

TENDERLOIN ARTISTS | TWIN CITIES: BALANCING ACTS | CARLTON TURNER | WINONA LADUKE  
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# Public Art Review

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## WHAT'S EMERGING

Resistance and reclamation

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## How Placemaking Got Creative

A decade in the life of a planning philosophy

BY JOE HART

### How to Do Creative Placemaking: An Action-Oriented Guide to Arts in Community Development

Jason Schupbach, Don Ball, Katryna Carter,  
Jenna Moran, Bryan McEntire (eds.)

National Endowment for the Arts—Public  
Affairs, December 2016



**HUMAN COMMUNITIES GROW**, change, adapt, and die. Some of that process is the organic outcome of individual actions and reactions, combined with bureaucratic decisions about such matters as streetscaping, utility upgrades, transit lines, and tax codes.

But sometimes, more philosophical approaches shape our communities—the “slum clearance” efforts of the 1950s and the New Urbanism of the 1990s are a couple of examples. It can take decades or more for the consequences of these planning movements to shake out. And the results can be unpredictable.

The creative placemaking movement, by comparison, is a wee toddler of a planning philosophy. The notion that artists should be embedded in planning efforts was spearheaded by the National Endowment for the Arts (NEA), and it's been just under a decade since the endowment launched its ambitious Our Town program, which has since awarded grants for more than \$30 million to hundreds of neighborhoods to support their creative placemaking efforts.

The learning from this first decade is gathered in essays by leading practitioners,

as well as short Our Town case studies, in this how-to manual produced by the NEA.

The volume is neatly organized into segments designed to help practitioners—artists, urban planners, architects, developers, and community or economic development authorities—find relevant discussion and examples. Yet all these audiences would do well to read the comprehensive and thoughtful work from cover to cover. The prose is clear and readable (refreshingly free of academic jargon), and color photographs help illustrate the concepts.

The NEA released the book at a vital moment. With its emphasis on economic development and “vibrant” neighborhoods, the creative placemaking movement has made some artists and community activists uncomfortable. *Revitalization*, after all, has long been a code word for gentrification and displacement. The writers in this work make no effort to sweep this pitfall under the rug. Indeed, they demonstrate, with examples and instruction, how artists embedded in a well-executed placemaking effort can serve as a force for inclusivity, ethics, and a just planning effort.

We may be a half-century or so away from any kind of true evaluation of creative placemaking—including its inevitable unintended results. But if planners, development agencies, government bodies, and artists ground their future experiments in the indispensable learning garnered by the NEA, we stand a good chance of living in human communities designed for each and every one of us.

**JOE HART** is a writer, musician, and artist based in rural Wisconsin.



*Cry You One*, an outdoor performance and online storytelling platform, celebrates the people and cultures of Louisiana's vanishing wetlands while calling people forth to save the region's coast.

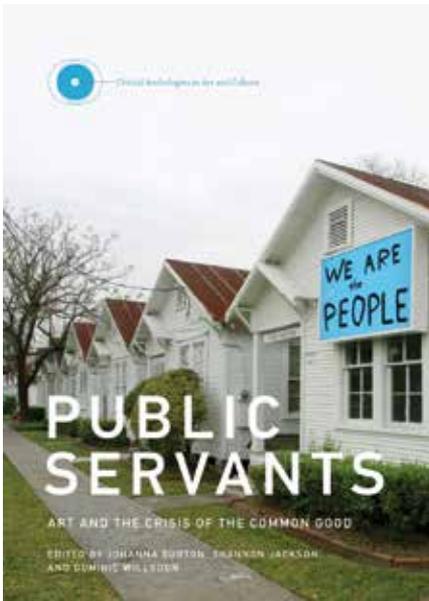
# Public Perplexities

## Essays grapple with the changing meaning of the “public” and the evolving roles of art

BY JON SPAYDE

### Public Servants: Art and the Crisis of the Common Good

Edited by Johanna Burton, Shannon Jackson, and Dominic Willson  
Cambridge, MA: MIT Press, 2016



**PUBLIC SERVANTS IS THE SECOND BOOK** in the revived Critical Anthologies in Art and Culture series, whose first run, between 1984 and 2004, produced six volumes—

including *Art After Modernism: Rethinking Representation*, which became a critical classic by taking up the challenge of defining postmodernism in its early phase.

