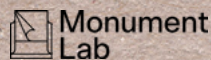
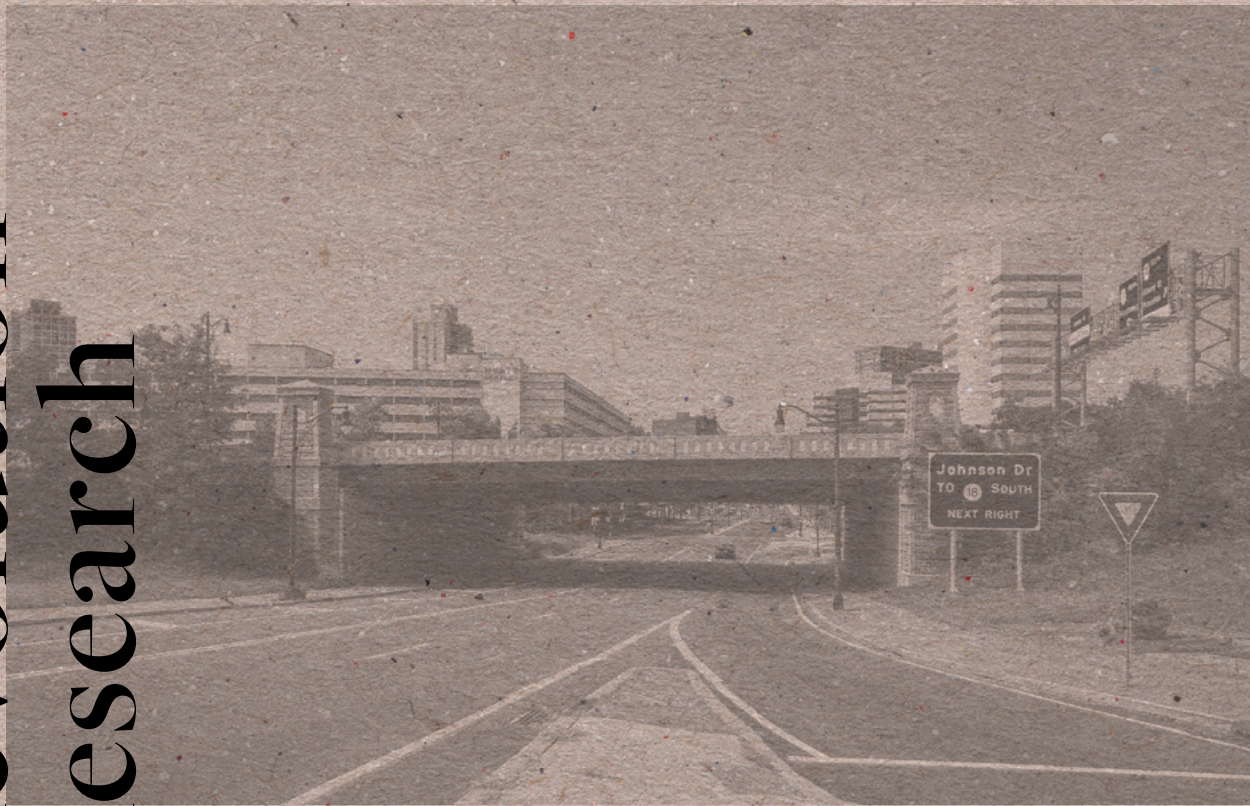


Revolution NJ Artistic Research Residency

Revolution Research



Artistic Research Residents

Tyrese "Bright Flower" Gould Jacinto (Bridgeton, NJ)

Elaine Buck & Beverly Mills (Hopewell & Pennington, NJ)

Sankofa Stitchers (Juandamarie Gikandi & Mada Coles-Galloway) (Princeton, NJ)

Kristyn Scorsone (Kearny, NJ)

Wendel A. White (Galloway, NJ)

Amber N. Wiley (North Brunswick, NJ)

Marisa Williamson (South Orange, NJ)

Layqa Nuna Yawar (Newark, NJ)

Residency: June–October 2020

Report: Summer 2021

Cover image: Amber N. Wiley

Revolution Research

Revolution NJ Artistic Research Residency



Monument
Lab

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Preface

Paul Farber
Director, Monument Lab

Sue Mobley
Director of Research, Monument Lab

Since 2019, public art and research studio Monument Lab has been working in collaboration with the New Jersey Historical Commission (NJHC) and the New Jersey State Council on the Arts (NJSCA) on a planning process to envision a vanguard multisite public art and history exhibition proposal that will mark the 250th anniversary of the American Revolution beginning in 2026.

Monument Lab began the process of research and exhibition planning through the convening of an exploratory artistic research residency for New Jersey-based practitioners in the summer of 2020. Together with the NJHC and NJSCA, an invited cohort of nine artists and historians (three from North Jersey, three from Central Jersey, and three from South Jersey) reflected on the layers of history, the process of history making, decontextualization and historical erasure manifest at sites associated with the American Revolution. Our intention was to convene this group as a braintrust—to speculate on and identify priorities, imperatives, and possibilities from their own perspectives and bodies of work that could contribute values and visions toward a broader project proposal.

Research residents were invited based on previous critical and creative work on the Revolution, as well as other participatory and contemporary approaches to art and history. As a deliverable, each resident was to produce a written and visual site-specific case study of a revolutionary site in their own community or that is important to

their life's work. They were to offer a final "tour" not just of the site, but to seek stories around it, and to envision it from past, present, and future perspectives.

Each of the case studies was driven by a speculative proposal for a future project – a dream scenario for a project that regardless if it was ever to move forward or materialize, would illuminate priorities, visions, and values for Monument Lab's work.

Through independent research and group convenings, the residents dug deep and envisioned new possibilities for appreciating, accessing, and participating in art and history. This included approaches to commemorating the Revolutionary period that reflect on the legacies of Black and Indigenous historical figures and stories, and connections to contemporary revolutionary movements. The residency cohort approached commemoration from a range of viewpoints, media, and methods of participatory engagement including quilting, murals, architecture, history, photography, augmented reality, and cultural and historical preservation.

This remarkable cohort provided invaluable insights that inform Monument Lab programming in the state for years to come. This report reflects their key findings, summaries of their independent projects, and insights into how this brain trust inspired a new path for us to come together for revolutionary pasts and futures.

Key Findings



Multiplicity and Marginality

There are many narratives of the American Revolution that must be included to provide a fuller view. Our research residents and their communities hunger for more history, stories, context, and connections, including relevant and meaningful stories from Black and Indigenous subjects that are untold, undertold, and misrepresented across New Jersey's public spaces.

Preservation and Erasure

The history of the Revolution, as it currently stands, offers intentional silences and absences that reflect the values and perspectives of those who held power to define what was important on their terms. We must make explicit these acts of curation, preservation and commemoration as choices made and offer opportunities for different choices in the future.

Participation and Interpretation

An innovative approach to history that builds platforms for participation and collaboration across the state can also build important pathways toward justice and inclusion. Audiences who see themselves reflected in historical sites, and who engage with history as it relates to the present, become participants and stewards who push our collective understandings forward.



