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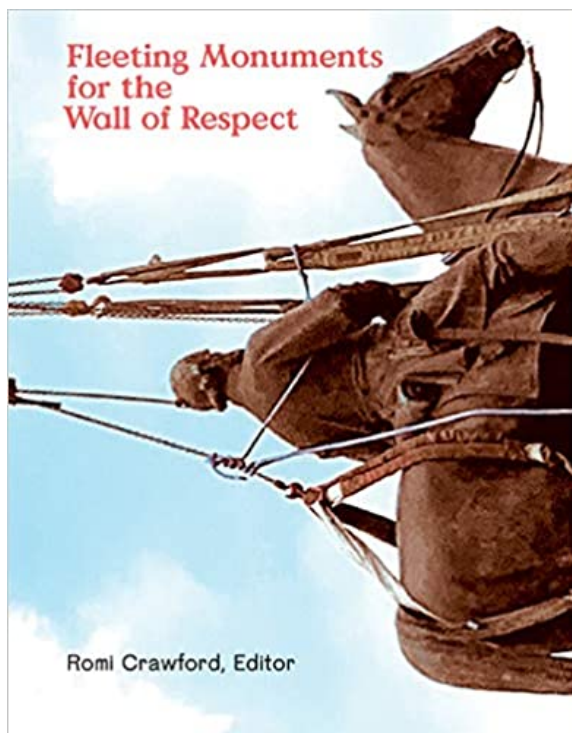
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## Review: *Fleeting Monuments for the Wall of Respect*

edited by Romi Crawford. Green Lantern Press (distributed by University of Minnesota Press), May 2021. 312 p. ill. ISBN 9780997416596 (pbk.), \$30.00. [PDF & Print]

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In *Fleeting Monuments for the Wall of Respect*, convictions of monumentality and memorialization are challenged and interrogated through active resistance to the traditional modes in which commemoration historically takes place: lasting physical material, larger-than-life scale, and universalist notions toward a particular event. In their introduction, editor and professor Romi Crawford asks: “How do we recognize histories that are more hesitant, experimental, affective, personal, and minor in scale—those that don’t assume a universal or grandiose significance?” Through collaborative artistic intervention (an ethos of the original Wall of Respect), this exploration of “fleeting monuments” results in a critical collection of poetry, photography, essays, artworks, and performances by artists and writers that employ impermanent methods of

memorialization.

This softcover publication, brimming with beautiful illustrations and photographs that document the work of each contributing artist alongside significant historical photos, encapsulates the spirit and community that the Wall of Respect forged. Crawford’s writing style is scholarly yet accessible; this work would appeal to both advanced humanities scholars and readers interested in Black art history, mural movements in the United States, and Chicago’s cultural and artistic history. Each fleeting monument features an insightful introduction by Crawford that gives historical and contemporary context regarding the artist and their

connection to the Wall of Respect. While there is no bibliography, footnotes sprinkled throughout cite important essays, reviews, and monographs as well as provide further background information for readers who are less familiar with the events and artists being discussed. It closes with thoughtful biographies on all contributing artists.

This book came to fruition fifty years after the Wall of Respect, and given the long-overdue public interest in the important role of history, monuments, and memory in shaping a more equitable future, this title should be on all librarians' priority purchases list. Even if your library already owns a copy of Crawford's related title, *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*, this publication is unique in its response to, and artistic extension of, the 1967 mural.<sup>1</sup> Functioning almost as an artists' book, it is rooted in art historical and social significance, and it amplifies African American artists and art histories that have otherwise been ignored or silenced. With a first edition of 1250, buy a copy while you can!

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<sup>1</sup> Alkalimat, Abdul, Romi Crawford, and Rebecca Zorach, eds. *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*. Evanston, Illinois: Northwestern University Press, 2017.