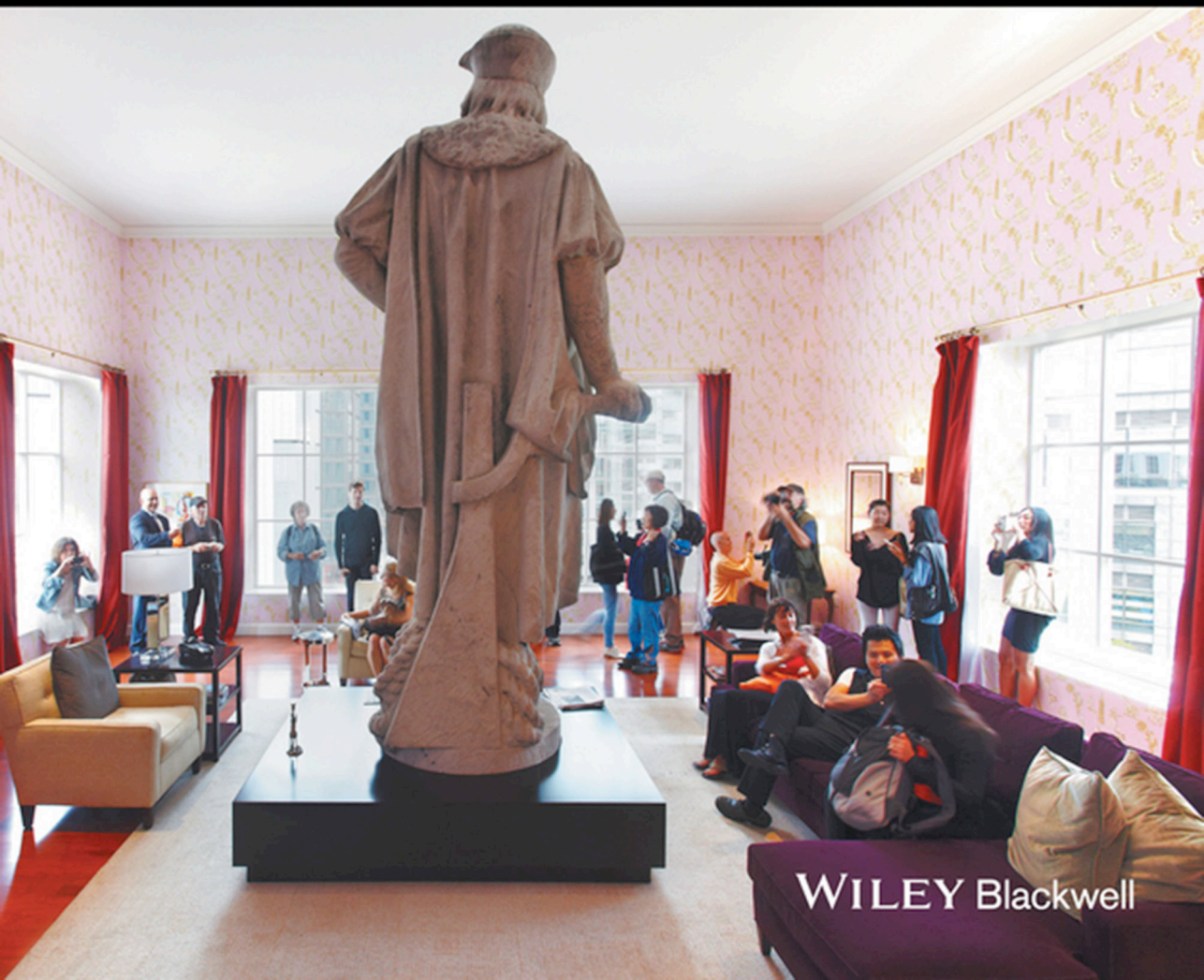
WILEY BLACKWELL COMPANIONS TO ART HISTORY

A Companion to Public Art

Edited by Cher Krause Knight and Harriet F. Senie



WILEY Blackwell

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1 2016

For our daughters:

Beatrix Marcel Knight – I love you the whole world.
and
Laura Kim Senie – like always!

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Notes on Contributors

Mary Jo Arnoldi is curator of African Ethnology and Arts in the Department of Anthropology at the Smithsonian's National Museum of Natural History. She has conducted research in Mali since 1978 and publishes widely on its arts and performance, cultural heritage, social life, and history. Her books include *Playing with Time: Art and Performance in Central Mali* (1995); and the edited volume *African Material Culture* (1996). She has curated numerous exhibitions including the museum's permanent "African Voices" installation, and co-curated the Mali program "From Timbuktu to Washington" at the 2003 Smithsonian Folklife Festival.

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Julian Bonder is an architect and educator. He is principal of Julian Bonder + Associates; and partner at Wodiczko + Bonder, Architecture-Art-Design (an interdisciplinary firm with artist and professor Krzysztof Wodiczko, established 2003 in Cambridge, Massachusetts). Bonder served as professor of architecture at Universidad de Buenos Aires and currently teaches architecture, design, and theory as professor of architecture at Roger Williams University, Bristol, Rhode Island. His work on architecture, public space, and memory has received numerous awards, and is often found outside the traditional boundaries of architecture. Projects include: Center for Holocaust and Genocide Studies at Clark University, Worcester, Massachusetts; Museo de la Shoah, Desaparecidos, and AMIA (all in Buenos Aires). Projects with Krzysztof Wodiczko include the *Memorial to the Abolition of Slavery* (recipient of the 2012 Special Mention, Biannual European Award for Urban Public Space; shortlisted for the 2013 European Union Contemporary Architecture Award – Mies van Der Rohe Prize; and exhibited at the 2014 Venice Biennale – US Pavilion). Bonder delivered the keynote address at the fourth Annual Human Rights Conference in Lima (2008), a special presentation

at the Memorial Democratic Conference in Barcelona (2007); and plenary presentations at Slavery and the University: Histories and Legacies (Emory, 2011), and Democracy and Memory in Latin America (Harvard, 2013).

