

True North
Every Negro is a Star
&
CONDUCTORS

Past Work

Boulevard of African Monarchs

2020, Aluminum & Shoe Polish, 10' x 10' x 15'

Exhibition: September 2020 - December 2021

116th Street & Adam Clayton Powell Jr. Blvd, Harlem, NY

Presented by The Marcus Garvey Park Alliance & NYC DOT ART Community Commission

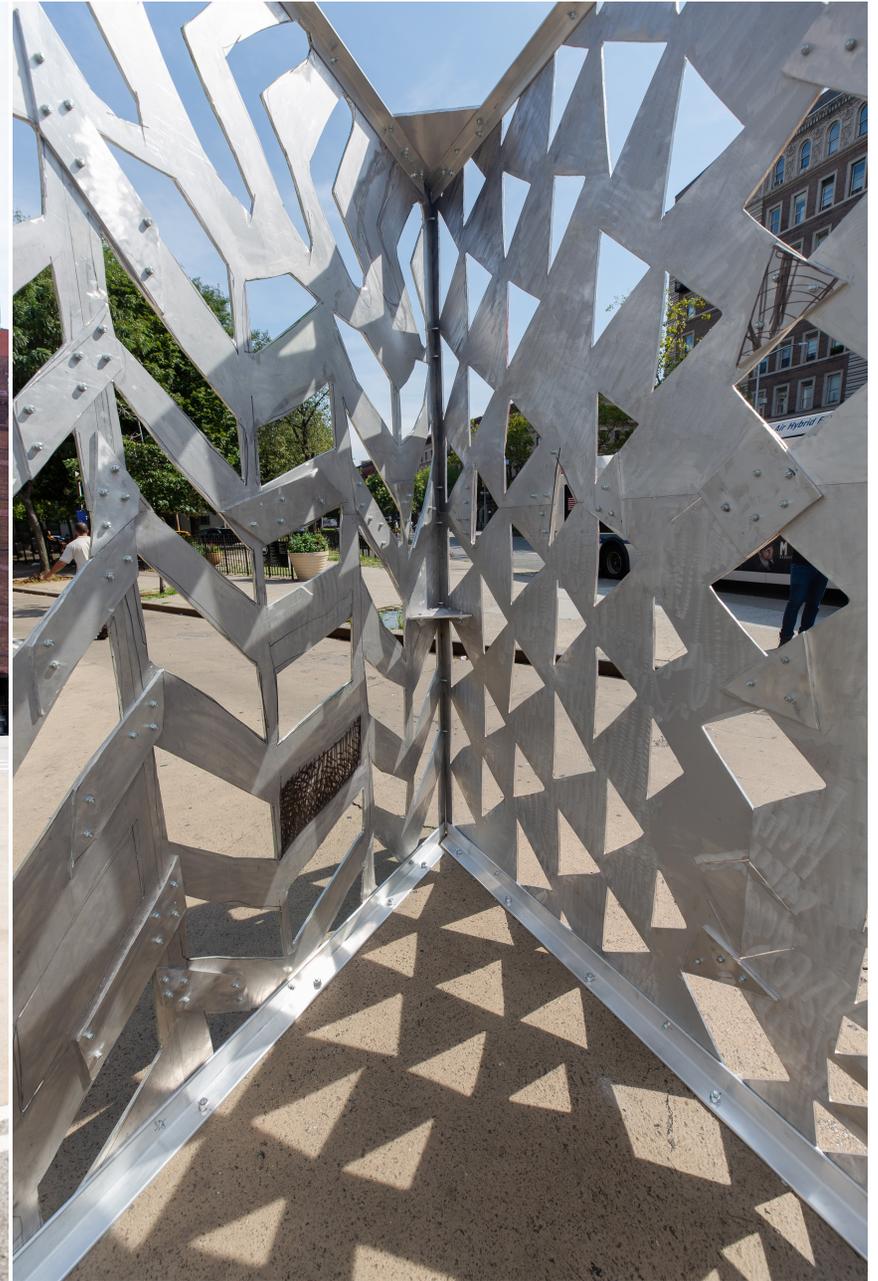
Boulevard of African Monarchs connects Harlem, a hub of African excellence in America, to Tiebele, Burkina Faso, royal court of the Kassena people. The work reproduces house paintings by women artists, a tradition in Tiebele that predates the triangular transatlantic slave trade. The sculpture transforms marks into freestanding shapes that BREATHE.

Boulevard of African Monarchs is dedicated in loving memory to Emmett Till, Tanisha Anderson, Trayvon Martin, Sandra Bland, Eric Garner, Breonna Taylor, George Floyd and many thousands more who have been lynched in America.

Boulevard of African Monarchs is the first sculpture in the *Sankofa_* project. Each site-specific work is inspired by “Sankofa” a word in the Twi language that means “go back and get it”. The works celebrate Africans and their diaspora, proclaiming Black Lives Matter in three dimensions. *Sankofa_* honors, in monumental form, Black Beauty, free in the public square.



Boulevard of African Monarchs, 10' x 10' x 15', 2020, Aluminum plate & Shoe polish, 116th Street & Adam Clayton Boulevard



Boulevard of African Monarchs, 10' x 10' x 15', 2020, Aluminum plate & Shoe polish, 116th Street & Adam Clayton Boulevard



Boulevard of African Monarchs, 10' x 10' x 15', 2020, Aluminum plate & Shoe polish, 116th Street & Adam Clayton Boulevard

Washington 20/20/20

2018, Perforated Steel, Angle Iron, Wood, Enamel Paint, Tar & Feathers, 12' x 12' x 8'

Exhibition: August 20th - October 30th 2018

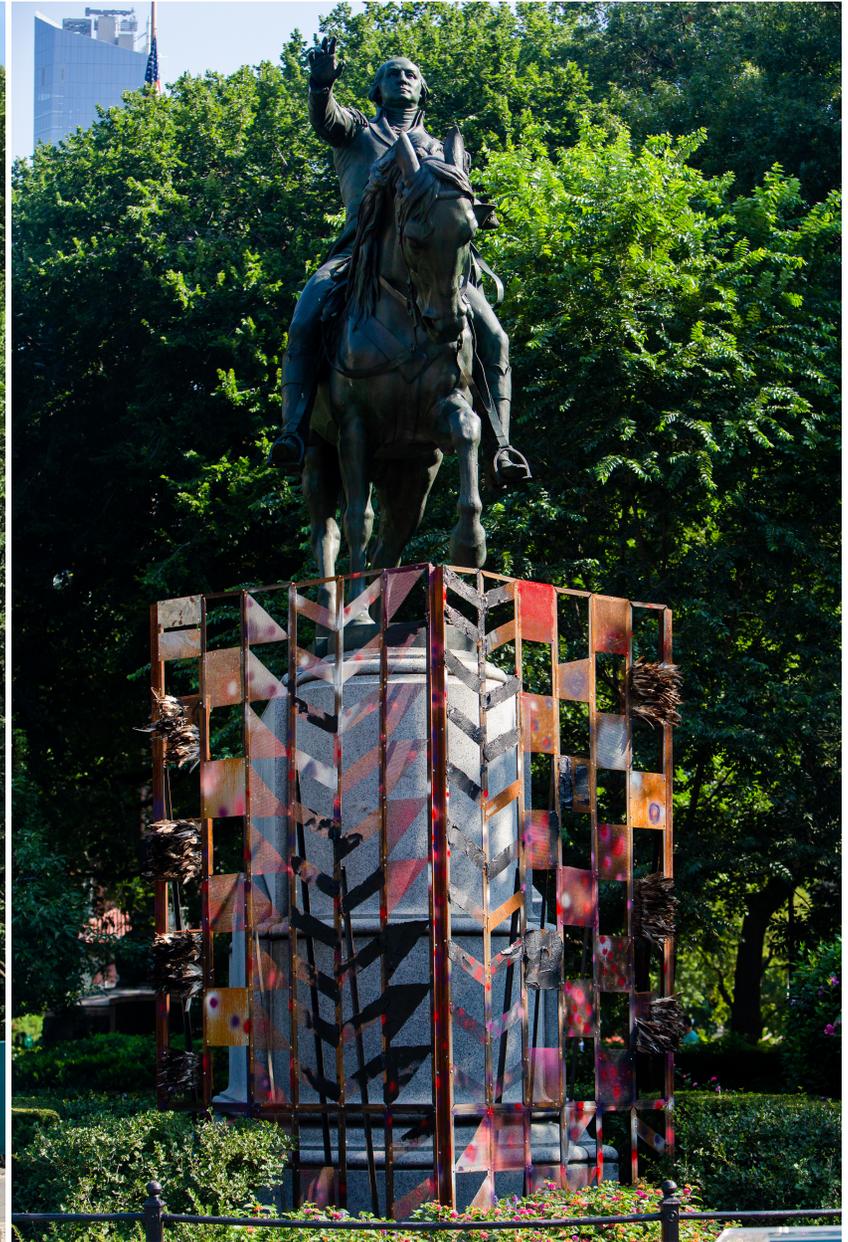
George Washington Monument, Union Square, South Plaza

Presented by the NYC Parks' Art in the Parks program & Union Square Partnership

Washington 20/20/20 was installed at the 14th Street plaza in Union Square Park. The sculptural form was composed as a companion to the first sculpture on New York City park land, the George Washington Statue. The design of the work was taken from the elaborate frescoes of Tiebele, Burkina Faso, the royal court of the Kassena people, where every home is hand-painted. **Washington 20/20/20** transformed the two-dimensional marks into translucent perforated steel forms on a two-ton angle iron steel frame.

Washington 20/20/20 was an African architectural adornment to the solid granite base of the existing park monument. The work referenced the 20% of the colonial population that were enslaved Africans; the 20,000 slaves in New York State in 1776 when Washington retreated from New York City; and the 20% of Washington's continental army that was African at Yorktown, Virginia, where he was able to defeat the British in 1781.

Washington 20/20/20 was a part of the series *Farther Land*. These works explored the African-American experience inside the American Revolution. The series responds to the age of revolution and the founders' declaration that "all men are created equal" with irony and suggestive formal content.



Washington 20/20/20, 2018, Perforated Steel, Angle Iron, Wood, Enamel Paint, Tar & Feathers, 12' x 12' x 8'
Site Specific Installation at Union Square, Manhattan, NY (alteration to the granite pedestal of the George Washington Equestrian statue)



Kenseth Armstead *Washington 20/20/20, 2018*

Steel frame, feathers, enamel paint, and tar
September–October 2018

#ArtintheParks

There were 20,000 African slaves in New York State in 1776. General George Washington, Commander in Chief of the Continental Army of the United States of America, was stationed in New York City. The Continental Army included African slaves and some African freed men, but did not actively recruit or solicit their service. Washington hastily departed the strategically important city on Dec. 25, 1776 after a series of disappointing losses.

Twenty percent of the colonial American population was enslaved Africans.

See opposite sign face...

NYC Parks has been showing public art in city parks since 1967. For information on our temporary public art program please call (212) 360-8163. For general information, call 311 or visit nyc.gov/parks. Follow @nycparks on Twitter, Facebook, and Instagram.



NYC Parks

Master Work: Slaves of New York 1776

2018, Wood, Bees Wax, Encaustic, Perforated Steel, Tar & Feathers, 10' x 50' x 12'

Exhibition: January 17th – February 25th, 2018

BRIC House, Brooklyn, NY

Master Work: Slaves of New York 1776 filled BRIC's Project Room with twenty thousand duck feathers, one for each enslaved African in the colony of New York at the time of the American Revolution. The project was commissioned by the inaugural BRIC ArtFP program.



