A series of five newly commissioned events, performances and workshops activating murals created in Mural Arts Philadelphia’s (MAP) first 20 years (1984-2003) that depict power and empowerment

The title of the project is inspired by the practice of “power mapping” which is a form found commonly in community organizing. One of the conventions of a power map is to create a visualization of who might be in agreement or disagreement around a particular issue. This emphasis on Agree/Disagree, or Yes/No, can be seen as the foundation of politics, but it also connects with aesthetic questions essential to the history of muralism in terms of the representation of affirmative or negative depictions of a community.

Filmmaker and photographer Marie Alarcon made a new online work responding to “Black Family Reunion” by Dietrich Adonis and Jane Golden (1988)/Ernel Martinez (Restored 2008) at 4020 Parkside Ave.

Photographers and socially-engaged artists Mark Strandquist & Courtney Bowles led a workshop in July 2019 with the TRIPOD writers-in-residence from Writers Room at Drexel, Studio 22 (Nasheli Juliana Ortiz, Marién Vélez and Lorna Mulero) and Eva Wô responding to the mural “Boy with the Raised Arm” by Sidney Goodman (1990)/Brian Senft (2002) at 40th St/Powelton Ave.

Photographer Ken McFarlane created new portraits responding to the Dr. J mural by Kent Twitchell (1990) at 1234 Ridge Avenue.


The design collective 22 Studio (Nasheli Juliana Ortiz, Marién Vélez and Lorna Mulero) responded to “Puerto Rican Statue of Liberty” by Dietrich Adonis, Carlos Vasquez, Glenn Hill, Jane Golden (1984) at 1701 Mount Vernon St. This led to a week-long activation at the Mural location in November 2019 developed in collaboration with the Spring Garden CDC.

Activations which took place between the Summer of 2019 and Summer of 2020 include:

Photographers and socially-engaged artists Mark Strandquist & Courtney Bowles led a workshop in July 2019 with the TRIPOD writers-in-residence from Writers Room at Drexel, a university-community literary arts group, responding to the mural “Boy with the Raised Arm” by Sidney Goodman (1990)/Brian Senft (2002) at 40th St/Powelton Ave.

Filmmaker and photographer Marie Alarcon made a new online work responding to “Black Family Reunion” by Dietrich Adonis and Jane Golden (1988)/Ernel Martinez (Restored 2008) at 4020 Parkside Ave.

Photographer Ken McFarlane created new portraits responding to the Dr. J mural by Kent Twitchell (1990) at 1234 Ridge Avenue.


The design collective 22 Studio (Nasheli Juliana Ortiz, Marién Vélez and Lorna Mulero) responded to “Puerto Rican Statue of Liberty” by Dietrich Adonis, Carlos Vasquez, Glenn Hill, Jane Golden (1984) at 1701 Mount Vernon St. This led to a week-long activation at the Mural location in November 2019 developed in collaboration with the Spring Garden CDC.

Five diverse figurative murals serve as the starting point for an exploration of the history of their creation and the neighborhood change that the murals have witnessed. Historic Mural Activations took place between the Summer of 2019 and Summer of 2020 featuring artists Marie Alarcon, Ken McFarlane, Mark Strandquist & Courtney Bowles with TRIPOD writers-in-residence from Writers Room at Drexel, Studio 22 (Nasheli Juliana Ortiz, Marién Vélez and Lorna Mulero) and Eva Wô.
What do murals say? They inhabit the walls of neighborhood, at times advertising goods growing old and others simply passing through. Though they arrive in a process and at a moment, they are made by multiple hands - all of which is not apparent in the end result.

In the case of the many murals that were selected and/or done for Phase Four (1988 - 2003), Mural Arts, they connect to the story of the neighborhood that they occupy. A story of the life of the organization that produced them, first known as Anti-Graffiti Networks and now called Mural Arts Philadelphia (MAP), they span from 1988 - 2003. And in every instance of their creation there are aspects of the politics that MAP has now more or less coalesced into community engagement strategies, aesthetic and representation techniques, and even technical tactics for executing and passing your public opinion, all that comes together in the image of an artist making work that was as much a political as a personal stance. To ask the question, ‘(the answer was) no. Our community would have been split. Many of those young people just can’t bear a negative image. We heard that a million times. I think we were critical about that. I think if we’re going to support their work, we probably could say it was controversial.