Cameron Cartiere is an associate professor in the Faculty of Culture + Community at Emily Carr University of Art + Design, Canada. She is a practitioner, writer, and researcher specializing in public art, curatorial practice, urban renewal, sculpture, and sculpture parks. She is the author of *RE/Placing Public Art* (2010, VDM Verlag Dr. Müller); co-editor of *The Practice of Public Art* (Routledge, 2008); and co-author of the *Manifesto of Possibilities: Commissioning Public Art in the Urban Environment* (Academia.edu, 2007). Her most recent book (with Martin Zebracki, University of Leeds, United Kingdom) is *The Everyday Practice of Public Art: Art, Space, and Social Inclusion* (Routledge, 2016).

Charlotte Cohen is executive director of Brooklyn Arts Council. Previously she was a fine arts officer with the United States General Services Administration (GSA) Fine Arts Collection, one of our nation's oldest and largest public art collections. She managed the GSA's collection and its Art in Architecture commissions in the New York and Caribbean region. Prior to joining GSA in 2005, Cohen directed the New York City Percent for Art Program for nine years.

Erika Doss is professor of American Studies at the University of Notre Dame. Her wide-ranging interests in American art and visual culture are reflected in the breadth of her publications which include: *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (University of Chicago, 1991); *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (Smithsonian Institution Press, 1995); *Elvis Culture: Fans, Faith, and Image* (University Press of Kansas, 1999); *Looking at* Life *Magazine* (editor, Smithsonian Institution Press, 2001); *Twentieth-Century American Art* (Oxford University Press, 2002); *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials* (Amsterdam University Press, 2008); and *Memorial Mania: Public Feeling in America* (University of Chicago Press, 2010). Doss is also co-editor of the "Culture America" series at the University Press of Kansas, and is on the editorial boards of *Memory Studies*, *Public Art Dialogue*, and *Material Religion: The Journal of Objects, Art, and Belief*.

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Paul Druecke's work was included in the 2014 Whitney Biennial. His site specific piece, *96th Street Aperture*, was installed in New York City as part of Marlborough Chelsea's "Broadway Morey Boogie" exhibition along Broadway on the Upper West Side. Druecke's work has been featured in *Camera Austria* and *InterReview*, and written about in *Artforum*, *Art in America*, Artnet.com, and Metropolis.com.

Hajoe Moderegger and **Franziska Lamprecht** (who have collaborate under the name **eteam** since 2001) have conceived frictions between technology, land, and the local. Through the employment of relational aesthetics, land art, and the Web, eteam triggers local responses often resulting in delays, videos, collective hallucinations,

installations, simulations, or books. eteam's projects have been featured at: MoMA PS1, New York; MUMOK Vienna; Centre Pompidou, Paris; Transmediale, Berlin; Museo Centro de Arte Reina Sofía, Madrid; Rotterdam International Film Festival; and the Biennale of Moving Images in Geneva. Moderegger and Lamprecht have received grants and commissions from: Art in General; New York State Council for the Arts; Rhizome; Creative Capital; and the John Simon Guggenheim Memorial Foundation. They were also residents at: the Center for Land Use Interpretation; Eyebeam; Smack Mellon; Yaddo; and the MacDowell Colony. Moderegger is also an associate professor of Emerging Media at The City College of New York, CUNY.

Wendy Feuer is the Assistant Commissioner for Urban Design + Art + Wayfinding at the New York City Department of Transportation. Feuer was the founding director of the New York Metropolitan Transportation Authority's Arts for Transit office and served as Director of Arts & Design for over ten years. She worked as an independent consultant on public art, planning, and design projects for 11 years.

John Craig Freeman is a public artist with over 25 years of experience using emergent technologies to produce large-scale public works at sites where the forces of globalization are impacting the lives of individuals in local communities. His work seeks to expand the notion of public by exploring how digital networked technology is transforming our sense of place. Freeman has produced work and exhibited around the world including: the Los Angeles County Museum of Art; the San Francisco Museum of Modern Art; FACT Liverpool; Kunsthallen Nikolaj, Copenhagen; Triennale di Milano; the Institute of Contemporary Art, Boston; and the Museum of Contemporary Art Beijing. His writing has been published in *Rhizome*, *Leonardo*, the *Journal of Visual Culture*, and *Exposure*. Freeman is a professor of new media at Emerson College in Boston.

Antony Gormley is widely acclaimed for his sculptures, installations, and public artworks that investigate the relationship of the human body to space. His work has been exhibited throughout the United Kingdom and internationally with recent solo exhibitions at: Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro, and Brasília (2012); Deichtorhallen, Hamburg (2012); and the State Hermitage Museum, St. Petersburg (2011). Permanent public works include the *Angel of the North* (Gateshead, England); *Another Place* (Crosby Beach, England); *Inside Australia* (Lake Ballard, Western Australia); and *Exposure* (Lelystad, the Netherlands). Gormley was awarded the Turner Prize in 1994, and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire (OBE), and knighted in the New Year's Honours list in 2014. He has been a Royal Academician since 2003, and a British Museum Trustee since 2007. See www.antonygormley.com

Katherine Gressel is a New York City based independent curator, artist, and writer. She has written and presented for Createquity.com and the Americans for the Arts Public Art Network. She was a contributing editor and writer to *Street Art: San Francisco* (Abrams, 2009). Gressel has curated exhibitions for No Longer Empty, the Brooklyn Historical Society, and FIGMENT, among others, and received grants from the Puffin Foundation, Brooklyn Arts Council, and the Brooklyn Historical Society. Her exhibitions have been featured by hyperallergic.com, *Time Out NY*, Brooklyn.news12.com, and thelmagazine.com. Gressel was a 2008 Abbey Mural Fellow at the National Academy of Fine Arts, and a recipient of a 2009 CEC ArtsLink travel grant.

She has worked in arts education, community outreach, and fundraising at such organizations as Smack Mellon, Times Square Alliance, and Creative Time.