Master Work: Slaves of New York 1776, 10' x 50' x 12', Wood, Bees Wax, Encaustic, Perforated Steel, Tar & Feathers, 2018

Master Work: Astoria Houses, Building 24

2015, Stainless Steel, Angle Iron, Tar & Feathers, 20' x 40' x 40'

Exhibition: September 27th, 2015 – March 13th 2016

Socrates Sculpture Park, Queens, NYC

Master Work: Astoria Houses, Building 24 was a site-specific installation at Socrates Sculpture Park 09.27.15 - 03.13.16. The installation mapped the footprint of a single tower of NYCHA's Astoria Houses. The public housing complex, home to over 3,100 individuals, is located just north of Socrates Sculpture Park. Composed of stainless steel tubing and mixed media, the installation marked the outline of the building's form at roughly two-fifths scale. Unlike an imposing tower of solid brick and mortar, Armstead's idealized **Building 24** was minimal and porous, allowing light, visitors, and the landscape to filter through the structure in an active, inviting manner.

Master Work was a work in the series called *Farther Land*. The works are puzzles, persistently enigmatic objects, that reflect on the legacy of the founders' high ideals and the penalty for deviation from them. The series responds to the age of revolution and the slave owning founders' declaration that "all men are created equal" with matching irony and suggestive material content.



Master Work: Astoria Houses, Building 24, 20' x 40' x 40', Stainless Steel, Angle Iron, Tar & Feathers, 2015-2016

Heresy / Hearsay

2014, Aluminum, Tar & feathers, 25' x 50' x 50'

Exhibition: September 27th, 2015 – March 13th 2016

Olana State Historic Site, Hudson NY

Site Specific Installation at Olana State Historic Site, Hudson NY, ***Heresy / Hearsay*** was the first sculpture to be exhibited from the Farther Land series of work. The sculpture presented a series of open doorways to look upon the landscape. It was inspired by the notion of the American dream as articulated by the founders and the development of manifest destiny.

Heresy / Hearsay offers a site specific, tongue-in-cheek, upside-down pyramid as an architectural folly. It was a critique of both the idealistic consumption and reshaping of the environment and the transformation of formerly native lands into the utopia that are these United States of America.



Heresy / Hearsay, 25' x 50' x 50', Aluminum, Tar & Feathers, 2014

True North
Every Negro is a Star
&
CONDUCTORS

TRUE NORTH and **Conductors**: Prioritized Objectives:

Transatlantic Slave Trade • Abolitionism • Self-Liberation • Underground Railroad

Compelling Vision

- Offer a unique on-site experience celebrating freedom
- Offer space to connect emotionally to the legacy, bravery & humanity of enslaved Africans seeking self-liberation

Clear Context

- Reflect upon the scope and scale of slavery in Brooklyn, Brooklyn based abolitionists & the Underground Railroad

New Ideas

- Balance information transfer and emotional connection
- Offer a space to celebrate & contemplate Brooklynites seeking freedom

Lasting Transfer

- Transfer knowledge about the Transatlantic Slave Trade, Underground Railroad and Abolitionism that extends the site beyond the scope of visitation

Abolitionist Place Commission: **True North**, *Every Negro is a Star* and **Conductors**

One hundred million Africans were abducted over the four hundred years of the Transatlantic Slave Trade. Less than thirty million survived the journey. One hundred thousand Africans escaped via the Underground Railroad. **True North**, *Every Negro is a Star* connects us to these stark facts with a physical reminder, a point of light, for each of these lives. **True North** provides an immersive leap into the point of view of the African. Facing the night sky, the observer is transformed from passive to active participant searching for freedom in nature's celestial map.

Conductors presents images of some figures in the African diaspora that assisted the formerly enslaved achieve self-liberation. These works allow viewers to engage the abolitionist, face to face, on a human scale.

Natural Freedom:

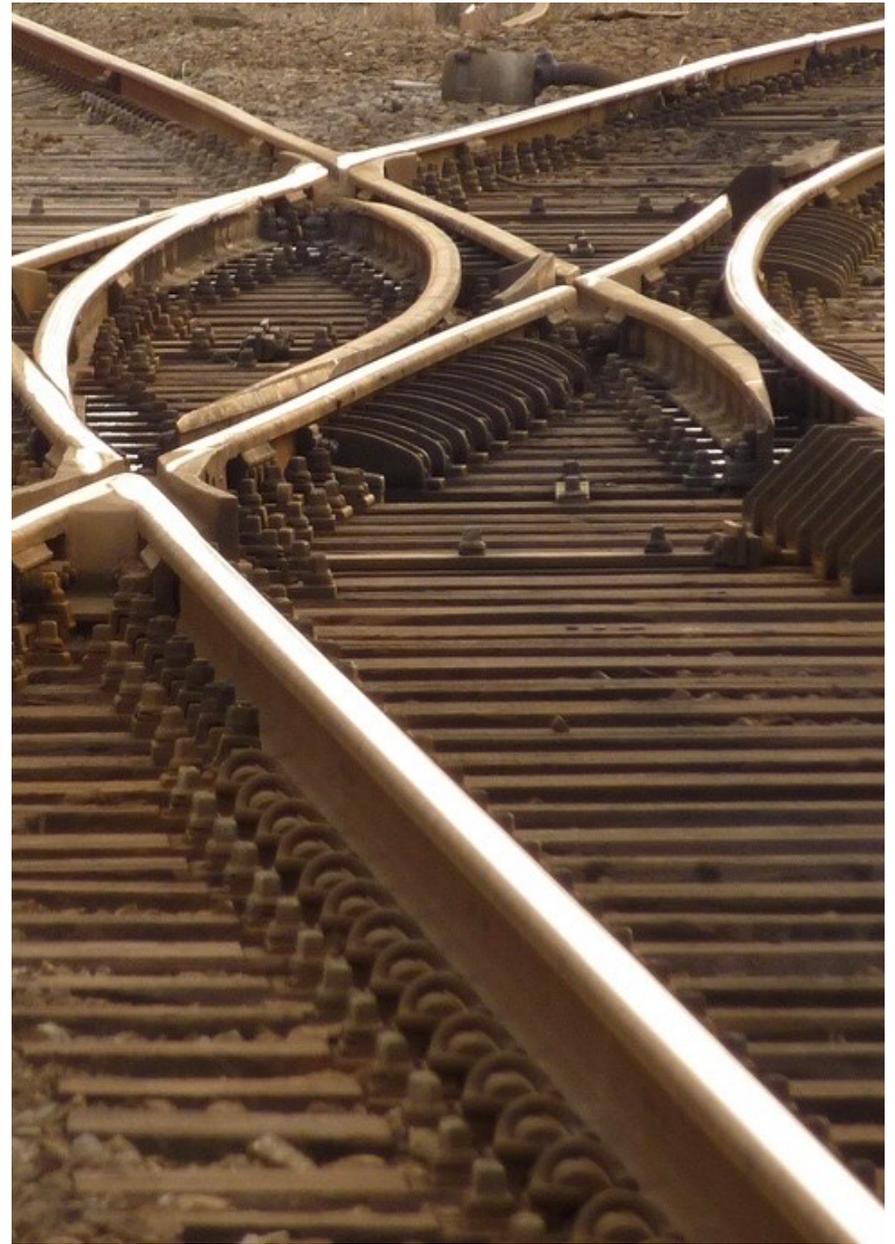
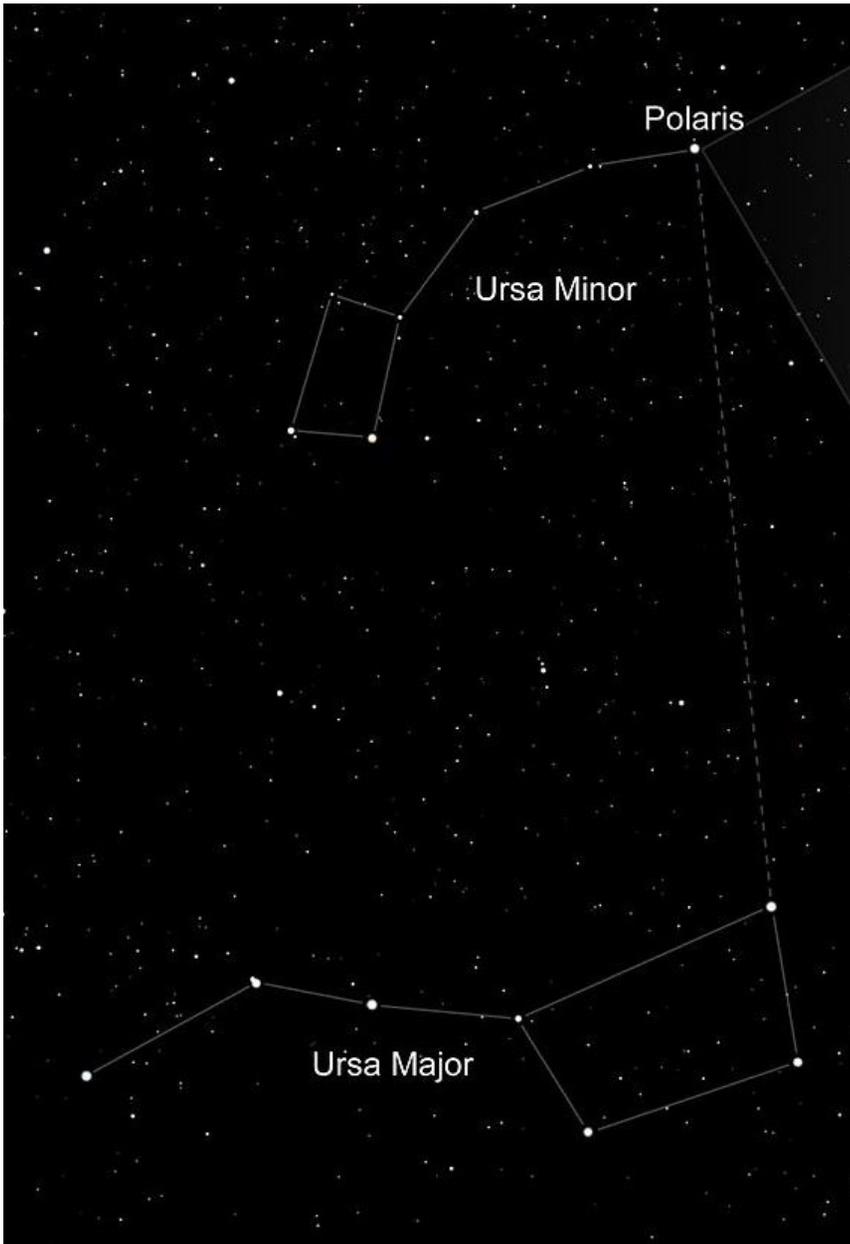
The principal element of the Underground Railroad is the ability to chart a path North. Being able to find the North Star could literally produce freedom. The North Star would always safely direct the passenger. Abolitionists, conductors and sympathizers at safe houses, regardless of the education level of the passenger, could impart the unchanging position of this star. The recipient would forever be empowered and able to enlighten others. Like oxygen, food or sunshine, the night sky was a natural resource that enhanced the human condition. **True North** reminds us that the abolitionist goal to educate and uplift, to ensure African participation in a democratic society, could be seen to start with the North Star.

Underground Railroad, Freedom Science Non-Fiction:

Traveling by rail in the nineteenth century was an adventure in a time machine. Train routes took hours instead of days and days instead of weeks for travel that was difficult at best by foot, horse or carriage. The futuristic slick steel roads made the seemingly impossible commonplace. The enslaved or abolitionist who uttered the words Underground Railroad instilled confidence in the route to freedom in the North. Trains magically brought every desired location closer.

