

# SCULPTURE CITY SAINT LOUIS 2014

## MONUMENT/ ANTI-MONUMENT

April 10-12, 2014 — St. Louis, Missouri

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### CALL FOR PANEL SESSIONS

*Monument|Anti-Monument* is an international conference that will bring together artists, curators, art historians, architects, academics, urban planners, archaeologists and other experts to explore the intersection of sculpture and the public realm. While the public sculpture and monuments of the host city of St. Louis will be used frequently as a catalyst for discussion, the conference will also seek a broader dialogue that will encompass a global perspective on sculpture and its relationship to place. The conference keynote speaker will be artist Rafael Lozano-Hemmer.

*Monument|Anti-Monument* is being organized as part of *Sculpture City Saint Louis 2014*, an initiative that brings together a consortium of programmers and practitioners from across the St. Louis region, in a challenge to launch new exhibitions and commissions; sponsor lectures, educational programs; develop sculpture-related community resources, and engage new audiences for sculpture.

*Sculpture City Saint Louis 2014* is intended to draw attention to the rich presence sculpture has in the visual landscape of our region. From traditional forms of sculpture—victory and honorary statuary—to abstract modern monuments and a proliferation of temporary “new genre” public art, sculpture has long been part of how St. Louis institutions and organizations have created, and sustained, a sense of regional identity. St. Louis has long been proud of its nickname “Sculpture City,” and this initiative will bring new ideas to the interpretation and understanding of the works that adorn and define our community.

The conference organizers invite proposals for panel sessions. Proposals should be submitted by panel chairs and respond to the conference brief. Please direct any questions to Meridith McKinley at [mckinley@viapartnership.com](mailto:mckinley@viapartnership.com) or by phone at 314.664.5902. **Proposals are due September 16, 2013.**

## BRIEF

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*Monument/Anti-Monument* will bring together artists, curators, academics, urban planners, archaeologists and other experts to explore the value of sculpture in the public realm, with St. Louis as the jumping-off point for discussion. Sculpture has long marked the landscape of the St. Louis region. From the remaining monumental mounds of the Mississippian people to the Gateway Arch, St. Louisans have long created sculpture to mark their ambitions, triumphs and tragedies. Scattered across the community, from cemeteries to public buildings, from personal mementos to world-class sculpture parks, St. Louis continues to integrate sculpture into the urban and suburban landscape as a meaningful marker of place.

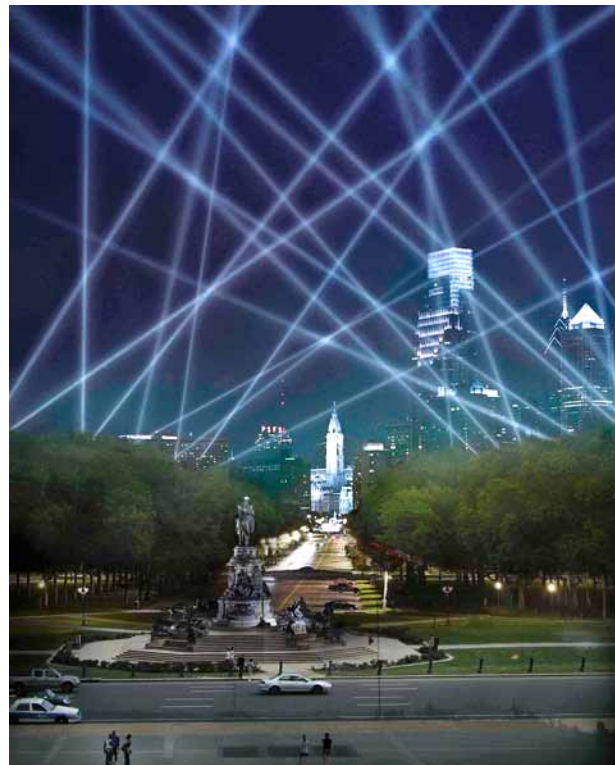
The large-scale sculptural objects in St. Louis hold broad symbolic meaning, not just for the region, but internationally. St. Louis is a microcosm of the movements and counter-movements in the global art world, manifested in its sculptural monuments both large and small. The conference *Monument/Anti-Monument* will put the typologies of sculpture in the region into an international context, looking at both traditional and contemporary forms of public sculpture, how art reveals cultural identity, the impact of urban planning on monumentation and the politics of public space, among others topics. Regional, national and international experts will bring fresh scholarship to the sculpture, monuments and new genres of public art that enliven the landscape in communities across the globe.

