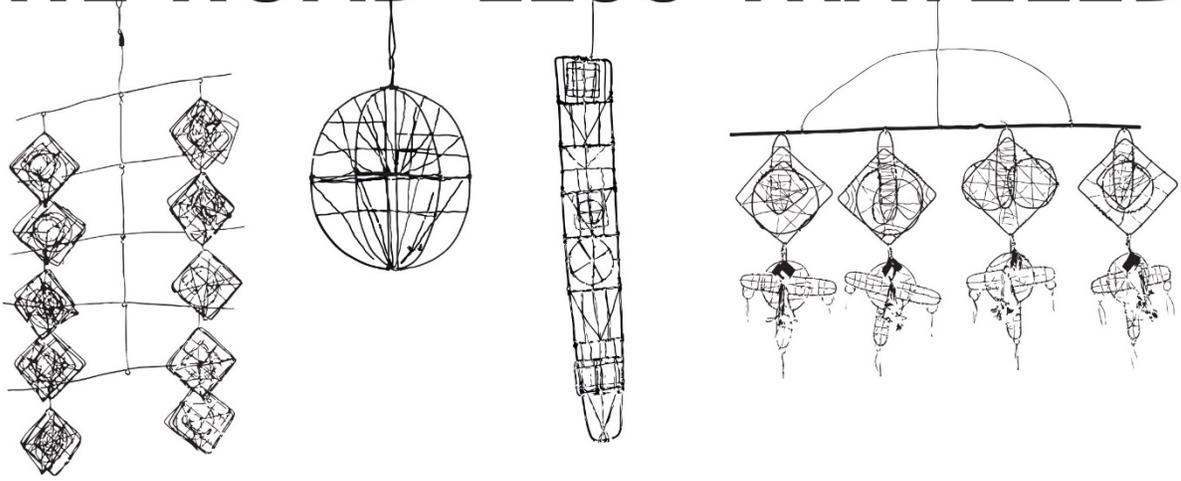


THE ROAD LESS TRAVELED



Sheboygan, WI September 27-29, 2017

Lance Changers Game Changers Session

Lisa Stone:

I'm just gonna give a little introduction here. The preservation of vernacular art environments as we've discussed for the last couple days, poses numerous challenges. One of the most critical being the element of continual change. Exposures to weather, shifts in local demographics, politics, family, and real estate issues are just a few of the many agents of change at impact sites.

The documentation and preservation of sites that are still in the process of being created, present particularly demanding considerations including how to preserve something that's alive and growing, that's still being made. How to respect an artist's freedom while managing a site and how to structure relationships between artists, non-profits, and communities.

I'm really delighted that this panel brings together major people in the field to discuss the tightropes that they attempt to balance in the ongoing creation of environments and the range of philosophical documentary and preservation issues and community relationships that they navigate.

An architect recently referred to the Roger Brown Study collection where I work as a "formal garden of inorganics" and it occurs to me that an apt description for Philadelphia's Magic Gardens, Dr. Charles Smith's African-American Heritage Museums and Black Veteran's Archives, and the Heidelberg Project are all spontaneous gardens of organically assembled materials that are overarching histories and ideas; in case we need another definition.

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So I'm going to introduce everyone right now, so we don't interrupt the flow of things, we're going to roll that way; and then everyone is going to present images and information about their sites, but particularly address questions and issues that are pressing to them today.

So, executive director Emily Smith and artist Isaiah Zagar will discuss fundamental challenges and key elements in their collaboration at Philadelphia's Magic Gardens or whatever they want to talk about.

Artist Dr. Charles Smith, builder of the African-American Heritage Museum and Black Veterans Archive in Aurora, Illinois and in Hammond, Louisiana; and photographer and artist Fred Scrutin will describe the challenges of creating and documenting Dr. Smith's work respectfully. Or whatever they want to talk about.

And Heidelberg Project Executive Director Janine Whitfield, who will discuss the current plan to radically transition the Heidelberg Project from a 30 year artist based community project, into Heidelberg 3.0; an incredibly exciting prospect. And I'm pretty sure she'll talk about that.

So there you go, thank you.

Emily Smith: Um, of course I have to say, Lisa, thank you. Um, of course I'll ... obviously we're having such a great time at the Kohler and we thank everybody for being here with us.

I'm the executive director of Philadelphia's Magic Gardens, and my most hated question that I get, and I have to deal with it every single day is "what is it"? And it's really hard for me to answer beyond trying to describe the fantastic artwork of this gentleman there is a heart and a spirit and a community that's in our space that I think a lot of, it's a lot of what draws us to these places and why we're here today. So, I don't have a very concise answer, but I do have a video.

MG Vid Spkr 1: One of the first places I visited when I came to Philadelphia was the Magic Gardens and it instantly became a landmark for me. As I get older I want to keep the things that I find beautiful or the things that are important to me closer and closer and the Magic Gardens represents that for me.

MG Vid Spkr 2: As a blind, you don't know something until you touch it, you know seeing is touching and for me the Magic Gardens is all about accessibility because we've worked with the staff to create a touch tour for the blind and visually impaired.

MG Vid Spkr 3: To me the Magic Gardens represents the freedom of creativity and expression and what could happen when you're truly being yourself. It's more than just a place for really good photos; the Magic Gardens does a lot within the community and it's really dedicated to the community. So, um, you know, it's more than just an attraction; it's a staple, it's a pillar.

MG Vid Spkr 4: Magic Gardens means like self-esteem, what you feel in your heart, what you feel in your soul. Feel like a kid coming out here.

MG Vid Spkr 5: [in Spanish]

MG Vid Spkr 6: This museum means a different view of art, beauty and creativity.

Emily Smith: [in video] The Magic Gardens is a celebration of life.

MG Vid Spkr 7: Magesterious. Cause it's magical and mysterious.

MG Vid Spkr 8: Like an oasis, a refuge.

MG Vid Spkr 9: It has brought community together.

MG Vid Spkr 10: Magical.

MG Vid Spkr 11: Come and see it for yourself and you will amaze what you see in the Magic Garden.

Isaiah Zagar: And a lot of those tiles that you see were made in Mexico by a man named Jorge Wilmont. Does anybody know who Jorge Wilmont is? Fantastic! You see all of these things are linked together, but we don't really know about who they are and where they come from. For me, it was Clarence Schmidt, who came first in all of this. And he didn't have a beard. He didn't have a beard! And the way he got the beard was that Jay Patrick Lannon who was the ninth richest man in the world said, "you know you could really look good in a beard". And that's why he grew a beard. But his beard was a special beard because he tied it with wire and he slept with a wire on there and it got more and more big and more and more wire. He was eccentric. And I take after him, because I'm his favorite son. And he said, he said to me when I went to visit him after I went to Philadelphia, he said, "Leaving? You're copying me in Philadelphia and I don't like that."

But actually, he did like it. And he wanted me to tell you all about him. But his place burnt down and so did thousands of other of these vernacular architectures, you see I have the right words, too. Vernacular architecture. But now that the movie has stopped I think I'll stop. Go ahead.

Emily Smith: I'm ... this is going to happen, don't worry it's all good.

Isaiah Zagar: No, no. I'm gonna be quiet.

Emily Smith: No, no. Obviously. Okay, so this is Isaiah Zagar, he need no introduction, probably a lot of you are familiar with his work.