True North, *Every Negro is a Star* & **Conductors** are symbols of Freedom for Brooklyn:

True North presents a symbol that folds the night sky, social justice in Brooklyn, abolitionism and the Underground Railroad into an immersive experience. The retro-futuristic steel body combines historic Brooklyn swagger, freedom, education, science, technology and the natural world. We actively visualize the enslaved in Brooklyn's past, in a story of redemption and change. Through **Conductors**, we were brought face to face with abolitionists. We admire their bravery and composure in the face of the hatred of a racist society. We also reflect upon the contradictory legacy of Brooklyn as New York's slave capital and its role as the first, in New York, to outlaw the practice.



Following the logic of Abolitionists and self-liberating Africans we are joining these two elements.

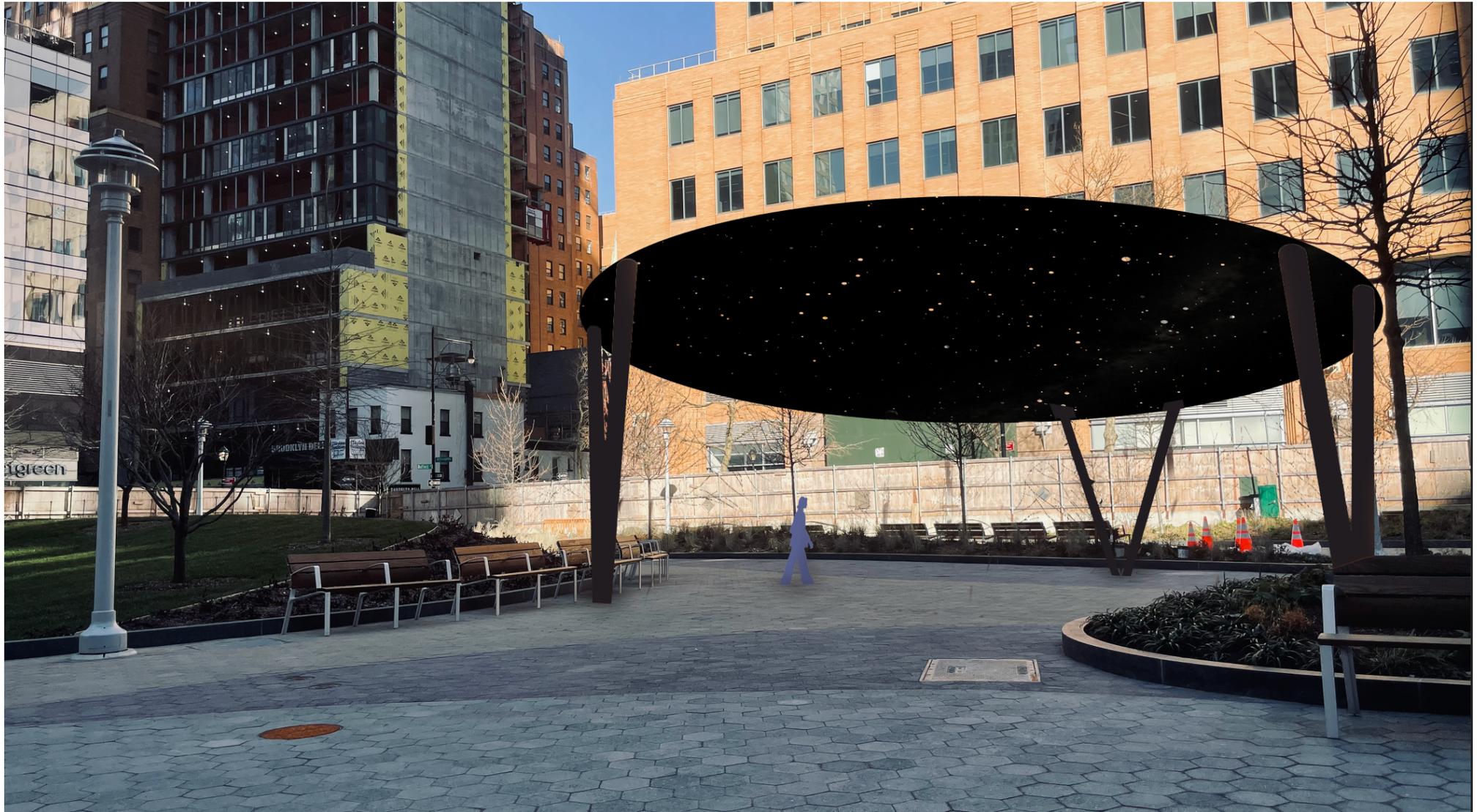
Visualizations



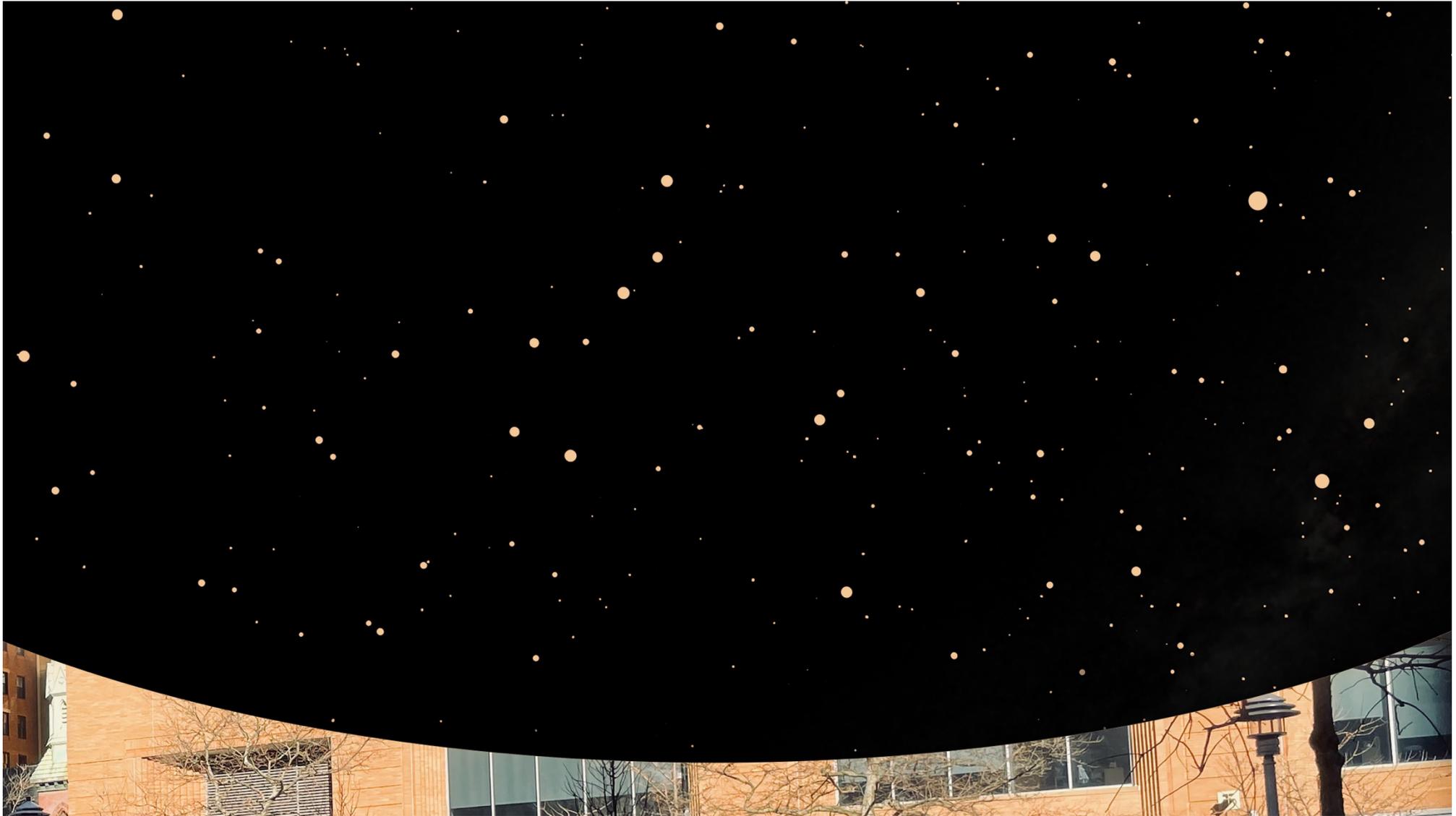
RENDERING - FROM NORTHEAST CORNER - EYE LEVEL VIEW



True North: Every Negro is a Star, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025



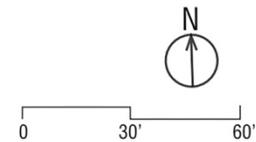
True North: *Every Negro is a Star*, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025



True North: *Every Negro is a Star*, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025 (inside the dome)



**Approximate
placement
& scale**

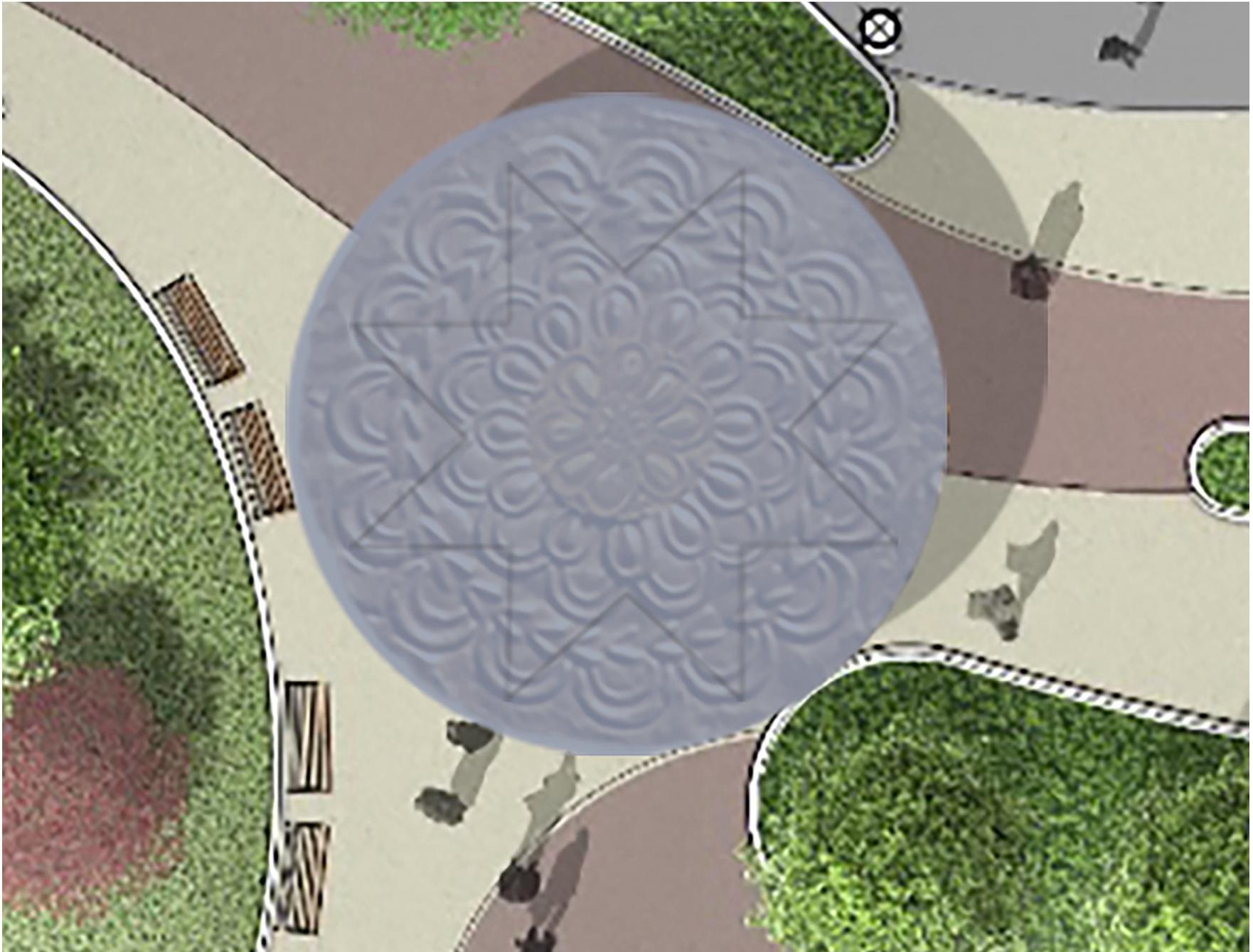


ABOLITIONIST PLACE // ILLUSTRATIVE SITE PLAN

True North: *Every Negro is a Star*, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025 (view of the Akrafokonmu dome design)
Conductors, 4 works, Each 7' x 2' x 2", Embossed, etched & perforated Steel, 2025