*Public Servants* is just as much of its moment, engaging as it does the recent turn of art toward concern with public life. But Burton and her collaborators intend more than a survey of the artworks we’ve come to label *public* or *public practice* or *socially engaged*. The essays here, many reprinted and some commissioned, take on multiple aspects of the whole contemporary relationship between art and the public: sociological, theoretical, and philosophical as well as art-historical.

At the outset, the editors render a notable service by grappling with the word *public* itself and reminding those of us who use it unreflectively that its field of meaning is wide—and paradoxical. For placemakers, it can point to physical space set aside for the democratic interaction of citizens; as a “sphere,” it can mean a zone freed from the demands of the market—or a realm controlled by the needs of the political state. And, of course, it can simply stand for art that’s outdoors.

The issues don’t end with semantics; technological and political change are redefining what each of these “publics” actually is and

may become. Social media, for example, are reconfiguring the very idea of the public, while in many countries the state-as-public-sector is under fire both from the ideologues of the free market and the grassroots activists of the Left.

The roles that the arts are playing and could play in this rapidly shifting sociocultural scene is the theme of *Public Servants*. Accounts of actual projects—for example, a remarkable initiative that enlists artists to create images of the real or imagined outside world, as requested by prisoners in solitary confinement—rub shoulders with dense essays on the interaction between the market and meritocracy and the legacy of Jürgen Habermas’s theory of the public sphere.

A “Portfolio” of artists’ first-person accounts of their experiences working in public realms adds authority to the mix. Mel Chin speaks, I suspect, for many artists as well as others in Trump’s America when he writes: “If, while living and working, you become aware you are in a compromised system, then you had better do something or say something about it.... I thank goodness that the processes I have at my disposal are excellent for momentary liberation.”

**JON SPAYDE** is a senior editor of Public Art Review.



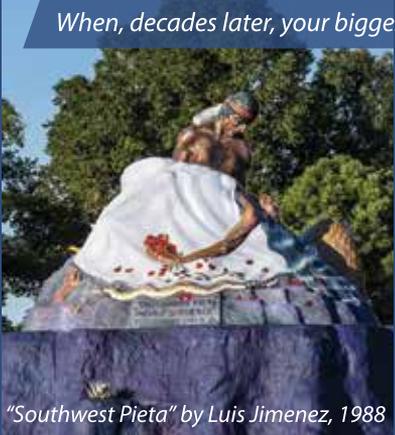
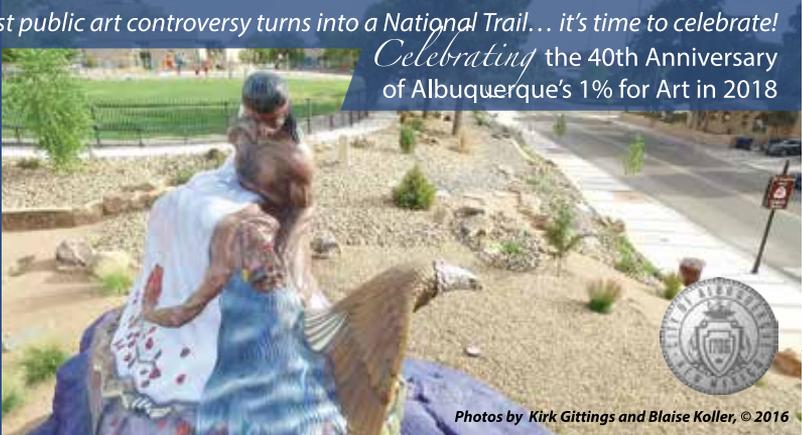
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When, decades later, your biggest public art controversy turns into a National Trail... it's time to celebrate!

