



Creative Time The 33 Years Of Public Art In New York

Joan M. Marter



Creative Time The 33 Years Of Public Art In New York:

Creative Time Anne Pasternak, 2008-09-17 New York City is the undisputed centre of the North American art world and its public art is one of the most evident signs of its cultural wealth For more than 30 years Creative Time has been an avatar of public art in the city working to engage art and the environment artists and the public **Public Art (Now)** Claire Doherty, 2015-03-09 Public Art Now Out of Time Out of Place is the first survey of progressive public art from around the world It presents some of the most significant artworks in the public realm from the last decade challenging preconceptions about where when and how public art takes place The face of public art is changing For decades art in the public realm has been characterized by the landmark sculpture or spectacular outdoor event that helps to define or brand a place But in recent years a new wave of international artists and producers has rejected the monumental scale and mass appeal of such artworks Instead these individuals and groups favour unconventional forms that unsettle rather than authenticate a place s identity disrupt rather than embellish a particular location and contest rather than validate the design and function of public space Performed interactions collaborative social movements and small scale subversive acts are just some of the unorthodox approaches taken by these artists Their works challenge preconceived ideas about the role of art in place making as they seek to remake places through radical forms and practices Public Art Now Out of Time Out of Place presents the artists who have been redefining the practice of public art over the past decade They directly address the most pressing issues of our time including the encroachment of corporate concerns on public space the implications of global migration and the isolation of the individual and the potential of collective action to share the future of our towns and cities Some forty key works from around the world are organized into five sections Displacement Intervention Disorientation Occupation and Perpetuation with detailed descriptions and dozens of installation and process shots Interviews and quotes from practitioners commissioners and commentators reveal the impetus and context for the projects while the editor s introduction sets out the conceptual practical and ethical issues raised by the works Bringing together the most significant artworks in the public realm of the last ten years from ephemeral interventions to long term ongoing projects this dynamic survey is an essential reference for anyone interested in the ideas issues and impulses behind progressive public art and an accessible introduction to one of the most vibrant areas of contemporary art [The Practice of Public Art](#) Cameron Cartiere, Shelly Willis, 2008-05-07 Wide ranging and timely The Practice of Public Art brings together practicing artists curators activists art writers administrators city planners and educators from the United Kingdom and United States to offer differing perspectives on the many facets of the public art process The Practice of Public Art examines the continual evolution of public art from monuments and memorials to socially engaged public art practice Topics include constructing new models for developing and commissioning public art works understanding the challenges of public art vs public design and unraveling the relationships between public artists and the communities they serve The Practice of Public Art offers a diverse perspective on the complex

nature of public art in the twenty first century Creative Time Ruth A. Peltason,2007 **Brian Eno** Sean Albiez,David Pattie,2016-08-11 Examines Eno s work as a musician theoretician and collaborator **The Grove Encyclopedia of American Art** Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries An Anarchitectural Body of Work Friederike Schäfer,2025-05-19 The artist dancer and educator Suzanne Harris 1940 79 was a protagonist of the downtown New York City artists community in the 1970s With her boundary transgressing practice she played a decisive part in avant garde projects such as the Anarchitecture group 112 Greene Street FOOD and the Natural History of the American Dancer Harris furthermore participated in the Heresies editorial collective Nevertheless her own oeuvre fell into abeyance Friederike Sch fer reconstructs Harris s dispersed postminimalist body of work which broke the mold of art categories art practices art spaces and the common notion of space The author draws on post Marxist feminist theory to trace how Harris transcended both sculpture and dance to create site specific ephemeral installations Second revised edition Recipient of the Terra Foundation for American Art International Publication Grant 2021 Look Inside **Doing Public Humanities** Susan Smulyan,2020-07-20 Doing Public Humanities explores the cultural landscape from disruptive events to websites from tours to exhibits from after school arts programs to archives giving readers a wide ranging look at the interdisciplinary practice of public humanities Combining a practitioner s focus on case studies with the scholar s more abstract and theoretical approach this collection of essays is useful for both teaching and appreciating public humanities The contributors are committed to presenting a public humanities practice that encourages social justice and explores the intersectionalities of race class gender and sexualities Centering on the experiences of students with many of the case studies focused on course projects the content will enable them to relate to and better understand this new field of study The text is essential reading for undergraduate and graduate classes in public history historic preservation history of art engaged sociology and public archaeology and anthropology as well as public humanities **The Moving Image as Public Art** Annie Dell'Aria,2021-05-08 This book maps the presence of moving images within the field of public art through encounters with passersby It argues that far from mere distraction or spectacle moving images can produce moments of enchantment that can renew intensify or challenge our everyday engagement with public space and each other These artworks also offer frameworks for understanding how moving images operate in public space how they move viewers and reconfigure the site of the screen Each chapter explores a mode of address that examines how artists and curators leverage the moving image s attentional power to engage audiences create spaces make place and challenge assumptions This book also examines the difficulties and compromises that arise when using urban screens for public art Handbuch Stadtsoziologie Frank Eckardt,2012-01-26 Heutige Gesellschaften lassen sich in erster Linie als st dtisch gepr gt verstehen Doch was bedeutet es als Individuum in einer Stadt aufzuwachsen sich in ihr zu orientieren und sein Leben mit anderen Menschen zu gestalten In