Mary Jane Jacob is a curator and the Executive Director of Exhibitions and Exhibition Studies and professor at the School of the Art Institute of Chicago. Shifting her workplace from museums to the street, she critically engaged the discourse of public space with landmark exhibitions "Places with a Past" in Charleston, South Carolina; "Culture in Action" in Chicago; and "Conversations at the Castle" in Atlanta. Artists' practices in relation to audiences and within the realm of society have been the subject of her co-edited volumes: *Buddha Mind in Contemporary Art* (University of California Press, 2004); *Learning Mind: Experience into Art* (University of California Press, 2009); *Chicago Makes Modern: How Creative Minds Changed Society* (University of Chicago Press, 2012); *The Studio Reader: On the Space of Artists* (University of Chicago, 2010); and the four-volume *Chicago Social Practice History* series (University of Chicago, 2014–2015).

Grant Kester is professor of art history in the Visual Arts Department at the University of California at San Diego. His publications include: *Art, Activism and Oppositionality: Essays from Afterimage* (Duke University Press, 1998); *Conversation Pieces: Community and Communication in Modern Art* (University of California Press, 2004); and *The One and the Many: Contemporary Collaborative Art in a Global Context* (Duke University Press, 2011). He is currently completing work on *Collective Situations: Dialogues in Contemporary Latin American Art 1995–2010*, an anthology of writings by Latin American art collectives, with Bill Kelley, Jr.

Cher Krause Knight is professor of Art History at Emerson College in Boston. Among her numerous publications are the books: *Power and Paradise in Walt Disney's World* (University Press of Florida, 2014); and *Public Art: Theory, Practice and Populism* (Blackwell, 2008). Knight is the co-founder of Public Art Dialogue, an international professional organization devoted to providing an interdisciplinary critical forum for the field. She co-founded and co-edits the journal *Public Art Dialogue* (Routledge/Taylor & Francis) with Harriet F. Senie, with whom she also co-edited this volume.

Suzanne Lacy's work includes installations, video, and large-scale performances based upon social themes. Recent projects include: *Between the Door and the Street*, for Creative Time in New York City (NYC); *Drawing Lessons,* with Andrea Bowers for the Drawing Center, NYC; *Cleaning Conditions: An Homage to Allan Kaprow* for the Manchester Art Gallery; and *The Tattooed Skeleton*, at the Museo Nacional Centro Reina Sofía, Madrid. Also known for her writing, Lacy edited the influential *Mapping the Terrain: New Genre Public Art* (Bay Press, 1994), and *Leaving Art*: *Writings on Performance, Politics, and Publics, 1974–2007* (Duke University Press, 2010). *Suzanne Lacy: Spaces Between* is a monograph on the artist by Sharon Irish (University of Minnesota Press, 2010). Lacy has shown her work in exhibitions at: the Tate Modern in London; the Museum of Contemporary Art in Los Angeles; and Museo Pecci in Milan, Italy. She is the founding chair of the Graduate Public Practice Program at Otis College of Art and Design in Los Angeles.

Marisa Lerer is an assistant professor of Art History at Manhattan College. Her areas of specialization are modern and contemporary Latin American art. She has published

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Kate MacNeill is an associate professor in the School of Culture and Communication at the University of Melbourne, where she is the head of the graduate program in arts and cultural management. Her doctoral studies examined counter-identities in Australian contemporary art, and she has published on art, controversy, and censorship in the public sphere. With a professional background as a lawyer she teaches art and the law. Her research interests also extend to: the intersection between intellectual property law and the arts; co-leadership in performing arts companies; and ethics and creative practices. She is currently the managing editor of the *Asia Pacific Journal of Arts and Cultural Management*.

Jennifer McGregor is the Director of Arts and Senior Curator at Wave Hill, a world-renowned public garden and cultural center overlooking the Hudson River in the Bronx, New York City. She organizes adventurous exhibitions that explore nature, culture, and site such as "Remediate/Re-vision: Public Artists Engaging the Environment." Throughout her career she has worked with non-traditional public spaces, diverse audiences, and accomplished artists. She frequently consults nationally on commissions, exhibitions, and master plans. With Renee Piechocki she spearheaded the Public Art Network of Americans for the Arts, and recently completed a five-year public art strategy for the Rose Kennedy Greenway in Boston, Massachusetts. As the first director of New York City's Percent for Art Program in the 1980s McGregor implemented the program guidelines and launched the first 60 projects, opening the door for artists to work with city agencies and communities throughout the five boroughs.

Caleb Neelon's bright, folksy works, frequently incorporating nautical and quilting motifs, can be seen in gallery and museum exhibitions and on walls around the world. Neelon regularly writes for national magazines and is the author of several books, among them the landmark book *The History of American Graffiti* (2011), which he co-authored with Roger Gastman.

Tatzu Nishi works and lives in Berlin and Tokyo; he has been living in Germany since 1987 after studying at Musashino Art University in Japan. Nishi now practices all over the world executing large-scale projects that focus on the notion of public space. His representative works construct living room-like spaces that enclose everyday public objects such as town monuments and street lamps. Recent projects include *The Merlion Hotel* at the Singapore Biennale (2011), and *TATZU NISHI Discovering Columbus* in New York City (2012).

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Pro Tools," 2011), and is responsible for the artport website devoted to Internet art. Other curatorial work includes "The Public Private" (Kellen Gallery, The New School, 2013); "Eduardo Kac: Biotopes, Lagoglyphs and Transgenic Works" (Rio de Janeiro, Brazil, 2010); and "Feedforward–The Angel of History," co-curated with Steve Dietz (Laboral, Gijón, Spain, 2009).

Patricia C. Phillips is a writer and curator whose interests include public art, urban interventions, architecture, and landscape. She is on the editorial advisory boards of *Public Art Dialogue* (and serves as that journal's book reviews editor), *Public Art Review,* and *Public* (an online journal of Imagining America). She is co-curator of a major exhibition at the Queens Museum, New York, which opens in fall 2016 on the work of artist Mierle Laderman Ukeles. She will contribute the central essay for a monograph on the artist to accompany that exhibition. She is Dean of Graduate Studies at Rhode Island School of Design.