*Celebrating* the 40th Anniversary of Albuquerque's 1% for Art in 2018



Photos by Kirk Gittings and Blaise Koller, © 2016

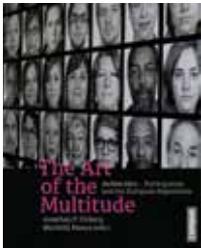




## PEOPLE

**Alicia Penalba, Sculptor**

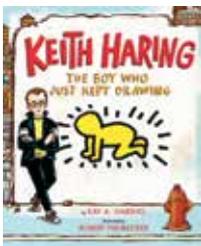
Mario Kier Joffé  
Barcelona: MALBA + RM, 2016

An Argentinean best known for her monumental and winged sculptures, Alicia Penalba (1913–1982) gained recognition in 1950s Europe. Published as a complement to the *Alicia Penalba, Escultora (Alicia Penalba, Sculptor)* exhibit at Museo de Arte Latinoamericano de Buenos Aires (MALBA), this thorough biography shares beautiful photographs and documents from Penalba's personal archive.

**The Art of the Multitude: Jochen Gerz—Participation and the European Experience**

Jonathan P. Vickery and Mechtild Manus, eds.  
Chicago: University of Chicago Press, 2016

Cultural identity, public memory, participation, and the connections among community, art, and politics are explored through essays by ten authors. Throughout the book the editors use the biblical term *multitude* as a more complex, heterogeneous, and experiential way of saying *the public*, and focus particularly on the work of conceptual artist Jochen Gerz, many of whose works invite direct participation by the “multitude.”

**Keith Haring: The Boy Who Just Kept Drawing**

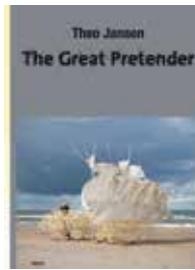
Kay A. Haring, with illustrations by Robert Neubecker  
New York: Penguin / Dial Books for Young Readers, 2017

Kay Haring's charming book—the first biography of the late artist for young readers—tells the story of her older brother. Following the artist from boyhood to fame, readers discover that Keith Haring's motto was always to *just keep drawing*. Bold and bright, like Haring's instantly recognizable work, this lively picture book will engage both adults and children. Further information about the artist is included. A portion of the proceeds from the sale of the book will be donated to the Youth Advisory Committee of the Berks County Community Foundation in Reading, Pennsylvania, Haring's hometown.

**Kenny Scharf: In Absence of Myth**

G. James Daichendt, with foreword by Ann Magnuson  
Petaluma, CA: Cameron + Company, 2016

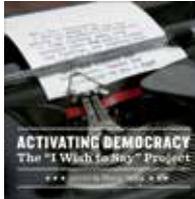
This flexibound survey of the life and graffiti-inspired paintings, performances, and sculptures of Kenny Scharf follows the timeline of an artist who typified his generation. New York in the 1980s—and close associations with the likes of Keith Haring, Jean-Michel Basquiat, and Andy Warhol—laid the groundwork for an artistic evolution that left many of his contemporaries behind. This complete biography covers the full story of a richly chaotic creative career.

**Theo Jansen: The Great Pretender**

3rd expanded edition  
Theo Jansen  
Rotterdam: Nai010 Publishers, 2016

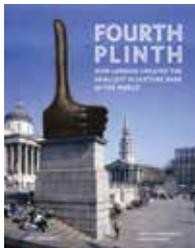
Kinetic artist Theo Jansen's often massive, always imaginative beach creatures are made of yellow plastic tubing and walk with the help of the wind. Jansen has made these complex but light-hearted structures for almost three decades, and his approach has evolved over time. In 12 chapters he tells the story of 12 periods in his creative development.

## PROJECTS

**Activating Democracy: The “I Wish to Say” Project**

Sheryl Oring, ed.  
Chicago: Intellect Ltd, University of Chicago Press, 2016

Sheryl Oring's multiyear, ongoing *I Wish to Say* project—in which she sets up a desk with a typewriter and invites people to dictate a letter to the President or a presidential candidate, which she types and sends—is a catalyst for a deeper look at artists' intersection with public policy. The book includes samples of the postcards from 2004 through 2016. Along with sharing the voices of some of the 2,500 people whose cards she typed, Oring discusses politically engaged contemporary art from a variety of viewpoints. Chapters include topics like photographing people, dissent, free speech in a digital era, civic engagement, social practice, the role of artist books, and turning strangers into neighbors.

