Contents

List of Illustrations x
Notes on Contributors xii
Acknowledgements xx
A Companion to Public Art: Introduction 1
Cher Krause Knight and Harriet F. Senie

Part I Traditions 13
Introduction 15
Cher Krause Knight and Harriet F. Senie

Artists’ Philosophies

Memory Works 25
Julian Bonder

Public Art? 30
Antony Gormley

Natural Phenomena as Public Monuments 34
Alan Sonfist

1 Memorializing the Holocaust 37
James E. Young

2 Chilean Memorials to the Disappeared: Symbolic Reparations and Strategies of Resistance 51
Marisa Lerer

3 Modern Mural Painting in the United States: Shaping Spaces/Shaping Publics 75
Sally Webster and Sylvia Rhor
CONTENTS

4 Locating History in Concrete and Bronze: Civic Monuments in Bamako, Mali
  Mary Jo Arnoldi

5 The Conflation of Heroes and Victims: A New Memorial Paradigm
  Harriet F. Senie

Part II  Site

Introduction
  Cher Krause Knight and Harriet F. Senie

Artists’ Philosophies

Give That Site Some Privacy
  eteam (Hajoe Moderegger and Franziska Lamprecht)

The Grandiose Artistic Vision of Caleb Neelon
  Caleb Neelon

6 Sculptural Showdowns: (Re)Siting and (Mis)Remembering in Chicago
  Eli Robb

7 In the Streets Where We Live
  Kate MacNeill

8 Powerlands: Land Art as Retribution and Reclamation
  Erika Suderburg

9 Waterworks: Politics, Public Art, and the University Campus
  Grant Kester

10 Augmented Realities: Digital Art in the Public Sphere
  Christiane Paul

Part III  Audience

Introduction
  Cher Krause Knight and Harriet F. Senie

Artists’ Philosophies

Practical Strategies: Framing Narratives for Public Pedagogies
  Suzanne Lacy

Public Art in a Post-Public World: Complicity with Dark Matter
  Gregory Sholette

11 Audiences Are People, Too: Social Art Practice as Lived Experience
  Mary Jane Jacob
12 Contextualizing the Public in Social Practice Projects
Jennifer McGregor and Renee Piechocki

268

13 Art Administrators and Audiences
Charlotte Cohen and Wendy Feuer

285

14 Poll the Jury: The Role of the Panelist in Public Art
Mary M. Tinti

296

15 Participatory Public Art Evaluation: Approaches to Researching Audience Response
Katherine Gressel

310

Part IV  Frames

Introduction
Cher Krause Knight and Harriet F. Senie

335

Artists’ Philosophies

The Virtual Sphere Frame: Toward a New Ontology and Epistemology
John Craig Freeman

347

The Elusive Frame: “Funny,” “Violent,” and “Sexy”
Tatsumi Nishi

353

16 The Time Frame: Encounters with Ephemeral Public Art
Patricia C. Phillips

359

17 The Memory Frame: Set in Stone, a Dialogue
Amanda Douberley and Paul Druecke

376

18 The Patronage Frame: New York City’s Mayors and the Support of Public Art
Michele H. Bogart

386

19 The Process Frame: Vandalism, Removal, Re-Siting, Destruction
Erika Doss

403

20 The Marketing Frame: Online Corporate Communities and Artistic Intervention
Jonathan Wallis

422

21 The Mass Media Frame: Pranking, Soap Operas, and Public Art
Cher Krause Knight

435

Epilogue
Cameron Cartiere

457

Index

465