

**The Purpose of Public Sculpture: Artistic, Institutional, and Cultural Motivations since
1965**

by

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DEDICATION

This dissertation is dedicated to Radhika Uluvana Bhat.

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TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	vii
LIST OF TABLES	xiv
LIST OF APPENDICIES	xv
ABSTRACT	xvi
INTRODUCTION	1
CHAPTER	
I. Alexander Calder's <i>Flamingo</i> and the Rise of Public Sculpture in America	22
II. Prefiguring Public Sculpture: Maquettes from 1974-1984	62
Maquettes: Vehicles for the Imagination	67
The Maquette and the Artist: Robert Irwin and John Chamberlain	75
The Maquette and the Patron	96
Progressive Practices: Richard Fleischner and the Social Security Administration	103
III. An Idea Takes Hold: The Rapid Expansion of Public Sculpture Production	114

Federally Funded Public Sculpture and the Development of a Field	117
Statutes on Statues: The Growth of State and Local Public Art Programs	138
IV. Sacrificial Materials: Conservation and the Afterlife of Public Sculptures	168
New Training, Old Objects: A Short History of Modern Conservation	170
Why Conserve? Motivations for Public Sculpture Conservation	177
Conservation (in)action: Richard Serra's <i>Tilted Arc</i>	190
The Effects of Conservation on Contemporary Public Sculpture	200
Armoring a Sculpture	206
CONCLUSION	213
FIGURES	232
APPENDICES	371

LIST OF FIGURES

FIGURE

0.1 Claes Oldenburg, <i>Clothespin (Version Two) or Late Submission to the Chicago Tribune Architecture Competition of 1922</i> (1967)	233
0.2 John Mead Howells and Raymond Hood, <i>Tribune Tower</i> (1923-1925)	234
0.3 Claes Oldenburg, <i>Proposed Monument for Chicago</i> (n.d.)	235
0.4 Claes Oldenburg, <i>Spoonbridge for Chicago's Navy Pier</i> (n.d.)	236
0.5 Claes Oldenburg, <i>Clothespin</i> (1976)	237
0.6 Claes Oldenburg, <i>Batcolumn</i> (1975)	238
0.7 <i>Batcolumn</i> in fabrication at Lippincott Factory Floor (circa 1974)	239
0.8 Claes Oldenburg, <i>Spoonbridge and Cherry</i> (1988)	240
0.9 Barbara Hepworth, <i>Single Form</i> (1961-4)	241
0.10 Barbara Hepworth, <i>Single Form</i> (1961-62)	242
0.11 BBPR, <i>Monument for the Victims of the Concentration Camps</i> (1944-45)	243
0.12 Eduard Ludwig, <i>Monument to the Victims of the Berlin Airlift</i> (1951)	244
0.13 Reg Butler, <i>Final Maquette for 'The Unknown Political Prisoner'</i> (1951-2)	245
0.14 Naum Gabo, <i>Construction at the Bijenkorf Building</i> (1957)	246
1.2 Film still of <i>Flamingo's</i> unveiling, "Fine Art in Federal Buildings: The First Work"	247
1.3 Alexander Calder, <i>Flamingo</i> (1974)	248

1.4 Film still of <i>Flamingo</i> 's unveiling, "Fine Art in Federal Buildings: The First Work"	249
1.5 Film still of <i>Flamingo</i> 's unveiling, "Fine Art in Federal Buildings: The First Work"	250
1.6 Film still of <i>Flamingo</i> 's unveiling, "Fine Art in Federal Buildings: The First Work"	251
1.7 Gerald Ford, Letter to General Services Administration (October 24, 1974)	252
1.8 Henry Moore, <i>Reclining Figure</i> (1965)	253
1.9 Henry Moore, <i>Reclining Figure</i> (1965)	254
1.10 Alexander Calder, <i>La Grande Vitesse</i> (1969)	255
1.11 Alexander Calder, <i>La Grande Vitesse</i> (1969)	256
1.12 Alexander Calder, <i>La Grande Vitesse</i> (1969)	257
1.13 Alexander Calder, <i>La Grande Vitesse</i> (1969)	258
1.14 Plaque affixed below the model for <i>La Grande Vitesse</i> , Grand Rapids, MI (n.d.)	259
1.15 Alexander Calder, <i>Flamingo</i> (1974)	260
1.16 Alexander Calder, <i>Flamingo</i> (1974)	261
1.17 Alexander Calder, <i>Flamingo</i> (1974), Detail	262
1.18 Alexander Calder, <i>Flamingo</i> (1974)	263
1.19 Alexander Calder, <i>Flamingo</i> (1974), Detail	264
1.20 Alexander Calder, <i>Flamingo</i> (1974), Site Detail	265
1.21 Calder, <i>Zarabanda (One White Disc)</i> (1955)	266
1.22 Calder, <i>Spirale</i> (1958)	267
1.23 <i>Flamingo</i> at Segre Iron Works, Waterbury, Conn. (n.d.)	268
1.24 Medium-scale <i>Flamingo</i> at Segre Iron Works, Waterbury, Conn. (n.d.)	269
1.25 Alexander Calder, <i>Four Arches</i> (1974)	270
1.26 Alexander Calder, <i>Flamingo</i> (1974)	271

1.27 <i>Flamingo for the Blind</i> installed at U.S. Post Office, Chicago Loop (n.d.)	272
1.28 <i>Flamingo for the Blind</i> at The Art Institute of Chicago (n.d.)	273
1.29 <i>Model of La Grande Vitesse</i> (1975), with <i>La Grande Vitesse</i> in background	274
1.30 <i>Model of La Grande Vitesse</i> (1975), Detail	275
1.31 Hans Møller, <i>Blind Men Feeling Elephant</i> (n.d.)	276
1.32 Alexander Calder, <i>Flamingo</i> (1974), Detail	277
1.33 Arthur F. Sampson, GSA Administrator, with <i>Flamingo</i> maquette (c. 1973)	278
1.34 Maquette for <i>Flamingo</i> at Smithsonian American Art Museum (2013)	279
1.35 <i>Flamingo</i> conservation photos, (n.d.)	280
1.36 Conservation of <i>Flamingo</i> by McKay Lodge Laboratory (2012)	281
1.37 Picasso, <i>Untitled</i> (1967)	282
1.38 <i>Flamingo</i> with Farmer's Market (n.d.)	283
1.39 <i>Flamingo</i> with immigration rally (2008)	284
1.40 <i>Flamingo</i> with Oktoberfest (n.d.)	285
1.41 Protests surrounding <i>Flamingo</i> (April 2008)	286
1.42 GSA Federal Building pamphlet and Orientation materials (n.d.)	287
1.43 School of the Art Institute of Chicago promotional mailing (n.d.)	288
1.44 John Hughes, <i>Ferris Bueller's Day Off</i> , Film Still (1986)	289
1.45 Fodor's <i>Chicago</i> guidebook cover page (2013)	290
1.46 Claes Oldenburg, <i>Batcolumn</i> (1975)	291
1.47 GSA newspaper scan, "Blind Enjoy Calder Genius at Hirshhorn," (n.d.)	292
1.48 <i>Flamingo for the Blind</i> installed at U.S. Post Office, Chicago Loop (n.d.)	293
1.49 <i>Flamingo for the Blind</i> at Art Institute of Chicago (2014)	294

