

Friday, April 22-Saturday, May 14, 2022, 8:30-11 PM

is

MONUMENTS

by Craig Walsh

Drillfield, Virginia Tech Campus

**MOSS
ARTS
CENTER**

Monuments

by Craig Walsh

An ethereal, site-specific outdoor projection installation by artist Craig Walsh, *Monuments* celebrates unsung community members who impact the New River Valley region. Upending traditional expectations of public monuments and the selective history represented in our public spaces, these unforgettable images projected onto towering trees demonstrate the profound importance of the heroes we know.

**Presented in partnership with the Center for Humanities and
the Center for Peace Studies and Violence Prevention**



This year, Virginia Tech marks its 150th year with an ongoing celebration of its impact and engagement. The arts are woven throughout the university's history and are a critically important part of its future. This event is part of a range of special performances, exhibitions, and experiences happening throughout the month of April that demonstrate the incredible value the arts and creative experiences have at Virginia Tech.

Welcome

Welcome to *Monuments*, an unique installation that is the result of a year-long process. Launched with an open call for nominations from residents throughout the New River Valley, this project by artist Craig Walsh says something profound about those who make our community a wonderful place—in his words, ordinary people who deserve to be celebrated.

Monuments invites presenters to select several local individuals for inclusion in the projection installation in the manner of their choosing. However, as we received the nominations from throughout the New River Valley, so many rich and inspiring details about our community emerged. In the end, we decided to include every nominee in the playbill, because every individual makes this community extraordinary.

We thank our campus partners, the Center for the Humanities and the Center for Peace Studies and Violence Prevention, for believing in the power of art to elevate and celebrate the contributions of members of this community. Thanks also to the many faculty and staff who advised the Moss as we developed *Monuments*.

Monuments provides an opportunity for Virginia Tech to get to know this community better—and for members of this community to know each other. As we regard these faces, we also think deeply about the land on which we stand, the ancestral home of the Tutelo and Monacan peoples. Some of these trees, with their roots deep in this earth, certainly remember those who lived here before us. We're grateful for the opportunity to share this work, with deep respect for this place.

We invite you to enjoy *Monuments*, whether once or as a frequent visitor over its three-week span.

Margaret Lawrence
Director of Programming
Moss Arts Center

Guest Essay

Part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist events

The first time I remember viscerally experiencing a memorial was in July 2009: the uneven ground, the large grave-like pillars growing ever taller, the fading sunlight, the angst of not knowing who or what is around the corner. The emotional experience provided by the Memorial to the Murdered Jews of Europe in Berlin, Germany, is likely intentional. It offers the visitor a glimpse into the symbolic and literal unsteadiness and unease that Jewish individuals lived through in Nazi Germany.¹ This is just one of the many reminders built into the memoryscape of modern-day Germany. As a millennial with both German and Jewish ancestry, I remember being overwhelmed by a country that confronted its past—and both of my identities—in such a raw, “in your face” manner. It took me a few more trips and interactions with my German relatives to realize the hills and plains of the United States are covered in their own memories strewn in a unique stars and stripes way: we tell the American tale through monuments and moments of glory.

Memorials—an object to commemorate a person or an event—are deeply integrated into our daily lives. They can take many forms, be permanent or temporary, personal or private. The most blatant memorials are those tangible structures built as a form of remembrance. Memorials often refer to those structures that capture a sense of grief for lives left un-lived due to a tragedy. A monument is technically a type of memorial, but quite

¹ stiftung-denkmal.de/en/memorials/memorial-to-the-murdered-jews-of-europe/

Guest Essay, continued

distinct. Monuments are frequently imbued with sentiments of honor and unwarranted sacrifice. The human stories being monumentalized often evolve through myth-making, taking their experiences and contorting them into a neat box, disregarding any flaws, and laying heroic foundations for generations to come. While many people argue these static objects are history, they are a presentation from a particular period of time intended to shape a collective, rather than an historic, memory of the event. Everyday people give meaning to the monuments and memorials through their interaction with them, creating a conversation between those who erected the representations and those who view them in the present.² This is why “meanings” of memorials change across temporal, social, and political spaces: it is the people, not the objects, that dictate these meanings.

