to be dismantled. Mayor de Blasio ordered its removal in April 2018.

What Will Happen Now?

Following the removal of the statue in spring 2019, the City of New York and the Committee to Empower Voices for Healing and Equity—a community coalition established following Sims’ removal to represent local stakeholders’ voices—convened community discussions regarding the future of this site. The NYC Department of Cultural Affairs has allocated up to \$1 million to commission a new artwork that addresses this monument’s history, helps move beyond Sims’ legacy, and affirms the rights of women and people of color. This piece will be installed by 2021.



Two, history matters, don't run from it.



the statue of Dr. Sims is coming down.