2.2 Sylvia Stone, <i>Installation Model for Dead Heat</i> (1978)	295
2.3 Rosemarie Castoro, <i>Maquette for Hexatryst</i> (1979)	296
2.4 Charles Ginnever, <i>Maquette for Protagoras</i> (1976)	297
2.5 Claes Oldenburg, <i>Study for Bat Column</i> (1975)	298
2.6 Nancy Holt, <i>Maquette for Annual Ring</i> (1980)	299
2.7 Rudolph Heintze, <i>Intermediate Installation Design for Locations</i> (1976)	300
2.8 Rudolph Heintze, <i>Intermediate Installation Design for Locations</i> (1976)	301
2.9 Rudolph Heintze, <i>Final Installation Design for Locations</i> (1976)	302
2.10 Athena Tacha, <i>Maquette for Ripples</i> (1979)	303
2.11 Robert Morris, <i>Untitled (Installation Model for Akron Commission)</i> (1978)	304
2.12 Beverly Pepper, <i>Maquette for Excalibur</i> (1975)	305
2.13 Ronald Bladen, <i>Maquette for Host of the Ellipse</i> (1980)	306
2.14 Mark di Suvero, <i>Preliminary Maquette for Motu Vignet</i> (1974)	307
2.15 Mark di Suvero, <i>Revised Maquette for Motu Vignet</i> (1976)	308
2.16 Richard Fleischner, <i>Model for Sited Project</i> (1979)	309
2.17 William Christenberry, <i>Maquette for Southern Wall</i> (1978)	310
2.18 Louise Nevelson, <i>Study for Bicentennial Dawn</i> (1976)	311
2.19 Louise Nevelson, <i>Study for Bicentennial Dawn</i> (1976)	312
2.20 Louise Nevelson, <i>Bicentennial Dawn</i> (1976)	313
2.21 Kenneth Snelson, <i>Maquette for Tree I</i> (1979)	314
2.22 Stan Dolega, <i>Untitled Maquette</i> (n.d.)	315
2.23 Stan Dolega, <i>Untitled</i> (1981)	316
2.24 Ray King, <i>Maquette for Solar Wing</i> (1984)	317

2.25 Robert Irwin, <i>Untitled Maquette for 48 Shadow Planes</i> (1980) and John Chamberlain, <i>Detroit Deliquescence Maquette</i> (1979)	318
2.26 Old Post Office in Washington, D.C. (1892-1899)	319
2.27 Cortile of Old Post Office in Washington, DC (1892-1899)	320
2.28 Robert Irwin, <i>48 Shadow Planes</i> (1983)	321
2.29 Robert Irwin, <i>Untitled Maquette for 48 Shadow Planes</i> (1980)	322
2.30 Robert Irwin, Blueprint for <i>48 Shadow Planes</i> (n.d.)	323
2.31 Robert Irwin, <i>Untitled Maquette for 48 Shadow Planes</i> (1980)	324
2.32 Robert Irwin, <i>Untitled Maquette for 48 Shadow Planes</i> (1980)	325
2.33 Robert Irwin, Installation of <i>48 Shadow Planes</i> (1983)	326
2.34 Old Post Office Unveiling (September 11, 1983)	327
2.35 The Trump Organization, Old Post Office Speculative Renderings (c. 2014)	328
2.36 John Chamberlain and Patrick V. McNamara Federal Building (n.d.)	329
2.37 John Chamberlain, <i>Detroit Deliquescence Maquette</i> (1979)	330
2.38 GSA, Plan for Patrick V. McNamara Federal Building (n.d.)	331
2.39 Installation View of <i>Detroit Deliquescence</i> at The College for Creative Studies, Detroit, MI (2009)	332
2.40 John Chamberlain, <i>Detroit Deliquescence Maquette</i> (1979), Detail	333
2.41 John Chamberlain, <i>Detroit Deliquescence Maquette</i> (1979), Detail	334
2.42 John Chamberlain, <i>Detroit Deliquescence Maquette</i> (1979)	335
2.43 GSA Design Review (March 28, 1979)	336
2.44 John Chamberlain, Gondola Marianne Moore (1982)	337
2.45 John Chamberlain blueprint for base of <i>Detroit Deliquescence</i> . (c. 1979)	338
2.46 Excerpt of The Detroit News (August 26, 1980)	339

2.47 Damage to <i>Detroit Delinquescence</i> and removal by McKay Lodge Fine Art Conservation Laboratory Inc. (2005)	340
2.48 Colvin, Hammill, and Walter/ Register and Cummings, <i>Winston-Salem Federal Building Proposal</i> (n.d.)	341
2.49 Rudolph Heintze, <i>Untitled (maquette)</i> (1976)	342
2.50 Mark di Suvero, <i>Motu Viget</i> (1977)	343
2.51 Richard Fleischner, <i>Baltimore Project</i> (1980)	344
2.52 Richard Fleischner, <i>Baltimore Project</i> (1980)	345
2.53 Richard Fleischner, <i>Baltimore Project</i> (1980)	346
2.54 Richard Fleischner, <i>Arts Magazine Schematic</i> (1981)	347
2.55 Richard Fleischner, <i>Baltimore Project</i> (1980)	348
2.56 Richard Fleischner, <i>Baltimore Project</i> (1980)	349
2.57 Richard Fleischner, <i>Baltimore Project</i> (1980)	350
3.1 Robert Morris's <i>Grand Rapids Project</i> (1974)	351
3.2 Robert Morris's <i>Grand Rapids Project</i> (1974)	352
3.3 Joseph Kinnebrew's <i>Grand River Sculpture</i> (1975)	353
3.4 Postcards of City Walls completed projects (1970-1978)	354
4.1 Thomas R. Gould, <i>King Kamehameha I</i> (1878)	355
4.2 Judith Baca, <i>The Great Wall of Los Angeles (The History of California)</i> , Tujunga Wash (1976-2016)	356
4.3 Caspar Buberl, <i>The Cavalryman</i> , part of <i>The Soldiers Monument</i> (1878-79)	357
4.4 Richard Serra, <i>Tilted Arc</i> (1981)	358
4.5 Richard Serra, <i>Tilted Arc</i> (1981)	359
4.6 Richard Serra, <i>Tilted Arc</i> (1981)	360

4.7 <i>Tilted Arc</i> 's removal (March 15, 1989)	361
4.8 <i>Tilted Arc</i> in storage (1989-1999)	362
4.9 Dismantled <i>Tilted Arc</i> Storage Relocation Project (1999)	363
4.10 <i>Tilted Arc</i> in storage (2004)	364
4.11 <i>Tilted Arc</i> in storage (2004)	365
4.12 <i>Tilted Arc</i> Conservation by McKay Lodge, Arlington, VA (June 2009)	366
4.13 Nancy Dwyer, <i>Multiple Choice</i> (1995)	367
5.1 The Fourth Plinth, Trafalgar Square, London (2008)	368
5.2 Rachel Whiteread, <i>Monument</i> (2001)	369
5.3 YouTube Screen Capture (2016)	370

LIST OF TABLES

TABLE

1. GSA Artwork Production by Presidential Administration and Economy	60
2. GSA Artwork Production by Year	61

LIST OF APPENDICES

APPENDIX

1. National Endowment for the Arts' Art in Public Places – Artwork Type by Year	371
2. Public Art Programs Ranked	372
3. Public Art Programs by Year of Creation	373
4. National Endowment for the Arts' Art in Public Places –Funding by State	374
5. United States of America State Percent for Art Programs with Date Established	375
6. General Services Administration's Art in Architecture – Artwork Type by Year	376
7. American Public Art Programs by Year	377

ABSTRACT

Since the mid-1960s, the pace and scale of public sculpture production in America has increased exponentially. Notably, the purpose of these sculptures was not commemorative (as is the case for monuments and memorials), but rather for public benefit, broadly conceived. Within two decades, public sculpture moved from a handful of privately-funded examples at major buildings to a veritable industry, thanks to large government-led public art programs, hundreds of smaller public and private initiatives, and the widespread interest of artists and communities. Along the way, an infrastructure developed to maintain that work and ensure its continual production. And yet, beyond a handful of well-known controversies, remarkably little is known about how this new field took shape, what motivated various artistic, institutional, and cultural actors to participate, and what factors fueled and sustained its expansion. Existing scholarship on public sculpture has taken two major paths: celebratory and uncritical surveys of existing artworks, and studies that frame public sculpture as a site that has seen occasional engagement with the major concerns of modern art, but also one that has been unable to maintain any sort of critical or social import. This study reconciles those two approaches and offers an alternative. It uses a combination of focused case studies, data analysis, and attention to structural growth in order to understand how and why public sculpture has become a fixture of the modern American urban landscape. It considers the rapid expansion of public sculpture production as both an

artistic and cultural phenomenon—one that has seen sustained and widespread public and institutional interest, but also one that hardly factors into current studies of modern art. This text argues for a reconsideration of the significance of that work and a fuller understanding of the relationship between the dramatic growth of public sculpture production and the larger project of sculpture making in the later half of the twentieth century.