The American memorial landscape is continuously changing,³ monuments included. However, the narratives cast into the monuments have remained fairly consistent. The Monument Lab’s National Monument Audit revealed that monuments disproportionately tell a narrow story of white males affected by war. The memoryscape of Appalachia is much the same, with many of the remaining Confederate statues perpetuating a specific narrative about the “Lost Cause.” These monuments are so veiled in the landscape that they often go unnoticed and uncontested, but continuing racial inequality shines a spotlight on these stones we place on pedestals. The legacy of racial oppression and violence—including, but not limited to, slavery, lynching, and the forced removal of Indigenous people—was committed within our borders when these idolized men served as our leaders. What message does this send to Americans and those who want to understand who we are and what we value? How do these landscapes affect those who interact with them? How do they impact individual and community relations, and in what way do they allow us to navigate our modern identities? What do the memorials and monuments do in the present they inhabit, rather than the past they represent? All of this remains to be studied, but we can be certain of one fact: these landscapes tell an unfinished tale of what it means to be an American hero.

The voices left out of this landscape are varied: they are the Indigenous who were custodians and healers of the land, women who birthed generations of citizens, widows whose husbands left for war and never returned, storytellers whose words crafted our collective memory, the persons enslaved who cultivated the lands and built our most glorious national treasures, communities that suffered but continued to carry on, children who came of age during a time of unrest and fought for rights that were needed to make all bodies equal, and many others whose stories have been lost to the passing years and the dominant narrative. Where are the stories of these extra-ordinary Americans?

Our monumental landscape needs a 21st century transformation. Stone and cast marble are too static to contain our story, which makes Craig Walsh’s *Monuments* a fitting and inspiring evolution of this public practice of commemoration. There are many ways to remember: storytelling, plays, murals, virtual reality worlds. We need to experience the monumental moments and mourn those memorialized ones. We need to create a memoryscape where our best and worst moments are represented in a way that speaks to modern times. In a way that will inspire, create understanding, and empower communities to tell their histories. We must be raw and real, and take full responsibility for telling the complexity of the American tale.

Ashley Reichelmann, Ph.D., is an assistant professor in the Department of Sociology and associate director of the Center for Peace Studies and Violence Prevention. Reichelmann’s research focuses on collective memory and past violence as a cause and consequence of contemporary violence and prejudice, with a particular focus on collective emotions and group attitudes. Her recent projects include the impact of memorialization on local communities, the relationship between white racial identity and sociopolitical attitudes, and how racial identity

² Winberry, John J. 1983. “‘Lest we Forget’: The Confederate Monument and the Southern Townscape.” *Southeastern Geographer* 23(2):107-121.

³ Doss, Erika L. 2010. *Memorial Mania: Public Feeling in America*. Chicago: University of Chicago.

Meet the Monuments



JACOB GEORGE

Serving as a radiation therapist at LewisGale Regional Cancer Center in Pulaski is just one of Jacob George's many roles, which include "husband, father, bus driver, teacher, and prayer warrior." Before starting at the Pulaski cancer center 16 years ago, George served as a math teacher of students in grades 5-10 in his native India, worked in a Texas hospital dietary, and earned certifications as a pharmacy technician and radiation therapist. A dedicated husband and father of three, George also devotes his time to a variety of pursuits beyond the excellent care he's known for at LewisGale Regional Cancer Center; these include driving buses for Blacksburg Transit and actively participating in his church. In his

free time, he loves to grow vegetables in his garden and cook Indian food for his children. In these various capacities, George is consistently "extraordinary," "humble," and "compassionate," writes his nominator, Robin Thompson, director of the cancer center.