Philadelphia's Magic Gardens since we can't see the video is about 3,000 square feet of fully mosiaced, embellished, um, it's a huge art environment right in the

inner city of Philadelphia. So we're right on a really busy, wonderful street called South Street and we are not in a rural area, we are definitely urban. So our approach to our space is much different and has to be much different than some of these other spaces that are off the beaten track.

But Isaiah beyond the Magic Gardens has numerous other sites, there's about 215 at this point that we've documented in Philadelphia alone. Yeah. Impressive, impressive. So the Magic Gardens is his largest public site and that is sort of what we are talking about today, and there is a very good fun fact here: Isaiah actually participated in a Kohler Residency here, uh, 2001, we think, yes? Right after September 11th actually; and there are hundreds of tiles, um, from Kohler in the Magic Gardens. So it's really, really cool.

Isaiah Zagar: But they're alien tiles because they didn't want me to use them. They're the bottoms of the toilets. They put the toilets on these, on these bats and they made thousands of bats but they wouldn't let any of the residents use them. But I got to use them because I got to know the people that made the bats.

Emily Smith: It's true.

Isaiah Zagar: But when they discovered it, they said, "this can't go on"! But it was too late.

Emily Smith: Exactly. It's true. And they kicked him out eventually, you know.

Isaiah Zagar: They didn't, I left on my own [inaudible 00:10:15]

Emily Smith: So the Magic Gardens opened to the public in 2008, so we're sort of a baby space still. There ... each year we have ... we're growing our attendance every single year. This year we'll probably have 155,000 visitors. Um, in a very tiny little space. We have 25 staff members at the Magic Gardens people usually get blown away that it's such a big staff. Um, every single member of our staff is under the age of 35, um, and in the last three years we've doubled our attendance and our budget.

So a lot of this talk too is showing what's capable for some of these spaces and how we've been able to pivot, um, in a really positive direction with some of these projects that we're working on. And we definitely see the Magic Gardens as a work in progress, we do not say that it's a finished space. Isaiah comes in and changes things all the time, we welcome that. We have a team that we work with and um, I'll get into that in a little bit, but, it's definitely a space that's growing and can change and we really embrace that and we're really flexible in our thinking about that.

There's our jobs. Isaiah's job, always, is to be the visionary, always. That's his number one job; and he's really good at it. It's pretty good.

Isaiah Zagar: What is a visionary? A visionary is a person that doesn't understand what the hell he or she is doing. Because if they did know what they were doing, they could only reference backwards. So if they don't know what they are doing they are always referencing the future.

Emily Smith: That's a beautiful thing to say, yeah.

Isaiah Zagar: I'm a dictionary.

Emily Smith: Um, and so my job as the executive director working with an artist that's alive in a very alive space is to make sure that we can interpret Isaiah's vision and um, have it digestible for the public, so, we have to work always in relationship with each other and we really parallel one another and when we butt heads, we butt heads and we get through it and it's something that I'm here to offer some of the logistics of some of the things that Isaiah might want to do or some of the projects. Get it funded, all that good stuff, and Isaiah's job is the ideas and to do the incredible work that he's doing. And so a lot of it is staying out of Isaiah's way, which is also really fun. You know, and getting in the way too is fun too. Um, and that is a little photo of us in Mexico having a good time. He was eating a popcicle, we were in a good mood.

So we have numerous challenges in terms of preservation at the Magic Gardens. Um, I've listed them, but um, some of the biggest ones we have actually is vandalism, foot traffic, again when you have thousands of people walking through the space. Um, that's just a lot of wear and tear on our garden. The weather is freeze thaw in Philadelphia, so it's pretty extreme at times. In the beginning years ago we had very little, we have lots of documentation but not necessarily organization. Isaiah is an incredible visionary documentarian, but there are not necessarily a lot of order to it. So we didn't have really systematic processes in place to understand what we had in our space and for me, as executive director of a public arts space safety was number one concern in our space. Our space goes under the ground it's subterranean, it is built with rebar and concrete and bottles, um, over time when those deteriorate you are looking at potential safety issues for the visitors, so that was one of the biggest issues that we had.

And many of the objects, there are thousands and thousands of objects in the Magic Gardens made out of wood, made out of glass, made out of metal; I mean you name it, clay, it's all in there. So we don't have a really straightforward way of dealing with a lot of these objects. And this is Stacy, she's our preservation manager, she's here, she told me not to mention her. And that's her and I in 2011. That's our broomstick, we used to poke at things to see if they were loose. That's how our preservation team started. And we were really cool. Look how cool we looked in it, it's pretty awesome.

But one of the things that we had to deal with early on when we were becoming more and more popular was the safety issue; so we would poke at something and it would be like wah-oo (swaying motion) and uh, you can't have people

walking through the space if you're afraid a brick is going to fall on their head. So, we actually had to remove some pieces of the Gardens early on. And that little drawing that you can see below the photo is a drawing that Isaiah made in response to us having to remove some of the stuff, so why don't you, do you want to talk about what that made you feel and your response to that?

Isaiah Zagar:

Well, to be serious about it, um, I was very upset when they started to remove everything from the Garden. I mean you start poking and if you poke a little bit and you feel like you poke a little bit more and I mean it's very difficult not to get some feedback. And the feedback was falling tiles or taking away the bottles and the modules that I had made, and it was quite upsetting for a while. But I realized of course, that they had taken a lot of the responsibility away from me, which I, I really liked cause I could sleep nights without feeling that somebody could get hurt.

So, it was a double bind, but they have been doing it for a while and they have been doing very well, and of course they, they did get help from Lisa and Don and very early on Lisa and Don came and did a whole study of what we needed to do to preserve the Garden. I think that's about as much as I can say seriously, I'd like to stop and let her go on, seriously.

Emily Smith:

Well, that's, that's it in a nutshell in a lot of ways. In the beginning our concerns were safety, we had to make decisions based on safety. The goal was always then to hopefully build it back up with Isaiah, obviously here, but we had to make some pretty dicey decisions in terms of safety of the visitor. But in the last three years, so I became the director three years ago and our number one priority when I came in was preservation. To me, obviously, we have a living, working artist that is an unbelievable advantage, it changes your life in 100% positive ways when you're dealing with these kinds of spaces.

But without a space there is no programming, there is no community, there is no jobs for the people that work there. So we could see as it was deteriorating that we wanted to keep it alive and fresh and keep it growing so, we had a little team. They have little t-shirts that say "PMG Preservation Team"; there they are, and so first things first you always gotta train with Isaiah. Always. He's alive and workin and he's doing workshops, you can come to Philly and learn his techniques. We got some consultants so that, Katcha McGurk who's a local tile maker and she taught us a lot about different kinds of tiles that we could be using in the space. Of course we had the incredible support of preservation services [inaudible 00:17:46] I know you guys are all really familiar with. That's Don in the back, giving some guidance. And that was really crucial, really pivoted us into the right direction. We started doing really sophisticated documentation of literally almost every single, well it is every single object in the space. So you can see in that little circle on that gateway is that little tile and that's then placed into a series of organized systems basically.

And then that public mural is another project we started this year where there's 215 public sites beyond the Magic Gardens. So, we didn't even know where they

were, we didn't know what condition they were in. So this year we've actually documented, we think, most of them, all of them, most of them, it's hard. Isaiah is also constantly working, so we're trying to always be running behind Isaiah with a camera, most days. But they've done some incredible work.