Meet the Research Residents

Revolution Research



Tyrese
"Bright Flower"
Gould Jacinto
Bridgeton, NJ



Sankofa Stitchers
Mada Coles-Galloway
Princeton, NJ



Sankofa Stitchers
Juandamarie Gikandi
Princeton, NJ



Elaine Buck &
Beverly Mills
Hopewell, NJ
Pennington, NJ



Kristyn Scorsone
Kearny, NJ



Wendel A. White
Galloway, NJ



Amber N. Wiley
North Brunswick, NJ



Marisa Williamson
South Orange, NJ



Layqa Nuna Yawar
Newark, NJ

Tyrese “Bright Flower” Gould Jacinto

Nanticoke Lenni-Lenape Monument of the Cohansey River
Fairfield Township, NJ

Little is known about the heart of the Lenape. Little is known about the perils of our existence. Little is known about the hurt and the pain and how we survived as we suffered and grew stronger. There are only a few written documents about us, and they are not written by us. We have, however, our tradition of passing our history verbally from our elders to our youth and from one generation to the next. We know our history, and now is the time to share it with everyone willing to listen. Cohansey River and our sacred sides along its shores are significant sites for us that we need to preserve and respect. And I will share with you why.

For many years we survived as a remote community and remained a hidden people. Our brothers and sisters were torn away from our homeland for thousands of years. They left us, and the ancestors that were buried upon the shores. And they are still a part of our lifeblood and our soil today.

We continue to see this happen. We know what is happening because we have been through it before. We experienced the winds of change many times. We changed with the influx of the first incursion in the 1400s that our oral histories have mentioned of those who came ashore. We saw this again in the early 1600s when they did not leave, but they stayed.

Their accounts of us are as savages, worshipers of old gods, yet they say we were peaceful people. How do you have both? How do you say savage and peaceful about the same Lenape people? If it

were not for the compassion of the Lenape, the Dutch and the Swedes would not have survived. If it were not for the mercy of the Lenape, the English would not have had land to conquer from the Dutch and Swedes.



Cohansey River

By the time the English arrived here, we were established with churches and schools. We were taught, as history tells us, "how to be white." We married the Dutch and the Swedes, developed their lifestyles, and yet we remained a community of Lenape. We survived and stayed here as keepers of this land, our homeland along the Cohansey River. We watched from a distance as John Fenwick had his sights on our prosperous land. Once again, in the state of survival, our people were tossed with the winds of change. Fenwick established bogus deeds to conquer this land. We peacefully lived along the Cohansey River as they described us as "wild Indians without a home."

The Cohansey River, 30 miles long, is our lifeblood, our home. This is where we live. Our people and communities date back to ten thousand years. Each time a new influx of immigration touched on this shore, they desecrated our home. They violated the Cohansey River as they cleared the land and placed a claim on our soil.

“We, as a Nanticoke Lenni-Lenape people, honor our gift of the Cohansey River. We celebrate the bones of the ancestors that lie upon the banks of the river We are still here. We are living with our ancestors; we are the keepers of this land and river.”

“Who is your king?” “Who is your chief?” “Who is in charge?” they ask. These are concepts that had no meaning to us as they tricked us into signing a piece of paper with their pens, not knowing that we were giving away our sacred land. The Great Spirit tells us we cannot own land. We can only borrow. We can only take care of it, and now they chased us from it and made us live in a world where we must pay taxes to stay on the land where the bodies of our ancestors lie.

Yes, we were here during the Revolutionary War, and a few of our sons participated as soldiers. Yes, we were here during the war, but it was not our war; our survival was to protect our river, the Cohansey River, home to our people for ten thousand years. Our battle was already fought and won many times as keepers of this land, as keepers of this river.

During the time of the Revolutionary War, we recognized the mass exodus for some of our people. This journey was a long trek to distant lands and uncharted territories, to live among other people and different tribes. Yes, it was revolutionary for us as well. It was a change; it was something that we were not accustomed to. Once again, all we knew is that we had to survive.

Before the Revolutionary War, we were land keepers, and now in their new world and their unique systems, we struggled to own the land and lose the land through taxation. We survived wars and rumors of wars and never experienced a famine; we live one with nature. We, as a Nanticoke Lenni-Lenape people, honor our gift of the Cohansey River. We celebrate the bones of the ancestors that lie upon the banks of the river. We protect the animals and the fish that feed us along the river. We are still here. We are living with our ancestors; we

are the keepers of this land and river. We have survived thousands of years, and our blessings have allowed us to remain a part of this landscape.

They tried to erase us from history, yet history has been preserved through antiquity. They have recorded our tribal presence along the Cohansey River, not just ancient communities, but our bones that are buried in and around Bridgeton along the Cohansey River.

This revolutionary monument is just that. It is revolutionary. It is the sign of a change, and our history can no longer be erased. Our people can no longer be hidden, and our Lenape people can be honored along the Cohansey River.

You have preserved places on the Cohansey River, but many people do not understand why. We need to preserve the Cohansey River because of our prayers and tears to the Great Spirit. We prayed that this land is preserved, and our prayers are being answered.

The consideration of this monument is indeed monumental for the Nanticoke Lenni-Lenape and the Cohansey River that we keep.

Tyrese “Bright Flower” Gould Jacinto of Bridgeton, New Jersey, is a member of the Nanticoke Lenni-Lenape Indian Tribe. She is the daughter of the late Phyllis “Red Deer” and Chief Mark “Quiet Hawk” Gould. Her parents were among a core group that initiated the modern-day structure of the ancient tribe. This allowed her to be immersed in tribal life as a child and to begin understanding the value of arts and traditions from an early age. Tyrese is a talented artist engaged in a variety of traditional Lenape arts: beadwork, basket weaving, wampum belts, shell work, leatherwork, pine needle, and gourd arts.

The mother of five children and two grandchildren, she is eager to pass on Lenape traditions to future generations. Over the years, she participated in a variety of educational programs featuring Lenape traditional arts at Wheaton Arts and Cultural Center. She also published a series of children's books to pass on the stories of the tribe to their young. She created video materials aimed at deeper understanding of Lenape culture and artistic expressions. Tyrese is a businesswoman with more than thirty years of experience in confidential administration, financial business management, and office organization, and in her current role as president and CEO of the Native American Advancement Corporation, she is paving roads for future generations. She served as executive director of the tribal organization from 1990 to 1992 and has never stopped being involved as a volunteer.

Elaine Buck & Beverly Mills

Pioneers of Liberty: the Marblehead Men of the 14th Regiment
Washington Crossing Historic Park, NJ

The Continental Army woke up on a freezing Christmas Day, December 25, 1776, along the banks of the Delaware River. Morale was low but General George Washington was committed to making a surprise attack on the British at a garrison in Trenton. He desperately needed a victory. General Washington's army was perilously close to giving up and returning to their homes. What seemed to be an impossible feat hinged on the skillset of a unique mixture of Black, white, and Native American men called the Marbleheaders, men who have been considered to be the first integrated regiment in the United States. The Marbleheaders not only crossed 2,400 Continental soldiers, horses, and artillery across a swollen, ice-choked river, their successful crossing enabled the Continental Army to make a surprise attack on 1,500 highly trained Hessian mercenaries in Trenton.

We should question why on both sites of the Delaware River, in Pennsylvania and New Jersey, there is little to no acknowledgment of this amazing historical event. The lack of information about the Marbleheaders, the 14th Continental Line from Massachusetts, must be addressed.

“America has entered into a period of reckoning which has caused Americans to rethink the narrative about whom should be memorialized in public spaces. Who has been left out of history and how do we start correcting whitewashed narratives?”

Our intent is to inform the public of this largely untold history of the contributions of African Americans in the American Revolution, specifically the crossing of the Delaware. Through historical facts and preserving our history on both sides of the Delaware, thousands of yearly visitors will be provided with the story of how crucial the Marbleheaders were in providing the successful crossing that enabled a sneak attack on the Hessians, thus turning the tide of the Revolutionary War. Had it not been for the Marbleheaders, the democracy that we currently enjoy in this country would undoubtedly look very different, if it would exist at all.