INTRODUCTION

On June 10th, 1922, the *Chicago Tribune* announced a worldwide architecture competition for their new headquarters, which would be, in their words, "the world's most beautiful office building." The prize was \$100,000 and the competition elicited a flurry of submissions—263 in total from twenty-three countries. Forty-five years later, long after the winning submission had been built, Claes Oldenburg submitted his proposal. *Clothespin (Version Two)* (1967; fig. 0.1) was planned to capture the public's imagination just as the original competition had done. Oldenburg's design would replace and surpass the current *Tribune Tower* (fig. 0.2) by featuring such amenities as a glassed-in restaurant located in the *Pin's* rod and spring, a series of massive wind tunnels "through which the wind [could] sound," and an ornate blue-glass entrance between the *Pin's* legs. Once Oldenburg's proposal was constructed, then the new building should not be overly disruptive for Chicagoans, because as he noted, the *Pin* also had a pleasing gothic-revival look.¹

In addition to Oldenburg's *Late Submission to the Chicago Tribune Architecture Competition of 1922 (Clothespin's later title)*, the artist proposed a range of oversized monuments for the city. This included a standing baseball bat at the corner of North Avenue and Clark Street, "about the height of the former Plaza Hotel," that was designed to spin on its axis at

¹ Barbara Haskell and Claes Oldenburg, *Claes Oldenburg: Object into Monument* (Pasadena: Pasadena Art Museum, 1971), 66.

incredible speeds—so fast it would burn anyone who touched it, and (unfortunately) also fast enough to appear as though it were standing perfectly still (fig. 0.3).² A number of his proposals took advantage of the space currently occupied by Navy Pier, including a suggestion for a large spoon that would act as a bridge into Lake Michigan (fig. 0.4). The slight bend in the handle would be large enough to accommodate sailboats, and pedestrians would be able to walk to the spoon's bowl, which would be sitting on an island that resembled a dollop of chocolate—altogether, a picturesque sight.

Of course, none of these *Proposed Monuments* were ever actually built. However, that fact requires some qualification. These monuments were not built, but close variations on them were constructed. A 45-foot version of *Clothespin* was built across from Philadelphia's city hall in 1976 by that city's "percent for art" program (fig. 0.5). A 96-foot *Batcolumn* (fig. 6) was constructed by the United States General Services Administration in Chicago in 1975 (no spinning involved), and *Spoonbridge and Cherry* was completed in 1988 for the Walker Art Center in Minneapolis (fig. 0.8). How, in the span of just nine years, did Oldenburg move from proposing ludicrously unbuildable structures to planning, fabricating, and installing multiple large-scale sculptures in major American cities? How did the environment for outdoor sculpture change such that an artist who first mocked the whole project of creating large-scale permanent public art later became one of that field's first major players?

Oldenburg's interest in monuments, both real and imaginary, speaks to a larger preoccupation with the status of that work during the 1960s. And his shift from proposing fantastic and impossible artworks to a serious pursuit of large-scale outdoor sculpture speaks to the sea change in public, artistic, and institutional interest in public sculpture during the 1960s

² Barbara Rose, *Claes Oldenburg* (New York: Museum of Modern Art, 1970), 105.

and 1970s. A defining factor of this shift is also a key distinction between Oldenburg's two projects: the switch between framing that work as a monument or memorial to framing it as a public sculpture. The difference is subtle, but important, for it has redefined the practice of making outdoor sculpture since the post-war period. Memorials and monuments have a long history and a straightforward and easily understood reason for existing—they are made to document a shared history, important person, or event. Public sculptures on the other hand have no such rationale and are instead built primarily for the purpose of existing as fine art. After the Second World War, outdoor sculpture was slowly decoupled from its commemorative role, and instead made for the benefit of a general audience.³ The exact definition of that benefit changes significantly over time, but the core belief that contemporary fine art belonged in public spaces and was a good and worthy use of public and private money and artistic effort is an idea that began with a handful of examples in the 1950s, primarily from privately funded European artists, and then took root in America during the 1960s thanks to a series of dedicated programs, widespread public interest, and the engagement of artists interested in pursuing work in the public realm.

Like Oldenburg's *Proposals*, initial forays into public sculpture were often cloaked with the mantel of monumentality or memorialization. Thus, for example, Barbara Hepworth's *Single Form* (1961-4; fig. 0.9), which stands outside of the United Nation's building in New York, appears to be an abstract free-standing plaza sculpture of the type that would become quite

³ That commemorative role is, of course, still alive and strong, and by some accounts the public is more interested than ever in the creation of monuments and memorials—see, Erika Doss, *Memorial Mania* (Chicago: University of Chicago Press, 2010). The creation of commemorative artworks remains, however, a related but distinct field that relies on different funding mechanisms and approval processes, is governed by different organizations, and typically draws from a different pool of artists. And while the production of new monuments and memorials has increased, as Doss suggests, public sculpture still far outpaces that work in terms of quantity, distribution, and (often) public attention.

common in front of major buildings and corporate offices during the 1960s, even though it was, in fact, commissioned by a private foundation to act as a memorial to Dag Hammarskjöld, a deceased UN Secretary General and friend/ collector of Hepworth's. There is nothing about the object that immediately indicates its status as a memorial, but that status was precisely the catalyst for the sculpture to be placed in such a high-profile location. It would be easy to imagine the artwork simply existed as a plaza sculpture, and indeed a smaller iteration of the exact same Hepworth sculpture satisfies precisely that role outside of a Johns Hopkins University building in Washington, D.C. (fig. 0.10).⁴ The art historian, Sergiusz Michalski, has pegged the beginning of the trend in large-scale, metal, abstract plaza sculpture to a series of abstract memorials that were created in the aftermath of World War Two. He argues the entire monument building project had lost a good deal of its efficacy and relevance with the end of the war, and so artists and the public turned to a new formal language, abstraction, to give meaning to their commemorative artworks (monuments likewise aspired to "invisibility").⁵ Michalski lists the Milanese architecture collective, BBPR's, *Monument for the Victims of the Concentration Camps* (1944-45; fig. 0.11) and Eduard Ludwig's *Monument to the Victims of the Berlin Airlift* (1951; fig. 0.12) as two of the first abstract monuments ever created.⁶ He and others also credit the 1953 design competition for the *Monument to the Unknown Political*

⁴ The smaller iteration of Hepworth's sculpture is in front of the Paul H. Nitze School of Advanced International Studies, 1740 Massachusetts Ave NW, just south of D.C.'s Dupont Circle.