The argument around “positive imagery” was very developed by that time, with regard to art generally and murals specifically. In a 1987 review in El Mundo, the “Mexico City famous” Otilio “Obispo” Perez mural, often lauded as the birthplace of the outdoor community mural movement in the United States, the author asserts that the artist chose “images of dignity” and Jeff Donaldson, one of the original artists reflected later that the “theme ‘Black Heroes’ was chosen to men and women, role models for the way people wanted to be seen. It was about empowerment. The addition of the Walt Whitman quote, “I am Large, I Contain Multitudes”, as Anti-Graffiti Network and now called Mural Arts Philadelphia’s permanent collection. The mural was inspired by the original architecture on which the mural was to be painted; the selected wall had a vertical portion well-suited for the printing of the man-derived text “I am Large, I Contain Multitudes” used in the mural. In the summer of this original artist, the mural was designed by the original architect of the mural. The mural was originally commissioned by the Puerto Rican Civic Association who held a contest to find an artist for this project. In 1985, the mural was donated to the Philadelphia Museum of Art for permanent collection.

The mural captures the moment of a direct spokesperson in the future. Northrup recalls that “We were aware of the negative experiences, the inequity and the oppression that people were going through. The greatest creation of God is the human being. There’s nothing better than a human being. And the greatest creation of God is the human being. There’s nothing better than a human being. And the greatest creation of God is the human being. There’s nothing better than a human being.”

Northrup talked about the process of how he created this work. “The first time we did a mural in Philadelphia, we came out of the studio making work that is in dialogue with communities, not just in dialogue with communities, but in dialogue with communities that are essential to the history of muralism.

Thirty years later “Puerto Rican Status of Liberty” still stands in the Fairmount neighborhood despite the fact that the Puerto Rican community has largely shifted to another neighborhood. The mural has since become a site of contention around a particular issue. This theme in El Mundo - 22 Studio is an entrepreneur and great philanthropist and he brought a passion for using art to make change. At the time of the sale, the mural was featured in the 1988 documentary about La Muralla, La Roca, directed by Agneta Viet. At the time, it was purchased for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for. I applied for $5,000. I think that 2,000 to bring it to Philadelphia to do a mural. Most of that was paid for with a grant that I applied for.
Larger than Life
By Ken McFarlane

Ken McFarlane is a West Philadelphia based documentary and portrait photographer. He has over 20 years experience in commercial, editorial, documentary photography and filmmaking. His current body of work focuses on producing visual and audio histories of Philadelphians in the present as a means of documentation to preserve collective memory while encouraging future generations to remember, re-examine and realize their own potential.

Thanks Erik Honesty II, Erik Honesty, Taj, Ayinda, Korrin, Jaleel King, Jane Golden, Daniel Tucker, Kathryn Poole

www.kenmcfarlanephoto.com
Instagram: @365Ken
Twitter: @365Ken
Facebook: @KenMcFarlanePhotography

We Exist in Multitudes
By Courtney Bowles and Mark Strandquist

In July of 2019, artists Courtney Bowles and Mark Strandquist collaborated with the TRIPod program (an ongoing program of Writers Room at Drexel connecting high school students, Drexel students, and older community members) to create a series of projects inspired by the mural Boy with the Raised Arm.

In response to the prompt, "What do you stand for?" the intergenerational group of collaborators used photography, performance, and poetry to share their collective visions of the past, present, and future. A culminating celebratory event was held at the Witla Street Community Garden, just feet from the mural, where a collaborative photo banner was displayed: food, stories, and hugs were shared; and participants read their poetry and dreams for the neighborhood.

Courtney Bowles and Mark Strandquist have spent years using art as a vehicle to help amplify, celebrate, and power social justice movements.

The media campaigns and immersive exhibitions they lead have helped advocates close a prison, pass laws, raise tens of thousands of dollars to free people from prison, and connect the dreams and demands of communities impacted by the criminal justice system with a national audience.

They have received multiple awards, fellowships, national residencies, and reached wide audiences through the NY Times, NPR, the Guardian, the Washington Post, PBS NewsHour, and VICE. Their work has been exhibited at Project Row Houses, the Philadelphia Museum of Art, Virginia Museum of Fine Art, and galleries across the country. Beyond traditional art spaces, their work has been seen and engaged by tens of thousands of people through exhibits in legal clinics, parades, church basements, conferences, City Halls, state legislatures, and city streets.