The Delaware River

Proposal

Today we live in a political climate calling for the removal of memorials that have celebrated the confederacy and the ideology of white supremacy. America has entered into a period of reckoning which has caused Americans to re-think the narrative about whom should be memorialized in public spaces. Who has been left out of history and how do we start correcting whitewashed narratives?



Reenactors of the Marbleheaders, the first integrated regiment in the United States.

Our proposal is to erect indoor and outdoor monuments on the New Jersey and Pennsylvania sides of the Delaware River. We propose erecting two outdoor weatherproof and shatterproof touch screen TVs mounted in a permanent structure that would provide information using our three-minute “Pioneers of Liberty” video about the African American participation in the 14th Regiment. One display would be on the New Jersey side of the Washington Crossing Park near the Durham boat display and the other on the Pennsylvania side near the boat barn and McKonkey’s Ferry.

Likewise, we propose two shatterproof touch screen TVs mounted inside on the wall under the John Glover display in the Pennsylvania Visitors Center using the “Pioneers of Liberty” video. The same display of the video would be placed inside the New Jersey Visitors Center. Along with the “Pioneers of Liberty” video that features Marblehead re-enactors, we propose to install QR codes on each

display that would contain background information about the Native American, white, and Black fishermen from Marblehead, Massachusetts. Through the QR codes the public would be able to learn about the lifestyle of these men, how they obtained their nautical skills, and how Washington reluctantly came to allow the first integrated regiment in the Continental Army.

Black Americans fought to make our nation's liberty a reality. Had it not been for the Marbleheaders, our country and its founding ideals would probably not be in existence today.

Elaine Buck is a founder of the Stoutsburg Sourland African American Museum and a member of the advisory board. Elaine is also a thirty-year trustee of the Stoutsburg Cemetery Association, which is a historic cemetery for people of African descent located in the Sourland Mountains in Hopewell, New Jersey. Along with her research partner, Beverly Mills, Elaine has co-authored the book *If These Stones Could Talk*, which is based on over a decade's worth of research on the contribution of African Americans who lived in the Sourland Mountain region and surrounding area. She is a co-founder of Friday Truehart Consultants, which works closely with K-12 educators from various school systems who are interested in including African American history in their lesson plans and curriculum.

Beverly Mills is a retiree as the director for the Workforce Development Board in Mercer County, New Jersey. Beverly is a founder of the Stoutsburg Sourland African American Museum, a member on the advisory board, and a trustee of the Stoutsburg Cemetery Association. Along with her research partner, Elaine Buck, Beverly has co-authored *If These Stones Could Talk*. It was through this research that Beverly has been able to trace her ancestry to African Americans who were enslaved in the Hopewell Township, New Jersey, area prior to the Revolutionary War. Beverly is a co-founder of Friday Truehart Consultants. Along with Elaine, Beverly was instrumental in forming a partnership, named the Sankofa Collaborative, an initiative created to ensure that material and resources that relate to African American history are accessible statewide to a broader and more diverse audience. Partners in the Sankofa Collaborative include the William Trent House, Grounds For Sculpture, New Jersey Historical Society and 1804 Consultants.

Sankofa Stitchers

Juandamarie Gikandi and Mada Coles-Galloway

Threads of Freedom: Ties that Bind
Princeton, NJ

How do we develop commemorative events that are just and inclusive of all Americans? When we started thinking about this project, we wanted to focus on the figure of John Witherspoon as an exemplar of the contradictions that lay at the foundation of the American nation. Witherspoon, a Presbyterian minister, university president, and signatory of the Declaration of Independence is honored throughout Princeton. On the Princeton University campus, a statue bearing his likeness is emblazoned with symbols representing his character: His piety is exemplified by an outreached hand and Bible; an eagle represents his commitment to freedom; a lectern with a stack of philosophy book symbolizes his wisdom. In Princeton there is also a church, lane, neighborhood, restaurant,

Since America's history is one of exclusion, violence, injustice, and racism, it seems right that we should explore what it means to build and create a more perfect union... The truth is that while the idea of equality rings loudly in American hearts, at the founding moment of the American nation, not all men were considered equal.



John Witherspoon's estate, Tusculum, on Cherry Hill Road in Princeton, New Jersey.

and, until recently, a middle school named after him. Witherspoon was a figure of contradictions: On one hand, he was committed to the religious instruction and education of people of African descent, but, on the other hand, he not only sided with Southern states in the support of slavery, but contributed to New Jersey's role as a cradle of slavery. At the time of his death, Witherspoon's estate, Tusculum, on Cherry Hill Road in Princeton, included two enslaved individuals whom he bequeathed to his children upon his death.

Our goal is to provide a context for understanding the paradoxical nature of Witherspoon by shifting emphasis from him as an aberration and focusing on his life and experience as the norm rather than the exception in the making of America. For this project, we propose a multifaceted approach that exposes the duality of all monuments and memorials in New Jersey that unjustly portrays the founders of America as uniquely heroic.

Proposal

Quilt exhibition

A themed quilt exhibition entitled Threads of Freedom: The Ties that Bind.

The goal would be to send out a call to quilters throughout the state to reinterpret and expose the duality of the symbols of freedom.

Each maker could create a quilt or quilt block that could be incorporated into a larger quilt. That body of work could be exhibited throughout the year at the New Jersey State Museum, and/or throughout other venues in the state.

Interactive quilt monument

This 20'x30' quilt made of organic and inorganic materials, including jute, steel mesh, iron, cotton, and fiberglass, represents the unraveling and retelling of our national history. The bottom of the quilt is woven with organic and inorganic material that display recognized historical facts concerning Witherspoon. This interactive quilt would allow the public to pull only the weft threads that would alter the look of the known facts. Eventually only the warp threads (made of an inorganic material) would remain, illustrating that history is not meant to be erased but transformed.

The top of the quilt would again include the historical facts about Witherspoon in addition to omitted details regarding his ideology about enslaved people.



Statue of John Witherspoon on Princeton University's campus.

Princeton-specific interventions:

A plaque symbolizing enslaved people of all places on the historical register in proximity to:

1. Stony Brook Friends Meeting House
2. Morven
3. Princeton Battlefield State Park
4. Nassau Hall, site of a slave auction in 1765
5. Maclean House
6. Updike Farmstead
7. Bainbridge House
8. Tusculum
9. Prospect Farm

Update the website of the Princeton Historical Society with critical information about enslaved people in Princeton.

A fountain on the battlefield to represent the lives of Blacks who served in the Revolutionary War. We would also like to see recognition of New Jersey-born Black Loyalist, Colonel Tye, who fought with the British to secure his freedom from bondage.

Memorial or monument

A call targeting American artists of African descent to design a memorial monument to represent all enslaved peoples in New Jersey including a permanent listing of the names of those known, and means to honor those unknown. This monument should include the icons and symbols of freedom and religion, such as the cross, the Bible, and eagle in juxtaposition with the symbols of bondage, such as the whip, shackles, and chains.