True North: Every Negro is a Star, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025 (Akrafokonmu dome)



True North: *Every Negro is a Star*, 16' x 33' x 33', Perforated stainless steel and etched patina, 2025 (Akrafokonmu dome)

Abolitionist Place: **True North, Every Negro is a Star** and **Conductors**



You Are Facing North
James N(ewton) Gloucester

James N(ewton) Gloucester
Philadelphia - ?
Clergyman, Abolitionist, Downtown Brooklyn resident.

Elizabeth Gloucester
ca. 1817, Virginia - August 9, 1883, Brooklyn, NY
Businesswoman, Abolitionist, Downtown Brooklyn resident.

James Gloucester was the son of John Gloucester, the founder of the first Black Presbyterian Church in Philadelphia. In 1847, James became the founding pastor of Salem Presbyterian Church, in Brooklyn. He also served as principal of the African School in Carville and supported Lewis Tappan's American and Foreign Anti-Slavery Society.

James married Elizabeth Gloucester in 1838 and moved to Brooklyn in the late 1840s. The couple were close friends and colleagues with Frederick Douglass and John Brown, and offered financial support for Brown's raid on Harper's Ferry. After Elizabeth died in 1883, James became a physician and moved to Long Island.

Elizabeth Gloucester was born in Virginia and moved to Philadelphia at age 6. She married Presbyterian minister James Gloucester and the couple moved to Brooklyn. Elizabeth was heavily involved in fundraising for Salem Presbyterian Church, and the Colored Orphan Asylum in New York. During the Civil War and in its aftermath, she led fundraising efforts for freedmen and Union soldiers through the Ladies National Union Fair and the American Freedmen's Friend Society.

Elizabeth was an astute businesswoman and owned several rental properties in Brooklyn as well as a boarding house on Remond Street. When she died on August 9, 1883, many prominent figures in Brooklyn and Manhattan, both black and white, attended her funeral. The Brooklyn Daily Eagle stated that she was one of the richest women in the country, worth around \$2.25 million in today's money.



You Are Facing North
Willis A. Hodges (1815–1894)

Willis A. Hodges was an antislavery activist, newspaper editor, and member of the Convention of 1867-1868. Born in Princess Anne County, the son of free African Americans, he learned to read and write and, with his brothers Charles E. Hodges and William Johnson Hodges, became an outspoken abolitionist. Before the American Civil War (1861–1865), Hodges moved between Virginia and Brooklyn, New York, where his brother William Johnson had settled after a run-in with the law. In New York he ministered at a Baptist church, farmed, helped found a temperance society, and, in 1847, cofounded a weekly antislavery newspaper, the *Ram's Horn*, through which he befriended the abolitionist John Brown. He also wrote an autobiography. After the war, having returned to Tidewater Virginia, Hodges became an outspoken leader of African Americans, opening a school and becoming involved in Republican Party politics. He served as a delegate to the constitutional convention and was the best known and one of the most active and vocal of the convention's twenty-four African American members, supporting radical reforms and racial equality. In subsequent years, Hodges ran unsuccessfully for the Senate of Virginia and, three times, for the House of Delegates. He did serve on the Prince Anne County board of supervisors, however, and as the keeper of the Cape Henry lighthouse, perhaps the first African American to hold that position. He died in 1890.



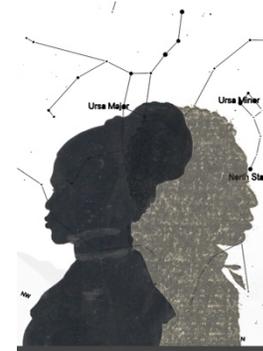
You Are Facing North
Mary Joseph Lyons (1815–1894)

Mary Lyons was a dedicated abolitionist in 19th century New York who fought to end slavery and protect those escaping bondage. The Lyons family ran a boardinghouse for Black sailors near the East River docks that doubled as an Underground Railroad station for hundreds of enslaved people fleeing slavery in the South.

The Lyons' boardinghouse was attacked during the Draft Riots of 1863, incited by the federal government's announcement that it would draft men for mandatory service as soldiers in the Union Army during the Civil War. The new law allowed drafted men who paid \$300 (a sum only the rich could afford) to hire a substitute to take their place on the battlefield. Rioters targeted African Americans and abolitionists for their support of the war to end slavery, and the riot resulted in over 100 deaths and widespread destruction—the worst episode of mob violence in New York City history. To avoid the violence of the Draft Riots, the Lyons family—including children Maritcha, Theresa, Pauline, and Albro, Jr., then ages 15 to 16—fled New York for Rhode Island.

ACTIVISM IN THE NEXT GENERATION
The Lyons family continued their activism for racial equality in Rhode Island. When Maritcha was prevented from enrolling in Providence High School because of her race, the Lyons joined a state-wide campaign for desegregation. As part of the campaign, Maritcha testified before the Rhode Island State Legislature. When Providence High School was eventually desegregated, Maritcha was the first Black student to graduate.

As an adult, Maritcha Lyons returned to New York and built a career as a teacher and activist for racial justice and women's suffrage—the fight to ensure women could vote. Lyons became an elementary school teacher at Colored School No. 1 (later P.S. 67), and later the assistant principal of P.S. 83. She saw elementary education as an important vehicle for the advancement of the next generation of Black Americans as well as learners of all racial and ethnic backgrounds; the majority of whom received only an elementary education in the 19th century. Lyons was a founding member of the Women's Loyal Union of New York and Brooklyn, a Black women's club dedicated to fighting for racial justice that funded the work of pioneering Black journalist Ida B. Wells, whose journalism brought widespread attention to the horrors of racist violence against Black people in the United States.



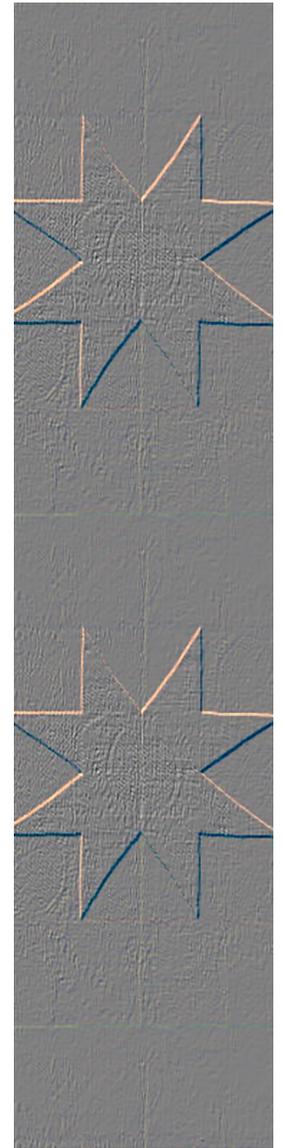
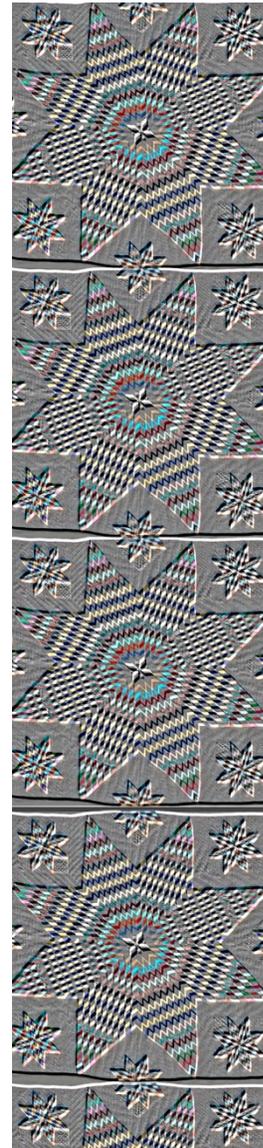
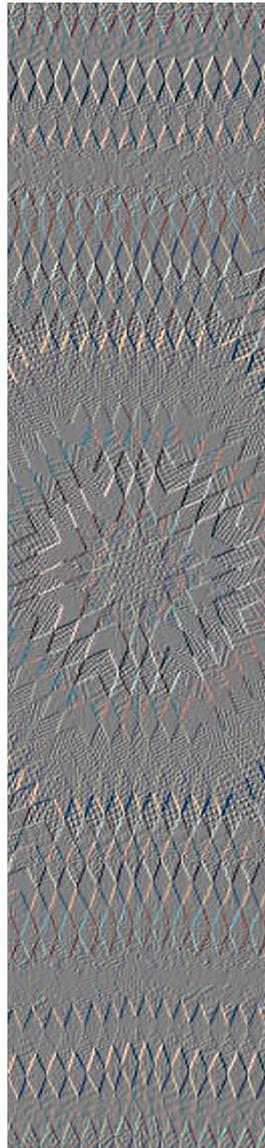
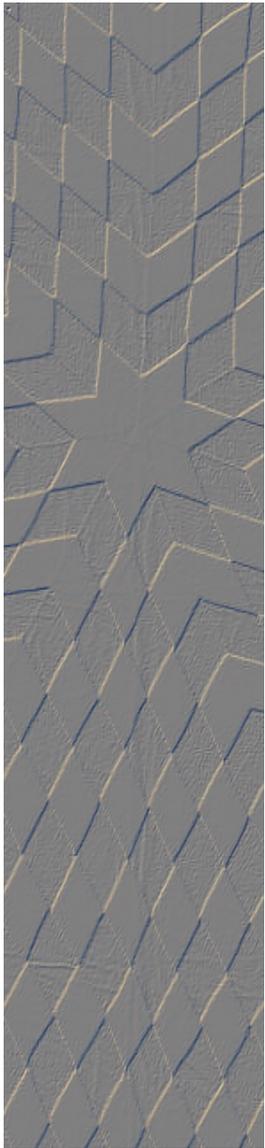
You Are Facing North
Harriet Truesdell
July 10, 1786 – June 29, 1862

Thomas Truesdell
July 10, 1789 – March 10, 1874

The Truesdells were prominent abolitionists in New England before moving to Brooklyn, where they lived on Duffield St. in what is now Downtown Brooklyn (1851-1863). Harriet Truesdell served on the organizing committee of the Anti-Slavery Convention of American Women that convened in Philadelphia in 1838. She was also the treasurer of the Providence Ladies Anti-Slavery Society. Thomas Truesdell was a founding member of the Rhode Island Anti-Slavery Society and a colleague of Lewis Tappan.