They currently co-direct the People’s Paper Co-op and Reentry Think Tank in Philadelphia, PA, and Mark founded and co-directs the Performing Statistics project and the covid-19 rapid response project Fill The Walls With Hope, Rage, Resources, and Dreams.

peoplespaperco-op.com
nomovement.com
Mark: @markstrandquist
Courtney: @peoplespaperco_op
Looking Forward

In the Fall of 2010 I began meeting with MuralArts Philadelphia in order to pilot a project that would eventually become "Power Map." As part of this project, I met with numerous staff and artists to better understand everything about their work, and came to focus my attention on a few questions: how do the artists depict power and empowerment in their projects and did these projects change over time? And how can the organization better foster an environment where artists thrive? While the answers to these questions may not be easy to come by, I found that through many conversations with partners and residents connected to the murals it became clear that the artists, and the projects they worked on, offered a multiplicity of voices and possibilities for exploring the power dynamics in art-making.

In the context of their art-making, MuralArts Philadelphia has been working to foster partnerships and collaborations, often with local artists, to ensure that the projects they work on are responsive to the specific needs of the communities they serve. This approach has been particularly important in the context of "Power Map," a project that sought to bring together artists from various walks of life to explore the ways in which murals can be used to empower and engage communities.

In the conclusion of "Power Map," the authors highlight the importance of ongoing conversations and collaborations to ensure that the projects they work on are truly responsive to the needs of the communities they serve. The project's success is linked to the ongoing relationship between the artists and the communities they work with, as well as to the ongoing conversations and collaborations that enable these relationships to be sustained over time.

In conclusion, "Power Map" offers a rich case study for understanding the ways in which art can be used to empower communities and to foster ongoing conversations and collaborations. The project's success is linked to the ongoing relationship between the artists and the communities they work with, as well as to the ongoing conversations and collaborations that enable these relationships to be sustained over time.

This article has been licensed to the h. j. woods foundation. The author reserves all rights.

Please provide the raw text content that was previously extracted for the document.
Black Family Reunion
By Marie Alarcon

Black Family Reunion is a short documentary about longevity and the right to return in the West Philadelphia neighborhoods historically known as the Bottom. Current and former residents from the Top of the Bottom to the Black Bottom discuss displacement, shifting community dynamics, and nostalgia, as well as the desire to escape and the desire to reclaim.

Marie Alarcon is an experimental video artist trained in documentary filmmaking. Alarcon has screened at festivals and galleries including Blackstar Film Festival, Harlem International Film Festival, and the SF Urban Film Fest. Their practice is centered around personal, historical, and environmental landscapes that rely on cinema and its capacity as collective “rememory”. Much of their work is created through artist residencies, including Elsewhere, Greensboro, SensLab, Montreal, Good Hart, MI, Neighborhood Time Exchange, Philadelphia, and Icebox x Leeway.

Thank you Charles Hall, Ms. Tina, Ms. Sandra Aminata Calhoun, Brother Gerald Bolling, John Morrison & Deadverse Records

@panopticnerve

The Public Art Archive (PAA) is pleased to launch the virtual exhibition, Power Map: Historical Mural Activations, as a celebration of the partnership between WESTAF’s Public Art Archive and Mural Arts Philadelphia. The organizations have collaborated over the past year to centralize thirty-five years worth of data surrounding Mural Arts’ extensive history of public art and community engagement, all of which will be available on PAA as these records are activated and made accessible to the public.

See publicartarchive.org/power-map for more project documentation including video works for several of the historic mural activations.

CREDITS
Curator: Daniel Tucker
Project Manager: Kathy Poole
Print Design and logo identity for Power Map: Rosten Woo
Web Gallery: Lori Goldstein
Funders: Nick & Dee Adams, City of Philadelphia

Thank you to the following people Mural Arts: Genny Boccardo-Dubey, Victoria Boyer, James Burns, Caitlin Butler, Caitlin Chase, Noni Clemens, Emily Cooper-Moore, Jane Golden, Cathy Harris, Kate Jacoby, Amy Johnston, Norah Langeweier, Emel Martinez, Magda Martinez, Jamera McNeil, David McShane, Alainn Pentecost-Farren, Kathy Poole, Netanel Portier, Shira Walinsky, Steve Weinik, and Corin Wilson

Thank you also to Leah Appleton, Dino Pelliccia, Maori Holmes, Ezra Napon Berkley, Sharon Hayes, Karyn Oliver, Iris Reinheimer, Emily Bunker, Patti Phillips, Joanna Jenkins, Cecelia Fitzgibbon, Lori Goldstein (from the Public Art Archive), Eric Traanfillos, Josh MacPhee, Rebecca Zorach, and Alina Josan (Art Department librarian at the Free library).