Conducting interviews, obviously that's a huge opportunity for us. Every interview is filmed photographable thing and Isaiah is always available to talk and tell stories and Julia, his wife is in that photo down there and she's also here, is a huge resource for us. When they get together and they start talking about their memories one is really bouncing off the other and you can actually really have a full beautiful photo of a real picture of what has happened in the past and it's quite incredible and moving. So they're our teachers.

We clean and repair almost every single day. We have one day off, on Tuesdays, that's closed to the public. But um, these guys are cleaning and doing crazy work.

Isaiah Zagar:

Can I interject? Because there's a photograph here of them cleaning a um, sculpture that was made in Mexico, in Oaxaca. And it was ordered especially by me, I gave them a drawing and I've been doing that for the last forty years. Giving drawings to artists, artisans, all over the world where we visit and that's because of Julia's Eyes Gallery. We go to various places to buy folk art and buy craft and if Julia orders a lot of something then I can always put my little drawing in and get something special for me. And aside from the things that are bought especially for me, many of the ceramic products come broken. And if they come broken, then I get to put them in the Garden.

So in many ways we have a compendium, especially of Mexican folk art of the late 20th century and early 21st century and folk art is disappearing in Mexico and many other countries because the children of folk artists find they can't make a living from folk art and they go into computer work or something, IT work.

So, it's a time warp that we have created because of the broken ceramics from the Eyes Gallery.

Emily Smith:

Yeah.

So again, we always see this space as a work in progress, never a stagnant site. Always Isaiah is making the aesthetic decisions, but we work in I'd say almost perfect harmony. If there's something for example we had a little step that went into the Gardens, it was one stair, our visitors with wheelchairs or strollers were not able to get down easily and I said "Isaiah would you be open to turning that stair into a ramp"? And he said, "Of course, absolutely" so, now we have a beautiful ramp and those are decisions that we can make together and we have the luxury of making together because, he's here and it's really quite special and it keeps the space really fresh.

We're just really gonna quickly go through some of the projects that we've done that might be interesting for you guys. We had some issues with our archways. We have numerous archways in the Magic Gardens, they don't have keystones in them, so they were, um, they're very beautiful, but they are often sort of a little; they were on the brink of destabilization I would say. So we got some advice and instead of putting up some ironwork that might be sort of bland we said, okay well lets take this as an opportunity to use Isaiah's skills, and make something even more beautiful than what we had before. You can see here the archway without the ironwork, this is a drawing in the middle of one of Isaiah's designs that he did himself and then they made it into the iron and installed it, so now the archway is stabilized with this beautiful work and there's multiple archways like this in the Gardens, so you can see. You hadn't seen that yet, yeah, ooh, it's beautiful, it's wonderful. Okay, I'll go quickly.

There's other things that we've done. Additional ironwork, which is also a safety factor, so we've stabilized the structure and you can see in the middle photo some bars that we're gonna end up building up, hopefully, the hallways if Isaiah's into it, with some additional elements, it gives us more opportunity for growth. We do tile replacement. You can see here in the first photo, actually it says Vollis Simpson, and Nick Chand, if you guys can see and recognize those names. The tiles had pulled off that wall and moisture and water was getting behind them, so we had to remove those tiles, but Isaiah just replaced them with ones that he made himself and then we regouted that. So, that's a huge opportunity for us and something that we do all the time. So you can see some of these images, before and after.

Isaiah Zagar: There's a lot of nudity in the Garden, so I warn you when you go and visit.

Emily Smith: No, you don't get warned, we love it. We love the nudity.

Isaiah Zagar: You'll love it too.

Emily Smith: Yeah.

Yeah, so you can sort of see, and it's modified. We're not trying to make it look exactly the way it looked before, it's in Isaiah's hands. We often will modify things to have maybe a tile that wasn't meant to be outdoors we will modify that to be an outdoor tile, when to replace it, that sort of thing, but we're not trying to have a perfect vision of what it was. It's still a space that's in movement.

And this is something Isaiah just touched on, this is actually a better view of that beautiful sculpture that's on top of the archway that Stacy was cleaning but ...

Isaiah Zagar: That's actually me and my mother.

Emily Smith: Yeah, um, it is um, Isaiah sort of touched on this, but the collaborative aspects of the Garden is something a lot of people don't understand or realize and they are thousands and thousands of pieces of folk art that Isaiah and Julia have collected or commissioned over the years. Like you just said this is an interpretation of him and his mother or whatever he's ...

Isaiah Zagar: Whatever I decide at the moment.

Emily Smith: Yeah, exactly. It's an incredible collection of folk art, it's a celebration of folk art, it's absolutely breathtaking when you really take it into account.

We've documented one, the basement of the Magic Garden in terms of folk art, just folk art objects the binder is this big. Just the basement of the folk artists and the objects in the space.

So one of the things we did just this August, this is a piece that Isaiah commissioned from a folk artist in Mexico named, Josephina Augular, and this is Isaiah's self portrait, "The Forearm Painter" ...

Isaiah Zagar: And notice he's not wearing any clothes.

Emily Smith: Yep, and, so vandalism, like I mentioned before is a huge problem, this is something that someone just snapped off during the day and took home with them. For, I don't know what reason, but they did. And that's really, I mean it's devastating obviously when you see this. This is a one of a kind piece that was formed after many, many years of friendship with another family another folk artist; so this is something that's really tragic when you see it. But then, you know, we knew we were going down to Mexico just a few weeks later and I said, "well, we'll just go back to the family and get another one and then we can replace it." So that's something that we started to do this August where we're going back to work with artists that ... for example Erma Blanco is an artist that Isaiah and Julia knew thirty years ago and she made that incredible huge sculpture and we went to her house and found her again and we commissioned work for her that we can then reinstall into the Gardens. It's really, really fun.

Isaiah Zagar: It's very strange, I didn't grow any older and she grew old.

Emily Smith: So we worked with dozens of artists down there this August, it was really quite phenomenal and we purchased a lot of artwork from these families to them put into the space. So these are new pieces, these are additions to the space that you know, that we're just trying, maybe there are gaps, maybe someone stole something, maybe it's broken, and then we just replace with folk art from the same families. And what's beautiful about folk artists is it is multi-generational. There are some artists that are continuing this practice and so we see it as a lifeline if we can continue this conversation with other families and other artists then we can have a life line for the Gardens as well.

There's Kohler pieces actually at right, see those yellow tiles? Those are big Kohler pieces.

Isaiah Zagar: Yeah, those were the bases of the toilets sat on those. Yeah I think we're closing off.

Emily Smith: Sure.

Isaiah Zagar: Can I close off with just um, there are this year there'll be 150,000 people coming to the Garden. But there's double that that are standing outside and all around and are wandering and there is a possibility that we could um ... do you have a couple of million dollars?

Emily Smith: Talk to me later.

Isaiah Zagar: We have, there is a building right next to us, and it would just take about 4 million, 5 million and we could expand the possibility of me having more friends come to visit.

Emily Smith: Yeah ...

Isaiah Zagar: Just letting you know.

Emily Smith: We'll send out the collection.

Lisa Stone: Thank you.

Isaiah Zagar: This is a fundraiser.

We're a hard act to follow man, but you know what, no, you don't even have to say anything, you just got it going, I can see that.

Lisa Stone: Well, I'll just interject and say, if Isaiah is a dictionary, Dr. Charles Smith is a Sunday New York Times crossword puzzle.

Really, really complex narrative crossword puzzle and the phrase that you can't step into the same art environment twice is particularly true with Dr. Charles Smith. And I'm just going to scroll through some slides first of his site in Aurora, Illinois and then the Hammond, Louisiana; just so you, while he's speaking you can get a sense for the powerful and soulful complexity of his work and he will tell you about it.