diesem Handbuch werden die unterschiedlichen Seiten der Stadtgesellschaft wie das multikulturelle Zusammenleben soziale Ungleichheiten und Segregation Mobilität Kriminalität Stadtplanung Lokalpolitik oder das Leben in Nachbarschaften und in öffentlichen Räumen unter dieser Fragestellung beleuchtet Das Handbuch bietet eine Übersicht über das soziologische Wissen zu den unterschiedlichen Aspekten städtischen Lebens Dabei werden übergeordnete theoretische Diskussionen von der Megacity bis hin zur Europäischen Stadt aufgearbeitet Um einen Anschluss an die weitergehenden Debatten der Soziologien zu ermöglichen werden zudem klassische und neuere Theorien hinsichtlich ihres Stadt und Raumverständnisses eingeführt

Sculpture in Gotham Michele H. Bogart, 2018-04-15 Public sculpture is a major draw in today's cities and nowhere is this more the case than in New York In the Big Apple urban art has become synonymous with the municipal brand highlighting the metropolis as vibrant creative tolerant orderly and above all safe *Sculpture in Gotham* tells the story of how the City of New York came to be committed to public art patronage beginning in the mid 1960s In that era of political turbulence cultural activists and city officials for a time shifted away from traditional monuments joining forces to sponsor ambitious sculptural projects as an instrument for urban revitalization Focusing on specific people agencies and organizations and both temporary and permanent projects from the 1960s forward Michele H Bogart reveals the changing forms and meanings of municipal public art *Sculpture in Gotham* illustrates how such shifts came about at a time when art theories and styles were morphing markedly and when municipalities were reeling from racial unrest economic decline and countercultural challenges to culture as well as the state While sculptural installations on New York City property took time and were not without controversy Gotham's processes and policies produced notable results providing precedents and lessons for cities the world over

Museums and Public Art? Cher Krause Knight, Harriet F. Senie, 2018-06-11 While many museums have ignored public art as a distinct arena of art production and display others have either grudgingly or enthusiastically embraced it Some institutions have partnered with public art agencies to expand the scope of special exhibitions other museums have attempted to establish in house public art programs This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus written by leading and emerging scholars and artists Organized into three sections it represents a major contribution to the field of art history in general and to those of public art and museum studies in particular It includes essays by art historians critics curators arts administrators and artists all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect Key questions are both addressed and offered as topics for further discussion Who originates such public art initiatives funds them and most importantly establishes the philosophy behind them Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs Can public art ever be a permanent feature in any museum And finally are the museum and public art ultimately at odds or able to mutually benefit one another

Spiritual Moderns Erika Doss, 2023-05-03 Examines how and why religion matters in the history of modern American art