TARA ORLANDO

Tara Orlando lives in Floyd County, where she devotes her time to helping people and fighting injustice. In 2019 Orlando noticed that immigrants (legal asylum seekers) en route north were being transported on buses without supplies, so she started cooking meals, collecting essential travel items two to six times a week, and meeting the weary travelers to assist them with answers to their questions (she is trilingual). Within a year, Orlando applied for nonprofit status, and the Floyd Friends of Asylum Seekers (FFOAS) was born. Now, Floyd is home to a community of approximately 42 asylees, with whom FFOAS assists in transportation to essential appointments, work, legal assistance, medical care, and access

to English as a Second Language classes. Nominator Lydia Armistead says, "Tara speaks truth to power and works to make our community better for all."



DEBBIE SHERMAN-LEE

Debbie Sherman-Lee is a dedicated volunteer in the community, committing her time, expertise, and care to broaden educational access, cultivate civic engagement, dismantle racism, and provide affordable housing. For 36 years she taught at Christiansburg High School, continually driven to "make our community a better and equal place for everyone." Today, Sherman-Lee serves as board chair of Christiansburg Institute, Inc.—the African American school she attended before Montgomery County public schools were racially integrated—and member of the boards of Community Housing Partners, Appalachian Women Rising, and Dialogue on Race. She has been volunteering at the Montgomery County Christmas

Store since 1982 and is a member of the Community Group/New Mountain Climbers, Montgomery County Education Foundation, Christiansburg High School Leadership Team, Pastor Parish Relations Committee of Asbury United Methodist Church, the United Methodist Women group, 100+ Women Who Care of the New River Valley, the local branch of the NAACP, and Potpourri Club. Multiple people nominated Sherman-Lee for *Monuments*, describing her as "joyful," "tireless," "vital to the success of many community organizations," "fundamentally kind," and possessing "more knowledge and connections than anyone [they] know."

About the Artist



CRAIG WALSH, artist and creative producer

Craig Walsh was born in Orange, Australia, in 1966 and currently lives in Tweed Heads, Australia. Walsh is primarily interested in hybrid and site-specific projects and the exploration of alternative contexts for contemporary art. He often utilises projection in response to existing environments, landscapes, and sculptural elements. Throughout his career Walsh has developed and implemented numerous public artworks, both permanent and temporary, often through community engagement processes. Through recent projects, Walsh is developing works that change and evolve over time to provide opportunities for continual community engagement and interaction.

Walsh's work has been shown in a number of national and international exhibitions, including the Setouchi International Art Festival, Japan; the Gwangju Biennale, Jakarta Biennale XIII, Indonesia; Yokohama International Triennale of Contemporary Art, Japan; 01SJ Biennale San Jose, California; Museum of Contemporary Art, Sydney; Koganecho Bazaar, Japan; and DRIFT 08, London.

Walsh's *Digital Odyssey* project formed a collaboration between Walsh and the Museum of Contemporary Art (MCA, Australia), along with state and regional organizations and community groups. *Craig Walsh: Digital Odyssey* commenced in 2010 as a national, multi-venue tour and artist residency in rural and remote locations throughout Australia. The works created in each town have been guided and influenced by the landscapes and histories of the local area, and the project has been a catalyst for change within the communities involved.

Walsh's exhibition, *Craig Walsh: Embedded*, was showcased at the MCA Australia and developed out of a commission from Rio Tinto, which enabled Walsh to work with Murujuga Aboriginal Corporation (the traditional custodians of the Pilbara's Burrup Peninsula). This collaboration led to the development of spectacular moving-image works, a series of photographic portraits, and sculptural elements, along with an impressive publication. The works reflect on the connection that local Aboriginal people have to their country, particularly its extraordinary historic rock art.