Dr. Charles Smi: First and foremost I'd like to ask the audience to just bow our head a moment and just give a word of prayer for Mrs. Kohler Ruth because a conference and thing that we desire that God bless her with the strength in her back again, because we are all uncomfortable when one of us is uncomfortable. So, let's just give a word of prayer.

Lord, touch in her body and her mind and her spirit and give her the faith that's necessary to maintain the wonder of the great work for which the family as started. In the name of Jesus, Amen.

Well, I really, like he say, you a tough act. But I'll start out with the fact that I started the African-American Heritage Museum and Black Veteran Archives in Aurora, Illinois not because I wanted to build a museum, but because I saw there was a need. And a man once told me, "anytime you find a need, a mission, or a statement you're gonna either be rich or famous and one I've tried and the other one don't work". But what I'm saying is, the need was within the community for African-American's to know their history, their past, their contributions as well as defense of this country. And that was completely voided in Aurora, Illinois.

And one particular day was started a project in its sincerity, was a young boy from the North side of the area, he came down and he always was late for school. And when I looked out the door I found out why he was always late, he was playing with the art. He was down by the center of it playing with the pieces, looking at them and talking with them and I said, "man you gotta go to school." He said "I'm going, I'm going, I'm going" and he would never go. And so finally his teacher came down and ask me "well why is he here when he's supposed to be in school?" I said, "Well, if you really look at it, he is in school. He has an interest in what he's seeing and he's learning his history by way of asking questions." And that's how I started.

And mostly got involved with a more detailed start when Black History Month came around and the city of Aurora had no basic information, knowledge or exhibits of our culture, our history, or our experiences. So that's when the city and I got involved a dialogue about it. The dialogue didn't come out right because they were sharing with me that the property is a residential property, it's not zoned for a museum and as I shared with them; there will be a museum because the fight when it start I know it will go public and once it go public and the media see it and the people see it, you have seven museums here of historical significance of the white contributions and discoveries in America and nothing about us. The Underground Railroad passed through Aurora and you have no means of saying anything about that, and that in itself began the fight with tourism.

They were using some of my art pieces and pictures to push their program, their project, the preservation or historical society was using them and I felt in the beginning, well let 'em use it so eventually they'll see that the people is coming to the site and that we could eventually come to our senses. But they never did and like 20 years later, right now they still haven't come to their senses and that's why I said it's a shame, it's sad and it's a statement that needs to be made about that kind of racism because it effects the whole body of people, such as everyone here that has an interest in art.

How can you deny a man that has done the work of this magnitude? How can you deny the young people the knowledge of their history? And how can you deny the part that I played in economic development and tourism bringing money to your area? Putting people in your beds and in your restaurant and buying gas here? This is phenomenal a bad trip and we dealt with that so until I found out the best answer for that was; just keep talking to those white people, keep talking to 'em. Those that have a spirit of God or a spirit of decency, they'll rise up, and they did. They rose up in big numbers. Such as like here when you see this story and read this story and say "wow that's not right, and he's still sayin it's going on right now? Wow, that's deep".

So a letter from you to the city Aurora asking, say well there's a standing indictment out here about your city; what you're doing and how you've done it by Dr. Charles Smith. And I hear in April of 2017 you just elected a black mayor, come on. Come on, come on. So wit that the museum moved forward in various areas. The people that have visited there gave rave reviews, they made points about it to contact other people, that's how Kohler became involved. But before Kohler came, Professor Jim Zander of the Chicago Art Institute came. Before Professor Zander and the Chicago Art Institute came with Lisa Stone there was a young man, white artist, Mike Noland.

Mike Noland came buy one day and left a note on the door and he said, "man, wow, I'm blowed away" he said, "wow can I talk to you, can we meet?" And eventually he did come by and we did meet and he said, "I want to introduce you to a group I'm associated with and it's called Intuit Art". And I said well I'll be glad to meet anyone in the arts that's going someplace. And uh, I met Intuit and I met uh, the people that's part of Intuit, a great group. A very positive group with a vision, and I enjoyed that and being around them I learned places to go from talking to people. What galleries to look into that address folk art, and I was just learning a great deal of things because as they say traditionally; there is no school for folk art, you learn by getting burned. You learn by asking questions, you learn by getting cheated, you learn by being disrespected.

But at the end, that's your doctoral thesis of that area. Because you are the expert in that and you have all the answers. Nobody is studying that because the answers is within you. And I grew up and I blew up and in that respect, I got involved with traveling. Wanting to know what's going on around the country in terms of art, folk art and African-American. That's how I had the distinguished pleasure of meeting the honor of this sister sitting here. Sister Janine and her husband Tyree, what they were doing in Detroit.

I won't elaborate on it because that's what her purpose is here, but that's what I share with people. When you get involved with something very serious like, like education is the process to get the door open and go where you wanna go. And that may not be the answer for everybody. Dedication is the key to move from where you are. When you are dedicated, when you are dedicated, there's nothing can stop you other than debt. That's the only way it can stop you, because you gonna get that job done. When you educated and the money's run

out, the Pell Grant run out and the cost of them books run out, you gonna think about another course. But when you dedicated; there's nothing gonna stop you. And that's why I preach that to the young people, the gang members, those that are convicted in jail waiting for sentences because I minister them out of the ministry of the word of God. How God can change a life, the way he changed mine.

I was in Vietnam and I made a difference by Vietnam by the experiences I had, the things that I saw, the things I did, that helped culminate all that's within me right now, even the fact that when you're in Vietnam, as I was, it was nothing but killing. A daily process. Killing, picking up bodies, carrying them to the landing zone, sending them home in body bags and praying to God that each day that you don't have to get on that helicopter in that way. That was sad. That was dangerously serious and when you think about the Vietnam War, for which I lecture on, because the people don't know about that war. They don't know about it from the black perspective. They know about it from Hollywood and all of that. The only movie or TV act came out close to Vietnam, what it was like was when Mel Gibson played in "We Were Soldiers". When they jumped inside that area and was overrun by almost 4000 enemy and they had to fight they way out.

We had to do that same thing at Khe Sanh, Dung Ha, Cam Lo, Phu Bai, we fought. We fought. We fought. We fought. And the same thing is in the kitchen of the issue of us today as American's. We lost that cause no one teach that blacks and whites, Mexican's together standing on the wall for America. The depolicy and that flag that they talked about today that they trying to push down your throat if you don't like what's being said. And me myself and other veterans that I've talked to they say man stay out of it. That's civilian mess, that's a distraction. America's great by itself, it don't have to be great again. The only time it was great to me is when the [inaudible 00:40:27] was coming out, you know? And when you get people talking about things that they have never committed themselves to, just like now our country's in a state of bad shape. Puerto Rico can't get food, can't get water and we not talking about a small amount of people, we talking about a lot of people. And that's what I tell artists; put the message in your madness.

Make it say something that create a time and place in history and lock it, and block it, and cover it with cement so that people will know what happened. Because that's why slavery is important to me. Cause when I think about the salve, what they went through, how they lived and in Angola this prison in Louisiana, how did three brothers sit forty years, forty years in a cell with no contact with human being and them brothers still sitting there just like they in they right mind. That's unbelievable, unbelievable.