250 Sites Project

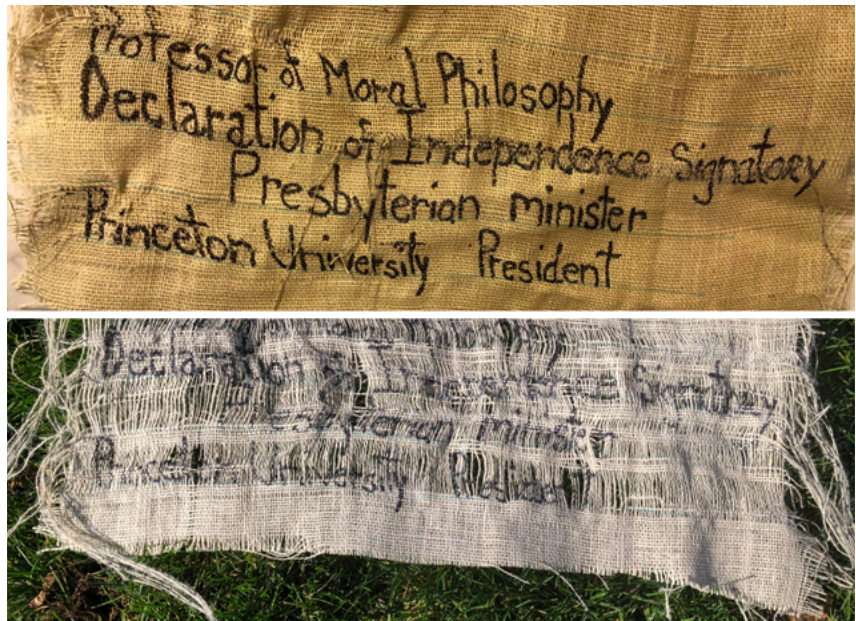
The creation of an app with a map with icons and locations of 250 historical sites throughout New Jersey where the history of enslaved people has been obscured and/or omitted. One could do a driving tour of New Jersey and a narrative of the history of the site could be included. The 152 sites listed could be the beginning of this project.

Curriculum

Partner with the New Jersey Department of Education Amistad Commission to revise, update, and enhance curriculum. Develop lesson plans for teachers that effectively analyze and contextualize the Bill of Rights and Constitution in light of ongoing social justice issues. Provide funding to assure compliance with the already existent Amistad legislation.

Student Art Exhibit

Create a virtual art exhibit displaying works created by middle and high school students. These works could be poetry, music, paintings, etc.



Interactive Quilt Monument by Sankofa Stitchers

Mada Coles-Galloway is a retired educator of 34 years. She has a B.S. from the College of New Jersey and a masters of educational psychology from Temple University. Mada has always been interested in various needle crafts, but quilting remains her passion. She frequently used quilting as one vehicle to teach math, American history, and world history. Modern, traditional, and improvisational quilting are her favorite styles and she enjoys creating her own patterns. Mada has exhibited her quilts in shows and currently belongs to three quilt guilds. She currently serves on the Human and Civil Rights committee for Mercer County, and the board of the Mercer County NJ Teachers Federal Credit Union.

Juandamarie Gikandi is a textile artist who learned various needle arts as a child. A self-taught quilter, she comes from a long line of Arkansan women who were known for their talents with needle and thread. Taking her cue from the experiences of groups from Africa and the African diaspora, Juandamarie uses a myriad of fabrics to create works that interpret traditional forms of quilting through new and original patterns. She graduated from the Harvard Graduate School of Education, and was a social studies educator for over two decades, and curriculum developer for the New Jersey Amistad Commission. Juandamarie is committed to social justice, expanding, recognizing, preserving, and teaching about the African American contribution to the building of a just America and its arts. She is the founding president of the Princeton Sankofa Stitchers Modern Quilt Guild (NJ), and a member of several other quilt guilds, including Sisters in Stitches Joined by The Cloth (MA), Christian Compassion Quilters (Philadelphia, PA), and the Akoma Ntoso Modern Quilt Guild (IN).

Kristyn Scorsone

Forty-two Voices: Queer Resistance in Newark
Kearny, NJ

Although queer history may not be found in Revolutionary War monuments, commemorative sites such as these can serve as a bridge to explore queer histories not acknowledged in public space. As a queer scholar and a member of the Queer Newark Oral History Project (QNOHP) at Rutgers University-Newark, when I look at Newark's Revolutionary War monument, *Wars of America* in Military Park I tend to think less about a sliver of history curated for its citizenry and more about the untold histories which exist all around it.

In an era of Black Lives Matter outcry against structural racism and police brutality, many people are reckoning with our country's numerous monuments to white supremacy and they are demanding they be torn down. What is missing in terms of public representation are permanent and lasting sculptures to Newark's LGBTQ+ history. This is a problem when so much of queer history, especially the histories of queer people of color, is not documented or taught. When a monument commemorating a well-known historical figure or event is removed or destroyed, there still remains many other monuments, buildings, museum exhibits, books, and archives on the subject. Yet, when a part of queer history is lost, it is often gone forever.

“So much of queer history, especially the histories of queer people of color, is not documented or taught. When a monument commemorating a well-known historical figure or event is removed or destroyed, there still remains many other monuments, buildings, museum exhibits, books, and archives on the subject. Yet, when a part of queer history is lost, it is often gone forever.”

¹ Paul M. Farber and Ken Lum, eds., “Logan Squared: Ode to Philly” in *Monument Lab: Creative Speculations for Philadelphia* (Philadelphia: Temple University Press, 2020), 137.

² Whitney Strub and Timothy Stewart-Winter, “Remembering One Eleven Wines, a Pre-Stonewall Win Against Homophobic State Surveillance,” *Slate.com*, November 30, 2017.

Proposal

To draw attention to the histories absent in the forty-two figures carved in Borglum’s *Wars of America*, I propose an installation on Newark’s queer history with the working title, “Forty-two Voices: Queer Resistance in Newark.” The installation will be a soundscape lining Halsey Street along the “All Black Lives Matter” mural.



Vigil for Ashley Moore, 2020. Image courtesy Kevin Sedano Vazquez

Inspired by the work of Emeka Ogboh in Philadelphia, the soundscape will be made up of solar-powered speakers into which passerby can plug in their earphones to hear oral history clips culled from the QNOHP archives.¹ In addition to firsthand narratives, listeners would hear soundscapes such as the music and cheering at a Newark Pride march, friends chatting together at the Newark LGBTQ Community Center, singing at Unity Fellowship Church, categories being called at a ballroom competition, and snippets of speeches given at Ashley Moore’s vigil. Also included would be recreated sounds of historical places that no longer exist, such as bars and clubs considered sanctuary spaces like Murphy’s Tavern, a beloved community gay bar notable for winning a landmark New Jersey Supreme Court case in 1968 that granted “well-behaved homosexuals” the right to congregate.² These soundscapes would be collected and created in collaboration with Newark’s LGBTQ community members.

“Not only do our nation’s ubiquitous war monuments obscure the existence of marginalized histories, they often shroud uncomfortable truths about their own making... In this contemporary era, how do the residents of a majority Black city connect to a monument of forty-two white figures on a statue barricaded by military symbology and created by man sympathetic to white supremacy?”

The installation could connect to QNOHP’s walking tours, which deal extensively with absence as many of the places important to local queer history that we bring people to no longer exist. I could see the installation on Halsey being a final stop on the tour and how it could fill the historical absences with the audible presence of an ongoing queer revolution. As a visual component, I would love to involve queer artists from Gallery Aferro in Newark to create original pieces of artwork depicting the stories and histories heard in each speaker. Each piece of art would feature a dominant color and be carved in a shape such that all of the artwork created when combined can be assembled into one large mosaic evocative of stained-glass windows found in churches. When the installation is over the mosaic could be displayed at events or in community



All Black Lives Matter mural. Image courtesy Kristyn Scorsone.

spaces where it is most needed and where below it could sit a collections box for donations. Because queer identities are historically situated, multiple, and continuously changing I also propose the city of Newark commission the creation of queer monuments that are varied and not necessarily permanent yet are a lasting testament to queer lives. In order not to harm the local ecology, I imagine life-sized likenesses of Sakia Gunn and Ashley Moore carved into the base of a tree that is no longer living. The costlier budget the city would need to earmark in order to maintain a monument made of typical materials like granite or bronze could instead be donated to existing local LGBTQ+ organizations. And yet a large-scale tree carving, carefully treated and protected against weather, would not be so impermanent as to cause the queer community to feel as though their history would be unworthy of the seeming permanence of other historical monuments.