Renee Piechocki is an artist and public art consultant. She has worked in the field of public art from many vantage points including the New York City Department of Cultural Affairs' Percent for Art Program, Acconci Studio, and with the Public Art Network of Americans for the Arts. She founded the Office of Public Art, a public-private partnership in Pittsburgh, Pennsylvania, in 2005, and has helped develop public art plans and strategies for the Rose F. Kennedy Greenway in Boston, Massachusetts; the city of Charleston, West Virginia; and the City of Lancaster, Pennsylvania. She is a partner in the collaboration Two Girls Working with artist Tiffany Ludwig. Their projects include *Trappings* and *Taking Stock*, socially engaged projects that explore issues connected to power and value.

Sylvia Rhor is associate professor of Art History at Carlow University in Pittsburgh. She has written extensively about murals in educational institutions, the history of museum education, and political cartoons, including most recently "The Evolution of the Chicago School Mural Movement" in *The Decorated School: Essays in the Visual Culture of Schooling* (Black Dog Press, 2013). Also a museum educator and curator, Rhor served on the curatorial team for "To Inspire and to Instruct: The Art Collection of Chicago Public Schools" at The Art Institute of Chicago. She also co-curated two exhibitions at The Andy Warhol Museum: "Too Hot to Handle: Creating Controversy Through Political Cartoons after 9/11," and "Drawn to the Summit: A G-20 Exhibition of International Political Cartoons." Her current research focuses on early twentieth-century labor murals in Pittsburgh.

Eli Robb is a practicing artist and associate professor and Chair of the Department of Art and Art History at Lake Forest College. He has an active sculpture practice, conducts non-publicized social interventions, and is profoundly interested in the public life of art. Robb recently served as guest editor for the special "Perspectives on Relational Art" issue of *Public Art Dialogue*, and has exhibited his work at ThreeWalls in Chicago, the Evanston Art Center, and the Sonnenschein Gallery in Lake Forest, Illinois.

Harriet F. Senie is professor of Art History and director of the City College MA program in art history and its art museum studies track. She also teaches at the CUNY Graduate Center. She is the author of *Memorials to Shattered Myths: Vietnam to 9/11* (Oxford University Press, 2016); *Dangerous Precedent? The 'Tilted Arc' Controversy*

(University of Minnesota Press, 2001); and *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (Oxford University Press, 1992). She is co-editor with Sally Webster and contributor to *Critical Issues in Public Art: Content, Context, and Controversy* (HarperCollins, 1992; Smithsonian Institution Press, 1998) and co-editor of this volume with Cher Krause Knight. In 2008, together with Knight, she founded Public Art Dialogue, an international organization that is also a College Art Association affiliate. The journal, *Public Art Dialogue*, which she co-edits with Knight, has appeared twice annually since March 2011; it is the first peer-reviewed journal devoted to public art.

Gregory Sholette is a New York based artist and writer whose recent art projects include *Our Barricades* at Station Independent Gallery; and *Imaginary Archive* at Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2015) and at Las Kurbas Center, Kyiv, Ukraine (2014). His recent publications include: *It's The Political Economy, Stupid*, co-edited with Oliver Ressler (Pluto Press, 2013); and *Dark Matter: Art and Politics in an Age of Enterprise Culture* (Pluto Press, 2011). Sholette served as a board member of the College Art Association (1999–2004), and was a founding member of the artists' collectives Political Art Documentation/Distribution (PAD/D: 1980–1988); and REPOhistory (1989–2000). He is still active today with Gulf Labor Coalition and serves on the curriculum committee of Home Workspace Beirut, Lebanon. He is on the Associate Faculty for the Art, Design and the Public Domain program of Harvard University's Graduate School of Design. Sholette is an associate professor in the Queens College CUNY Art Department where he co-developed and teaches in its MFA concentration of Social Practice Queens.

Alan Sonfist is an artist/designer who engages with natural landscapes to evoke the hidden narratives of the Earth. His vision and green art projects cross borders to inspire ecological sensibility and conservation.

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Mary M. Tinti is the Curator of the Fitchburg Art Museum (FAM) in Fitchburg, Massachusetts. Prior to joining the staff at FAM, Tinti was the Koch Curatorial Fellow at deCordova Sculpture Park and Museum (2011–2013), the first Public Art Fellow at the New England Foundation for the Arts (2010–2011), and Deputy Artistic Director of WaterFire Providence (2008–2010). An inaugural officer of Public Art Dialogue (2008–2012), Tinti also served as the organization's editorial assistant and artists' projects liaison for its peer-reviewed journal of the same name. Her writing credits include essays and editorial projects for FAM and deCordova exhibitions, articles for *Collections* and *Woman's Art Journal*, entries for the *Grove Encyclopedia of American Art*, and blog posts for *WGBHArts*.

Jonathan Wallis is associate professor of Art History and Curatorial Studies and the Penny and Bob Fox Distinguished Professor at Moore College of Art & Design in

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Sally Webster is a writer in residence in the New York Public Library's Wertheim Study, and Professor Emerita of American Art at Lehman College and the Graduate Center, CUNY. She is author of *Eve's Daughter/Modern Woman: A Mural by Mary Cassatt* (2004), and other articles on mural painting including most recently, "Fables of Abundance: The Huntington Murals at the Yale University Art Gallery," *The Magazine Antiques* (2012). Her latest book is *The Nation's First Monument and the Origins of the American Memorial Tradition: Liberty Enshrined* (Ashgate, 2015).

James E. Young is Distinguished University Professor of English and Judaic Studies at the University of Massachusetts Amherst and Director of the university's Institute for Holocaust, Genocide, and Memory Studies. He is the author of *Writing and Rewriting the Holocaust* (Indiana University Press, 1988); *The Texture of Memory* (Yale University Press, 1993), which won the National Jewish Book Award in 1994; and *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000). He was also the guest curator of an exhibition at the Jewish Museum in New York City, "The Art of Memory: Holocaust Memorials in History" (March–August 1994, with venues in Berlin and Munich, September 1994–June 1995), and the editor of *The Art of Memory* (Prestel Verlag, 1994), the exhibition catalogue for this show. Young also serves as Editor-in-Chief of *The Posen Library of Jewish Culture and Civilization*, a ten-volume anthology of primary sources, documents, texts, and images from Yale University Press (2012–2015).