The Truesdells were friends with William Lloyd Garrison. The couple attended the annual meeting of the American Anti-Slavery Society in New York in 1840 when the abolitionists split. Garrison stayed with the couple in Brooklyn after the meeting ended and before he left for World's Anti-Slavery Convention in London.

Conductors, (North Facing), 4 works, Each 7' x 2' x 2", Embossed, etched & perforated Steel, 2025



Conductors, (South Facing), 4 works, Each 7' x 2' x 2", Embossed, etched & perforated Steel, 2025



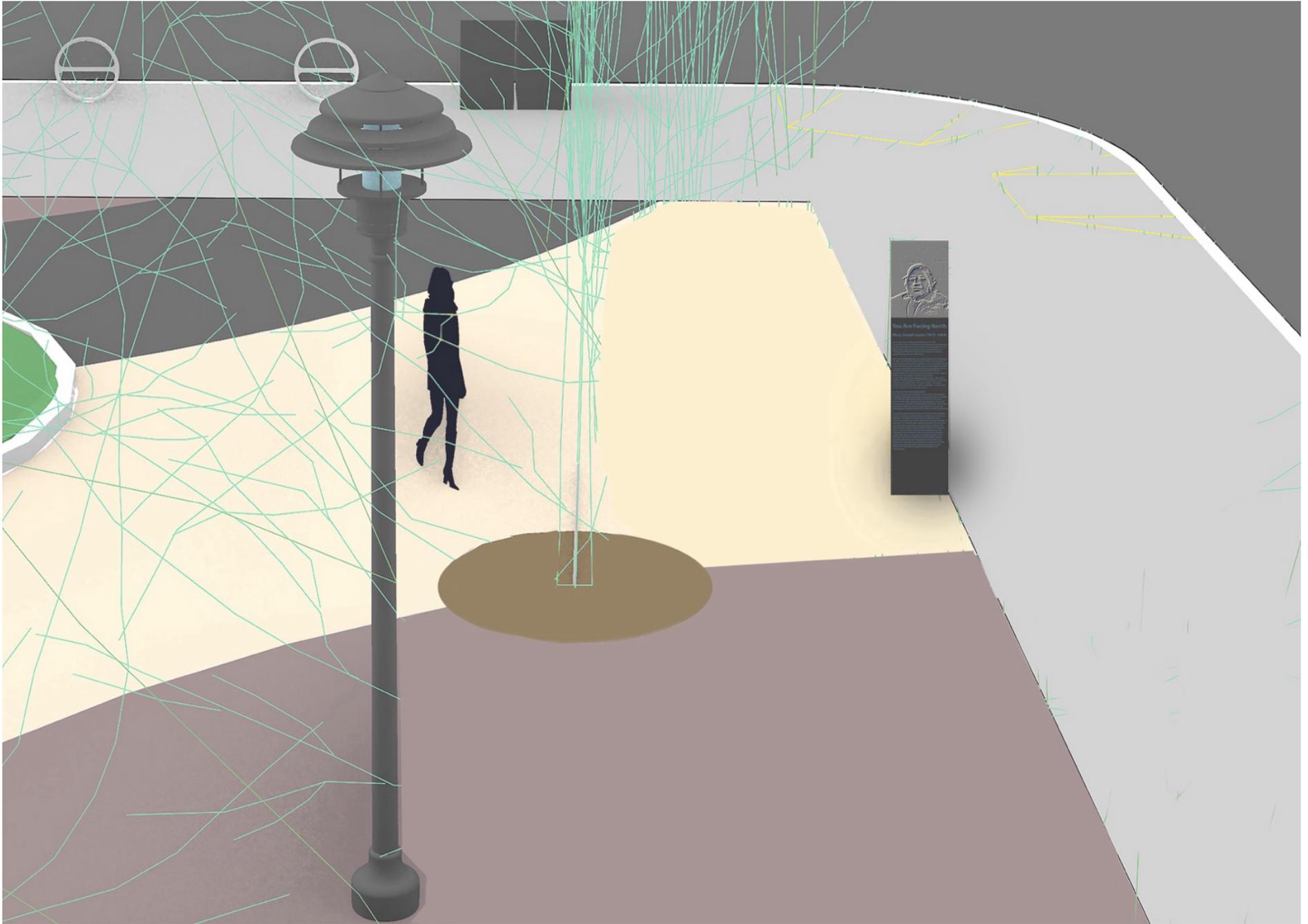
Facing North



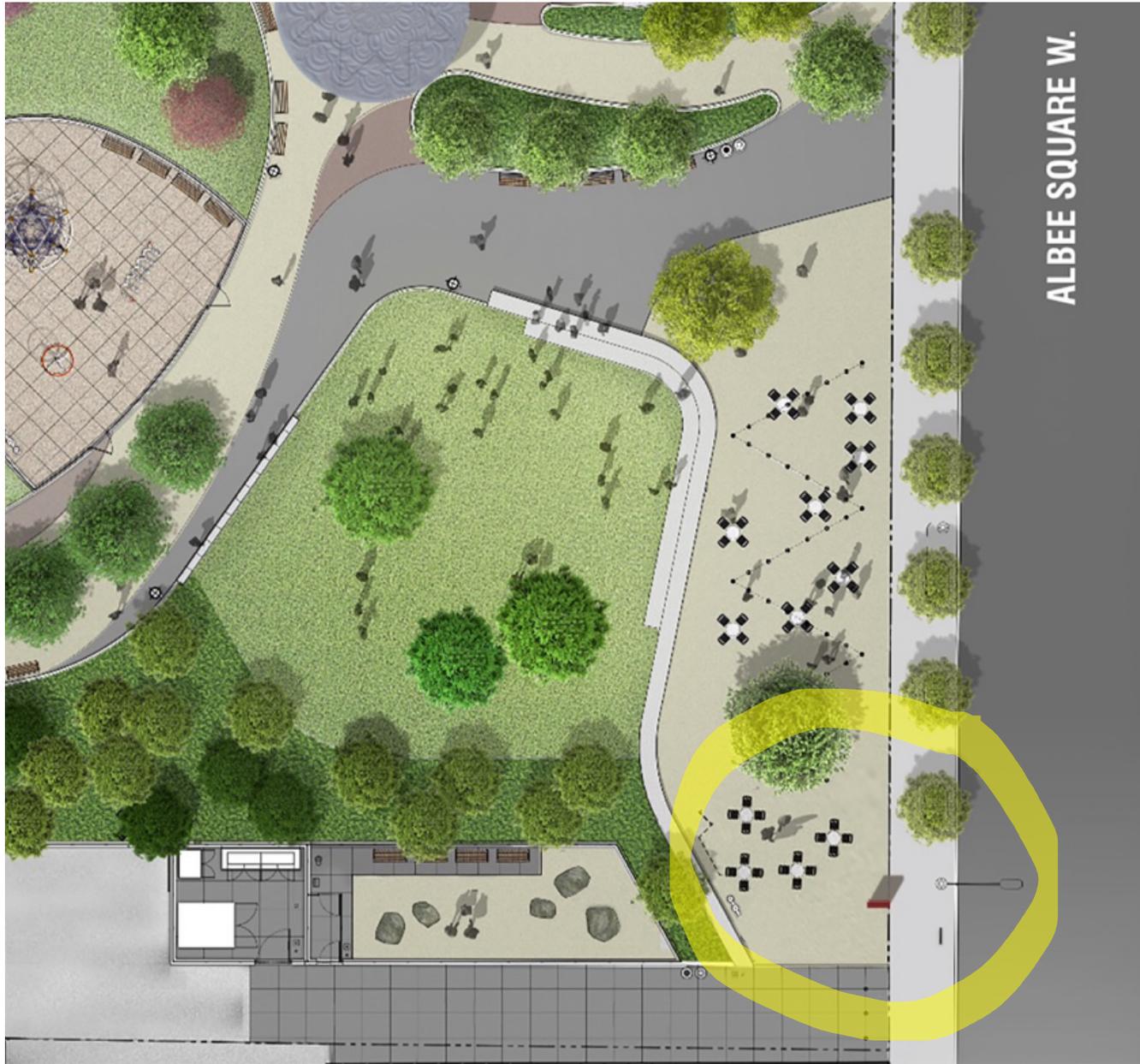
Facing South



Conductors: *Mary Lyons*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (North East Corner)



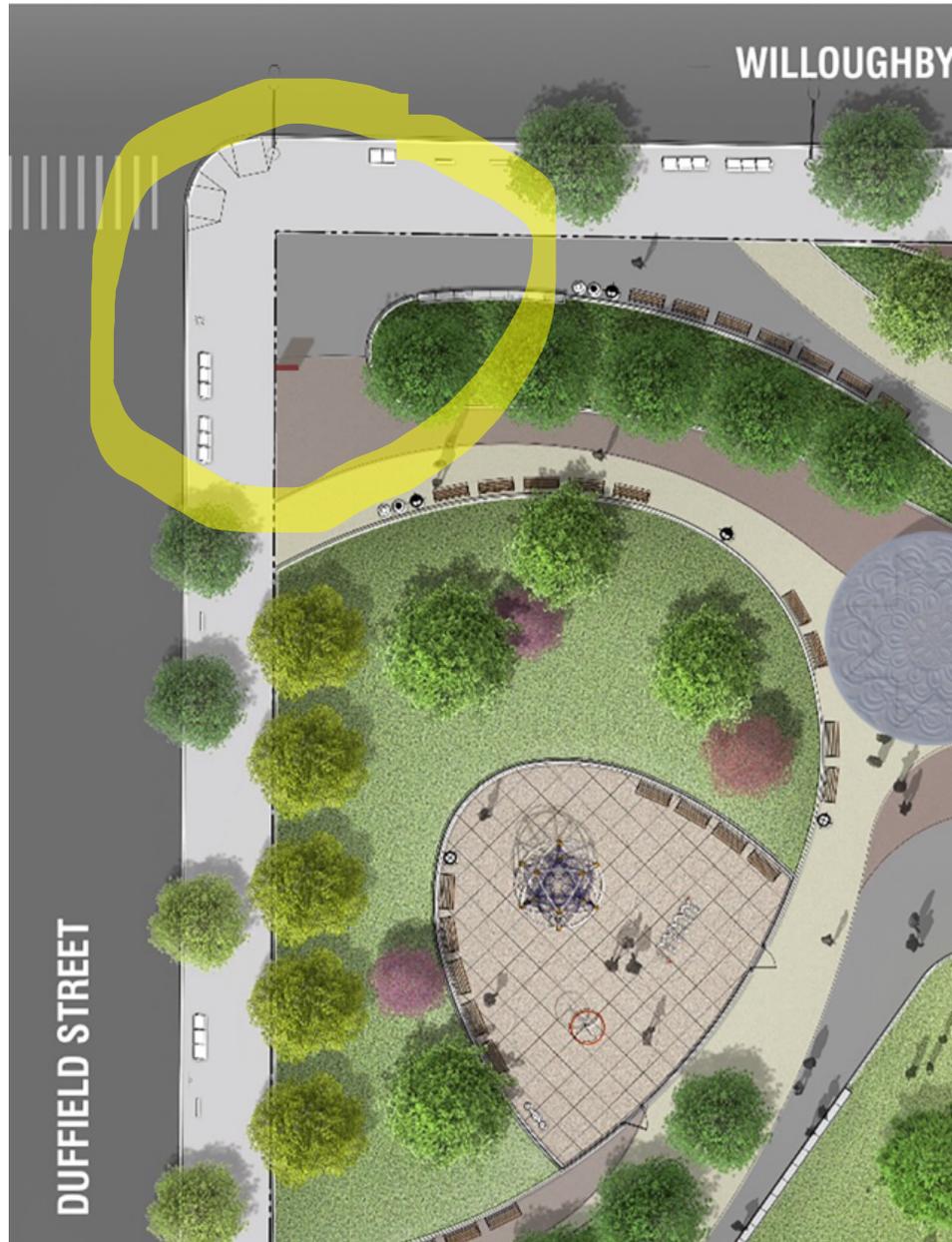
Conductors: *Mary Lyons*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (North East Corner)