Another option that would likely appeal to the queer community in Newark is a "walk of fame." Because Newark is colloquially known as "Brick City," the city could create the ability for individuals or organizations to donate to have a commemorative brick placed on Halsey Street. The bricks would become a living history made of inexpensive materials that can continuously be added to over time and would always be accessible to the public. The dedication of new bricks would create opportunities for events to honor the community that could act as a fundraiser for local organizations. Before or after the last brick is laid and the tree has worn down from the rain, the queer community of the future can reimagine ways to bring Newark's LGBTQ+ history to life and celebrate new generations of Black queer revolutionaries.

Kristyn Scorsone is a doctoral candidate in the American Studies program at Rutgers University-Newark. As a graduate assistant for the Humanities Action Lab (HAL), Kristyn assists with exhibitions and events as well as manages HAL's websites and social media platforms. Outside of her work with HAL, she is active with the Queer Newark Oral History Project (QNOHP). Through QNOHP, she has conducted over two dozen oral history interviews, produced and hosted the QNOHP podcast, helped design and lead QNOHP walking tours, managed volunteers, and was a part of the curatorial team for the traveling exhibit, *At Home in Newark: Stories from the Queer Newark Oral History Project*. Her writing has appeared in *The Public Historian*, *Notches*, *Out History*, *Out in New Jersey*, and Los Angeles Music Blog. She is currently serving on the National Council on Public History (NCPH) Board-Led Subcommittee on Gender Discrimination and Sexual Harassment. Pronouns are she/her/they/them.

Wendel A. White

Salem County, NJ

Salem County, New Jersey, has been an ongoing connection and touchstone in my work for nearly two decades. I was first drawn to the community while researching the remnants of segregated school buildings in New Jersey and four other states. The first photographs I made were in Mannington Township, the site of one of the county's remaining one-room schools. The building in Marshalltown (Mannington Township) was a one-room school specifically set aside for African American students. There were one or more other "colored" schools located in Salem City, just a couple of blocks from the sites I have documented for this project.

Salem has for more than two decades recorded a declining population (by nearly 25%). The various racial and cultural groups (including Latinx and Native Americans) comprise a white population at 30% and a Black population of slightly more than 60%. The county has a nearly opposite racial profile at 80% white and 15% Black as of the 2010 Census.

My interest in selecting Salem for this project is connected to my long involvement with making photographs in the area and the clearly significant presence of the Revolutionary War era (and prewar) sites throughout downtown Salem and the surrounding communities. In fact, I found it particularly difficult to decide which of the various sites to highlight. The Alexander Grant House, now home to the Salem County Historical Society (SCHS), became the central site due to its later connection with John Rock. Rock was the first African American to be certified to argue case law before the U.S. Supreme Court. At the

time, we had not entered the current state of political upheaval as a result of the nomination and hearings for the replacement of Justice Ginsberg. The significance of this site to John Rock seems even more timely.



Amy Hester Reckless (1793-1881) was enslaved by one of Salem County's wealthiest families at 90 Market St. in Salem. She liberated herself and her children and then helped others gain their freedom. Photo courtesy of Wendel White, *7 Steps to Freedom*.

The SCHS museum and library comprise a small complex of buildings along Market Street in downtown Salem. The 81 Market Street structure was the location where Rock trained as a dentist, one of his earlier careers before studying law. The SCHS property includes other outbuildings (not connected to the main complex) including the John Jones Law Office, which is the first law office in New Jersey (est. 1735), and possibly one of the earliest in the U.S.

As I indicated, the Revolutionary War sites in Salem are scattered throughout the area and as a result, I have also included a broader range of sites on Market Street. Across the street, the Old Salem County Courthouse is the oldest in New Jersey and was built in 1735. Also, along that side of the street is St. John's Episcopal Church. The original structure (no longer standing) was occupied by British troops during the war.

The aspect of Salem's landscape and space that continues to draw me back are the overlapping layers of history, race, and economics. Salem has one



John Jones Law Office, moved from its original location to the property of the historical society. Constructed circa 1735. Photo courtesy of Wendel White.

of the lowest median household incomes in New Jersey. Salem is also a place that struggles with violent crime, ranking near the top of New Jersey communities with highest rates of violent crime in the state. In spite of these challenges, Salem remains a complex and important part of the state's history and emblematic of the struggle for economic equity/equality. Throughout New Jersey there are remarkable narratives of place that tell the stories of the American Revolution. During the efforts to break free of colonial British rule, many colonists continued to enslave Africans as a means of economic advantage and based on the belief that enslaved people were not capable of managing freedom and self-determination.



Crazy quilt on display in the complex of 18th- and 19th-century buildings that compose the museum. Photo courtesy of Wendel White.

Salem's streets are tangible reminders of the 1776 American Revolution, the Second Revolution (Civil War), and the effort to abolish slavery. Within these few blocks surrounding the SCHS Grant House are places that were occupied by British troops and American rebels as well as reminders of the lives of enslaved Americans, acts of self-emancipation, and abolitionist conductors of the Underground Railroad. The current demographic configuration of a predominately African American community in the city of Salem surrounded by a predominantly white community in the rest of the county reflects our state's racially segregated housing patterns.

I began my involvement with this community many years ago through an interest in the history of segregated schools. Today, more than 85% of the students in the Salem city high school are African American. The city has a much higher percentage of Black students than the state average, while the county as a whole has a significantly lower than average Black student population.

Revolution, slavery, abolition, Civil War, segregation as well as self-emancipation, agency, and accomplishment all collide and rest upon each other in the Salem narrative.

Wendel A. White was born in Newark, New Jersey, and grew up in New York, Pennsylvania, and New Jersey. He was awarded a BFA in photography from the School of Visual Arts in New York and an MFA in photography from the University of Texas at Austin. White is currently Distinguished Professor of Art & American Studies at Stockton University. He has received various awards and fellowships, including a John Simon Guggenheim Foundation Fellowship in Photography, three artist fellowships from the New Jersey State Council for the Arts, a Bunn Lectureship in Photography, grants from Center Santa Fe (Juror's Choice), and the Graham Foundation for Advanced Studies in the Fine Arts, and a New Works Photography Fellowship from En Foco.

His work is represented in museum and corporate collections including: Duke University; the New Jersey State Museum; California Institute for Integral Studies; the Graham Foundation for the Advancement of the Fine Arts; En Foco, New York, NY; Rochester Institute of Technology; the Museum of Fine Art, Houston; Museum of Contemporary Photography, Chicago; Haverford College, PA; University of Delaware; University of Alabama; and the NYPL Schomburg Center for Research in Black Culture, NY. Recent projects include *Red Summer*; *Manifest*; *Schools for the Colored*; *Village of Peace: An African American Community in Israel*; *Small Towns*, *Black Lives*; and others.

Amber N. Wiley

East Jersey Old Town Village
Piscataway, NJ

The Indian Queen Tavern is the centerpiece of the East Jersey Old Town Village in Piscataway, New Jersey. The open-air museum, founded in 1971, was the brainchild of retired Rutgers University physician and instructor Dr. Joseph H. Kler.