Recent projects include *Dungarimba Wandarahn (Lismore place of learning)*, inspired by the stories and recollections of Bundjalung elder Aunty Irene Harrington, is a large-scale projection project in response to the original Lismore High School. Aunty Irene was one of the first Aboriginal students to attend Lismore High School in the 1950s—now the Lismore Library and Conservatorium of Music in the Quad. Aunty Irene lived on Cubawee mission in South Lismore, where she learned her traditional Widjabul language and then went each day to Lismore High School, where she says her language and culture was "swept under the carpet." Aunty Irene's story, like Bundjalung languages, is one of resilience and survival. Protection and revival of Indigenous language is a passion of Aunty Irene's and her family. She was one of a group of Widjabul Elders who were responsible for passing Australia's first Indigenous Languages Bill through the State Parliament in 2017.

Collaborations with Hiromi Tango have seen a series of large-scale sculptural, projection, and performance pieces engaging with specific communities and addressing well-being and mental health. The most recent, [Woven Spaces](#), in partnership with Building Hope, Breckenridge Creative Arts, Colorado, was installed Thursday, January 23-Sunday, May 10, 2020.

Current projects in development include MOVE (the Museum Of Vast Exchange), which is a temporal museum based on a commercial building typology providing a hermetic environment to connect arts, sites, and communities. This project is in collaboration with the CORRIDOR project and architect Dylan Gower. Walsh is also working on a permanent sculptural and projection artwork in the ferry terminal development in Parramatta, Australia, for the Parramatta City Council. For more information, please visit craigwalsh.net and monuments.craigwalsh.net

This is the first presentation of work by Walsh by the Moss Arts Center.

Meet the Nominees

PHYLLIS ALLBRITTON

Phyllis Allbritton is a widely known Blacksburg citizen who has consistently stood for social justice and civil rights of the underserved. Allbritton is a changemaker who volunteered internationally with the NAACP, co-founded the Valley interfaith Child Care Center, and helped bring the first Headstart program to the New River Valley. Her nominator, Julia Fallon, notes she "should be recognized for a lifetime of caring and volunteering for others."

DICK ARNOLD

Dick Arnold co-founded the New River Valley Leading Lights, where he also served as president, to acknowledge and honor volunteers across the NRV who are making community-changing impacts, following the shootings of April 16, 2007, on the Virginia Tech campus. Arnold was awarded the Rotary Club of Christiansburg-Blacksburg 2018 Citizen of the Year Award and is a past vice president and member of the German Club Alumni Foundation. Arnold was nominated by Mark Wigginton.

CINDY BLEVINS

Through theatre, music, and mental health care, licensed therapist Cindy Blevins has fostered the health, well-being, and creativity of New River Valley residents as chairperson of Summer Musical Enterprise and director of local choirs. "She makes this world better with her light and tenacity," Blevins' nominator, Reilly Blevins, wrote.

LYNN BRAMMER

Lynn Brammer has been a Christiansburg technician at the Virginia-Maryland College of Veterinary Medicine for more than 38 years and is deeply involved in local environmental and social advocacy and making healthy produce accessible for those in need. Brammer's nominator, Julia Fallon, says, "Lynn does so much volunteering in the community, it's truly amazing."

MICHAEL CALFEE

Michael Calfee is a housekeeper at Virginia Tech and was named the 2016 facilities department Employee of the Year. Calfee's nominator says, "His caring and friendly personality comes through in every interaction with him, and he played a central role in creating a sense of community in Cheatham Hall."

CHRISTY COCHRANE

Christy Cochrane is the federal contracting program coordinator at the Office of Sponsored Programs at Virginia Tech. An experienced negotiator of sizable federal contracts, Cochrane is a firm believer in the value of research to improve society and reliable support for those with whom she works. "She is always dealing with something urgent," writes her nominator, "and despite this, she will drop what she's doing if you ask her for help."

JOYCE COUPEY

Joyce Coupey was born in England prior to World War II and lives in Blacksburg. Coupey's life has been filled with many efforts to help others, including volunteering for Warm Hearth Village and a local church. Her nominator, Julia Fallon, says, "She is remarkable in so many ways and is selfless."