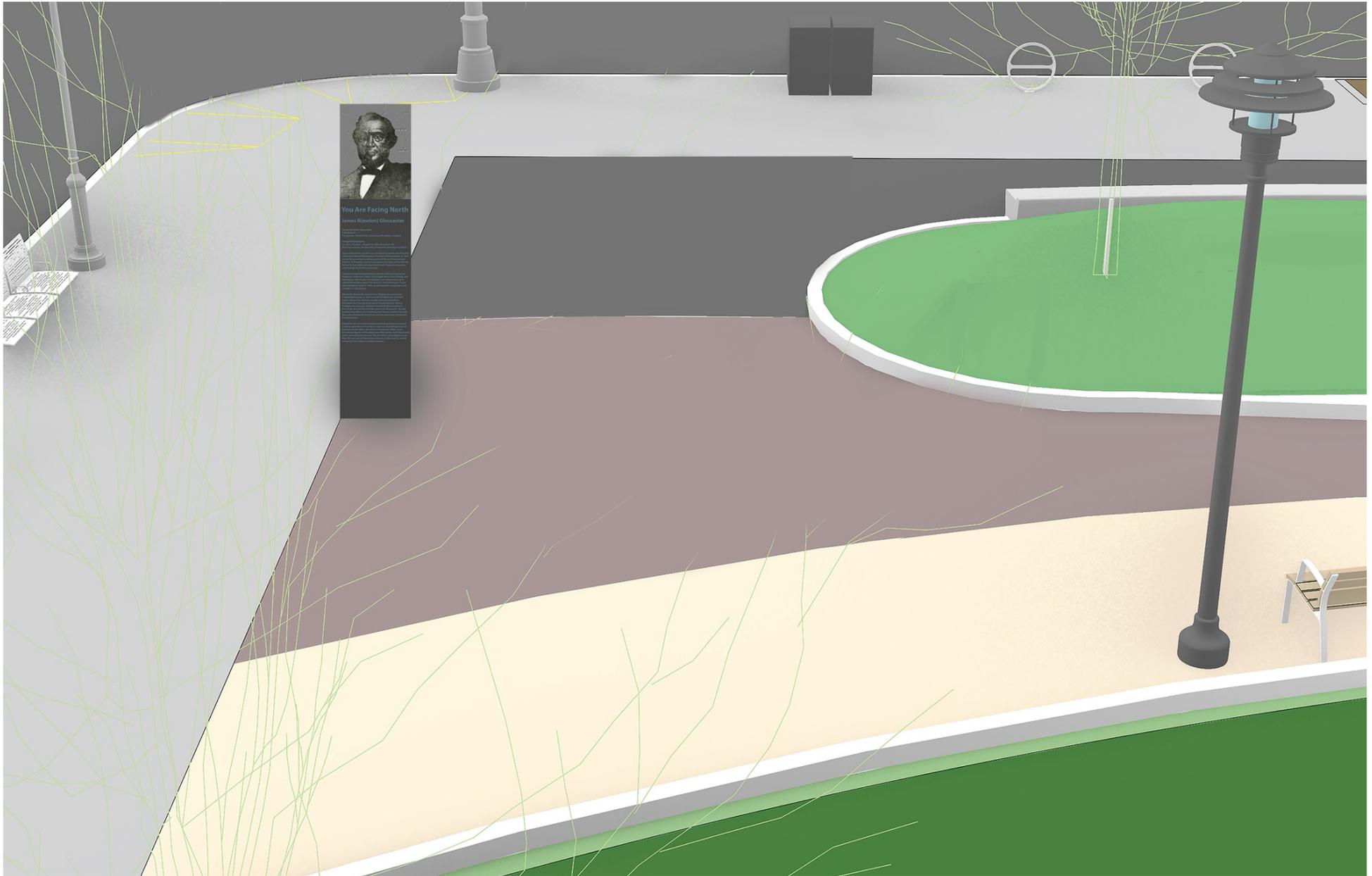
Conductors: *Willis A. Hodges*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (South East Corner)



Conductors: *Willis A. Hodges*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (South East Corner)

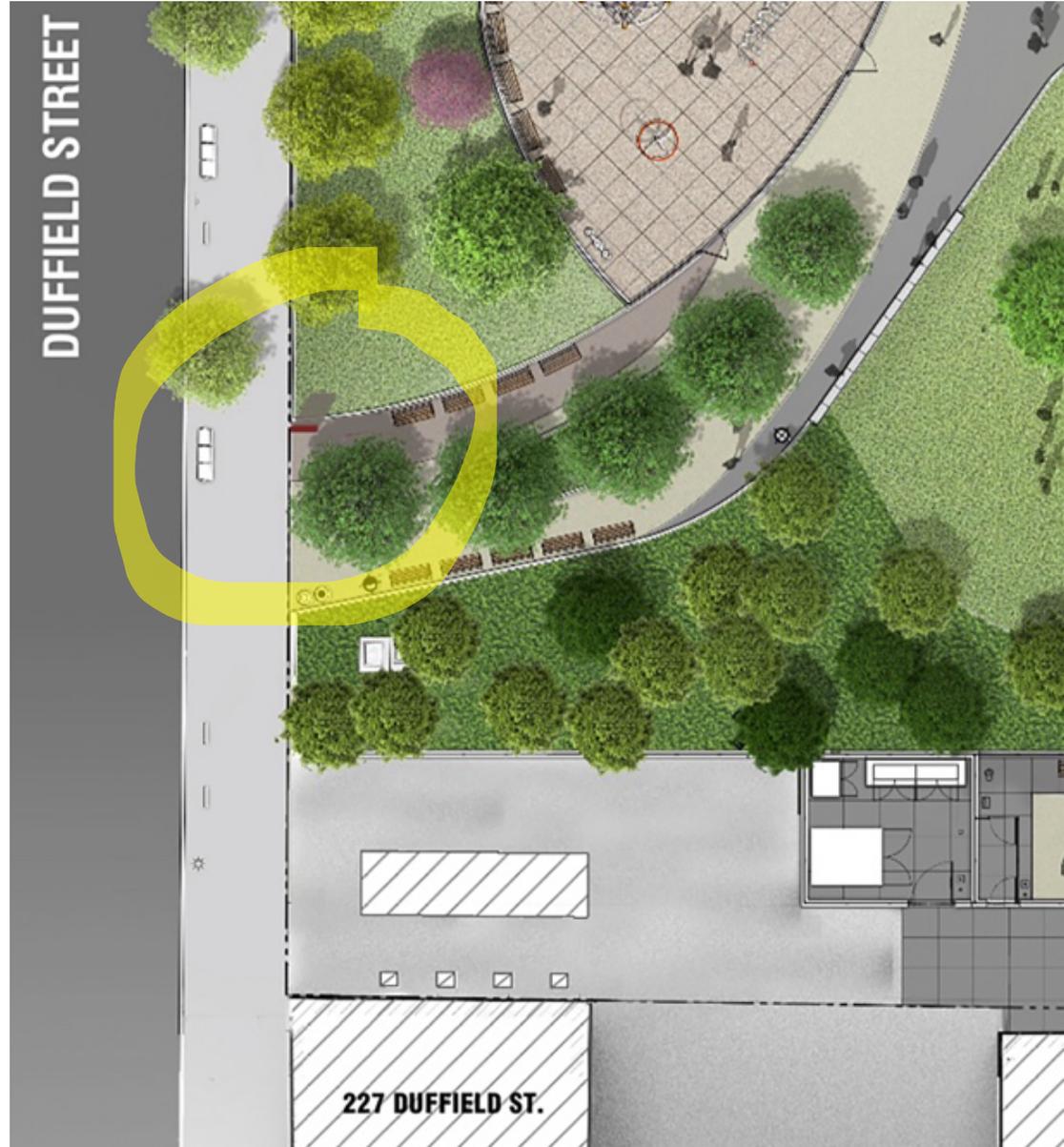


Conductors: *James (N) Gloucester*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (North West Corner)



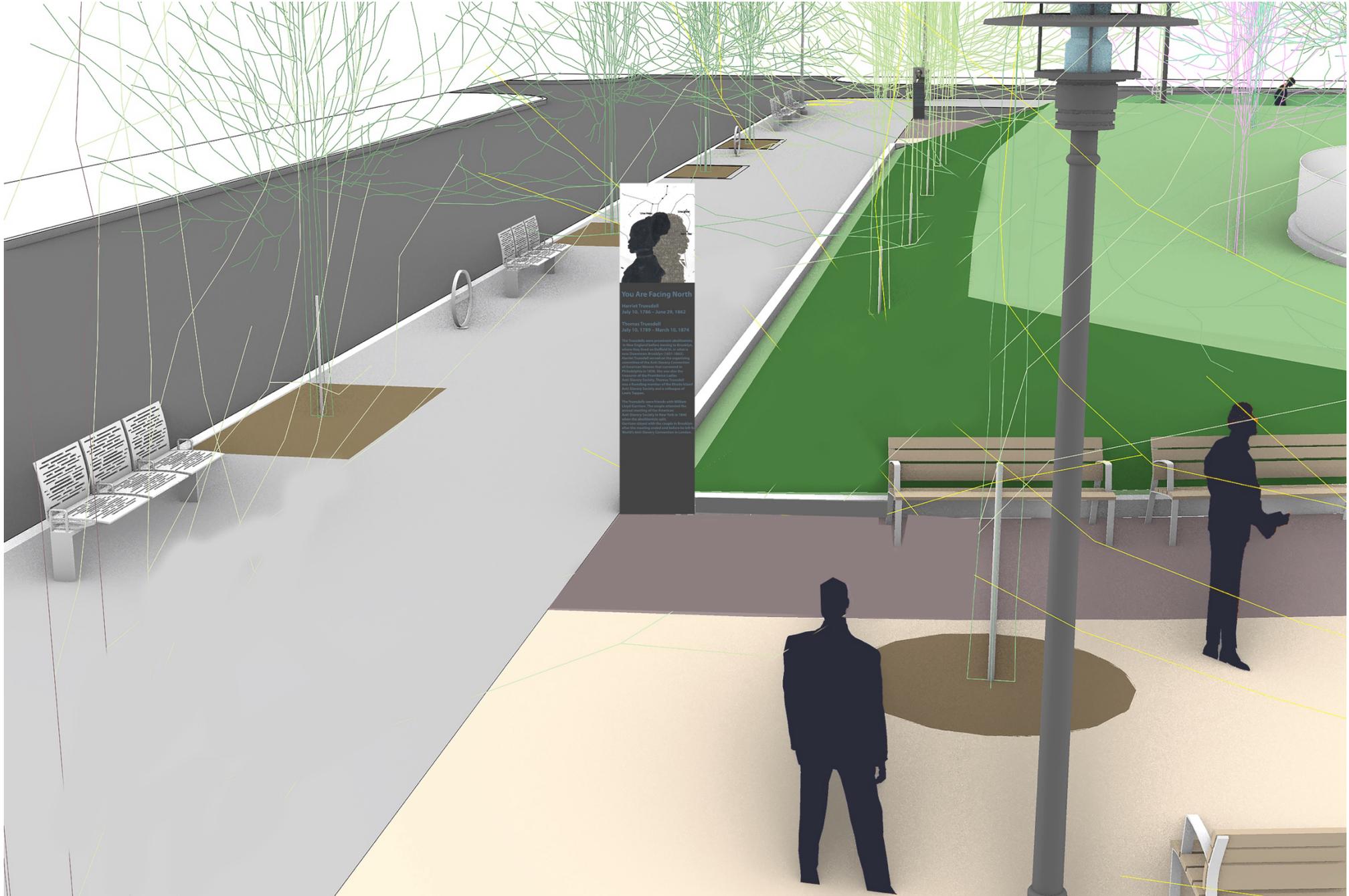
Conductors: James (N) Gloucester, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (North West Corner)

Gloucester lived at this intersection. So, naturally, his marker would be placed here.