The Indian Queen Tavern's most compelling period was not circumscribed by the American Revolution. Instead it was the heyday of New Brunswick at the end of the 19th century during the Industrial Revolution. By then the enterprise was known as Bell Hotel. Countless laborers who contributed to the bustling growth of the city came through its doors. By the turn of the century the hotel was a stone's throw from the New Jersey Rubber Company and the New Brunswick Rubber Company. Across Water Street from the hotel was the J. R. Russel and Son Coal Yard. In fact, the hotel was central to most of the heavy industry in New Brunswick. The sounds, smells, and sights of the Bell Hotel were a far cry from the utopian setting Kler constructed for the tavern on the eve of the 1976 Bicentennial.

Throughout the late 19th century, the Bell Hotel was mentioned in the local news for meetings of various social and labor clubs, as well as the scene of mischief and mayhem. The reporting reflected ethnic and nativist bias, as the hotel was owned by Irish-born Neil McColligan, then later another Irishman, Joseph Quinn. For most of its history, the hotel was owned and run by immigrants. In 1914 Quinn completed a major renovation and expansion of the building, under the supervision of New Jersey architect William H. Boylan. Quinn renamed the enterprise the Parkway Hotel, and opened it to great fanfare, with over

300 guests in attendance in a summer soiree.¹ Quinn's rebranding of the hotel was a response to the growing U.S. automobile society. Sixty years later, the automobile, and the highways that supported it, would lead to the hotel's demise.

¹ "Big Crowd at Opening of the Parkway Hotel," *New Brunswick Times*, July 17, 1914, 3.



Front elevation of Bell Hotel (as Indian Queen Tavern), 1971. Library of Congress.

Transportation is central to the history of New Brunswick. The indigenous Lenni-Lenape created a traveling route, the Assunpink Trail, through the area near the Raritan River. European settlers of Dutch, French, and English descent would eventually lay claim to the area because of its location along a navigable waterway. The expansion of the Delaware and Raritan Canal sealed New Brunswick's status as a trading center, while overland highways made it a day's journey from both New York City and Philadelphia. As such, New Brunswick garnered the nickname "The Hub City," reflecting its central location between two of the most important Colonial cities. The modern highway system, and especially the state routes, retrace important linkages that are hundreds of years old. If ever a complete story was to be told about the Indian Queen Tavern, or better, the Bell Hotel, it would be a story of transportation, trade, heavy industry, and labor. The Bell Hotel sat witness to all the foot, buggy, boat, and automobile traffic of two and a half centuries in New Brunswick. Even its final name, the Parkway Hotel, reiterated the importance of travel to its location and purpose.

“East Jersey Old Town Village is a preservation case study rife with contradictions... The tavern’s interpretation paid no attention to the fullness of the two and a half centuries that the building served New Brunswick... The one-dimensional narrative of colonial times left out all that defined New Brunswick in the succeeding two centuries.”

Proposal

What do we make of Joseph Kler, the medical doctor who enshrined and petrified the Bell Hotel (which he renamed the Indian Queen Tavern) in a quaint setting, antithetical its actual history? Kler was born in Chicago in 1903 to Czech immigrant parents. He anglicized his surname from Klir to Kler, and did not teach his children Czech, unlike some of his siblings. Kler converted from Catholicism to Presbyterianism upon marriage. According to his great-grand daughter, “He spent his lifetime chasing the American dream and preserving a history which was not directly his own.”² In doing so, he sanitized the story of the Indian Queen Tavern / Bell Hotel, decontextualizing it from the richer story about the rise and fall of industrial New Brunswick.



Bird’s-eye view of New Brunswick from across the Raritan River, 1880. Hotel outlined in blue. Library of Congress.

² Meaghan E.H. Siekman, "To Be American," Vita Brevis: New England Historic Genealogical Society Blog, July 4, 2018. Accessed September 4, 2020. <https://vitabrevis.americanancestors.org/2018/07/to-be-american/>.

Part of the New Jersey Historical Commission's current initiative is to address the process of history and mythmaking. The commission has stated, "We must be transparent about who creates historical narratives and why." Perhaps in this 250-year acknowledgment of the American Revolution, the Commission can address not only the full history of the Bell Hotel, the Industrial Revolution, and its connection to transportation, immigration, and labor, but also the story of the East Jersey Old Town Village, and the ideologies and purpose behind the imagined revolutionary landscape it conjures and continues to perpetuate. Our history needs to tell the story of not just one night in a tavern, but of the robust life that was lived within and outside its walls, as well as the corporate and private interests behind the displacement of one of the most historic buildings in New Brunswick.

Amber N. Wiley is an assistant professor of art history at Rutgers University. Her research interests center on the social aspects of design and how it affects urban communities—architecture as a literal and figural structure of power. She focuses on the ways local and national bodies have made the claim for the dominating narrative and collective memory of cities and examines how preservation and public history contribute to the creation and maintenance of the identity and sense of place of a city. Her publications cover African American cultural heritage, urbanism in New Orleans, school design, urban renewal, and preservation. Her current book project is entitled *Concrete Solutions: Architecture, Activism and Black Power in the Nation's Capital*.

Amber was co-principal investigator of the National Historic Landmark Nomination Update for the Carter G. Woodson Home National Historic Site. She gave expert testimony for the highly contested Barry Farm historic landmark designation in Washington, DC. She also worked as a consultant for the National Building Museum exhibition *Community Policing in the Nation's Capital: The Pilot District Project, 1968-1973*. She has served on the National Park System Advisory Board Landmarks Committee, and on the boards of the Vernacular Architecture Forum, Latrobe Chapter of the Society of Architectural Historians, and the Yale Black Alumni Association.

Amber received her Ph.D. in American studies from George Washington University. She also holds a master's in architectural history and certificate in historic preservation from the University of Virginia School of Architecture, and a B.A. in architecture from Yale University.

Marisa Williamson

Military Park, Newark, NJ
South Mountain Reservation, Millburn, NJ

The Garden State is dotted with landmarks of the Colonial era. Statues of soldiers, statesmen, embodiments of the white Western way, punctuate the landscapes we share. They broadcast a certain history loud and clear. But what else can a monument be? What other voices can be heard when we pause to tune in to the quiet?

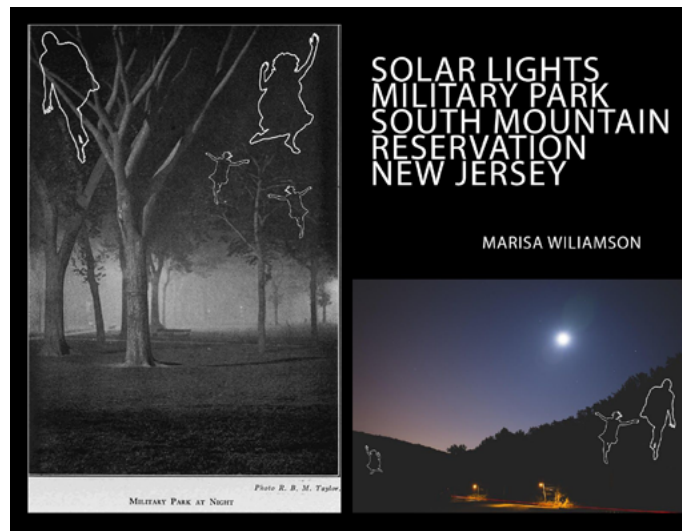
New Jersey turns—revolves—makes daily revolution by reconstituting its values, population, and inclination toward growth. It welcomes people onto whom these towering figures would have looked down (and still do). How can we escape their gaze? Where can we imagine others?