Meet the Nominees, continued

CAROL CRAWFORD SMITH

Carol Crawford Smith was the founder and artistic director of the Center of Dance in Blacksburg and is a former soloist with Dance Theatre of Harlem. Diagnosed with multiple sclerosis in 2000, Crawford Smith continues to teach and connect with her New River Valley-based students and families virtually. Her nominator, Janine Kniola, writes, "Carol is an inspiration, and has touched the lives of so many children and adults by creating and supporting the arts community in Blacksburg."

MARIE DANIEL

A "matriarch of art" in Floyd, Marie Daniel is a former art teacher at Floyd County High School, organizer of non-profit donation center Angels in the Attic, and regular volunteer at the Floyd Center for the Arts. "She gracefully steps forward and applies her time to arts education and community involvement," writes Daniel's nominator, Nikki Pynn.

JESSIE EAVES

Jessie Eaves is a descendant of the enslaved people of Montgomery County and volunteers at the Alexander Black House and the Saint Luke's and Odd Fellows Hall. Says her nominator, Julia Fallon, "She is an amazing, every day, community hero."

CAROL FOX

A longtime volunteer with the Montgomery County Christmas Store, Carol Fox is dedicated to her community and, as her nominator states, "has served her church community in many ways." Fox heads up the biannual Christ Episcopal Church's Yard Sale for Outreach, which supports Valley Interfaith Child Care Center, the Blacksburg Interfaith Food Pantry, and other local efforts.

PENNY FRANKLIN

Penny Franklin co-founded the Community Group to empower the local African American community and to encourage African Americans to run for public office. In 2012 the Community Group established the Dialogue on Race to bring diverse groups together to discuss issues of importance to African Americans and take action to address inequalities. Franklin was the first African American to be elected to public office in Montgomery County in 1999, where she served on the school board. She currently serves as vice-chair, but has previously served as the chair.

CYNTHIA GRAHAM

Cynthia "Cyndy" Graham retired from Virginia Tech in 2015 after serving for 28 years. Graham is currently the office manager for Brown, Edwards & Company, CPAs in Christiansburg. She received a bachelor's degree in English from Virginia Tech in 1994. She volunteers at the Lyric Theatre in Blacksburg and is a former board member. Graham enjoys reading, yoga, and travel, and loves to sing. She performs with Julia Fallon, harpist, as Harpin' Singin'. Says her nominator, Fallon, "she truly cares to make the NRV better."

MITCHELL HAUGH

Mitchell Haugh has been the director for Montgomery County Parks and Recreation for 14 years, where he consistently goes above and beyond his call of service, making sure surprise disasters are handled and volunteers are taken care of. Says his anonymous nominator, "He's always smiling, always fun, always impactful."

Meet the Nominees, continued

SUSAN HENSLEY

Susan Hensley, called “selfless” by her nominator, Julia Fallon, has donated her artwork to local and regional charities to benefit the underserved. Hensley taught communication studies at Virginia Tech and Radford Universities and English as a Second Language at Virginia Tech.

JENNIFER HOLUB

Jennifer Holub is a dedicated dance teacher and educator at Little Leapers and LEAP Performing Arts Academy. Holub spends countless hours behind the scenes for her students, and her nominator, Christin O’Rourke, says, “Her love for the studio and her students shines through everything she does. Her kindness radiates through the studio and touches each family daily.”

JESSICA JONES

As the owner of New River Art and Fiber, Jessica Jones creates community by providing art supplies, organizing local businesses, and advancing environmental and social justice goals through her work. Jones’ nominator, Sarah Johnson, states, “Her business has endeavored to diversify [its] partnerships with businesses owned by women, LGBTQ+, and BIPOC.” Her thoughtful selection of Earth-friendly products, produced by historically under-resourced communities, educates and enables customers to build a better world through their art.