Acknowledgements

In a project as comprehensive as this one, there are many people to thank. First and foremost we want to thank all of our contributors; without them, clearly, this volume would not exist. We are grateful for their thoughtfulness, expertise, and critical acumen, and we hope they are as pleased with this book as we are.

Jayne Fargnoli at Wiley-Blackwell initially invited us to undertake this *Companion* and has provided valuable guidance throughout the process. We are very thankful for this invitation that allowed us to help shape our field and codify its history, theory, and practice. Thanks also go to many other folks at Wiley-Blackwell including Mark Graney, Stephanie Halks, Mary Hall, Julia Kirk, and Allison Kostka for their assistance at different points in the project.

Our wonderful editorial assistant, Sierra Rooney, kept the various elements of the book organized and on schedule. She worked tirelessly corresponding with contributors, alerting us to potential problems, checking final formats, and keeping every version of the volume accessible as it evolved. We could not have managed this vast undertaking so well or efficiently without her considerable skill and efforts.

We also wish to thank our colleagues at and the administrations of Emerson College in Boston and The City College of New York (City University of New York) for their support and encouragement as we engaged in this lengthy project.

Thanks must also go to our friends and families for their patience and good humor while we worked on this book. In particular we thank Beatrix Marcel Knight, Brooke Knight, Elaine Krause, Harold Krause, and Laura Kim Senie.

And finally, the co-editors wish to thank each other – without one another the project would have been lonely and not nearly as much fun.

A Companion to Public Art
Introduction

Cher Krause Knight and Harriet F. Senie

From its conception, this book was meant to be open and inclusive. Surely any *Companion* is expected to offer a panoramic view of the given discipline, and to be as holistic in its treatment as feasible. But we wanted more than that for *A Companion to Public Art*. In a field as widely diverse as ours is so too, we decided, must be the writings brought together to represent it. And so we set out with the intention to gather as many different types of voices as possible that could illuminate the theory and practice of public art. We are grateful to everyone who contributed to this volume: individually each of their writings makes a major contribution to the discipline, but together they enrich and amplify one another. In this book we have pieces by art historians and critics, artists and architects, curators and administrators: their writings here are a form of service to the field, evidence of their commitment to public art. We have purposefully included both established and emerging figures in public art, and they write on everything from legendary artworks to projects that were little known before their discussion in this *Companion*.

The artists' philosophies included here comprise an extremely important part of the book. Too often the artist's voice is excluded or marginalized in art history texts such as this one that are supposed to survey the field with breadth and depth. Our idea was to invite artists to contribute writings on their philosophies rather than the more conventional artists' statements. No doubt artists' statements are useful, but they are usually written to frame a specific piece or body of artwork, and therefore can be too limiting in their focus. We wanted something broader, and more ideological, for this volume. The philosophies are intended for the artists to express, in their own words, the underlying processes, purposes, and possible meanings of their art. In many instances they tackled larger issues related to their own work, but also frequently extending beyond such to the field in general. We are very appreciative of the artists who have agreed to share their philosophies here, providing us a glimpse inside the workings of their minds and their art.

A Companion to Public Art, First Edition. Edited by Cher Krause Knight and Harriet F. Senie.

The *Companion* is divided into four distinct parts: **Traditions, Site, Audience**, and **Frames**; each is defined in more detail in a separate introduction. Briefly, **Traditions** considers approaches to conventional forms of public art such as memorials and murals, which define the legacies for more contemporary iterations. **Site** considers the various ways this defining element of public art may be addressed today, including but extending far beyond physical manifestations. **Audience** tackles the vagaries of trying to identify and serve the individuals for whom public art is presumably created. And **Frames** suggests further ways our expansive field may be discussed in order to bring some of its most important but often overlooked elements into clearer focus. Of necessity, none of these parts can be completely overarching or conclusive. Rather this volume is intended to provide food for thought prompting further dialogue and discourse. Toward that end we want to suggest ongoing critical issues as they pertain to specific topics as well as the entire field.

The matters so aptly addressed in the **Traditions** part might be expanded by considering further analysis of memorials in light of recent research in memory studies. Barbara Misztal's 2003 study *Theories of Social Remembering* offers a useful summary of prevalent approaches. Recent discoveries in neuroscientific research are also related to understanding individual memory. In this context Daniel L. Schacter's *Searching for Memory: The Brain, the Mind, and the Past* (1996) is a good general introduction to the way people remember, while Joseph LeDoux's *Synaptic Self: How Our Brains Become Who We Are* (2002) summarizes the latest developments in neuropsychology, which are relevant to comprehending how individuals directly involved with commemorated events might react to memorials dedicated to these subjects. This point suggests that it would also be useful to look at the literature of trauma studies, in particular the way the body remembers as analyzed, for example, by Babette Rothschild in *The Body Remembers: The Psychophysiology of Trauma and Trauma Treatment* (2000). These areas of research can provide information critical to considerations both in the commissioning and design of memorials, as well as in understanding the various responses these structures might prompt. Together with the theories outlined by Misztal they provide a basis for analyzing both collective and collected memories. Since memorials are almost always political, memories of political events figure significantly in their conception and interpretation. Useful approaches to these elusive and complex factors are found in James W. Pennebaker, Dario Paez, and Bernard Rimé's anthology *Collective Memory of Political Events: Social Psychological Perspectives* (1997).

There has been much discussion in recent years about the relationship between history and memory – their distinctions and overlaps – and the confusions between them. Sparked perhaps by Pierre Nora's foundational essay, "Between Memory and History: *Les Lieux de Mémoire*" (1989), this subject was also the basis of more in-depth explorations such as Jacques Le Goff's *History and Memory* (1992). Such considerations prompted a different interpretation of Maya Lin's *Vietnam Veterans Memorial* by Daniel Abramson, who in his article "Make History, Not Memory" suggested that listing the names in chronological order could actually be considered a historical chronicle (1999).