The title of the conference *Monument/Anti-Monument* is in homage to American land artist Robert Smithson, whose work in the 1960s challenged mainstream perceptions and the politics of the use of public space and monumental sculpture in America. He sought instead iconic meaning in the “accidental” monuments of our world, from abandoned buildings and industrial waste sites to everyday spaces in the urban and suburban environment. Erika Doss, in her recent book *Memorial Mania: Public Feeling in America*, explores the contemporary drive for creating memorials not of men on horses or mermaids in fountains, but for everyday people and tragedies that don't make the front page of the paper. This popular access to sculptural

markers of place—and artistic practices that include performance, time-based activities and other socially engaged research—provides experiences and ideas that relate to our everyday lives. Examples of anti-monuments range from the statues at local cemeteries to roadside monuments for victims of shootings. That the public has “claimed” sculpture for itself signals how artists have made this art form relevant to today's citizen.

**The keynote speaker for *Monument/Anti-Monument* will be artist Rafael Lozano-Hemmer.**

Lozano-Hemmer develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are “anti-monuments for alien agency”.



Rafael Lozano-Hemmer  
*Open Air, Relational Architecture 19*, 2012. Commissioned by Association for Public Art. Philadelphia, Pennsylvania

## SESSIONS

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Four sessions have already been organized and include the following topics:

### **Artists Reclaim the Commons**

Panel Organizer: Glenn Harper, Editor, *Sculpture Magazine*, International Sculpture Center

A discussion of how artists, curators and nonprofits are cultivating a body of independent art projects that questions the nature and experience of the commons.

### **Mound City**

Panel Organizer: Marilu Knode, Executive Director, Laumeier Sculpture Park & Aronson Endowed Professor of Modern and Contemporary Art, University of Missouri – St. Louis

The man-made mounds of the Mississippian culture, scattered across the St. Louis region, were created a thousand years ago as primary markers of place and used for various functional public, private, ceremonial, scientific and ritual uses. These unique ruins give St. Louis its most intriguing name: Mound City. These mounds connect St. Louis to the man-made earth works that are scattered around the globe. This panel will explore the legacy, implications and contrasts these mounds represent in contrast to the more well-known sculpture near-by: the Gateway Arch.

### **The Gateway Arch**

Panel Organizer: Peter MacKeith, Associate Dean & Associate Professor of Architecture, Sam Fox School of Design & Visual Arts, Washington University

Eero Saarinen's Gateway Arch now approaches its 50th anniversary in 2015. From international exhibitions to recent critical histories to the re-visioning of the Arch grounds currently underway, the Arch remains under appraisal; it is always a work in-progress and under construction. As the most significant sculptural icon of St. Louis, the Arch continues to pose complex civic and artistic questions of history and identity, place and form, ambition and reception.

### **When Communities Reject Monuments**

Panel Organizer: Bradley Bailey, Assistant Professor of Art History, Saint Louis University

An exploration of the movements to remove monuments and public artworks in communities, and how the divisive issue of the "greater good" has caused tremendous conflict as aesthetic, economic, and political issues are weighed in the balance.

# PROPOSAL PROCESS

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An additional three to four sessions will be selected through this call.

## Proposal Chairperson

Proposals should be submitted by a panel chairperson who will be responsible for organizing the panel, including setting the topic or questions to be explored through the panel, determining the panel format, identifying additional panel members, communicating with panel members regarding preparations for the panel and facilitating the panel itself.