**Fourth Plinth: How London Created the Smallest Sculpture Park in the World**

Isabel de Vasconcellos, with foreword by Grayson Perry  
New York: Art Books, 2016

Relating the story of every commission that has ever stood on the stone pedestal in London's Trafalgar Square, this book gives behind-the-scenes views of the rotating series of works that have adorned the Fourth Plinth over nearly 20 years. In a famous public space, the plinth exists not only as a platform for new art, but, as the author shows, as an inspiration for love and debate. Providing full-page illustrations, artist commentaries, and background material on the plinth's origins as a stage for creative ideas, de Vasconcellos offers rich context for the world's smallest sculpture park.

**Restauración de una Pintura Mural / Restoration of a Mural Painting: Tercerunquinto 2000–2015**

Sergio Arroyo and Itala Schmelz  
Mexico: Turner, 2016

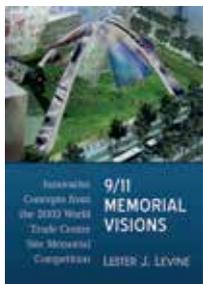
Presented in Spanish and English, *Restauración de una Pintura Mural*, by the Mexico City–based architect/artist collective Tercerunquinto, describes the restoration of a Mexican mural in 2010, with photographs. The book focuses on the use of public walls for political propaganda and the economic and cultural impact of such murals on the local community.



**Your Glacial Expectations**

Olafur Eliasson and Günther Vogt, with a contribution by Josephine Klougart  
New York: Thames & Hudson, 2017

This beautiful volume describes a site-specific collaboration between Olafur Eliasson and Günther Vogt. Created for the Danish textile company Kvadrat in 2012, *Your Glacial Expectations* integrates large mirrors into a lush, grassy landscape. Photographs and illustrations document the artwork and its environment through the changing seasons, with an accompanying text and maps.

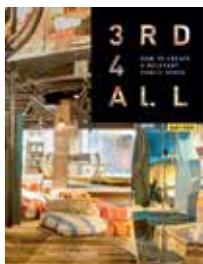


**9/11 Memorial Visions: Innovative Concepts from the 2003 World Trade Center Site Memorial Competition**

Lester J. Levine  
Jefferson, NC: McFarland, 2016

After reviewing all 5,201 entries for the 2003 World Trade Center Memorial Design Competition, Levine chose 180 standout designs to explore: memorial concepts that engage light, sound, digital technology, movement—including some that go well beyond traditional boundaries. Through personal stories, Levine shows how entrants were inspired to engage and connect with viewers. Web links are included for further study of each concept.

**PUBLIC SPACES**



**3rd4All: How to Create a Relevant Public Space**

Aat Vos  
Rotterdam: Nai010 Publishers, 2017

*3rd4All* views space-making from five angles: people, place, experience, product, and future. Ranging across related fields in the development of public space, the 20 interviews that make up the book explore the need for “third places,” the impossibility of forcing community, our desire to escape from mediocrity, our need for places where we can learn and better ourselves, and many other topics. This beautifully designed book poses thoughtful questions and answers about the social value of public places.



**Future Imperfect**

Elizabeth M. Grady, ed.; introduction by Deborah Fisher; foreword by Shelley Frost Rubin  
New York: A Blade of Grass Books, 2017

Attentive to art's connection to everyday civic life, *Future Imperfect* maintains that art should be everywhere. The nonprofit A Blade of Grass, which supports impactful, socially engaged art and artists, funded the projects featured. These grassroots works include a mobile beauty salon for women experiencing homelessness, New York community efforts to clean contaminated topsoil with mushrooms, and healing and wellness workshops in Oakland. Examples and analyses explore the impact, structure, practice, ethics, and effectiveness of socially connected public art.

# PUBLIC ART SAINT PAUL

CELEBRATING 30 YEARS, 1987-2017

**A NEW BOOK**

**Meandering Methodologies, Deviant Disciplines**

Four Years of City Art Collaboratory  
Shanai Matteson, Editor

The City Art Collaboratory is an experimental Fellowship Cohort for artists and scientists that seeks to grow cross-disciplinary relationships and new approaches to artistic collaborations focused on issues of place and sustainability. This new book published by Public Art Saint Paul features an anthology of essays by artists, scientists, critics, and scholars.