⁵ Sergiusz Michalski, *Public Monuments: Art in Political Bondage 1870-1997* (London: Reaktion Books, 1998), 172.

⁶ Sergiusz Michalski, *Public Monuments*, 154-162. The second of these, Ludwig's *Monument in Berlin*, shares remarkable formal similarities with a more recent abstract memorial, that to service members of the United States Air Force (located in Arlington, Virginia next to the Pentagon), which also features a sculptural group of three arcs pointing skyward. The monument in Berlin references the three routes planes took during the Berlin Airlift, while the Air Force Memorial is meant to signify a "missing man" formation.

Prisoner as a key example of abstraction being put to use in the service of monumental sculpture. The competition, sponsored by the Institute of Contemporary Art in London, welcomed all forms of sculpture and made clear that abstract proposals would be considered equally alongside more traditional fare, stating, “the organizers wish to emphasize that a symbolic or a non-representational treatment of the subject will receive the same considerations as a more naturalistic treatment.”⁷ The competition never resulted in a permanent artwork, but it attracted a staggering 3,500 entries (in the form of small maquettes) from fifty-seven countries, and the exhibition of finalists held at the Tate Gallery set an attendance record for a sculpture show.⁸ The *Unknown Political Prisoner* design competition was a catalyst for sculptors to seriously consider the potential of placing modern sculpture in prominent public spaces, and some of the American finalists were, not incidentally, artists that would go on to define that practice in later years (Alexander Calder, Herbert Ferber, Naum Gabo, Richard Lippold, and Theodore Roszak—artists who lived and worked in and outside of America, but nevertheless submitted with the American delegation).⁹ Likewise, the competition captured the imagination of the general public and spurred discussion on the role of non-figurative art in public spaces—an issue that was sensationalized by the destruction of the competition’s winning entry (an abstracted wire and stone model by Reg Butler; fig. 0.13) by a young Hungarian refugee who violently rejected the presence of abstraction in such a memorial.¹⁰

⁷ “International Sculpture Competition: ‘The Unknown Political Prisoner’” entry form, MOMA files, quoted in John Wetenhall, *The Ascendancy of Modern Public Sculpture in America*, Ph.D. Dissertation, Stanford University, 1987, 107n15.

⁸ John Wetenhall, *The Ascendancy of Modern Public Sculpture in America*, 108.

⁹ *Ibid*, 109.

¹⁰ Michalski, *Public Monuments*, 156-162. See also Wetenhall, 108. Wetenhall refers to the man responsible for destroying the maquette as an artist, and notes wide coverage in the popular press. The Tate refers to the same man as a refugee. “Reg Butler, Final Maquette for the Unknown Political Prisoner, 1951-2,” Tate Museum, accessed September 2016, last updated

When public sculptures were not created under the guise of monument making, then they often came about as a direct result of the interest and involvement of an architect. This practice is responsible for some of the first examples of large-scale modern non-commemorative sculpture placed in prominent public spaces, and it was an arrangement that saw broad adoption until the popularity of formalized “percent for art” programs reshaped commissioning conventions and curtailed the influence of any single actor. Artist-Architect arrangements were often one-off affairs that began and ended with the design and completion of a building. They rarely resulted in multiple commissions over a long span of time, though there are a handful of notable artist-architect collaborations that produced multiple artworks, and some architecture firms took a keen interest in the collateral production of public sculpture to adorn their most impressive new buildings.¹¹ Architect-lead public sculpture commissions were far and away the most common and successful production models prior to formalized public art programs, but they often lacked the soaring rhetoric and broad cultural justifications that defined later government and private initiatives. Architects may have shared these sentiments, but it was

March 2001, <http://www.tate.org.uk/art/artworks/butler-final-maquette-for-the-unknown-political-prisoner-101102>.

¹¹ Notable artist-architect collaborations include figures like Gordon Bunshaft and Isamu Noguchi, Frank Gehry and Claes Oldenburg, Philip Johnson and Mark Rothko, and I. M. Pei and Henry Moore (on this last example, see Alex Potts, “Henry Moore’s Public Sculpture in the US: The Collaborations with I. M. Pei,” *British Art Studies* Issue 3, <http://dx.doi.org/10.17658/issn.2058-5462/issue-03/apotts>.) Skidmore, Owings & Merrill (SOM) has a strong track record and clear interest in cultivating artist-architect relationships, and the firm was one of the first to capitalize on the new trend in public sculpture and establish their own conventions for its production. Wetenhall tracks some of this history and concludes, “Taken in its entirety, [SOM]’s long involvement with modern public sculpture must be considered a significant factor in transforming the history of modern public sculpture from a series of unrelated precedents and failed commissions, to a developing evolution out of which modern public sculpture became a recognizable aesthetic element in urban America,” 182. The Detroit-based firm, Smith, Hinchman & Grylls Associates, Inc., took a similar approach toward the collateral production of public sculpture, even when those efforts conflicted with the federal government’s own public sculpture programs, as detailed in chapter two, 88.

more common for the artists and artworks to be treated as one of a series of contractors completing work on a building rather than as a specialized and distinct form of labor. Of course an artwork made out of practicality is still quite capable of taking on a larger identity and historical significance, as is certainly the case for Naum Gabo's eighty-five-foot tall constructivist sculpture made for the De Bijenkorf department store in Rotterdam in 1957 (fig. 0.14). Gabo began work on the sculpture in 1953 and it is surely one of the first public sculptures to gain widespread international attention. However, the genesis of its creation did not come from a desire to improve the public's space or achieve some new artistic goal, but rather from the mundane need of the architect, Marcel Breuer, to satisfy a zoning requirement with the city (the building's footprint needed to extend out into the sidewalk and Breuer convinced the city to accept a sculpture instead of changing his building's design).¹² Breuer hired Gabo to make the artwork, guided him through a series of proposals, and eventually got approval from the city to erect the artist's proposed sculpture. The building and artwork were well covered in the critical press, and the favorable treatment of Breuer's incorporation of contemporary sculpture and modern architecture no doubt encouraged other architects to do the same, but the high-minded motivations that defined later programmatic efforts to create public sculpture were largely absent from this early architect-lead commission.

The public and critical reaction to Gabo's sculpture introduced a line of questioning that has become a defining feature of public sculpture and one that vividly distinguishes it from architecture and the creation of other fine arts. That line of questioning, put directly, asks: why was the object built and what justification do the artist and others have for its existence? Other types of fine art rarely encounter these sorts of questions—a visitor to a museum or gallery

¹² Wetenhall, 118-121.

seldom asks about the justification for a painting or sculpture's existence or presence in the space. One expects to encounter art in those locations, and its reason for being there seems self-evident. Not so with public sculpture, which is often confronted unexpectedly and so compels a characteristically different reaction and assessment. This difference is noteworthy because it transforms the way sculptures in public spaces are conceived, discussed, supported and understood, all of which has encouraged the development of public sculpture as a distinct field of artistic action.

Gabo was asked early and often why his sculpture existed, and what it was meant to represent—questions that may have been more fitting to the erection of a monument, but questions that Gabo nevertheless took on, explaining the constructivist origins of his work and aligning his Rotterdam sculpture with the formal and thematic qualities of a tree “built on the principles of growth.”¹³ Neither Gabo, nor later Oldenburg, shied away from discussing their work as sculpture, but each also made an effort to align their work with architecture and architectural concerns. Gabo described his sculpture as a tower, it was discussed as a feat of engineering, and its popularity was largely due to the coverage it received from its association with Breuer's building. Oldenburg's proposals were often mash-ups of sculptures and buildings and he clearly enjoyed riffing on the idea of everyday objects blown up to massive, inhabitable structures. When he later was able to construct versions of some of his early proposals, he reveled in their engineering and fabrication to such a degree that he played a formative role in advancing the technological capacity of professional fine art fabricators (fig. 0.7).¹⁴ There is

¹³ Gabo Papers, “Van der Wal,” Gabo to Van der Wal, September 23, 1955, quoted in Wetenhall, 121n48.