And all that is the spirit of that of the slave when he was in the slave ship, and then when they would raise the hatch up when they go close to [inaudible 00:41:44] place and they was still looking up from their claustrophobic conditions that they lived. That's what drives me. How could somebody work

that long and that hard in a cotton field? And I tried it in Louisiana and it's almost impossible. My wife tell me say, "come on out of that sun, let that stuff alone, come on inside, drink some water, do something better than that" and I told her it's my mission. It's the life of the slave that drives me. They lives need to be brought known to knowledge of men and schools and institutions everywhere.

So that's why I'm so thankful for this day. Thankful for what's going on here at Kohler, the people that I've met that we've had wonderful times since I been here and the commitment from the people that came with me. This gentleman here, I want him to stand, Reeven Fellows, is a person that helps that museum in every way. Every way.

Lisa Stone: Thank you Dr. Smith.

I am very excited to also introduce Fred Scrutin, who has been working with Dr. Smith and also in a very, very incredibly committed manner, spending weeks on end documenting Dr. Smith's site. It's so incredibly important for; first of all, high level, really, really fine photo documentation to be done of any and every site. But to have it done often and regularly and in great depth for this site, which changes all the time, is really, really important, so Fred, thank you.

Fred Scrutin: Thank you and thanks to everyone for inviting me and after two completely impossible acts to follow; I'm just going to read from my paper here, so it's going to be a bit of a let down.

Okay, so I'd like to talk about how acceptable practices and what constitutes documentation in photojournalism, fine art photography have diverged in recent decades.

Although the ethics of photojournalism don't address artificial lighting, Shelby Lee Adams expanded fine art conventions or documentative photography largely through the overuse of electronic flash to dramatically separate a subject from the background. That is going against traditional documentary preferences for the available light look. Also, this particular picture was controversial because it was completely set up for the camera based mostly on the photographers recollection of past events and different people. Definitely not a record of something that happened spontaneously in real time.

This was taken at night with the available environment light plus a spot flash I added on Dr. Smith. And he was extremely patient sitting out there in the night for a long time.

Back in the fifties, here is O. Winston Link's most famous photograph. Everything we're looking at, except the plane on the drive in screen, which was literally cut and pasted in later, was lit with a single burst of his multiple flash bulb arrays. Here the warm light and the figures came from my flash. My

personal preference is to create light that looks plausibly like it might have come from the surrounding environment; such as a light bulb hanging in Martin Luther King's jail cell or one of the spotlights Billy Tripp has installed throughout the mine field.

The picture on the left is primarily lit with my studio type flashes. When I use the artificial light, I personally try to keep the quality of light; I personally try to create a quality of light that looks fairly natural. In this case as much as possible like the plain, overcast sunlight we see on the right.

Interior portraits like these can't really be done well without using the studio flashes, but again, I try to make the lighting look natural. Not too much like studio lighting, which to my preferences would be distraction from a more reality based documentary look.

So unfortunately, I just can't quite bring myself to give Ms. Juanita the glamour lighting treatment she so richly deserves.

I make a lot of use of the available artificial lighting in the environment, such as street lights, security lights, porch lights and so forth. The next few slides will compare daylight exposures of similar scenes to dusk or night-time exposures.

This is an available light dusk shot I didn't add any light on any of these and there is minimal Photoshop work done on the color and contrast as well. The dusk sky just becomes that dark as the night sky sets in.

From my point of view, daylight or night time lighting just document "different aspects of the site". But the night shots are often more visually dramatic.

It might not look it, but the picture on the left was taken at night under the security light from the street in front of Dr. Smith's property. You probably didn't expect when I first showed up that Mary would be looking out the window late that night saying something like, "he's still out there, in the dark, with his camera." And then I was right back the next morning and night, and then you knew, I was never going to go away.

I think the night time lighting on the left, gives the emotional impact of the work a little more extra punch.

The typically darker background in night-time shots, this time on the right, helped the sculptures make a stronger visual impression often separating them from the background in a visually similar way to Shelby Lee Adam's use of daytime flash [inaudible 00:47:59] previously.

The night shot in on the right, on the left is a good example of Dr. Smith's narrative creating the picture. On slave ships the chained males were purposely taunted by the sight of bound, but partly exposed young girls. So I took that

picture from a camera position showing their lips almost but never able to meet, but also showing an arch of emotional connection between their heads in the background. So the idea for that picture on the left came from Dr. Smith and helping me understand what his narrative is all about.

Another example, here in the daylight picture on the left, Dr. Smith told me that the aquamarine colored light, the aquamarine colored eyes represent the reflection of the Atlantic Ocean in the eyes of a slave being brought briefly up on deck during the middle passage.

The North Star on the right, symbolizing the great migration makes a stronger impression against the almost dark sky.

In a site like Dr. Smith's I'm always struggling to keep the background from being too much of a visual jumble that distracts from the individual sculptures. The night-time approach often helps integrate the background into the composition more successfully.

Here on the right, the night-time shot documents the impressionistic leaf shadows from a street light and shows another aspect and impression of the site.

Going back to Dr. Smith's site three years in a row, of course provided great new photo ops each time. I'm usually not inclined to recreate previous year's shots to document the changes, but some comparisons always result. It's a Wizard of Oz joke. The horse of a different color? Okay.

Photojournalists distinguish between posed portraits and reportage but posed portraiture of course has a long tradition in fine art documentation. Back in the 30s for example the big tripod bound camera made frozen moment grab shots impossible. Everything had to be posed. These are examples of pictures suggested by Dr. Smith, another great result of documentary collaboration and these are chosen by Raw Vision for the article on Dr. Smith. Also, without his direction I would have never seen or photographed the sign or the cemetery where the unnamed slave boy marker and they are central to the history of his Hammond site.

Here, Dr. Smith let me photograph while he was really working on that same slave boy, whom he has essentially resurrected as a civic monument that helped me include more candid, unposed type portraits into the overall project.

While I was photographing the site Dr. Smith just came out to work on the symbolic Niger River running along his property. Of course I stopped what I was doing to get some more candid picture opportunities. But soon after that we set up the group shot for the camera.

Again on the left he's working on the piece with no direction from me. And an unplanned, but I think semi-posed portrait, I think you knew I was there with a camera, there on the right.

This is from a New York Times blog by Phil McGur Earl Morris. In 2011 he published a book called "Believing is Seeing" where he discussed many of the issues surrounding truth in photography. Apparently there was controversy and disappointment among historians that Walker Evans likely placed or repositioned the alarm clock on the mantle and probably moved the rocking chair into a pool of window light.

Couple more historical examples. Roger Fenton apparently rolled more cannon balls onto the pathway, Arthur Rosstein carried the deer skull to different locations and Alexander Gardner used his own rifle as a prop and posed the dead soldier.

So, Kelly, I'm here to acknowledge that I sometimes move the clock, the skull, or the zombie babies. Did you get a picture of her Jeanie, thank you, okay.

Ken Espinosa and I have a yearly tradition of re shooting his living room shrine, basically until I get it right, which of course means we'll never stop. But things move around, he adds flowers; sorry, we both move things around, he adds flowers, lights candles and so forth until each year we create the best picture of it we can.

Being an outdoor working studio in flux, Dr.Smith's site will always contain a certain amount of scrap materials and debris. And of course he wants things to be cleaned up for the photos just like when the photographer from Architectural Digest comes over to photograph your house. Everyone gets out the vacuum cleaners, organizes the clutter, puts fresh flowers in the vases or for Dr. Smith into the arms of Mary the African Queen.