Room to Escape is a series of interconnected scenes that bring hidden histories to life in the public spaces we share. *Room to Escape* draws attention to the impossibility of one monument serving all people. It acknowledges the ways that existing monuments frequently reflect the histories we head outdoors to escape.

"I love to think of nature as an unlimited broadcasting station through which God speaks to us every hour of every minute of the day."

—George Washington Carver

1. Simone Browne writes: “In her essay “Black (W)holes and the Geometry of Black Female Sexuality,” Evelyn Hammonds takes up the astrophysics of black holes found in Michele Wallace’s discussion of the negation of black creative genius to say that if “we can detect the presence of a black hole by its effect on the region of space where it is located,” where, unseen, its energy distorts and disrupts that around it, from that understanding we can then use this theorizing as a way to “develop reading strategies that allow us to make visible the distorting and productive effects” of black female sexualities in particular, and the blackness in general.



Revolution NJ Proposal Renderings, 2020. Image courtesy of Marisa Williamson

Room to Escape is an experiment in interactive storytelling. It combines the augmented reality smartphone technology used in the 2017 project, *Sweet Chariot* with the narrative and game concept conceived for the 2019 project, *Room*. *Sweet Chariot* was an augmented reality scavenger hunt through the city of Philadelphia. *Room* reimaged the popular escape room platform as an artwork at SPACES Gallery in Cleveland. Along with three other performers, I shepherded participants through a series of interactive performances inspired by three women enslaved in Colonial America: Phillis Wheatley, Tituba of Salem Village, and Sally Hemings. Using augmented reality, I will superimpose the landscapes of these women onto the landscape we inhabit today, inviting audiences to imagine how others might have seen, sought, and told stories of escape.

Room to Escape is an opportunity to illuminate ghosts, black (w)holes¹, and narratives of escape from the Revolutionary era. It is an opportunity to map the impact of these women’s footsteps on the paths we walk today: making room for other extraordinary stories like theirs, and sharing the journey with others.

Marisa Williamson is a project-based artist who works in video, image-making, installation and performance around themes of history, race, feminism, and technology. She has produced site-specific works at Thomas Jefferson’s Monticello (2013), Storm King Art Center (2016), the Metropolitan Museum of Art (2016), the University of Virginia (2018), and SPACES Cleveland (2019), and by commission from Monument Lab Philadelphia (2017), and the National Park Service (2019).

Layqa Nuna Yawar

Wars of America
Newark, NJ

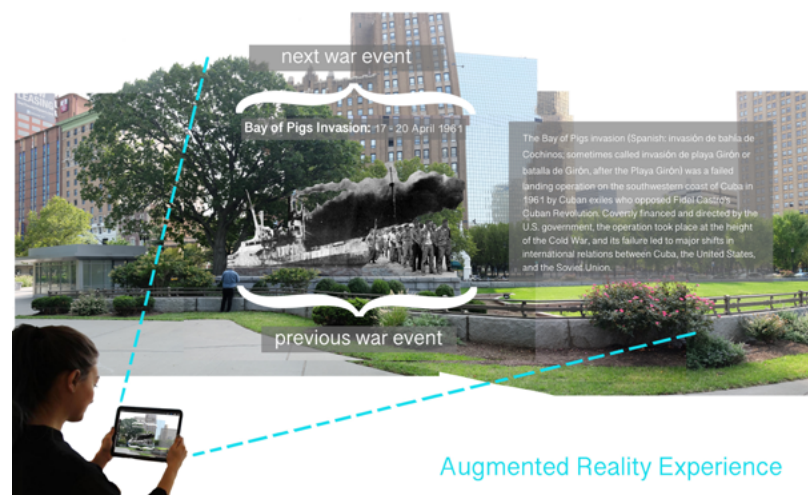
This is a speculative proposal for a multimedia project based on reframing Borglum's *Wars of America* sculpture and the entire Military Park site in Newark, New Jersey. The project would aim to look at the contemporary consequences of the wars waged by the United States before and after its founding. The goal of this project would be to engage with this history from the contemporary perspective of indigenous, immigrant, and first-generation peoples. This project sets up *Wars of America* as an access point for unearthing and interpreting hidden, obscured and erased narratives in order to inform our current moment. In short, the aim of this proposal is to create a context that would allow a broader engagement with the site and its history by the people who it does not currently speak to.

Inherently, monuments and historical sites do not engage with otherness or try to answer topical issues, but they can be a springboard to such speculation. They can serve as a bridge for a current citizen to understand an expanded history and imagine a possible future. Thus, the project also aims to be simultaneously reflective of the contemporary and aspirational toward the future—all within the same site. The proposal aims to broaden engagement between the public and the monument through an impermanent activation of the *Wars of America* site, an augmented reality application, and a companion publication.

Proposal

Salt and Dirt Impermanent Sculptures

This proposal envisions a series of sculptures made from salt and clay that would be attached to the front and back of the existing monument. These sculptures would be made in collaboration with the public and as casts of contemporary Newarkers. The sculptures attached to the front would fill the silhouette of the guard and the blade of the sword. The sculptures attached to the rear side of the monument would represent the wars of America that included the land's indigenous peoples. As a metaphor, these sculptures represent those erased by American historiography and time, while giving them a physical presence in the present-day, allowing the public to reflect upon their contemporary personhood and reality. These impermanent sculptures would be worn out by the weather and collapse back to the earth. While up, the sculptures could also hold text referencing the history of the site, personal histories, contemporary and historical voices; the text would be displayed on their bodies, like tattoos or scars.



Using a tablet or smartphone and a dedicated app, people can engage with the sculpture and scroll from one historical event to the next.

Augmented reality timeline

In conjunction with the impermanent salt and dirt sculptures, an augmented reality application will not only extend the monument through space across a horizontal line but also vertically. Through the

“Inherently, monuments and historical sites do not engage with otherness or try to answer topical issues, but they can be a springboard to such speculation. They can serve as a bridge for a current citizen to understand an expanded history and imagine a possible future.”

use of augmented reality, the user will be able to scroll through artistic interpretations of the proxy wars greatly impacted by the American military like the occupation of Haiti (1916-1934 and 1994-1995), the Salvadoran Civil War (1980-1992) and the Bay of Pigs (1961). Superimposed over the original monument, these images serve to represent a paradox in contemporary America: many diasporas within the United States began as a corollary of U.S. military intervention outside of national borders. To give an example, the Salvadoran diaspora in the United States grew exponentially during and after the Salvadoran Civil War, a conflict in which the United States was giving \$1 million per day to a Salvadoran military that had committed crimes against humanity on Salvadoran noncombatants like the El Mozote Massacre.



Shown here are examples of salt and clay sculptures at a life-size scale and a rendering of how they would take up space in the reflecting pool.

Publication

The final part of this project is a publication that would serve as both a programming catalog for the project and as a repository for the history touched upon in the augmented reality application and the impermanent sculptures. The publication would also serve as a guide for possible futures and possibilities the public is invited to ponder upon. Artists would be invited to provide interpretations of possible futures, imagined versions of monuments to peace, a future free of poverty, or any interpretations that they design as part of the augmented reality timeline. This publication would become an archival document of the project as a whole and as something the public can keep.

Layqa Nuna Yawar is a public artist and multidisciplinary storyteller living and working in Newark, New Jersey. He makes paintings, installations, workshops, and socially engaged public art projects centering the voices and narratives of people of color in pursuit of social justice and shared liberation. His artwork aims to disrupt established semiotic systems and reimagine them in service of a better and brighter future. Layqa's process is informed by his experience growing up in Ecuador and migrating to the U.S. as a teenager. His work exists at the intersection between migrant alienation and belonging, between cross-cultural identity and decolonization, and between the private and the public.