¹⁴ Oldenburg was not only an early customer of fine art fabricators in the 1960s and 1970s; he also demonstrated a clear interest in pushing forward their technological capacity and professionalization. His work with Lippincott, one of the first dedicated fine art foundries,

some logic to the idea that artists, when faced with instant and repeated questions about the justification for their work, would lean on the support offered by architecture. Oldenburg made something of a sport of answering these questions and each of his major public sculptures is accompanied by a series of increasingly unlikely explanations for why the object was built, why it was appropriate to a given city, and what it all “meant” (the anecdotes that began this introduction are a good indication of the rationalizations Oldenburg employed). If the public wanted to know why Oldenburg had constructed a large clothespin, spoon, or “Batcolumn,” then Oldenburg was more than willing to provide extensive explanation, perhaps a deliberate overabundance, in order to sate his audience’s need for a rationale, even if those explanations seldom held up to much scrutiny.

More so, however, a desire to align the production of public sculpture with the concerns of architecture is symptomatic of a much larger expansion of sculptural practice in the post-war period. Artists working in the public realm were part of a broader movement of sculptors in the 1950s and 1960s experimenting with notions of space, place, and viewership. Contemporary authors and participants described a large and sometimes bewildering range of new artistic practices and listed everything from minimalism, to conceptual art, to the artist Christo’s

compelled them to develop new fabrication methods and the owners credit the artist for diversify their technology (Jonathan Lippincott, *Large scale: Fabricating sculpture in the 1960s and 1970s* (New York: Princeton Architectural Press, 2010), 21). He was the only artist to try to re-negotiate his contract during the Los Angeles County Museum of Art’s Art and Technology program (Christopher De Fay, *Art, Enterprise, and Collaboration: Richard Serra, Robert Irwin, James Turrell, and Claes Oldenburg at the Art and Technology Program of the Los Angeles County Museum of Art, 1967-1971* (University of Michigan, Dissertation, 2005), 226n40). He encouraged Milgo Industrial, Inc., another early fabricator, to develop vacuum-formed plastic and aluminum sand-blasting capacities, and his work with the print studio, Gemini G.E.L., resulted in the establishment of their three-dimensional print facility (Michelle Kuo, “Industrial Revolution,” *Artforum* 46, no. 2 (2007): 310). Perhaps most notably, his work there with a young Peter Carlson was responsible for the founding of Carlson & Co., one of the largest fabricators during the 1990s and 2000s, and also one known for developing new fabrication processes.

temporary wrapping of Rome's National Gallery as examples of art's "dematerialization" and expansion into new artistic realms.¹⁵ The artists, Lucy Lippard and John Chandler, tried to make sense of these varied practices by organizing them around a shared interest in more conceptual, less object-based projects. According to their formulation, many of the new forms of artmaking could be defined by an interest in valuing the idea above the object used to transmit that idea. Describing art as a "vehicle for an idea" exposes the uncertain standing of public sculpture during this same time period as it struggled to convey a clear ideological rationalization for its new presence in public spaces. Despite engaging with some of the concerns of other progressive sculptural practices (like attention to the specific qualities of a space or an interest in industrial labor and materials), public sculpture was decidedly centered on the object which placed it somewhat out-of-step with the range of artistic practices that Lippard and Chandler addressed. And yet, the very same moment the authors describe as being antithetical to large-scale permanent objects also saw the formation of strong public sculpture programs and a renewed interest in erecting precisely that kind of artwork.

As others have written, the status of the object in artmaking was very much in question during the 1960s. Alex Potts has noted the prevalence of critical discussion surrounding the role of the object and its relation to new sculptural practices, suggesting that if there was one word that "dominated discussion of new departures in three-dimensional art" then that was it.¹⁶ He asked, "What kind of an object could still count as art?"¹⁷ Rosalind Krauss addressed and then tried to add some definition to what she described as an "infinitely malleable" category of

¹⁵ Lucy Lippard & John Chandler, "The Dematerialization of Art," *Art International* 12:2 (February 1968) included in Jon Wood, David Hulks and Alex Potts, ed., *Modern Sculpture Reader* (Leeds: Henry Moore Institute, 2007), 266-274.

¹⁶ Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist* (Yale University Press: New Haven, 2000), 207.

¹⁷ *Ibid.*

sculpture in the 1960s and 1970s.¹⁸ She lamented that the working definition of sculpture was so broad at this time that it was only possible to define it in terms of what it was not, thus “it was what was on or in front of a building that was not the building, or what was in the landscape that was not the landscape.”¹⁹ In her effort to add structure and boundaries to discussions of new sculptural practices, she argued for a more rigorous handling of history, and then located the origins of modern sculpture in the tradition of monument making, writing, “The logic of sculpture, it would seem, is inseparable from the logic of the monument... it sits in a particular place and speaks in a symbolic tongue about the meaning or use of that place.”²⁰ Krauss sees this logic begin to fail by the early 20th century, but it still acts as a sort of litmus test for a sculpture’s relationship to its environment, and it helps distinguish and organize the great many sculptural objects produced during the 1960s and 1970s. That expansion of sculptural practice has not, however, been covered or considered in equal measure. Public sculpture rarely factors into these critical debates, nor is it included in major surveys of 20th century art beyond a handful of well-trodden examples. One might imagine that the rapid and sustained growth of sculptures in the public realm, many of which dealt directly with the major ideas and interests of contemporary art (many of which were, indeed, created by artists whose other work defined artmaking during that period), would register in a more significant fashion in critical and survey texts. But, that has not been the case.

Instead, existing narratives for public sculpture made in America after World War II capture a series of significant moments wherein artists chose to develop work in public spaces, but seldom as part of a larger program or prolonged engagement. Those projects that have seen

¹⁸ Rosalind Krauss, “Sculpture in the Expanded Field,” *October* 8 (Spring 1979): 30.

¹⁹ Krauss, 36.

²⁰ *Ibid.*, 33.

critical attention are often ones marked by controversy, which has helped to promote a history of public art that defines itself by disruption, as though only those artworks that provoked some amount of disagreement had any real artistic legitimacy or merit. Indeed, some of the more popular accounts of public sculpture define the practice as almost inherently controversial.²¹ Other authors have framed public sculpture as an arena that has seen occasional engagement with the major debates and concerns of fine art, but also one that has been unable to maintain any sort of critical or social import. This is a perspective best articulated in Miwon Kwon's *One Place After Another*, which tracks the trajectory of site-specificity across artistic practices from the 1960s to 1980s, and largely concludes that while public sculpture has occasionally hosted consequential and significant artworks, it is now more commonly a place where "vanguardist, socially conscious, and politically committed art practices" go for "domestication."²² Kwon's analysis of site-specificity imagines public sculpture as a space that is largely vacated of serious artistic concerns by the end of the 1980s, perhaps best signified by the literal removal of a serious artistic object, Richard Serra's *Tilted Arc*, from a public square in New York in 1989. There seems to be a widespread belief that public sculpture created after that point had less integrity, that *Tilted Arc*'s removal represented an end to the promise offered by public sculpture two decades earlier, and that later examples were more often than not pandering, critically bankrupt, or simply uninteresting.