Here not only was clutter removed, but I moved the sculptures around to avoid edge mergers or tangents. I deleted earlier versions from my archive, initially when I looked at the unedited slide show, several figures would jitterbug around as a result of incremental changes I made to their positions.

This picture idea came entirely from Dr. Smith. He wanted to make an historical statement about the sacrifice of veterans including all the way back to the civil war and a few pages of his government print-outs listing black veterans killed in Vietnam is displayed in front. So this was in no way document of something I found at the site, this was temporarily created for the camera. I think of this as part of our collaboration and once you're collaborating with someone by definition, you're giving up the objective viewpoint of a photo journalist as a detached observer. Our goal becomes making the best pictures of the site we can to our mutual benefit, but of course the untampered with photographic artifact, which I certainly understand the value of is sometimes sacrificed in the

process. Quite understandably, historians might prefer the certainty of forensic type photography or a slight change to the evidences found might lead to a false conclusion.

I'll finish up with one of my personal favorite pictures from Dr. Smith's site. For this picture I cleared out a fair amount of debris and I also brought I think it was three of the heads into the frame from other parts of the site. Bringing something into the frame is unusual for me and I generally try to avoid it, but if you've ever visited this site in person, which I highly recommend. You pass a parade of severed slave heads while you are walking along the front, but a still camera is limited to one single viewpoint of three dimensional space and I just felt a stronger, more representative picture of the emotion and narrative of Dr. Smith's site could be created with some additions to the frame. Although it's certainly less true to pure physical forensic documentation, I think those changes actually resulted in a superior document of what it feels like to be in Dr. Smith's face ... in Dr. Smith's space. I wouldn't dream of being in Dr. Smith's face.

J. Whitfield: That's a great ending though.

Fred Scrutin: Thank you.

Dr. Charles Smi: Very good, very good, very good.

Fred Scrutin: Thank you.

Lisa Stone: Thank you so much Fred, and thanks for all your hard work there don't stop going there and photographing. He will not throw you out I guarantee.

I'm very excited to introduce Janine Whitfield who I think is one of the most inspired, tenacious, and creative people working in arts administration, which at times can sound like a clinical term. In Janine's world, it's being in the trenches and from being introduced to the work that Tyree Guyton was doing about 30 years ago and she thought it didn't quite look like art. Which is captured for everyone to see in the documentary video, "Come Unto Me: The Faces of Tyree Guyton", she's been working for 30 years and has changed many, many lives and has kept the site going through, through lots of hardship, many successes and now something brand new.

J. Whitfield: Well, good evening or afternoon.

Thank you to Ruth Kohler, I've seen so may friends here. I know I'm cute, I'm just joking, no I'm just saying I was back here in the 90s and it's just so amazing to see so many people that I knew. So thank you, and thank you Lisa for having me and um, my brother Dr. Charles Smith.

So let me start off by saying that yes, I am not unlike some of my other colleagues. I did not get involved in this work because it fascinated me. I got involved purely by accident. I was climbing the corporate ladder and was doing things as a young African-American woman that everybody thought I should be doing and then I met Tyree Guyton.

And so, I want to start off by just this beautiful quote because it's so true and it has really turned out to be true for the Heidelberg Project in Detroit. But it started with one man and his grandfather, and Tyree actually started the Heidelberg Project on the street that he was born and raised on. The Heidelberg Project sits on Heidelberg Street and Sam Mackey was his partner in crime when they first began.

But what we were up against became the impetus or the reason for such an animal as the Heidelberg Project in the first place. 48207 was recognized as the third poorest zip code in the country, not just in the city of Detroit. And these were the statistics we were up against. When I think about a 55% African-American male mortality rate I'm going to tell you what that translates into. Young men between the ages of 14 and 28 have only a 45% chance of escaping death or jail in this particular community that we're working in and if the conditions really have not gotten much better. So this became the reason as Dr. Smith said the Heidelberg Project was born out of a need that was existing in that community.

I won't read the vision statement, but this is our belief that we can literally rebuild our communities and our cities by using the culture of that city, of that particular community.

So, what did he do? This is the street that I turned down in 1993 and I rolled down my window unbeknownst to me the artist was sitting on the curb, and I literally said to him, "What in the Hell is all of this?"

And I just want you to know that although I had been to museums as a little girl and I had experienced art I always thought about art as something that was unapproachable, something that you could not touch, something that was off limits to me. And what Tyree said he had done is created a living art museum in the heart of an urban community. And we took to kindly calling it our Ghetto Guggenheim.

So when I tell you this man took over the whole block, he literally took over the entire street. Now you're looking at the Heidelberg Project in approximately 2000 right now, so you're going to see some changes as we go along.

But when I got involved with the project what I realized is that here was a man, as an artist and as that beautiful definition gave for a visionary it is so true. The literally build a house without a foundation. And I think sometimes, I'm not so sure we should require much more of them because I think that what they're

contributing is so big but then we have a tendency of wanting them to know how to do all kinds of other things like; give lectures or market what they've done. And I think that what they give us is the greatest gift and we have to surround them with the resources to help them accomplish what they're trying to do and that's where I stepped in.

So, what have we experienced, well the city of Detroit didn't like it, that's for damn sure. So, we experienced bulldozers. Tyree started the Heidelberg Project in 1986 and by 1991 he had literally created four installations from these abandoned houses on the block and so this particular structure was bulldozed by the city of Detroit.

We've also experienced fires. So we had a demolition by the city of Detroit in 1991, I joined the project in 1993, we began rebuilding, it came back stronger than before and we had another demolition by the city of Detroit in 1999. Now, just think about this, we're literally outliving the administrations in the city of Detroit. So, we're building again after the 1999 demolition and I mean we have literally, the city put a counter on the street to determine if the amount of traffic on that street was reasonable and that is how we were able to learn that we had become the third most visited cultural destination in the city of Detroit.

Because the city put a counter on the street. So, I think after the city bulldozed us twice, they thought, well we don't really know what to make of this, maybe we'll just leave you alone. We're not going to help you, but maybe we'll leave you alone.

Unfortunately in 2013, someone decided to strike a match. Now what's interesting is that, now we are educating in the community, children are growing up with this work and when the first person struck a match we knew that it was a kid in the area. But then that person must have lit a fire under someone else because we experienced a total of 12 fires from 2013-2014 see.

So, you see the creations that were created by Tyree literally destroyed. Now the reason that we know that it wasn't the same person that set the first fire is because they used an accelerant, so as soon as the match was lit it just went up in flames.

We went through that guys, we kid you not, 12 times and we lost six prominent installations. Now the reason there were 12 fires, but we only lost 6 installations was because the fires were sometimes set twice to completely level the structure.

So what did we learn from that, well, my goodness. I mean you know, this project has literally become my life and when I talk about what we have experienced and the amount of people that have been to this site, I'm talking 200,000 people annually. There are 195 or 96 countries in the world and visitors from 144 have signed our guest books. So you can imagine that we have learned

and gathered a lot. This work is so messy, it is not clean and when we talk about making a place, or creative place making, I want to just say that each and every place has to consider its own environment and its own culture, its own political structure, its own everything, no two places will ever be alike, but there are some real commonalities.

This was the most compelling argument from what we had done. Williams College conducted an economic impact study on our work and learned that we had contributed \$3.2 million to the Wayne County region and \$2.7 to the immediate community. Now the new administration is starting to listen, now they're starting to see the economic tourism with the work of the Heidelberg Project.

