A Companion to Public Art

Edited by Cher Krause Knight and Harriet F. Senie
A Companion to
Public Art
These invigorating reference volumes chart the influence of key ideas, discourses, and theories on art, and the way that it is taught, thought of, and talked about throughout the English-speaking world. Each volume brings together a team of respected international scholars to debate the state of research within traditional subfields of art history as well as in more innovative, thematic configurations. Representing the best of the scholarship governing the field and pointing toward future trends and across disciplines, the Blackwell Companions to Art History series provides a magisterial, state-of-the-art synthesis of art history.

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A Companion to Public Art

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Cher Krause Knight and Harriet F. Senie

WILEY Blackwell
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

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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.

Amanda Douberley’s research focuses on the experience of art in the urban environment. Her dissertation, “The Corporate Model: Sculpture, Architecture, and the American City, 1946–1975,” situates large-scale abstract sculpture within the contexts of post-World War II public relations practices and urban renewal. She is currently a lecturer in art history, theory, and criticism at the School of the Art Institute of Chicago.

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,