Andy Warhol is one of the best known American artists of the twentieth century. He was also an observant Catholic who carried a rosary, went to mass regularly, kept a Bible by his bedside, and depicted religious subjects throughout his career. Warhol was a spiritual modern, a modern artist who appropriated religious images, beliefs, and practices to create a distinctive style of American art. Spiritual Moderns centers on four American artists who were both modern and religious: Joseph Cornell, who showed with the Surrealists; was a member of the Church of Christ Scientist; Mark Tobey, who created pioneering works of Abstract Expressionism and was a follower of the Bahá'í Faith; Agnes Pelton, who was a Symbolist painter who embraced metaphysical movements including New Thought Theosophy and Agni Yoga; and Warhol, a leading figure in Pop art, who was a lifelong Catholic. Working with biographical materials, social history, affect theory, and the tools of art history, Doss traces the linked subjects of art and religion and proposes a revised interpretation of American modernism. *The Publishers Weekly*, 2007. *Tactical Biopolitics*. Beatriz Da Costa, Kavita Philip, 2010-08-13. Scientists, scholars, and artists consider the political significance of recent advances in the biological sciences. Popular culture in this biological century seems to feed on proliferating fears, anxieties, and hopes around the life sciences at a time when such basic concepts as scientific truth, race, and gender identity, and the human itself are destabilized in the public eye. *Tactical Biopolitics* suggests that the political challenges at the intersection of life science and art are best addressed through a combination of artistic intervention, critical theorizing, and reflective practices. Transcending disciplinary boundaries, contributions to this volume focus on the political significance of recent advances in the biological sciences and explore the possibility of public participation in scientific discourse, drawing on research and practice in art, biology, critical theory, anthropology, and cultural studies. After framing the subject in terms of both biology and art, *Tactical Biopolitics* discusses such topics as race and genetics, with contributions from leading biologists Richard Lewontin and Richard Levins; feminist bioscience, the politics of scientific expertise, bioart, and the public sphere, with an essay by artist Claire Pentecost; activism and public health, with an essay by Treatment Action Group co-founder Mark Harrington; biosecurity after 9/11, with essays by artists' collective Critical Art Ensemble and anthropologist Paul Rabinow; and human-animal interaction, with a framing essay by cultural theorist Donna Haraway. Contributors: Gaymon Bennett, Larry Carbone, Karen Cardozo, Gary Cass, Beatriz da Costa, Oron Catts, Gabriella Coleman, Critical Art Ensemble, Gwen D'Arcangelis, Troy Duster, Donna Haraway, Mark Harrington, Jens Hauser, Kathy High, Fatimah Jackson, Gwyneth Jones, Jonathan King, Richard Levins, Richard Lewontin, Rachel Mayeri, Sherie McDonald, Claire Pentecost, Kavita Philip, Paul Rabinow, Banu Subramanian, subRosa, Abha Sur, Samir Sur, Jacqueline Stevens, Eugene Thacker, Paul Vanouse, Ionat Zurr. *Artist-Teachers in Context*. Raphael Vella, 2016-08-18. This book brings together interviews with twenty-one artist-teachers from different parts of the world, offering many insights into their identities, challenges, and creative and pedagogic practices they have adopted. Based in a range of educational situations, from compulsory to post-secondary education, art schools, departments of art education, and community-based environments, these educators discuss

their own training in fine art and or art education research interests teaching methods and theoretical outlooks collaborative projects students ambitions exhibitions and the different approaches they use to connect their educational and artistic commitments The discussions take place against a contextual backdrop that is tackled in every interview bringing to the fore the impact of social political historical and institutional frameworks on artist teachers Illustrated with images of works and projects by each artist teacher in the book the volume combines the visual and the verbal in a way that reflects the complex experiences and identities of the interviewees Raphael Vella is a Senior Lecturer in Art Education at the Faculty of Education University of Malta Apart from coordinating and teaching in art education courses he also teaches courses in fine art and theory His publications address the relationships between contemporary artistic practices and education art education in the Mediterranean identity in art education photography and cultural studies and arts based research He is also actively involved in the curation of international and Maltese exhibitions and cultural events and in recent years he initiated projects such as Divergent Thinkers aimed at creating a platform for emerging artists based in Malta and the Valletta International Visual Arts festival VIVA He is also a practising artist having shown his work in many contexts including Malta Venice Warsaw Tokyo Reims Buenos Aires Nicosia and Oxford

New York Magazine ,1985-05-20 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

A Companion to Public Art Cher Krause Knight,Harriet F. Senie,2020-03-24 A Companion to Public Art is the only scholarly volume to examine the main issues theories and practices of public art on a comprehensive scale Edited by two distinguished scholars with contributions from art historians critics curators and art administrators as well as artists themselves Includes 19 essays in four sections tradition site audience and critical frameworks Covers important topics in the field including valorizing victims public art in urban landscapes and on university campuses the role of digital technologies jury selection committees and the intersection of public art and mass media Contains artist s philosophy essays which address larger questions about an artist s body of work and the field of public art by Julian Bonder eteam Hajoe Moderegger and Franziska Lamprecht John Craig Freeman Antony Gormley Suzanne Lacy Caleb Neelon Tatzu Nishi Greg Sholette and Alan Sonfist

Manhattan's Public Spaces Ana Morcillo Pallarés,2021-11-29 Manhattan s Public Spaces Production Revitalization Commodification analyzes a series of architectural works and their contribution to New York s public space over the past few decades By exploring a mix of urban mechanisms supportive frameworks legal systems and planning guidelines for the transformation of the city s collective realm the text frames Manhattan as a controversial landscape of interests and concerns to authorities communities and very importantly developers The production revitalization and commodification of Manhattan s public spaces as a phenomenon and as a

subject of study also highlights the vicissitudes of the reconciliation of the many different agents which are part of the process. The challenge of the book does not only lie in the analysis of good design but more importantly in how to understand the functional mechanisms for the current trends in the production of space for public use. A complex framework of actors, governance and market monopolies which invites the reader to participate in the debate of how these interventions contribute or not to an inclusive environment anchored in the existing built fabric. Manhattan's Public Spaces invites reflection on the revitalization of the city's shared space from all dimensions. Beautifully illustrated in black and white with over 50 images, this book will be of interest to scholars and students in architecture, planning and urban design. **Thinking**

Print Deborah Wye, 1996. Essay by Deborah Wye. Foreword by Glenn D. Lowry.

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