His work was awarded the 2019 Moving Walls Fellowship by Open Society Foundations as well as multiple teaching residencies, including projects with the United Nations World Food Programme. He has exhibited at El Museo del Barrio, the Newark Museum, and the Zimmerli Art Museum, among others. His murals can be found in cities and communities around the world, and he is currently working on a virtual reality experience based on his family's migration titled "Across La Tierra."

Proposal prepared with the research and consultation of Rafael Osorio.

Summary

Paul Farber
 Director, Monument Lab

Sue Mobley
 Director of Research, Monument Lab

We express gratitude to the Artistic Research Residents for their speculative case studies, their thoughtful analyses, and the work that will help shape the vision for a 2026 statewide public art and history exhibition.

We began the process of project planning by hosting this exploratory artistic research residency. The research brought together an invited cohort of 9 innovative and imaginative New Jersey-based practitioners to reflect on the multiple genealogies of the American Revolution, legacies of Indigenous and African American historical figures and stories, and connections to contemporary revolutionary movements. The goal of this collaboration was to meaningfully build an ambitious plan for an art, history, and civic engagement exhibition that captivates and invites New Jerseyans and visitors through projects and programming inspired by the commemoration of the American Revolution.

Following this residency, we are now in a better place to carry out the goal of opening creative and innovative new pathways for commemoration and participation in 2026. In other words, we can imagine an exhibition that is inspired and fueled by the voices and perspectives of people from marginalized identities and communities often left out of the mainstream narratives.

The proposed art and history exhibition is produced around a constellation of 250 sites of revolutionary history, expression, and resistance. Additionally, this proposal imagines pilot components setting the stage and providing additional guidance for the years leading up to 2026. The centerpiece, a participatory art and history exhibition to launch in the anniversary year, will engage 250 sites across the state. Through systematic approaches for scaled interventions that range from a handful of major installations to smaller community-based markers the exhibition is meant to enact the creation of new routes for civic engagement and tourism across the state. In other words, as a major initiative, the project advances imaginative approaches to bringing art and history to life in public as part of this

monumental anniversary, as well as spotlighting New Jersey on the national map as an innovative site to experience, visit, and engage the American Revolution.

We envision the legacy of the 250 Sites & Intersections project as bringing new audiences and diverse participants to engage with the acts of history-making and memory-creation through a constellation of 250 places, including those often remembered in traditional Revolutionary commemorative lore as well as other areas, layers, and crossroads that reveal new approaches to historical memory. The exhibition aims to build legacy-shaping perspectives that captivate audiences and shift mindsets for how art and history live in public throughout the state. The anniversary of the Revolution, the historical landscape of New Jersey, and the creative communities of the state and region make an ambitious proposal possible. Such a project will operate as part of the State's overall efforts to mark the Revolution, while standing out as a marquee offering, summoning a local and national spotlight through socially engaged and participatory platforms for engaging history.

Overall Goals

250 Sites & Intersections Project

1. Produce a coherent and compelling statewide exhibition that attracts a broad audience and presents vanguard projects of commemoration and artistic presentation.
2. Explore narratives that have been undertold, intentionally removed from their contexts, and/or actively erased, and how each impacts common understandings of major events.
3. Emphasize the people and communities whose stories are not often told and lifted up, and appreciate the importance of reintegrating those stories into places where the gaps are indicated in the landscape itself.
4. Make evident the acts of history-making and memory-creation as individual and collective efforts which we can identify, critique, and participate in ourselves.
5. Engage new audiences, particularly younger audiences, and those who are often disengaged from historical and commemorative sites and events.
6. Introduce inviting and nuanced language, tools, installations and platforms that open exploration around the layers of history which exist in New Jersey's cities, towns, and landscapes.

About the Partners & Revolution NJ

Monument Lab

New Jersey Historical Commission

New Jersey State Council on the Arts

About Monument Lab

Monument Lab is a public art and history studio based in Philadelphia. Monument Lab works with artists, students, educators, activists, municipal agencies, and cultural institutions on participatory approaches to public engagement and collective memory. Founded by Paul Farber and Ken Lum in 2012, Monument Lab cultivates and facilitates critical conversations around the past, present, and future of monuments. As a studio and curatorial team, we collaborate to make generational change in the ways art and history live in public. Our approaches include producing citywide art exhibitions, site-specific commissions, and participatory research initiatives. We aim to inform the processes of public art, as well as the permanent collections of cities, museums, libraries, and open data repositories. Through exhibitions, research programs, editorial platforms, and fellowships, we have connected with hundreds of thousands of people in person and millions online. Monument Lab critically engages our inherited symbols in order to unearth the next generation of monuments that elevate stories of resistance and hope.

About the New Jersey Historical Commission

The New Jersey Historical Commission (NJHC) is a state agency dedicated to the advancement of public knowledge and preservation of New Jersey history. Established by law in 1967, its work is founded on the fundamental belief that an understanding of our shared heritage is essential to sustaining a cohesive and robust democracy.

The NJHC receives its funding primarily by legislative appropriation. It fulfills its mission through various initiatives, as well as an active grant program. The goal of the grant program is to engage diverse audiences and practitioners in the active exploration, enjoyment, interpretation, understanding, and preservation of New Jersey history. In addition to other awards and prizes, the NJHC offers a free archival evaluation service called Caucus Archival Projects Evaluation Service (CAPES).

About the New Jersey State Council on the Arts

The New Jersey State Council on the Arts is a division of the New Jersey Department of State, created in 1966 by Public Law Chapter 214 and consists of seventeen members, all appointed by the governor for terms of three years, and three ex-officio members. Since its creation, the Council's volunteer members and professional staff have worked to improve the quality of life in New Jersey through strategic support for the arts.

With annual appropriations from the state legislature as well as annual federal grants from the National Endowment for the Arts (NEA), the Council designs and carries out a dynamic program of financial and technical support services for New Jersey artists and nonprofit organizations. The Council has priority programs in arts education, artists' services, community arts development, folk arts, cultural facilities development, community cultural planning and arts marketing.

The Council's programs and services have earned national recognition for excellence, innovation and responsiveness to community needs.

About Revolution NJ

Revolution NJ is a partnership between the New Jersey Historical Commission, a state agency, and the nonprofit organization Crossroads of the American Revolution Association to advance the commemoration of the 250th anniversary of the American Revolution in New Jersey.

Premised on the principle that the questions people faced on the eve of the American Revolution remain pertinent today, New Jersey's commemoration of the 250th anniversary of independence will offer a platform for New Jerseyans to consider the ideals that drove the Revolution and the implications they have for today's society. The overall vision of this initiative is to explore all aspects of this history, acknowledging that an understanding of our past is an essential guide on our journey together toward the "more perfect union" pursued by people in America for the past 250 years.

Revolution NJ will advance the role that history plays in public discourse, community engagement, education, tourism, and scholarship in New Jersey. Through a series of initiatives that explore

the history of the American Revolution, its context, and its legacy, Revolution NJ will galvanize diverse audiences statewide into embracing the enduring value and relevance of history.

Credits

Revolution Research: Revolution NJ Artistic Research Residency

Co-Directors: Paul Farber and Sue Mobley

Monument Lab Research Associates: Kanyinsola Anifowoshe and Veronica Grace Brown

Design Advisor: William Hodgson

Design Lead: Cheyenne Concepcion

Special Advisor: Jessica Garz

New Jersey Historical Commission Residency Team: Sara Cureton, Madeleine Rosenberg, and Greer Luce

New Jersey State Council on the Arts Residency Team: Danielle Bursk

