

imPERFECT CITY: A Utopian Process

Guide to Proposals

Please type and feel free to add pages to document
Proposals may be emailed to mhixson@thedcca.org

Title of proposed project:

- *Inside/Outside*, working title

Name of primary facilitator/proposer(s):

- Jeanne C. Finley + John Muse

Number of people involved in producing the project, their names & their individual roles:

- Finley+Muse: Co-Creators

Availability of primary facilitator between 2/9/2013 – 6/16/2013:

- Available regularly with planning

Preferred days/dates/time/duration of proposed project (e.g., Mondays 3-5:00 p.m., April 3- May 6):

- We will need space/access to the gallery for the duration of the exhibition where we will exhibit either the vernacular memorials or documentation of the memorials and/or their sites. We will add these to the gallery as they are created during the run of the exhibition.
- Additionally, we will assist those that wish assistance, with constructing the memorial in the gallery.
- We will schedule 2 tours of memorial sites at times and dates to be determined.

Is this an:

- Activity
- Experience
- Exhibition
- Memorial
- Tour
- Virtual

Will it involve a physical component in the gallery? Will wall space be necessary? If physical component is involved, please describe in as much detail as possible:

- We will require wall space to show photographic documentation of memorials and floor space to either create or show any memorials that participants choose to create on-site. Exactly how much space is yet to be determined because we do not yet know how many participants will be involved or what kind of physical objects they may use for their memorials. We anticipate a minimum of three memorials to be represented in the gallery.

Proposed location (in DCCA Gallery or elsewhere):

- Gallery
- Google Maps/internet
- City Locations

Proposed spatial requirements:

- Approximately 20 feet of running wall space (best if two perpendicular walls) with floor space in relation to the walls. (the specifics may vary)

List of necessary materials and supplies (include associated costs):

- For the tour: A vehicle and driver to lead participants on a city tour (specific locations still to be determined) Gregg Bus Service, 25 passenger mini-coach bus, for 4 hours -- see attached information
- For the gallery: Materials for hanging photographs

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Description or narrative of proposed project (1-2 paragraphs):

IMPERFECT CITY: INSIDE OUTSIDE [working title]

INSIDE OUTSIDE moves a feature of the Wilmington community -- its roadside and street memorials -- from outside the museum to inside, and moves the community of the museum out into the surrounding city through two features:

1. In Memorium

While developing John's Ardmooe Cairn project <http://www.facebook.com/TheArdmoreCairn>, we became interested in outdoor vernacular memorials created and tended by loved ones when someone dies, either in a vehicular accident or because of criminal activity. We learned that they have been outlawed in Delaware. Officials believe

- A. That their presence created additional work for road crews during snow removal and grass cutting.
- B. That roadside memorials distract drivers and posed a hazard both to motorists and to the citizens placing and tending the memorials.
- C. That the proliferation of these memorials, especially as they deteriorated, adversely affected Delaware's tourist industry.

In their place, the state created an official Highway Memorial Garden at the Smyrna Rest Area 36 miles south of Wilmington. See http://www.deldot.gov/information/community_programs_and_services/mem_garden/ The garden's pathway is outlined with bricks engraved with the names of individuals who were killed on Delaware's roads and highways. While a noble effort to offer common grounds to families, the garden severs the link between place and event. Vernacular memorials maintain this link. How might the Imperfect City maintain this link as well?

We propose to work with the community to create a place in the imperfect city to build and make visible vernacular memorials that the state has outlawed in the following ways.

- We will work with local community leaders and scholars who have studied these memorials to identify individuals who would have interest

- in the project
- We will invite individuals that have had their personal roadside memorials removed, or who wish to create a new memorial, to create a memorial on site.
 - We will offer the gallery as a place for the memorials or documentation of their memorial or memorial site to remain during the exhibition.
 - We will interview and record the stories of those who create these memorials.
 - We will create a physical map on the gallery walls and use photographs to mark the physical locations of the memorials.
 - We will photograph these memorials at the location and place the image on Google Maps as well as make a print for documentation in the gallery.

2. Turning it Inside Out

The city of Wilmington is already an imperfect city. In this regard, there is no need to create a new one. We propose to identify specific places/people who are the city and make them part of the exhibition in the following ways.

- We will invite the community leaders that we work with on the memorial project to identify themselves as part of our Imperfect City.
- We will create a bus tour to these locations and to the memorial locations.

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Please answer the following questions regarding the conceptualization of your *imPERFECT CITY* project (include as much detail as possible):

1. How is your proposal intended to be interactive? Who is the audience?
 - People who wish to memorialize the site of their loved ones will participate. Anyone interested in creating or understanding vernacular memorials and the process of memorializing will be the audience. Additionally, people who come across the images on line will also be the audience.
2. How is your proposal geared toward or related to the particular space/locale where the activity is to be held (e.g. Bieber Ham and DuPont II galleries at the DCCA and/or offsite locations in the city of Wilmington)?
 - We wish to recreate the tie between the memorial site and the memorial that was severed when vernacular memorials were outlawed. The only way to do this legally is to do it virtually. Yet still it will be necessary to make an object, and this object belongs in the Gallery (see next question)
3. How does your proposal acknowledge particular art historical and cultural precedents?
 - The act of creating memorials might possibly be the oldest form of human artistic practice. It has a long tradition in both high art and vernacular art history and is very much alive in both the public memorial (Maia Lynn for example) and the individual vernacular memorial. It is always a charged art form as evidenced around the 9/11 controversies.

4. How does your proposal critically and creatively initiate a dialogue with the premise of utopia as a collaborative process and intentional community?

- Allowing a space for collective memorial is a means of understanding and reconciling with loss. In a utopia, this space would be tied to site and serve for healing and renewal.

5. How does your proposal favor a collective or social approach to artistic expression (i.e., does it involve multiple “artists” or “assistants” who help realize the work)?

- Two artists are collaborating and we will be collaborating with everyone who participates in making a memorial.

6. Is your project both educational and pleasurable for the viewer? How so?

- The project is less educational and more phenomenological. It is experience that can transform understanding. Although sometimes difficult, transformation generally has aspects of pleasure.

7. Does your proposal include a realistic assessment of your ability to complete the activities you are proposing? Please consider: staff, time, gallery space, materials, and visitor attendance.

- Yes.