## Panel Session Format

Panel sessions will be presented to the entire conference, with an anticipated audience of 150-200. Sessions may be presentations, facilitated panel discussions or other session format. We welcome proposals that instigate cross-disciplinary dialogue and introduce new ideas.

## Submission Requirements

Panel session proposals should include the following:

1. Name and contact information of the chairperson including address, phone number and email.
2. A current CV of the panel chairperson.
3. The panel title.
4. A short description (150 word maximum) about the main idea of your proposal. This description will be published in the conference program as well as in marketing and advertising materials.
5. An abstract (400 word maximum) that clearly details the following:
  - a. The objective of your proposed panel session and how it relates to the conference brief.
  - b. The specific topics panelists might address and/or questions panelist might raise.
6. The panelists you anticipate inviting with a brief bio for each.
7. Thoughts on the panel format and any anticipated AV needs.

## Panel session submissions must be sent to:

Meridith McKinley  
Via Partnership, LLP  
6677 Delmar Blvd, Suite 200  
St. Louis, MO 63130  
mckinley@viapartnership.com

**Submissions must be received by September 16, 2013.**

Electronic submissions are encouraged. We will confirm receipt of all submissions.

## Review Process

Panel submissions will be reviewed by the conference committee who reserves the right to accept or reject proposed sessions. Applicants will be notified of their proposal's status by the end of October 2013.

The committee is particularly interested in sessions that:

- Instigate cross-disciplinary dialogue and introduce new ideas.
- Do not focus on the work of a single artist or the work in a single community.
- Bring a broad national and/or international perspective to the topic.

## Accepted Proposals

Chairpersons must confirm attendance by November 1, 2013. Chairpersons will submit a final proposal for panel members to the conference committee. All panel members must be approved by the conference committee and finalized by January 15, 2014. Panelist must submit requirements for all AV equipment required for panel sessions by March 1, 2014. If chairperson does not submit the required information by the deadlines, the conference committee reserves the right to cancel the panel session. If chairpersons feel they are unable to complete necessary requirements by the specific deadlines, they may request an extension if deemed appropriate by committee. Chairpersons and panelists will be asked to complete an audio and visual recording release form.

## SCULPTURE CITY SAINT LOUIS 2014 COMMITTEES

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### Steering Committee

Co-conveners:

Marilu Knode, Laumeier Sculpture Park

Meridith McKinley, Via Partnership

Bradley Bailey, Saint Louis University

Susan Barrett, World Chess Hall of Fame

Jack Becker, Forecast Public Art

Carmon Colangelo, Sam Fox School of Design and  
Visual Arts, Washington University

Christy Fox, Public Art Partnership

Erin Gautsche, International Sculpture Center

Jeff Hughes, Webster University

Elizabeth Kurila, Nine Network

Leslie Markle, Sam Fox School of Design and  
Visual Arts, Washington University

Jill McGuire, Regional Arts Commission

Kristen Malone, Kiku Obata & Company

Lisa Melandri, Contemporary Art Museum St. Louis

Patrick Murphy, Nine Network

Julia Norton, Laumeier Sculpture Park

Kiku Obata, Kiku Obata & Company

Tricia Paik, Saint Louis Art Museum

Dana Turkovic, Laumeier Sculpture Park

Gretchen Wagner, Pulitzer Foundation for the Arts

Roseann Weiss, Regional Arts Commission

### Monument/Anti-Monument Committee

Marilu Knode, Laumeier Sculpture Park

Meridith McKinley, Via Partnership

Bradley Bailey, Saint Louis University

Susan Barrett, World Chess Hall of Fame

Jack Becker, Public Art Review

Rachel Cain, The Western States Arts Federation

Kristen Malone, Kiku Obata & Company

Dana Turkovic, Laumeier Sculpture Park

Roseann Weiss, Regional Arts Commission

### Support

Support for *Sculpture City Saint Louis 2014* and *Monument/Anti-Monument* is provided by the Regional Arts Commission, Kiku Obata & Company, Laumeier Sculpture Park, Dwyer Brown and Nancy Renolds and an anonymous donor.