So we decided to take it further and we coined our own phrase Heidelbergology. Not only did we coin it, we also trademarked it so we gave a definition to our work and the concept of what we've done. This is exactly what we've learned, this is what our work has taught us.

Abstract Advocacy, now I know that sounds abstract; but it's very simple. What we've learned is that in the short term, new information changes attitudes and in the long term, it changes behavior. And then we gave definitions or three core practices that we pulled out of that. Art as a medicine, art as a catalyst for change and of course the first one I just shared with you.

Now let me give you an example of this changing attitudes and then changing behaviors. Mrs. Bell was someone who steadfastly, dogmatically, hated the Heidelberg Project and till she found a way to capitalize for herself and that was exactly what Tyree wanted. He wanted people to use the art as a way to think again, as a way to learn how to create again. And as a result of that, it took 25 years, but now the yellow house is known as the yellow guest book house on Heidelberg Street today.

Let's talk a little bit about how it changes art as a medicine. Justin grew up with the project, he is a little boy that literally was raised on that street, he comes from three generations of drug abusers, but today Justin has graduated from Central Michigan university and when he was asked what was his inspiration he talked about how the Heidelberg Project helped him to understand that he had choices.

Art as medicine. Well, we get a lot of people that come from the jails or they can't get, you know um, what do they call it, um, trying to get them rehabilitated back into the community. A lot of these guys have grown up in the neighborhood where Tyree lives and they rad about him in jail and so Tyree will give him a job. So we're also contributing to the community and giving people another opportunity through this work.

And we are building bridges and dispelling myths. If some of you have not heard, you know Detroit is still historically one of the most segregated cities in the country and yet we have something like 95 different cultures in the city of Detroit.

Heidelberg was one that began to build bridges and so we began to build these bridges with people from all over the country and the world. That's the new face of the Heidelberg Project Dotty Wotty House. That is where it all began, that is where Grandpa Mackey gave Tyree a paintbrush and that is where the artist's mother lives, who just passed on Monday.

So, yep, the Dotty Wotty House. And so this will become no doubt our museum for the Heidelberg Project so I want to move quickly now and talk to you now after 31 years were are we going now.

We have become a community anchor, we have become recognized by our city. And so as we look at what's changing now after the fires, we are now looking at how we capitalize on all of the people that come to the Heidelberg project and so one of the things that Tyree talked about is it's time to retire. I've given 31 years of my life to the city of Detroit and to provide this free museum, so what's going to happen now? So he says to me, "you happen". You take over. And made me the CEO of the Heidelberg Project. And so what I did is I went and found me some more women.

And ... I did. I found me some more women. Women of all races: Arab-American, African-American, Jewish-American, you name it because Heidelberg, the symbolism with all the dots is about celebrating all races of people. That is what we care about and that is what we are trying to demonstrate in our community and so I am happy to share, publicly for the first time that one of my first moves after hiring four new women on my board of directors, was that we have entered into a contract/partnership agreement with the city of Detroit, to now finally move the Heidelberg Project forward in a new way, of course with the same funk, raw grit. It's a little scary thinking about the city getting on board, because you know they have a way of kind of messing up things; but I'm confident that we will take the project to the next level and that this fight has definitely been worth it.

But what's next for Tyree, well. You know he's doing other things. He's being called to your city of Philadelphia and I have and, and places like China. So this was one of the houses he did in Shin Jin, at the Shin Jin [inaudible 01:11:17]. And then, so this is the beginning stages of it and it starts to take on shape and form much like his drawing that he created.

And then also Cleveland Museum of Art. So we're, his famous clocks. Now that were on Heidelberg Street are now adorning different museums and galleries were reaching out we're trying to house some of the original work from the first 31 years.

And this is his biggest project to date. This is The Times. He calls it The Times Project and it is in Philadelphia and it doesn't look anything like that right now, but lets see if we can have him talk a little bit about it, just really quickly.

Tyree Guyton: [video recording] They want to work in conjunction with the community I believe it must be a win-win situation. My name is Tyree Guyton and I'm an artist from the city of Detroit Michigan. What time is it?

In a rightness of play, don't play, don't says that time is to move an immature reality so I'm going to create a new reality. Now. I believe it's going to take me places that I've never been before so I came here with an open mind to learn and together, myself along with the community, we're going to create something incredible.

J. Whitfield: Thank you.

Lisa Stone: Thank you all that was really inspiring, exciting, and I, um, am so glad that we've been able to hear from three sets of people who are doing really, really ambitious projects for many decades in urban areas.

In that last couple of these sessions were clipped and didn't allow for audience questions. I have a whole bunch that I'm not going to ask, and instead I'll turn it over to the audience or to anyone here on the panel if you'd like to ask questions of each other.

Audience 1: This is for Isaiah, when you redid the arches, are those doors or just sealed now. With the arches hen you did the metal designs, did they get sealed?

Isaiah Zagar: Those are not doors.

Audience 1: They're not doors, they're sealed. Then that's all.

Emily Smith: They're iron. They're ironwork. So the ...

Isaiah Zagar: It's an open lattice.

Emily Smith: Yeah, they're not doors, yeah.

Isaiah Zagar: It's an open lattice. But there are examples that we have done of openings where just the inside edge has a frame and then the top has design. But it's interesting to note that the design that I; well it's called a design I don't think of a design, I call it just my history of knowledge of what I am about and my autobiography of knowledge and I just draw. And I don't make changes in it because as I said I believe that I do not know what I am doing because I'm doing it for the future.

I would paraphrase that in saying that it's different that rethinking things. It's like jazz, you go for it and you accept what you do and accept that you don't know.

Audience 2: I guess I have the mic so I've gotta speak, Jane from Chicago. Thank you so much for being inspirational and talking so much about resilience and like, years and years, and years of keeping on. I'm so grateful to all of you, it's been an amazing panel. I mean I have some nuts and bolts questions cause I'm an artist, like what do you do with all the Mexican stuff that porous to keep it not going away, that I could ask Stacey later I guess? Yeah, okay.

Emily Smith: Well actually, um, what we were sort of figuring that out, but a lot of the concepts we're working with now is that it doesn't matter, that we can replace the work. If Isaiah is alive still we can just, if it falls off if it rots, if it breaks, we can just replace it with something new, so. We're experimenting with that still.

Audience 2: Okay.

Isaiah Zagar: I'd like to say something to that too. The artist is not required to or responsible for that thing called the future.

Audience 2: Or upkeep.

Isaiah Zagar: And I think that in my work, having done all of these mosaic murals all over the city. If the city, the state, the nation, the world decides that they are important to save then it provides all kinds of work for people in the future. Adding to that there are 25 people that work for the Garden and six of them have healthcare including dental care.

Audience 2: How did they do that.

Isaiah Zagar: Eight have dental care and Julia and I don't have dental care. I could hardly speak..

Audience 2: Is that because the city funds it then?

Isaiah Zagar: No the city has nothing, the only thing the city has done is make it difficult for us to do what we do.

Emily Smith: Yes, that's true. 75% of our budget is from earned revenue, which is ticket sales. So we get all of our money through ticket sales.

Audience 3: Hey Isaiah. Since you're thinking always about moving forward with your work and what's coming next, not what happened in the past does it make you crazy to have to go back and restore components that have been damaged?

Isaiah Zagar: Well, that's what the Magic Garden is doing.

Audience 3: But don't they make you do some of it?

Isaiah Zagar: Well they don't make me do some of it. I enjoy doing ... it's not a problem, it's not a problem. And, oh, there's something else that should be said about that.