²¹ Erika Doss, for example, begins her book on the subject by stating, "This is a book about public art, and why it is the source of so much controversy in contemporary America. And Public art is controversial—scarcely a sculpture or a mural or any other work of art lately unveiled in the public sphere has not incurred some degree of friction and, in some cases, real rancor." Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (Smithsonian Institution: Washington, D.C., 1995), vii. Harriet Senie's work has pursued a similar line of thinking. See Harriet Senie, *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (Oxford: Oxford University Press, 1992).

²² Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (The MIT Press: Cambridge, 2002), 1.

This attitude toward public sculpture has been persistent, even as the larger field of public art has grown and matured at a remarkable pace. There is now a robust infrastructure for the production and long-term care of public art that involves hundreds of people, programs at the local, state, and national levels, and millions of dollars spent annually on the commission of new artworks. All of this has been built out over the past five to six decades, and that effort has been remarkably effective, resulting in an exponential growth of art in the public sphere. The vast majority of that content comes in the form of sculpture, which has been the defining medium of public art and is the chief focus of this analysis. While murals and other forms of two-dimensional or hybrid artistic practices have seen periods of success and adoption in public spaces, sculpture has proven to be the artform of choice for the public art field, and is far-and-away the most commissioned type of public art, the most costly, and is regularly the most high-profile. Sculpture is also most frequently the type of public artwork preferred by artists. Public sculpture has moved from the exception to the rule for most major urban developments, and is now a regular feature of city squares, corporate headquarters, universities, infrastructure, and many other public spaces. Needless to say, the volume of public sculpture created since the 1960s far surpasses that made earlier in the century, and represents a visible shift in funding priorities, artistic interest, and public preference in cities across the country. There is, simply put, far more fine art in the public realm than ever before, and the vast majority of it is sculpture made in the past five decades.

Of course, there is no arbiter for what constitutes public art and a multitude of organizations and artists have expanded and complicated its definition since the term became popular in the 1960s. That term, public art, is also used to describe a great many projects that lay varying claims to a public identity. Indeed, one of the difficulties of writing about public art is

distinguishing what is meant by “public” in its various applications. It is important to distinguish the funding and structure of a commission from its intended result—both may lay claim to a public identity, but the two factors should not be conflated. Public sculpture is defined by its location (in a publicly accessible, typically urban space) and its imagined audience far more so than its source of funding or the mechanics of its creation. A public sculpture funded by private money does not necessarily make that sculpture more or less public in its day-to-day existence, and the opposite is also true. Some of the largest publicly funded arts programs are responsible for commissioning works that lay dubious claims to a public identity.²³

Public and private efforts to make public art have been intertwined since the field began. Both started out with the same general strategy to engage local elites to support new artwork commissions, both depended on experts to help select artists and advise on commissions, and both types of programs have regularly drawn from a range of funding sources. The entire basis of the National Endowment for the Arts’ “Art in Public Places” program depended on the combination of public and private funding. Even the most ambitious privately funded public artworks rely on the cooperation (and often material assistance) of public organizations and municipal stewards of public spaces. As the field has grown, efforts to further combine public and private funding have proliferated, perhaps best demonstrated by the growth of “public art in

²³ A prime example is James Turrell’s *Sky Garden* (2004), which is located within a three-story opening about halfway up the south side of the San Francisco Federal Building. The artwork is meant to be experienced in person and on-site, which requires visitors to enter the building and travel to the large dedicated space. However, access to that space has been severely restricted, and occasionally closed altogether, despite the premise for the artwork, its funding, and the architect’s involvement all being based on the artwork being freely accessible. John King, “SF Federal Building Stops Public from Accessing Sky Garden,” *SF Gate*, March 23, 2010, accessed October 27, 2016, <http://blog.sfgate.com/cityinsider/2010/03/23/sf-federal-building-stops-public-from-accessing-skygarden/>. See also Elanor Heartney and others, *GSA Art in Architecture: Selected Artworks 1997-2008* (Washington, D.C.: U.S. General Services Administration, 2008), 129-131.

private development” legislation, which extends a city’s percent for art mandate to private developers and so makes the connection between public and private funding of public art explicit.

This is not to say there are no meaningful distinctions between public and privately funded efforts to make public sculpture. One can fairly assume that a private organization that forms with the purpose of commissioning a single artwork for a single building may not share some of the larger aspirations or programmatic goals of a public organization whose mission is the continual production and advancement of public art. Structurally, privately funded programs have more autonomy in their commissions and negative public reactions to private projects are typically more muted than when the work is produced using public funds. The historic trajectories of public and private programs also differ a good deal. Public art making began as a private enterprise, and early public programs built on decades of work from private organizations and one-off commissions.²⁴ However, publicly funded programs quickly came to dominate the field. Percent for art legislation, and the steady adoption of public art programs modeled on those laws, meant that publicly funded artworks quickly outnumbered privately funded ones in terms of objects created and dollars spent. But, despite this, there is not a perceptible difference in the types or styles of artworks commissioned between the two funding types, with one major exception: the recent growth of temporary public sculpture commissions, which has seen far greater adoption in private practice.

Regardless of the source of funding, public art programs are predicated on the idea that they create objects that serve the public good. Remarkably, that sentiment has largely been understood as self-evident and has persistently managed to evade clear definition, even while the

²⁴ See Chapter Three for a detailed accounting.

implied benefits and language used to articulate those benefits has changed a good deal. The need to vigorously justify the creation of public sculpture was most pronounced during the United States government's initial forays into public artmaking, and it was defined by its grand scope and soaring rhetoric. Commissioners of early publicly funded, large-scale sculptures imagined that work to address massive numbers of people with the somewhat vague goal of bettering their experience of the world, either through direct engagement with the artwork, or through a more perceptual understanding of the value of such a significant gesture made by the government in support of the arts. Over decades of commissions and controversies, public art programs gained a better understanding of the productive ways in which a community interacted with a public artwork, and in turn the tone and goals of new public sculpture commissions became more humble, more focused on smaller audiences, and more sober about the effect their work might have on a local populace. At the same time, as more public sculpture began to appear in cities around the country, public familiarity increased and the need to justify new commissions with grand oratory (or parades and balloon releases) stopped making sense. Perhaps the first major artwork installed in a city was a cause for celebration and public comment, but what about the fifteenth or twentieth?

This project began from a desire to better understand changes like that. I wondered why the look of public sculpture had changed since the 1960s, and sought to better understand the varied rationalizations used to justify its creation. What was it that motivated artists, institutions, and members of the public to take an interest in modern outdoor sculpture, and how was that interest sustained and encouraged in the years after the field's initial boom? As I began to research that growth, it quickly became apparent that there were far more unanswered questions at stake, and I was surprised to learn that even experts in the field—people who had spent

decades creating, commissioning, and caring for public sculptures—had, at best, a partial understanding of the field’s history or the reasons public art programs, commissions, and conventions existed as they did. From a structural level, what made the expansion of public sculpture installations suddenly possible and popular? How were those commissions carried out and what factors and actors influenced their creation? Where, exactly, did this growth take place, and why? Did public sculpture spread across the country in uniform fashion? Was it focused in major urban centers or particular states? What did the boom in public sculpture actually look like—what sorts of objects were commissioned, what sorts of sites were selected, and was there any pattern or logic governing these decisions? What role did the state and private organizations play in determining the forms and sites of new installations? How has public sculpture’s relationship with the larger world of fine art changed over time, and what factors have attracted (or repelled) artists who take up this work? Most importantly, what sustained the effort to make public sculpture, and how and why has this work not just continued to be produced, but expanded at all levels since the idea took hold? These are not narrow or self-involved issues, but rather core questions that have shaped the current environment for public art and the self-image of a massive industry that includes hundreds of state and local public art programs, thousands of public commissions, and many millions of dollars spent annually.