HEATHER LEEPER

Heather Leeper is the owner and director of Little Leapers and the LEAP Performing Arts Academy. She is the director of Little Leapers’ *The Nutcracker* at the Moss Arts Center. Leeper, a Virginia Tech alumna, started Little Leapers at the Virginia Tech YMCA and has grown her business into the largest dance studio in the New River Valley, recently expanding to open a second location in Roanoke. Leeper ensures all her students have opportunities in dance. She has a positive impact on the community by modeling hard work, passion, dedication, and kindness. Her nominator, Kara Clemons, describes her as “selfless” and says “she always thinks of others before herself.”

TRACY NEWTON

Tracy Newton, a Black American also descended from Choctaw lineage, works at Virginia Tech and is a medal-awarded veteran and founding member of the Virginia Tech Veterans Caucus. Newton has worked to innovate allyship among veterans within the university and the community at large. Says nominator Tamarah Smith, “I look up to her and value her as an agent of transformational change.”

MARA ROBBINS

Mara Robbins is a Floyd-based artist, activist, and community organizer associated with Preserve Floyd and 1000 Flags/1000 Waters. A person deeply committed to her community, Robbins has, as nominator Michele Deramo describes, an “unwavering ethical core” in her support of the activists resisting the Mountain Valley Pipeline.

RALPH ROBERTSON

Ralph Robertson has immeasurably invested in the recreational assets of Giles County since the early ‘80s. Born in Narrows, Virginia, in 1951, Robertson served in the military during the Vietnam War and retired from the Celanese Corporation in 2014 after 41 years of employment. Known for his profound knowledge of the local landscape, passion for its care and upkeep, and character as a “doer,” Robertson has played a key role

Meet the Nominees, continued

RALPH ROBERTSON, continued

in developing and advocating for outdoor recreation in Giles County. Writes nominator Calesa Remington, "Ralph has a soul that is too good and too big for this world."

APRIL SEIPLE

April Seiple runs play-based children's art studio the Art Factory LLC in Blacksburg. Nominator Joelle Shenk writes, "April ALWAYS goes above and beyond to help people, lend a hand, provide creative ideas, and put those ideas into motion. She sees a need and meets it."

JOELLE SHENK

Joelle Shenk has spent the last 19 years directing, writing, producing, and performing across the United States and overseas. Shenk currently owns and operates JoELoe Productions LLC in Blacksburg, where she teaches community and school-based theatre programs for all ages. "She is such a wonderful asset to our community," writes her nominator, April Seiple. "Joelle is always actively seeking ways to help and serve others."

KIMBERLY SIMCOX

Kimberly Simcox is an OB/GYN who has built her practice to serve pregnant and postpartum women with substance use disorder in the New River Valley and trains other physicians in these practices. Simcox's nominator, Mary Beth Dunkenberger, says, "She serves as a model physician to other health care providers."

AMANDA TALBERT, TIFFANY NORMAN, AND THE STAFF AND VOLUNTEERS OF MONTGOMERY COUNTY HEALTH DISTRICT

Staff members of the Montgomery County Health Department played an indispensable role in protecting residents through their organization and facilitation of the COVID-19 vaccination effort. "The large clinics I went to were run smoothly and with joy," says nominator Ellen Bosman of this professional public health team. "In a hectic, fearful time, they were reassuring to me—just another community voice."

ROBYN TONEY

Robyn Toney spends her own time and resources caring for stray animals, specifically cats, in the New River Valley. Toney goes above and beyond in the care of animals, being on call to help anyone who has problems with strays they can't handle and helping get others set up when there aren't established care systems. Her nominator, Annie Pierce, states "She is truly remarkable."

LEWIS TOWNSEND JR.

Lewis Townsend Jr. is the branch manager of Wells Fargo Bank in Blacksburg. "Patient, kind, and considerate," in the words of his nominator, Crasha Townsend, Townsend assists people in all phases of life with navigating the "very vulnerable" area of finances, whether it's minors setting up their first bank accounts to "grieving families who are sorting out financial matters that are both sensitive and difficult."