Conductors: *Truesdells*, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (South West Corner)

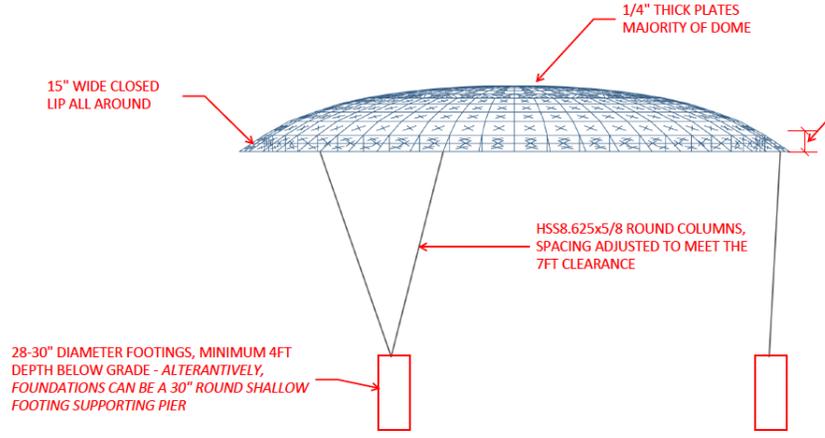
The Truesdells lived at 227 Duffield adjacent to their marker.



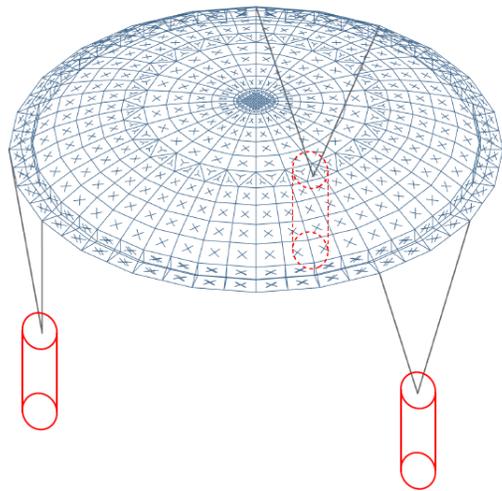
Conductors: Truesdells, 7' x 2' x 2", Embossed, etched & perforated Steel, 2025 (South West Corner)