After working to answer some of these questions, a larger picture began to emerge—one that took a more comprehensive perspective, and leveraged some new analytical tools, in order to gain a concrete and expansive image of the development of modern public sculpture making. It soon became apparent that subjects which once seemed only tangentially related, like conservation history, were in fact instrumental to the sustained growth and existence of public sculpture programs (and indeed mapped onto their development with uncanny precision). My

initial interest in the changing look and motivations for making public sculpture proved insufficient—what was missing from the scholarship was any sort of comprehensive understanding of how those forms were determined and supported over time or how the role of public sculpture had been cultivated and expanded by various actors with various goals around the country over the past five decades.

In order to address these questions, this text examines the field of public sculpture from four distinct vantage points. It begins with the United States federal government’s renewed push to commission major contemporary public sculptures for American cities. Through the General Services Administration’s (GSA) Art in Architecture program the concept of “percent for art” funding was pioneered at a national level. Private companies, and some smaller public programs, had been making contemporary public sculpture commissions on a modest scale for at least a decade prior to the GSA’s involvement, but the GSA’s first major commission—Alexander Calder’s *Flamingo* (1974) for downtown Chicago—marked a sea change in the production of that work, and heralded a new period of productivity and public awareness for outdoor sculpture. Calder’s *Flamingo* is a paradigm of the boom in American public sculpture that occurred in the late 1960s and 1970s, and this dissertation’s first chapter pays close attention to its commission in order to better understand the motivations and aspirations that fueled the field’s early growth. Along the way, the chapter also takes up two parallel models for producing public sculptures, and considers the long-term reception and public role of *Flamingo*. For the GSA, for American public sculpture, and for this study, *Flamingo* represents a starting point that establishes many of the conventions and expectations for large-scale public sculpture commissions. It also acts as a ready point of comparison for measuring changes to the commissioning practices, artistic interests, and institutional support for public sculptures created

later in the century.

The second chapter focuses on the creative process by taking up the role of public sculpture maquettes, or small models of proposed artworks made to inform the creation of full-sized sculptures. I pay particular attention to three examples from the GSA's first decade of commissions, because artworks made during that period were forced to navigate and in some cases define the roles of federal, state, and local actors interested in influencing new artwork commissions. Likewise, the maquettes themselves were sites of debate about what a viable and effective form of public sculpture might be. Maquettes provide a physical document for the original conception and intention of an artwork, something that is especially valuable for early commissions, many of which were subject to alternations in their realized form. More broadly, maquettes provide a concrete anchor point to examine the network of relationships that governed public sculpture commissions. They are, quite literally, the point of contact between artist and fabricator, artist and selection committee, artist and review panel, and the patron and the public. They are also remarkable artifacts of the creative process that have seen scarce critical attention or institutional interest—a strange dynamic given the value placed on two-dimensional preparatory works like preliminary drawings and oil sketches.

After paying close attention to the mechanics and details of individual early commissions in the first and second chapters, this text's third chapter zooms out and considers the field from high-altitude. It does so by employing new tools and new types of analysis that take advantage of large holdings of public records produced by arts programs and by examining the growth of those programs (and local art agencies more broadly) as a distinct and observable phenomenon. State and local percent for art organizations popularized and institutionalized the regular and widespread production of public sculpture and were largely responsible for the quantity and wide

distribution of public sculpture around the country. When considered collectively, these records offer concrete and measurable information about the shape, development, and health of the public art field since the 1960s. Remarkably little work has been done to understand the overall development of public artmaking in America since that time, and existing scholarship is heavily dependent on the use of “case studies” that use a single example to address larger developments or trends in the field. That model is a very useful one, and one this text employs, but it is limited in its ability to describe the larger trajectory of American public art and it has resulted in a history that seems defined by a series of high-profile conflicts and little else. This research attempts to untangle, or at least make sense of, the many overlapping efforts to create public sculpture in America and the various motivations, benefits, and risks inherent to different production models and program types. Throughout, it capitalizes on data produced by public art agencies, everything from a program’s individual production records to federal grant applications—information that is used to great effect today by trade groups and advocates, but not as of yet by historians—in order to build a detailed picture of public sculpture’s expansion across America since the 1960s.

As public sculptures took hold across the country, the organizations responsible for producing them began to confront a similar problem. After decades of making commissions, public art agencies found themselves struggling to care for their growing bodies of outdoor artworks, and in effect were forced to become collections managers, responsible for the large and geographically dispersed collections they had helped create. The struggle to assess and care for these artworks, and the many related debates on the role of permanence and longevity in public art, is the subject of the fourth and final chapter of this study. For a host of reasons, including most notably the state of the field’s own development, fine art conservation was not an integral

part of public sculpture programs until the 1980s, but since that time it has re-shaped the commissioning of public artworks at all levels. Conservators are now involved in an artist's initial proposals, the artwork's creation and installation, and the regular check-ups and maintenance required to ensure a sculpture's longevity. Public art programs and the conservation of outdoor artworks have matured together and because of one another, and the heightened attention given to conservation has forced artists, administrators, and the public to rethink the way sculpture is made and cared for, and to rethink the role of sculpture in the public realm. That reexamination has been responsible for many of the major policy shifts in public art administration, funding, and artmaking and its effects continue to influence the production of public sculpture today. To that end, this text's conclusion briefly considers the recent expansion of temporary public sculpture installations, reflecting on their benefits and drawbacks, and assessing what their popularity may tell us about the current state of public sculpture.

Public sculpture, and public art more broadly, has seen periods of great expansion and contraction, but the overall trajectory of the field since the 1960s has been one of steady growth in terms of dollars spent, artists engaged, and members of the public reached (or almost any other metric one might use to measure growth). The production of this work has been remarkably resilient, and thus far has proven able to weather changes in style, funding, and a bevy of challenges to its artistic and social legitimacy. Thus, it is more important than ever that we have a clear understanding of the artistic, institutional, and cultural motivations for making and maintaining this work, and a clear understanding of the role public sculpture has played in the larger program of artmaking in America in the 20th century.

Chapter 1

Alexander Calder's *Flamingo* and the Rise of Public Sculpture in America

At the time, I did not know what a Calder was, but I can assure the members that a Calder in the center of the city, in an urban-redevelopment area, has really helped to regenerate the city.
--Gerald Ford²⁵

A person visiting downtown Chicago on the morning of Friday, October 25th, 1974 would have been confronted with a lively spectacle. Elephants, unicyclists, clowns, calliopes, a brass band, and all the trappings of a circus marched down State Street while crowds stood shoulder-to-shoulder on the sidelines and cheered (fig. 1.2).²⁶ The object of their attention and cause for the celebration was the American sculptor, Alexander Calder, who sat with his family atop a forty-horse beer wagon as it traveled to Federal Plaza. There, his newest artwork, a fifty-three-foot steel sculpture titled *Flamingo* was being unveiled (fig. 1.3).²⁷ The sculpture was the first produced under the auspices of the United States' General Services Administration's (GSA) new Art in Architecture program, and the celebration offered the chance for luminaries to praise Calder's work and articulate the new direction of federal fine art funding. Chicago's mayor, Richard Daley, declared a city-wide "Alexander Calder Day," which included an exhibition of Calder's work at the Art Institute of Chicago and the unveiling of a motorized Calder mural at

²⁵ Gerald Ford to House of Representatives, U.S. Congress, 1973. Quoted in Mel Gussow, "US Now Major Art Patron: Thanks to Calder, Ford Changed Endowment Tune," *New York Times*, August 19, 1973.