There are three people that work in preservation. I have taught them my methods but I've also taught them my freedoms so that I can come into the Garden and see places that are not mine that are theirs that they have done and I can tell them I like them. I'm not always honest about that.

Audience 3: I can tell.

Isaiah Zagar: I hope you have a question for someone else.

Audience 4: I do. Hi, I'm Jen Jameson with um, the Rhinestone Cowboy Project. My question is for Dr. Smith. Smith, Dr. Smith you created a site outside of Chicago and then overtime you ended up creating a site outside of New Orleans and I just wanted to know if you could speak to that process of localizing, like how was the process different creating a site in the north versus the south. I mean the deep south? Can you tell us about how the Hammond site tells the story of the South or does it tell a broader story?

Lisa Stone: Um, Dr. Smith's in a nutshell site in Aurora, he came into an agreement in 1999 I think with Kohler Foundation to preserve about, remove and preserve about 600 works which were brought to Kohler, preserved and gifted to major museums around the country. This is a large body of work with the Kohler Arts Center receiving the core collection. And Dr. Smith immediately went to work changing and revising and refreshing and expressing at the Aurora site and now I'm going to ask you to explain what happened in Hammond.

If you would, you, he was going to either New Orleans or returning, stopped in Hammond, which is north of Lake Pontchartrain and saw ...

Dr. Charles Smi: Oh, uh, my situation in Hammond started, I was on my way to New Orleans to deal with my mother. I had to make that trip two, maybe three times a month to check on her because she was in the stages of Alzheimer's and we could never be really sure what her situation was because family members is just family members by name, they're not there really by love so wouldn't necessarily have the concerns that you would think they should have.

So I would drive back and forth, you know on the distance from Aurora, Illinois to New Orleans; 926 miles; 2-3 times a month, so traveling was no problem for me.

But once I was on the move I was going to New Orleans and I decided I'd stop and get some gas and have lunch at this next stop which was Hammond, Louisiana. And when I stopped at the restaurant, I asked the young lady that

was waiting on the table I said excuse me, do you have many African-American history museums or cultural sites in the area? And she say no, I don't think no there's not one. And the guy that was on the grill in the back, he heard the conversation and he said oh, well what about where that boy fell out that tree, you know the slave. And then when he said the slave that perked my ears up to hear more what he's saying and if you've ever been in the south asking for directions or information and any history that's the most oddest problem of discussion you'll ever run into.

And I said, well wait a minute, what did you say? He fell out the tree? And he a slave? And he said, yeah, yeah, it's down uh, it's over ..., you know down that way. And so I began to inquire about what he was saying and someone finally told me that he's talking about the founder's grave on Charles Street east of city hall. And I finally found what he was talking about and there's a beautiful brochure that Kohler has put together that explains it real well. And their sign is a marker by the state that says, "Here lies Pete Hammond, his wife and three daughters and favorite slave boy" and I said, "whoa, that shit, that ain't coming out right." You know, you know, I know back in the day you can be 80 years old you still a boy and was it a boy or man or what.

So I began to inquire about it. I saw a regular route mailman, I said "hey brother, this sign here and the boy on there do you have any information on him. His family? Where he lived? Any history about them?" He say, no I really don't know.

So I went on from there and began to go into the various areas of downtown in the business area to try and find out what's about this slave boy and why there no information about him for inquiry for visitors and travelers and tourists and whatever. Cause right now the way it looks to me is a perfect insult. To have something like that as a state marker and no information about him.

So I went around and round and around to various, the Chamber of Commerce and downtown development and all the places you would think that information would readily be. And nothing happened. So I finally cut in I said well what I'll do, I'll check in at the Holiday Inn, stay overnight and get up in the morning and find out with a better direction. And the first stop I said I'll make the stop to the mayors office. And I went to the mayors office and I shared with him who I was, what my purpose was, what my mission is and I told him I said, that site needs to be clarified and it needs to have information as a marker. What's happened in Hammond and what that family's known for. He said, well I don't know why they haven't done anything with that, what you have to do is go over to Southeastern College and ask Dr. Hyde.

I said, wait a minute, you mean to tell me if I'm traveling, I have to wait till the college is open to go and find out about a permanent marker that you have her about an African-American laying in the ground with a marker saying Unnamed Slave Boy. To you and to me, does that make sense to you? He said, well I don't know how it makes sense to you, but it's been there a long time.

And I said well what's the population of African-American's here. He said well, they about 30%. I said That's too many to have that situation like that. He said but they have been trying to build a museum at the old colored school Mr. Perkins is dealing with that. And I got involved with them after I met them and shared with them what it takes to build a museum, what it takes to bring people to the town and what it takes to creates jobs and all of the things that work. And I shared that with the leaders, the politicians and all of those involved that would have something to say about it.

And I went to them individually one my one to break up organized resistance so they won't stick together against me. And I went at them and I was telling them the importance of our culture and our history and how we built Louisiana and how we built this country with cotton, our backs, our blood, our sweat, the dream of our slaves having a hope for our future. And they finally say well, you're right and they finally dealt with them and gave them the money to outlay money and I told them, well, just give me \$100,000 for my time, for my services, cause I'm gonna put some art there cause that art is what's gonna bring them there.

And I brought about 20 pieces there and I showed the politician, this is what people look for they looking for art of your culture and so forth. It works in Illinois, it will work here. As they moved forward they got better and better and next thing my wife started telling me, say you know they having meetings at that museum and they not saying anything to you. And I said wonder what's happening?

So what had happened they had got the money to open the museum and start building on it and they had just cut me out. And I said that's the lowest form of life they is. You know, I came to help and yet they trampled on me like that. So I didn't want to fight them in the public and I still don't, but I know it's going to change because it's wrong and God don't bless nothing when you step on somebody to get where you going. To trust them and leave them like that, so that's the story of Hammond and there's how that house got built there. Cause I didn't go there to build a museum, but I knew when they treated me like that the next step was going to be you got a museum.

Audience 4: Beautiful.

Lisa Stone: So I have one more question.

Thank you Dr. Smith, it's continually amazing to me to think about what I do in my life or what kinds of things will make me change radically and dramatically; so far nothing. But, you know for someone to drive, see something that is so wrong and then move down and just totally commit to do what he did in Aurora all over again is rare.

Janine, I would like to ask you a question. I know that you said in a press release that when you start Heidelberg 3.0 that Tyree will be pretty much moving away from the project and into the studio, which I think is tremendous and man did he earn it and I'm really thrilled to hear that you got some women. Can you talk just a little bit, I think we are maybe running out of time, about what that change will mean and where you're going to take it?

J. Whitfield:

Sure, so Heidelberg 3.0 is really nothing more than the vision that Tyree has already had. It's really just that simple, so our vision is to take the houses that were lost in the fire, redevelop them. Now I want you to just imagine, the house of soul was a house covered in record albums, so that will become a new structure, probably made from found and recycled materials, but with new visionaries. But it's still Tyree's vision if you can understand what I'm saying and the concept is, is that not only will it be visually stimulating on the outside, but when you step on the inside that will be teaching music. The house of poetry the house of words, you know on the outside and on the inside the spoken word. That's always been our vision since 1995 was that these art houses could serve a useful function and purpose in the community and also create a new economic engine for the community and we're providing that and demonstrating that. So all we're doing, Lisa is instituting the vision that the artist has had an give him a break and let him have a little fun and enjoy his life some.