NICK TROITINO

"What sets Nick Troitino apart [from other Emergency Medical Services volunteers] is his incredible drive to lead others to this calling and his passion for continually improving the level of service available to our region," writes nominator David English. As deputy chief of support in the Blacksburg Volunteer Rescue Squad, Troitino

Meet the Nominees, continued

NICK TROITINO, continued

continually “thinks bigger” to maximize the level of care available to residents throughout the region.

BETH UMBERGER

Beth Umberger devotes her efforts to the natural world in and around Blacksburg, engaging the community in advocacy for the preservation of areas such as Stadium Woods, Montgomery Museum Gardens, and Depot Park. Says nominator Nicole Hersch, Umberger “practices what she preaches.... I am truly inspired by her!”

JILL WILLIAMS

As executive director of the Calfee Community and Cultural Center in Pulaski, Jill Williams has been “instrumental in the revitalization of the Calfee Training School,” writes nominator Kendall Payne. Williams advocates for Pulaski youth, serves on the town’s YMCA board, and regularly commits her time to community organizing and capacity building among local organizations.

JESSICA WIRGAU

Jessica Wirgau leads the Community Foundation of the New River Valley as CEO, addressing community needs and improving the quality of life for underserved communities in the region. Wirgau’s nominator, Rosemary Blieszner, says, “She has a generous spirit and is constantly considering how to serve the NRV region more effectively.”

Engagement Events

Monday, April 18, 2022

UNIVERSITY CLASS VISIT: ARTS AND SOCIAL TRANSFORMATION

The artist behind *Monuments*, Craig Walsh, joined students in this interdisciplinary course on the role of the arts in social change for a discussion of *Monuments'* intent, manifestations, and impacts in communities around the globe that have exhibited the project.

PANEL: MONUMENTS, MEMORY, AND RECOGNITION

Featuring:

Jesse Bucher, associate professor, Department of History; director, Center for Studying Structures of Race; and college historian; Roanoke College

Victoria Ferguson, program coordinator, Solitude/Fraction

Audrey Reeves, assistant professor, Department of Political Science; and core faculty for ASPECT doctoral program, Virginia Tech

Craig Walsh, artist

How do monuments and, more broadly, memorialization instantiate community narratives, identities, and ways of seeing the world? Scholars in archaeology, history, and political science joined the creator of *Monuments* for this timely exploration of a contested topic.

Special thanks to the Center for Humanities, Center for Peace Studies and Violence Prevention, Craig Arthur, Andrea Baldwin, Jesse Bucher, Sam Cook, Michele Deramo, Vicky Ferguson, Jim Hawdon, Mae Hey, Devair Jeffries-Lee, Sylvester Johnson, Shernita Lee, Erika Meitner, Ashley Reichelmann, Audrey Reeves, Lucinda Roy, and Rachel Lin Weaver

Go Deeper

What's the significance of space in the Moss Arts Center's presentation of *Monuments* on the Drillfield at Virginia Tech? How does the presentation of *Monuments* on that site, combined with the biographies and contributions of the honorees, create the overall meaning of the installation in Blacksburg?

Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Moss Arts Center Staff

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Ruth Waalkes, executive director, Moss Arts Center,
and associate provost for the arts
David Ehrlich, outreach fellow for the fine arts
Molly Parker, executive assistant

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Moss Arts Partners

The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2021-2022 MAP members for their leadership:

Erv Blythe
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Institute for Creativity, Arts, & Technology Advisory Board

The ICAT Advisory Board provides insight and an external perspective that guides the mission and strategic priorities for the institute. Thanks to our ICAT Advisory Board for their leadership:

Patty Bartlett, Smithsonian Institution
Ben Congleton, Olark
Scott Davidoff, NASA Jet Propulsion Laboratory
Andrew Kim, Steelcase
Shahtab Wahid, Bloomberg

Special Thanks

We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2020, through June 30, 2021, from the following:

Ambassador

Anonymous
Ms. Deborah L. Brown
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