The field could also use more nuanced studies into the vagaries of the commissioning process for memorials. Patrick Hagopian provides an excellent model with his *The Vietnam War in American Memory: Veterans, Memorials, and the Politics of Healing* (2009). Within recent decades a number of memorials have been commissioned with museums as essential components of their respective projects (most notably the

Oklahoma City National Memorial & Museum, and the National September 11 Memorial & Museum); additionally a number of existing memorials have added museums after the fact (for example, the *Liberty Memorial* in Kansas City added the National World War I Museum, and the *Vietnam Veterans Memorial* in Washington, D.C., is in the process of adding an education center). Which narratives do these museums present, and do they reflect the implicit content of the memorials with which they are associated? What is the significance of adding a museum years or decades after a memorial is built? Such museums have been analyzed as a general topic by Paul Williams in *Memorial Museums: The Global Rush to Commemorate Atrocities* (2007), while Harriet F. Senie concentrates on a select few American examples in *Memorials to Shattered Myths: Vietnam to 9/11* (2016). Senie also addresses the ways memorials inscribe concepts of national identity – be they myths or not – as root elements of their essential resonance.

There have been quite a few scholars and commentators who have remarked that memorials are as much about forgetting as remembering. That is to say, that once a memorial is built it grants a kind of implicit permission to forget. This predicament is addressed from both historical and geographical perspectives in the volume edited by Adrian Forty and Susanne Kuchler, *The Art of Forgetting* (1999). Memorials are kept alive by rituals, which are often accompanied by or concretized through material objects, linking their study also to the fields of material culture. Significant studies here include the following anthologies: *Acts of Memory: Cultural Recall in the Present* (2009), edited by Mieke Bal, Jonathan Crewe, and Leo Spitzer; *Death, Memory & Material Culture* (2001), edited by Elizabeth Hallam and Jenny Hockey; and *Material Memories: Design and Evocation* (1999), edited by Marius Kwint, Christopher Breward, and Jeremy Aynsley. But perhaps the most significant question to consider is which subjects are not commemorated. Which individuals or groups and which subjects have been omitted from the collective imaginary of our local and national shared spaces?

While memorials have proliferated at various times in history and as of late, murals have been both omnipresent and somehow invisible as Sally Webster and Sylvia Rohr point out in their chapter in this volume. Billboards constitute another similar form of public art. Commissioned both for advertising and public service purposes, they reach the driving (and sometimes pedestrian) public, a very large segment of our society often defined by its mobility (Senie 1999). These forms serve to highlight that public art, however delineated, has never been confined to a single definition any more than has art in the museum. But just as there historically have been critically favored subjects or modes of expressions for museum art, so too with public art. Favored forms of public art have included: object sculptures; public art that references or takes the forms of landscape elements; public art with a function such as seating or lighting; and most recently social practice public art (Senie 1992; Knight 2008). How we understand and interpret these various forms of public art is largely determined by their sites.

In the part on **Site** offered in this volume the topic is discussed from a number of different perspectives but it is a much more slippery concept than is apparent at first glance. George Perec began a seminal consideration of the theme by focusing on a single page of a book and expanding from that (Perec 1997). More directly related to the issues considered here, however, is the fact that sites – in whatever ways they are defined – are never static. Urban environments change according to zoning ordinances, development, urban renewal, and any number of factors; landscapes are in

flux on a seasonal basis as well as over longer periods of time; and digital sites are updated and even deleted on a regular basis. Consequently the site that first determined our perception and probably our interpretation of a work of public art evolves even though the work in all likelihood does not. How can we best understand and analyze this phenomenon? Would studies in environmental psychology be useful? Site is typically considered theoretically in terms of the public sphere, engendering debates from Jürgen Habermas forward about whether it is essentially an open democratic space or not, and if not how its limitations are defined (Habermas 1962; Calhoun 1991). The very existence of the public sphere has also been questioned by Bruce Robbins and others (1993). Then, too, there is the critical issue (and all of its implications) of the privatization of public spaces and the public sphere. Aspects of this development have been ably defined and analyzed by Herman Schiller (1989), W.J.T. Mitchell (1990), and Rosalyn Deutsche (1996).

The site, however defined, in a very literal sense also determines who the audience members are. But who exactly comprises the audience for any given work? Those who live or work in its vicinity? Those who pass it regularly? Or occasional visitors or tourists? Those involved with its commission, design, execution, and installation? And what about those who read about it in a newspaper or journal, or those who access it online? Perhaps it is all of the above? Added to these vexing questions is the issue of how the audience, again however defined, changes over time. The **Audience** part in this volume approaches these and other elusive questions from multiple and varied viewpoints.

In an attempt to grapple with the concept of audience directly, Senie for many years has included an assignment called "public art watch" in the undergraduate and graduate classes on public art that she teaches at City College and the Graduate Center, CUNY. Together students create a list of five or six questions that they then ask passersby of a specific work in order to glean some sense of how people are – or are not – perceiving public art. They visit a work at least a dozen times during the semester on different days and at different times and engage as many different types of individuals as possible. While hardly a scientific study, it is a very useful exercise for several reasons: students spend a lot of time looking at a works of public art and gain a better understanding and usually appreciation of them; they begin to grasp how complex the issue of audience response really is; and they often make interesting discoveries. The homeless, several observed, are usually very positive about having works of art in the places they occupy. It seems that some other responses are determined by gender: thus a work with moving parts appeared to engage men almost exclusively; women stopped to observe it only when the male children with them did so. Also, people used public art in a variety of ways: "as photo op, street furniture, playground, kiosk, or meeting place" (Senie 2003: 200). More recently with the advent of handheld and mobile devices hardly anyone stopped to look at public art (or anything else for that matter). But public art may be in a way invisible, just part of the urbanscape, even for those who appear to glance at it or even sit on it. This suggests another issue to consider: how can we make people more aware of the public art around them because once engaged they are usually interested in learning more about it. QR codes have been used in some locations. It has also been suggested that artists might be asked to consider including more direct invitations for public engagement when they are creating their works. What is clear is that the inquiry of audience remains a subject that prompts more questions than answers.