Structure & Engineering

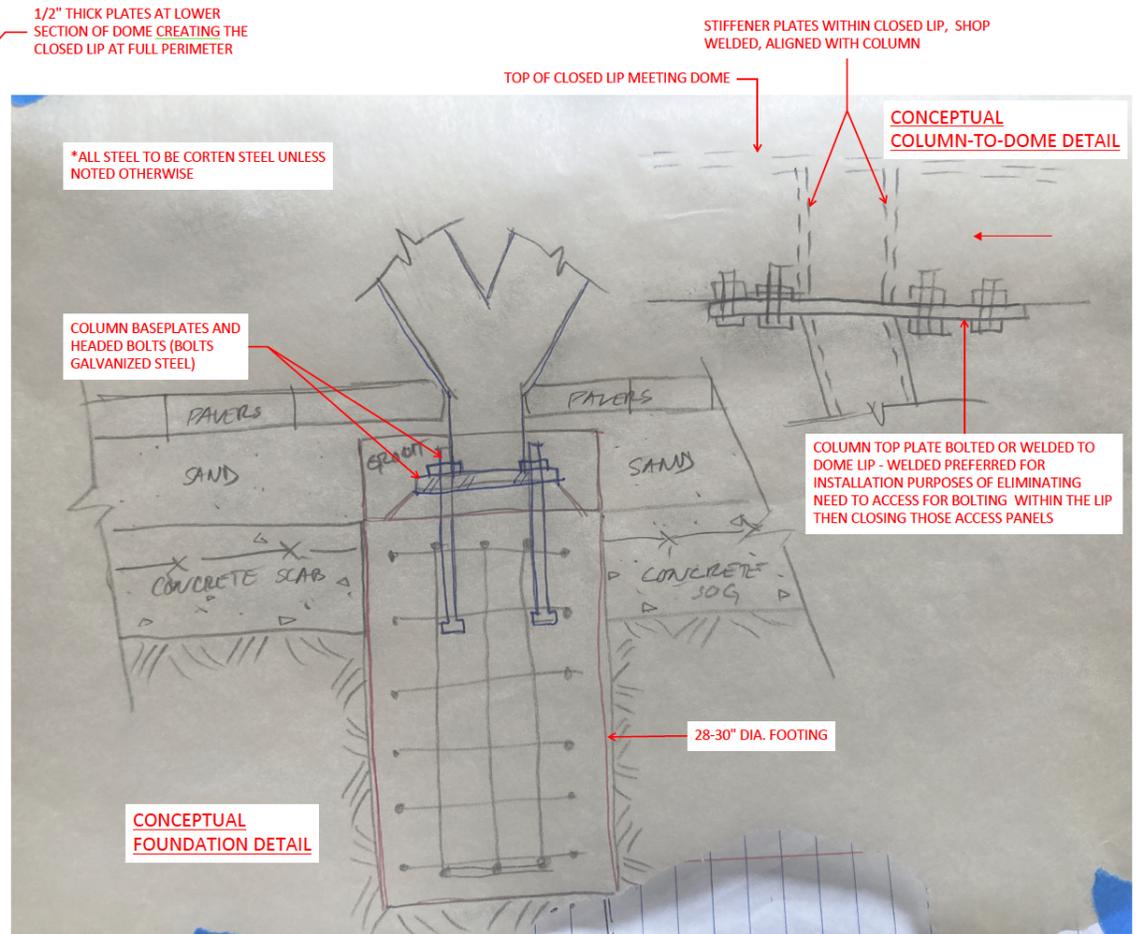
TRUE NORTH - KENSETH ARMSTEAD



ELEVATION VIEW



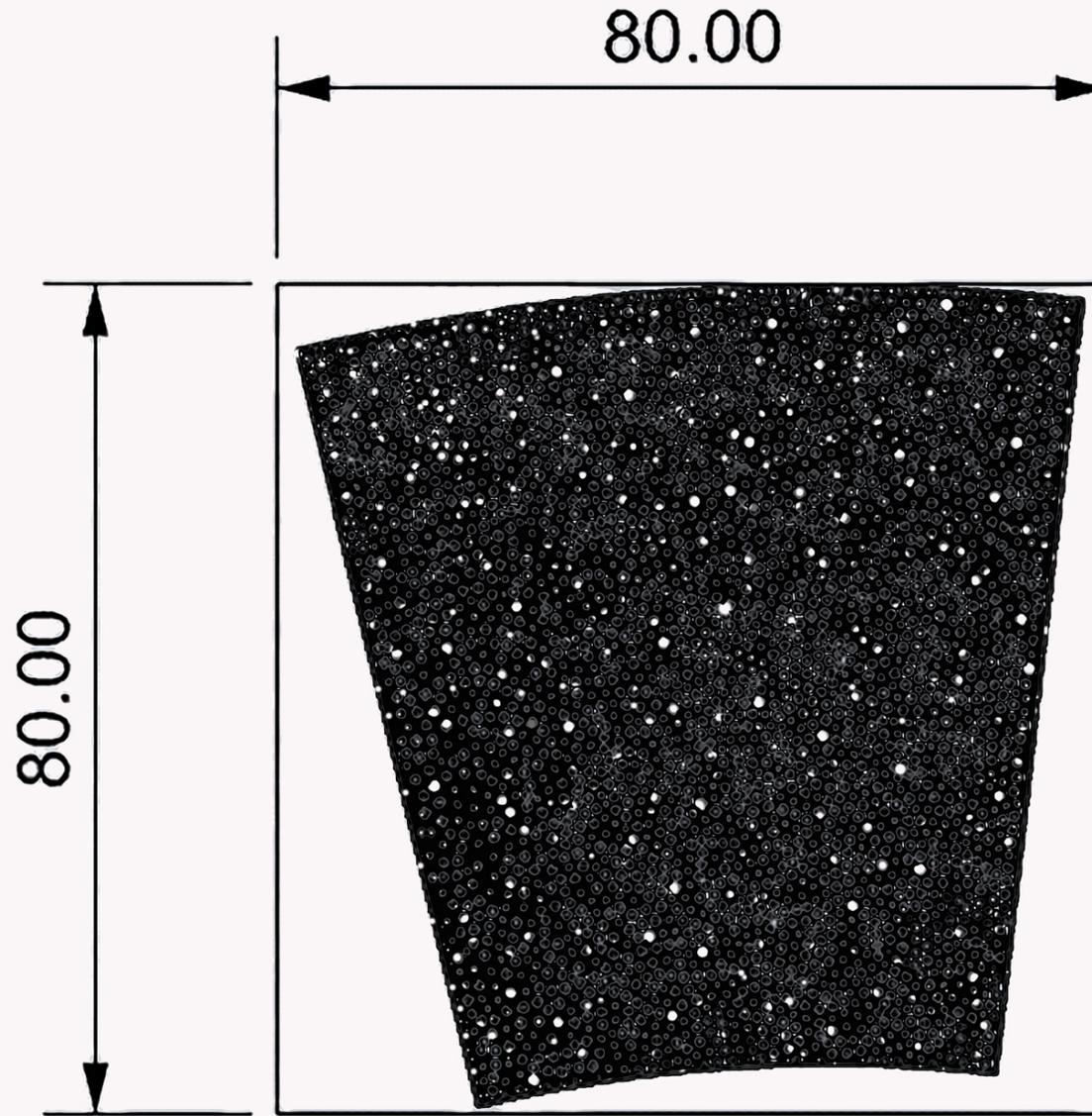
ISOMETRIC VIEW



CONCEPTUAL FOUNDATION DETAIL

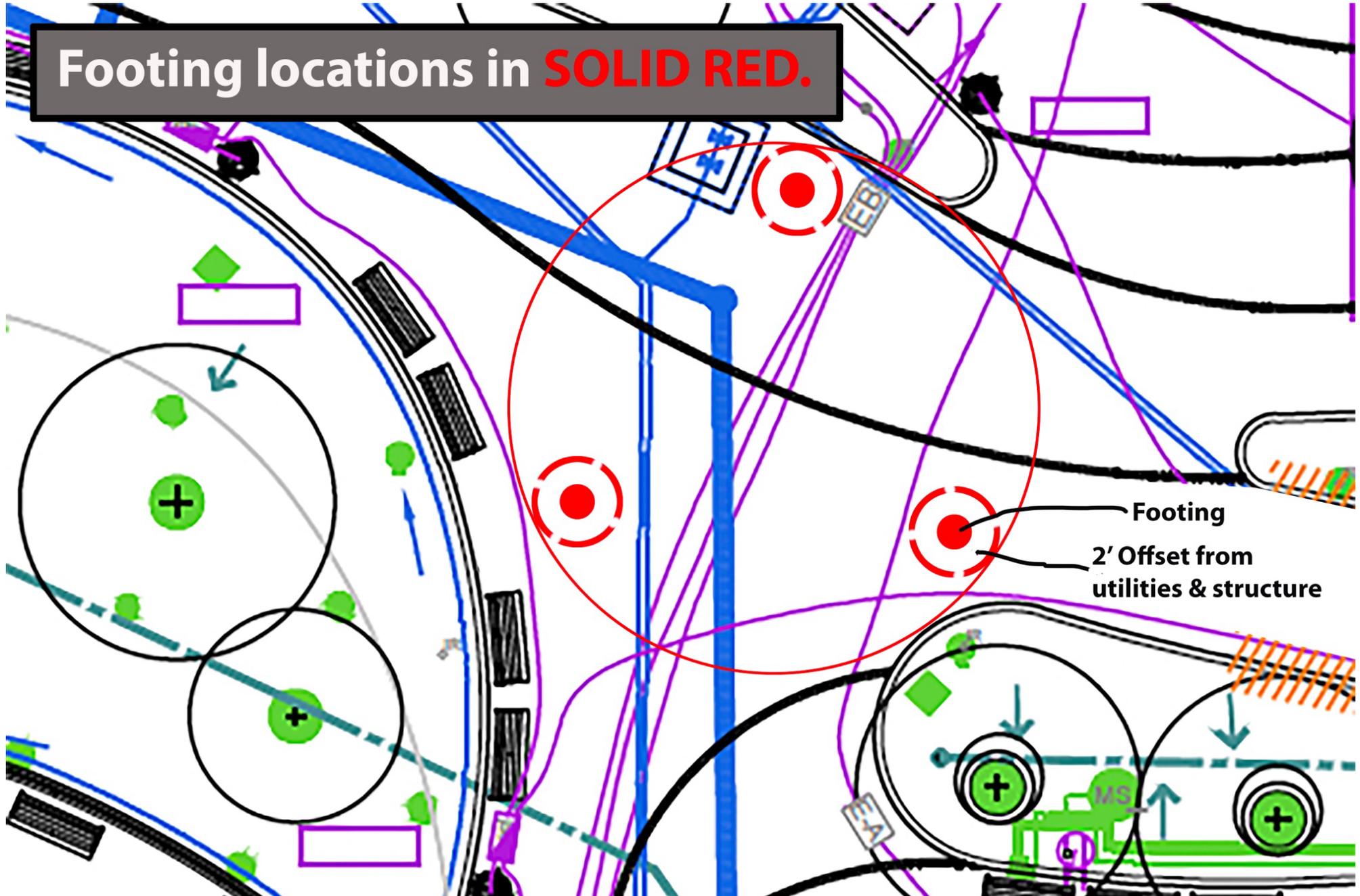
TN:ENIAS - SCHEMATIC DESIGN

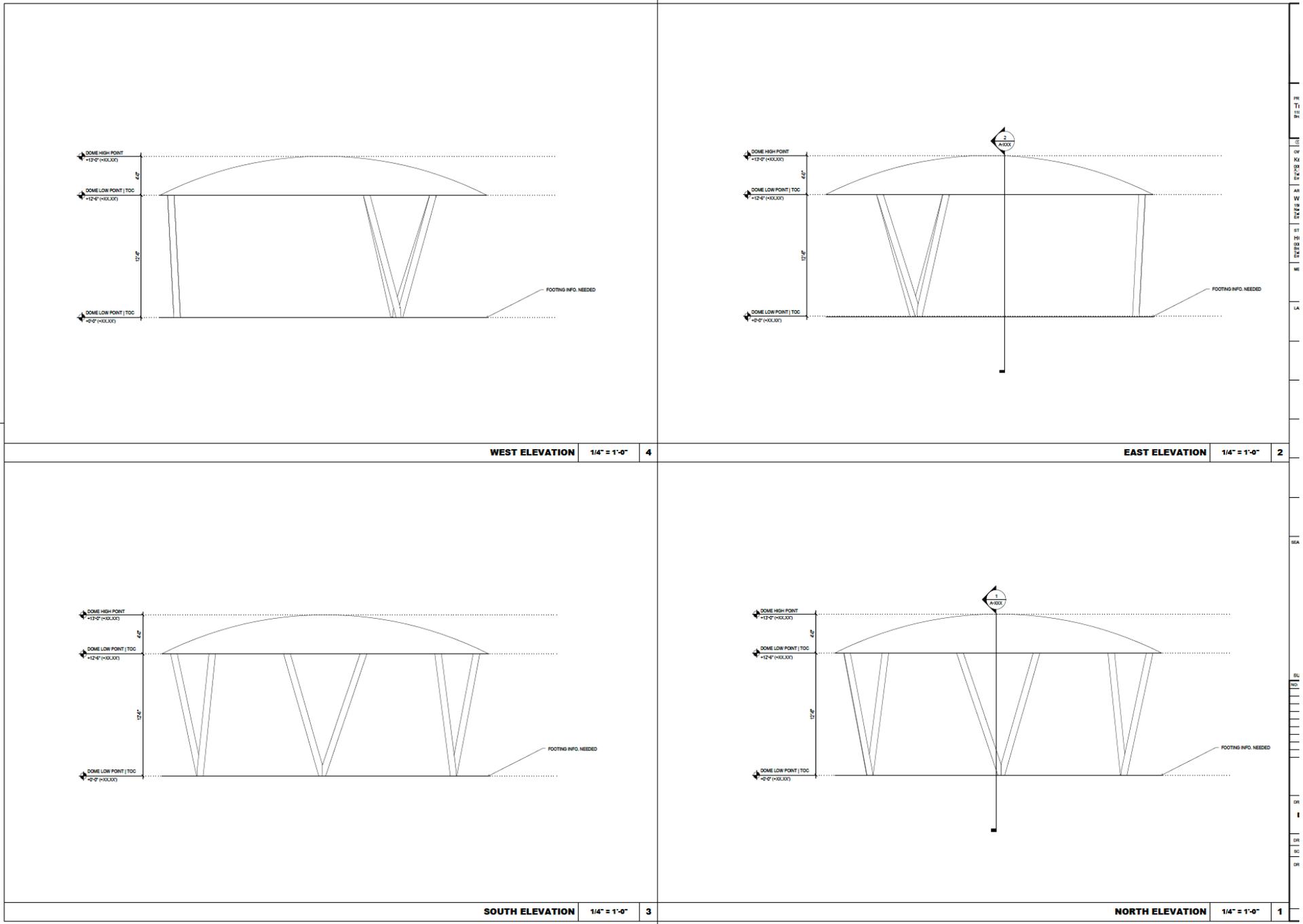
HGT STUDIO ENGINEERING
2024-02-27

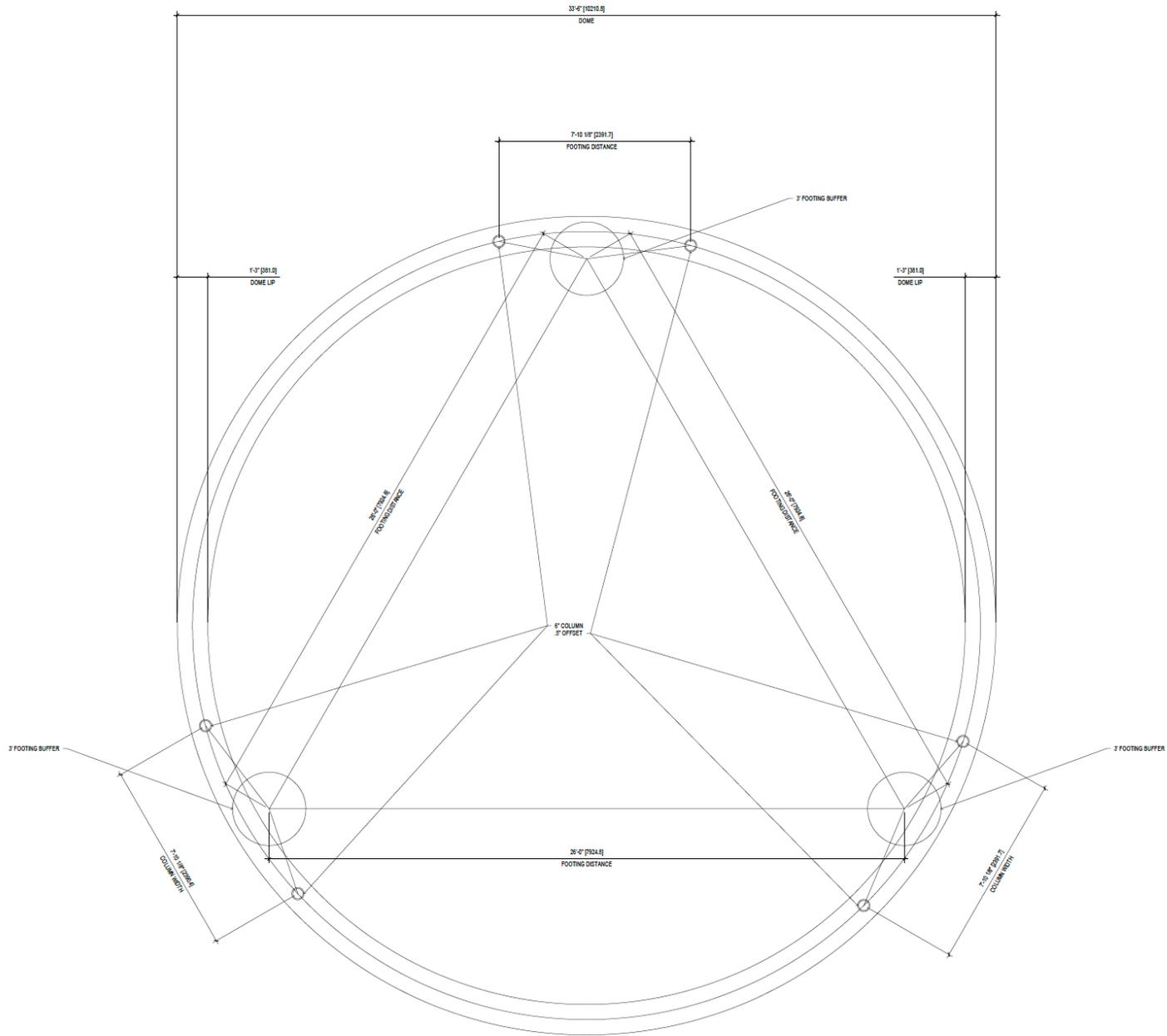


3124 PERFORATIONS
FOR A 32 PANEL BREAKOUT

Footings locations in **SOLID RED.**







DOMES PLAN - 6\" COLUMN DIAMETER FINAL OPTION 1

1/2\" = 1'-0\"

Thank You.

Architecture Consulting: **Work AC**: Amale Andraos & Dan Wood

3D Model Development: **Work AC**: Rondela Spooner

Structural Engineering: **HGT Engineering**: Hermona Tamrat

Astrophysics: **Hayden Planetarium**: Brian Abbott

Thank you for your time and attention.