

This exhibition is part of Dyckman Farmhouse Museum's (DFM) ongoing programming in honor of the Inwood Sacred Site. The Inwood Sacred Site is a memorial set to open at 212th Street and 10th Avenue, which was once the location of a burial ground for the enslaved.

The burial ground was located on Dyckman farmland near Lenape shell middens from an earlier period. Starting in 1903, the site was excavated and the remains were discarded unceremoniously.

When Bowery Residents Committee (BRC), a non-profit that serves unhoused New Yorkers, purchased the lot on 212th and 10th Avenue in 2020, we began a partnership to memorialize the significance of that area as both an enslaved burial site and indigenous ceremonial ground. BRC has designated a space for the memorial–The Inwood Sacred Site–which DFM will operate, while the rest of the building will serve as BRC's newest transitional shelter.

Together, BRC and DFM will serve displaced people across space and time. Our hope is that Inwood Sacred Site will serve as a meaningful place for descendant and indigenous communities to reflect on their history and ancestors, as well as an educational resource for members of the public and present-day Inwood residents.



finding peace

regina evans

three chairs of rest

MONDAY- WEDNESDAY.....	CLOSED
FRIDAY.....	12PM-4PM
SATURDAY.....	10AM-4PM
SUNDAY.....	CLOSED

DYCKMAN FARMHOUSE MUSEUM



DYCKMAN FARMHOUSE MUSEUM PROGRAMS ARE MADE POSSIBLE BY THE COWLES CHARITABLE TRUST AS WELL AS THE NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF THE OFFICE OF THE GOVERNOR AND THE NEW YORK STATE LEGISLATURE. THIS EXHIBITION IS SUPPORTED BY THE MINISTRY OF EDUCATION, CULTURE AND SCIENCE OF THE KINGDOM OF THE NETHERLANDS, THROUGH THE DUTCH CULTURE USA FUTURE 400 PROGRAM OF THE CONSULATE GENERAL OF THE NETHERLANDS IN NEW YORK.

Dyckman Farmhouse Museum conducted archival research in 2023-2024 that uncovered the names of several free and enslaved individuals connected to the Dyckman Family. Inspired by these findings, Regina Evans created an altar that memorializes the lives of Harey, Hannah, Will, Francis Cudjoe, Gilbert Horton, and all others who once unjustly lived and labored here.

Evans used collected objects linked to African-American identity, tools of labor, and symbols of solace to assemble an altar of three seats—a place of rest for the spirits of these ancestors.

As part of the exhibition, Evans facilitated two drop-in workshops where local participants crafted letters, poems, and images as an offering to the altar. She bound these loving offerings into a book to be displayed for public view beside the altar.

Through this book, our community deliberately acknowledges the life's journey of those enslaved by the Dyckman Family, so that they are honored and remembered with messages of joy, hope, and humanity.

As I researched the 1904 desecration and dismantling of the Inwood African Burial Ground, I was confronted with the laws that regulated the funeral services of the enslaved who lived and toiled in New York City. Because of these instituted rules, burials for the enslaved were forced to be both sparse in attendance and ceremony.

As I created the resting chairs, I sought to counteract this notion of required lack. My desire was to design seats of honor, in remembrance of the enslaved, that were characterized by visual abundance, sanctuary, beauty, spirit and freedom.

My artistic hope was that the chairs would mirror some of the inner truths of the enslaved. Largely, their ability to (under harsh life circumstances) maintain within and hold onto the principles of love, faith, integrity, resilience, compassion and grace. Surely such a thing is worthy of beautiful abundance as they rest.

regina evans