The same is true for **Frames**, the final part in this book. Among some of the frames not considered here but worthy of future consideration are: public policy issues and practices; controversy; and the many overlapping borders and boundaries of the field. Although these subjects are discussed in passing in quite a few of the chapters and artists' philosophies here, they are not posited as the main frames in these contributions – yet they remain critical. Public policy issues and practices determine funding and commissioning practices. These, in turn, control what can be built, where, and by whom. There are foundational questions to be considered in regard to public policy and practice, among them: Is percent for art, the practice of allocating a percentage (usually less than 1 percent) of the building costs, still a valid basis for determining funding? (How) should commissioning policies be updated? Are there or should there be any controls over private funding of public art? And should there be a deaccessioning policy, and if so, what should its parameters be? Kevin V. Mulcahy and Margaret Jane Wyszomirski's anthology *America's Commitment to Culture: Government and the Arts* (1995) provides a useful basis for considering these and other questions several decades after national programs for public art had been implemented at the General Services Administration (GSA) and the National Endowment for the Arts (NEA). Barbara Goldstein presents a pragmatic as well as philosophical summary of practice in the field in *Public Art by the Book* (2005). In a sense public policy is the backstory of public art.

For many people, however, public art gets their attention first via the publicity over controversy. Perhaps the most famous example of this continues to be the fractious debate surrounding Richard Serra's *Tilted* Arc, installed in 1981 in Federal Plaza in Lower Manhattan and removed in 1989 (Weyergraf-Serra and Buskirk 1991). The subject of countless articles as well as a book by Senie, the subject still comes up in public art discussions (even years after the fact), which prompted her to also write a later article that framed the controversy as the spectacle it had become (Senie 2002; Senie 2007). Typically the dialogue prompted by controversy is not particularly productive. It posits a yes or no, stay or go scenario and rarely addresses the serious issues at hand. Equally of concern is the residual fear of controversy that results in overly cautious commissioning processes, even if not warranted. Controversies are usually not predictable. They may be sparked by any number of issues, situations or circumstances, and it would be valuable to consider which, if any, appear consistently across many examples.

One of the many reasons public art remains such a rich subject for exploration is that it overlaps many fields of study, among them anthropology, sociology, landscape architecture and design, and urban planning. Each of these, in turn, suggests a distinct frame, which may be pertinent and therefore the most productive approach in a given case. There is, of course, no definitive frame: the important thing to consider in any particular instance is what is (are) the dominant or most significant frame(s), keeping in mind that these may shift over time. What is apparent throughout this volume is that there are many recurring themes that deserve attention. We consider some of the most prominent and prevalent here, as seen from our contemporary perspectives.

As we edited the contributions we took care to foreground the multiple themes that persisted throughout this book. Perhaps the most widely acknowledged is the notion of the commons. Many of the authors are indebted to Patricia C. Phillips' now classic essay, "Temporality and Public Art" (1998 [1992]), in which she concentrated

on the commons as a psychic and conceptual space more than a physical one. For Phillips such an understanding of the commons allows us to renew our commitments to social engagement without the expectation that we must reach agreement. Eli Robb's chapter in the **Site** part puts Phillips' assertion to the test with a compelling account of artworks intended to commemorate Chicago's turbulent history of labor movements and protests, including the disparate narratives these memorials recounted and widely varying interpretations they prompted. Ultimately the commons, especially as Phillips has articulated it, is a manifestation of the dynamism of public life: in the spirit of civic-minded democracy it must be able to accommodate and sustain dissent and protest, too. Christiane Paul (also a contributor to the **Site** part) has a similar point of view about the digital realm, which offers a "networked commons" that functions as an ideological space and locus for debate. With mobile technologies and social media come increased opportunities to become engaged citizens who may transcend geopolitical borders, though we must also note the more troubling aspects of these technologies and media, which can track our movements and preferences (even without our awareness). With our enhanced capacity for personal and political agency comes greater responsibility to keep pervading power systems in check. Consider, for example, the work of John Craig Freeman, whose artist's philosophy is included in the **Frames** part. Freeman's art "returns the gaze," co-opting surveillance and tracking technologies for politically subversive purposes. In such cases a widely constituted commons gives rise to the potential for participation and activism.

Issues of time are also addressed throughout this book, with many of the contributors examining works that reveal the advantages and disadvantages of both permanent and temporary forms of public art. Phillips offers wise counsel on these matters. As in her 1992 essay, she asserts again here that an endorsement of temporary forms is not a condemnation of permanent ones: they can both coexist and hopefully enrich one another. Her new essay provides "an important counter-narrative" to the pervading story of public art told as a history of permanent objects more often than transitory events, actions, and moments. But contemporary public art function's as "a richly discursive, evolving process," she affirms, can only come through the coexistence of both permanent and temporary artworks. In this context Mary Tinti's essay, "Poll the Jury: The Role of the Panelist in Public Art," is particularly helpful as she approaches the subject in a manner to discern the critical distinctions between commissioning permanent and temporary works.