**CREATE**  
THE COMMUNITY MEAL

A public art, community, and food project by Seitu Jones with Public Art Saint Paul

On September 14, 2014, two thousand people gathered for a meal at a half-mile table set on a street in Saint Paul to share food stories and hopes for the future of our food systems.

Drawing on this event, we now have a Neighborhood Meal Kit available for purchase.

**The CREATE Kit**

Contains suggested instructions for hosting a Neighborhood Meal along with relics from the original meal and holds all the elements for an artful gathering. Ideal for artist & art organization gatherings, community garden and healthy food groups, and for meals in your own neighborhood.



**The CREATE Kit: Collectors Edition**

30 limited artist editions of the CREATE Kit, hand numbered and signed by Seitu Jones with museum quality components and relics from the original meal.

ORDER THESE NEW ITEMS AT  
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OR 651-290-0921





**Vital Little Plans:  
The Short Works of Jane Jacobs**  
Samuel Zipp and Nathan Storrington, eds.  
New York: Random House, 2016

This selection of 40 works by author and activist Jane Jacobs (1916–2006) is a welcome companion to her other books on urbanism, economics, politics, and ethics. The author of *The Death and Life of Great American Cities* championed community-based urban planning. Relevant to developers, activists, and policy makers, this volume includes speeches, essays, articles, interviews, and lectures covering topics like feminism, globalization, and universal health care, all under the larger concept of people-focused places.

**MISCELLANY**



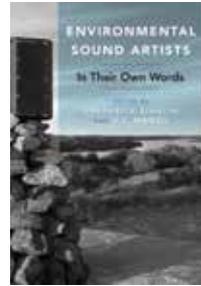
**The Artist as Culture Producer:  
Living and Sustaining a Creative Life**  
Sharon Loudon, ed.  
Chicago: Intellect Ltd,  
University of Chicago Press, 2017

A follow-up to artist and editor Loudon’s 2013 collection of artist essays on the sustainability of creative practice, this compilation extends the theme beyond the studio. It describes not only how to maintain a creative life, but how to make the creative work produced meaningful to a wider community. With essays from 40 artists, Loudon’s collection testifies to the impactful, vital community contributions made by contemporary artists.



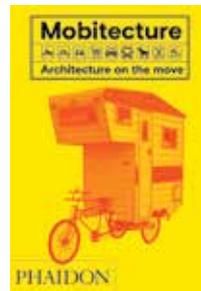
**Asking the Audience: Participatory Art in 1980s New York**  
Adair Rounthwaite  
Minneapolis: University of Minnesota Press, 2017

With emphasis on the 1980s as a critical decade in the shaping of current art practice, the author explores two Dia Art Foundation–backed projects in New York: Group Material’s *Democracy* and Martha Rosler’s *If You Lived Here...* These works, and others like them that focused on activism around issues like homelessness and AIDS, lead the author into an exploration of public participation and political engagement in contemporary art.



**Environmental Sound Artists:  
In Their Own Words**  
Frederick Bianchi and V. J. Manzo, eds.  
New York: Oxford University Press, 2016

The environmental sound art field, which emerged around 50 years ago, integrates natural noises into creative sound work. Essays by 23 environmental sound artists illuminate a broad range of concepts and techniques, from sound sculptures in public places to “river listening,” from data-as-music to activist sound. This book blends many artistic voices into a rich compilation.



**Mobitecture: Architecture on the Move**  
Rebecca Roke  
New York: Phaidon, 2017

*Mobitecture* is one of those books that simply pop for fans of architecture, transportation, and solid design. With chapters organized by type of power and number of wheels (“Human,” “Three wheels,” “Sleds +”), the volume champions innovative design solutions and considers historical origins, politics, activating and maximizing spaces, the environment, and social issues. Featuring 250 photographs, Roke’s book describes mobile architecture in a variety of forms, from the thoughtfully useful to the downright bizarre—including houseboats, huts, wearable structures, disaster shelters, and more.

*Memory: Fairmount Park* by Bart Shaw  
2016 PAN Year in Review  
Image by Ralph Lauer



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