Related to the concept of time is that of memory, which is encountered in every section of this book. Who and what we remember, and how we remember such, can become deeply contested matters in the public sphere, especially since they are often linked to concepts of national identity as both James E. Young and Marisa Lerer demonstrate in their respective chapters, "Memorializing the Holocaust" and "Chilean Memorials to the Disappeared: Symbolic Reparations and Strategies of Resistance." As art historian Amanda Douberley and artist Paul Druecke explicate in their conversation on the subject of memory, "The Memory Frame: Set in Stone, A Dialogue," there are notable differences between "history" and "historical viability," though it often remains unclear who is invested with the authority to determine which people, events, and sites are worthy of being remembered and thus consecrated. Official acts and forms of memory reflect changing social values over time, and may vary significantly from personal ones. This points brings to the surface one of the greatest underlying tensions in public art: the relationship between the collective and the individual, and

thus how public art can be used to represent and mediate between both communal and personal concerns. Likewise this tension recalls a related dilemma addressed by Erika Doss in "The Process Frame: Vandalism, Removal, Re-Siting, Destruction." What happens when the values embodied by works of art are no longer widely shared or politically correct? Is it permissible to somehow do away with works that call up "aberrant historical memories"? In such cases are acts of vandalism, destruction, or removal acceptable expressions of dissent? "However large its burden and ugly its crime," Doss argues that the historical memory embodied in "now discredited works" should neither be erased nor denied as a form of sociopolitical "cleansing": "to do so is to deny" the full scope of public art's consequences. As she concludes, public art "is perhaps most vulnerable to the constituency for which it is made: the public," even when the public's access to and interactions with the art are not intentionally malicious. Ultimately public art is at the mercy of what Doss describes as its own "processual conditions."

Many of the authors whose writings appear here (including those who are practicing artists) concentrate upon the durational aspects of social art practice, which are also connected to conceptions of time and memory. As Suzanne Lacy notes in her "Practical Strategies: Framing Narratives for Public Pedagogies," social practice allows artists to operate "between spaces" that are nuanced: the intersections between private experience and public policy. Yet despite the utility of social art practice Lacy acknowledges that it also raises questions about ethics, efficiency, and aesthetics that are not so easily answered. Artist Jackie Brookner (interviewed in the **Audience** part by Jennifer McGregor and Renee Piechocki) has similar concerns, and worries that the sense of "audience" can be too passive, the notion of "participation" sounds too "canned," and the concept of "community" may seem too "bland." In short Brookner wants to make certain that social practice remains an active practice for all involved. As Marion Wilson (another artist whose views are profiled by McGregor and Piechocki) contends, social art practice is built upon a foundation of shared ownership.

An increase in social practice has been accompanied by an emphasis on public art as lived – and often deeply personal – experiences rather than as discrete objects. This shift has been well articulated over the years by Mary Jane Jacob, who in this volume laments the lack of critical methodology to analyze experiential accounts of interactions with artwork. Such accounts are essential for us to better assess audience reception and response, and help us to understand audience members' motivations for participatory engagement with public art. Jacob looks to John Dewey as a model here, citing his lack of cynicism and profound sense of humanism: "He had hope. There's a lesson there." She posits that the aim of the art experience "is for individuals to live life more consciously, engaged in continual processes of self-realization and social realization." And further: "if the aim of art is to give us an experience that is rich and full – meaningful in some way for our life – then social practice's experiential modes engaging life do just that." Thus Jacob (much like Doss) focuses on processual aspects, which may extend well beyond the artist's in-person contact with a given community and therefore sustain shared experiences across space and time. Artists are not community problem solvers or educators but, as Jacob argues, facilitators who help shape a process of inquiry within a community. In such a state of "co-consciousness" knowledge flows in all directions, and participants may even need to figure out how to "sit" collectively with their "shared not-knowingness."

Jacob also wants to make sure we do not off-handedly dismiss social practice because of its less tangible or ephemeral aspects, emphasizing that even when we are not in the presence of physical artworks they may continue to have profound effects on us. So, too, can we continue to have "real and vital experience" of socially engaged art even when a project "is no longer ostensibly present in the world." In a related point, Jacob also takes to task critics who privilege primary audiences and believe only those who were able to take active participatory roles in a work have authentic experiences of it, or who claim that only an artist with long-term or insider status can have deep understandings of a community. She reveals the flaws in "the outsider argument" that is used to undermine social art practice, and argues that "residency requirements" are not important: what matters is if the artist is able to create a "safe space" for people to interact and through which they can see their community anew without following a narrowly prescriptive track. Jacob asserts that "for artists, process is a practice," and such process is continuous.

The artist interviews by Jennifer McGregor and Renee Piechocki in "Contextualizing the Public in Social Practice Projects" consider a range of issues related to Jacob's concerns: imagining an audience; opening doors for others; expanding the artist's role; context as the center of art practice; creating platforms; and gaining trust through experience. While these categories necessarily overlap, it is useful to think of them as distinct approaches to creating works that by definition include audience members as participants. Among the artists interviewed is John Carson, who asserts that art's essence is about communication and thus an artist must always consider with whom he wants to communicate, what he wants to say and the best method for doing so. Jen Delos Reyes (artist and also producer of *Open Engagement*, an international conference on socially engaged art) agrees. She notes that interaction can occur at any point in the life of a social practice project, but maintains that since these "depend heavily upon the quality and type of public interaction … determining success involves criteria that differ from other types of art." Meanwhile Mary Miss notes the shift in her own practice from a focus upon site to that upon audience, and also to maintaining meaningful collaborations across disciplines and fields. Jon Rubin is interested in collaborating with audiences: works such as his *Conflict Kitchen* potentially fuse the roles of audience member, participant, and funder in unexpected ways. Dawn Weleski, whose collaborative works include those with Rubin, emphasizes the need to extend beyond the framework of the art world and to interrupt the established constructs "within the daily stream of life." As Weleski asserts: context must always include the audience. For Mary Mattingly a related concern is how we navigate bureaucracies and may also forge our own alternative systems to these through inventive collaborations emphasizing sustainability and resourcefulness.

Sheila Levrant de Bretteville confronts the theme of inequity (as does Suzanne Lacy in her artist's philosophy in **Audience**) to focus on "overlooked" issues and people. The artist welcomes contradictions and ambiguities, and accepts that things may not be resolved but remains committed to undertaking projects without predetermined conclusions: artists must, she counsels, expect the unexpected. Jackie Brookner's ecologically minded art practice depends upon "deep listening" and looking for ways to create "an inviting forum for civic dialogue" that encourages participation. Marion Wilson begins her projects by determining what kinds of expertise her audience members or potential collaborators possess, and acknowledging the limits of her own knowledge. Although her projects may produce objects, she is less focused on making