²⁶ Carol Oppenheim, "It's a whatchama-Calder!," *Chicago Tribune*, October 26, 1974, 1-2.

²⁷ Unless otherwise noted, all figures are copyright of the author.

the Sears Tower. At the end of the morning's festivities, a clown with an oversized pair of scissors helped Calder and dignitaries release balloons and inaugurate the new program (figs. 1.4-1.6).

Calder's *Flamingo* is a paradigm of the boom in American public sculpture that occurred in the late 1960s and 1970s, and this chapter will pay close attention to it in order to understand the motivations and aspirations that fueled that phenomenon. More broadly, this text approaches the growth of public sculpture from two perspectives: (1) it takes up the larger cultural and ideological factors that motivated public and semi-public entities to commission sculptures for public spaces, and (2) it examines the nature of the art world's interest and investment in these projects. Both are necessary components to any public sculpture commission and most of the examples considered here are notable for the confluence of these factors, but this will not always be the case. Indeed, at times these two paths diverge quite dramatically. Attention to Calder's *Flamingo* helps establish a starting point for the new trend of commissioning public sculptures to enhance the urban environment, a trend that has grown and changed rapidly in the past five decades. To better understand this moment, this chapter also considers the influence of production models for public sculpture that preceded the GSA's program, the long-term reception of an artwork like *Flamingo*, and the varied roles a public sculpture plays in a community after its installation. Calder's work signaled the start of a program that has gone on to sponsor nearly four hundred public artworks in America. This program pioneered and popularized a strategy for making public sculptures that was adopted and adapted by countless state, local, and private organizations, themselves responsible for installing thousands more. As such, *Flamingo* is uniquely suited to demonstrate the perceived function and purpose of early efforts in public sculpture.

At *Flamingo*'s unveiling ceremony, Arthur F. Sampson, the GSA's Administrator, proclaimed, "This work symbolizes the importance of art to Man in his everyday life. The fact that creativity can and must thrive in a world of harsh political, economic, and social realities. Today in America, our citizens are responding to that understanding."²⁸ Sampson's plea for the necessity of art in daily life would have been understood against a justifiably harsh political, economic, and social reality. 1974, the year of the sculpture's dedication, holds the all-time record for homicides in Chicago at 970 (for comparison 2013 had less than half that, about 413).²⁹ Northern states like Illinois were continuing to grapple with the slow erosion of industry, which exacerbated already strained racial and economic tensions. Two months earlier, on August 9, 1974, President Nixon had resigned his office over allegations of misconduct and an impending impeachment. The country was in a recession and still coping with an energy crisis—the price of oil had quadrupled in the previous year. This, as well as a stock market crash, had resulted in a combination of high unemployment and rising inflation. Altogether, a grim picture.

The notion that the installation of a public sculpture could in some way combat these social ills is indicative of the high hopes and aspirations behind the GSA's Art in Architecture

²⁸ General Services Administration, "Fine Art in Federal Buildings: The First Work," undated, DVD, converted to digital format (.avi and .mp4) by author, March 2014. Sampson may have taken the cue for his remarks from President Nixon, who began a memorandum on the need for more cultural activities by writing, "Americans in all walks of life are becoming increasingly aware of the importance of the arts as a key factor in the quality of a Nation's life, and of their individual lives." "Memorandum about the Federal Government and Arts. May 26, 1971," *Public Papers of the President of the United States: Richard M. Nixon, 1971* (Washington, D.C.: Office of the Federal Register), 681-82. Quoted in John Wetenhall, *The Ascendency of Modern Public Sculpture in America*, Ph.D. Dissertation, Stanford University, 1987, 441.

²⁹ Chicago Police Department, *Statistical Summary 1974*, Table 4. No page, no publication date. Figures are from January 3, 1974 to January 1, 1975. For a wider discussion of the conditions of Chicago in 1974, see Stephan Benzkofer, "1974 was a deadly year in Chicago: A record 970 people were slain in the city," *Chicago Tribune*, July 8, 2012, accessed February 2014, http://articles.chicagotribune.com/2012-07-08/site/ct-per-flash-1974-murders-0708-20120708_1_first-homicides-deadly-year-chicago-police.

program, and Administrator Sampson's sincere comments reveal an institutional belief in the potential of the program. His rhetoric was echoed by a host of others, notably Presidents Nixon and Ford, who both weighed in on *Flamingo*. At news of the planned installation, then President Nixon praised the sculpture as a "gift" to the "people of Chicago" and predicted that *Flamingo* was "the encouraging beginning of what I hope will be a creative upsurge in our country." He continued, "It is symbolic of the genius of America and the search of our people for a fuller and better life."³⁰ President Ford also praised the artwork and artist noting that his "personal admiration of Alexander Calder [was] well known" and that "the Chicago Federal Center will be greatly enhanced by this splendid work of art" (fig. 1.7).³¹ That each president felt compelled to comment on the sculpture is a testament to the perceived importance of the project. And yet, the cause-and-effect relationship between sculpture and social benefit or social change is never clearly articulated—a sentiment that is well summed up in the words of one bystander, who gave the vague but earnest endorsement: "The benefits seem to be greater than the cost involved. You

³⁰ Henry Hanson, "Nixon hails Calder work as federal 'gift to Chicago,'" *Chicago Daily News*, April 23, 1973, 2. It was with some irony that the Calder's visit to Chicago got higher billing in local papers than Nixon's hospitalization in October 1974, something that was pointed out to a pleased Calder. Henry Hanson, "Calder Comes to Chicago," *Chicago Daily News*, October 24, 1974, np.

³¹ Gerald Ford letter to General Services Administration, October 24, 1974, held in Art in Architecture Program Archives, United States General Services Administration, Great Lakes Region, Chicago, IL. Gerald Ford had also been instrumental in securing the first grant from the National Endowment for the Arts for public sculpture in support of his hometown, Grand Rapids, Michigan—a commission discussed in this chapter. Despite the accolades, Calder did not have an easy relationship with either President. He actively campaigned against President Nixon, and memorably took out a full-page advertisement in the *New York Times* to protest the President's continued involvement in the Vietnam War. See National Committee for Impeachment, advertisement, "A Resolution to Impeach Richard M. Nixon as President of the United States," *New York Times*, May 31, 1972, 23. Later, he declined a trip to the White House and a Presidential Medal of Freedom from Ford in protest of the nation's war policies. He died soon after, and with questionable motives Ford awarded him the previously rejected medal posthumously. See Alex J. Taylor, "Unstable Motives: Propaganda, Politics, and the late work of Alexander Calder," *American Art* 26, no. 1 (Spring 2012): 39-47.

get a greater return for the amount of money involved.”³² What are those benefits and how would one gauge their cost? What sort of return is provided by the sculpture? The rhetoric surrounding the artwork breaks down fairly quickly when pushed for more specificity or detail.

It is not clear that anyone thought the sculpture could, in some concrete way, fix the city’s crime problems or solve the country’s financial woes, but the creation of it was clearly seen as a positive step, as something constructive that could be accomplished, and could perhaps get things moving back in the right direction. A high-profile public sculpture installation had the potential to raise the status of the city by making a strong public commitment to modern art, and this could, perhaps, better the daily life of Chicagoans. It certainly had the potential to improve the national image of Chicago, which was still colored by the disastrous Democratic Convention of 1968 and continual news reports of urban strife and crime. The installation of *Flamingo* was a symbolic gesture as much as anything, but symbolic gestures can have material effects. As the GSA’s program continued, and as versions of it were adopted by state, local, and private organizations, the sorts of goals articulated at *Flamingo*’s unveiling gradually diminished. Claims made for the affective potential of new sculptural installations got smaller. Goals became more manageable, more practical, and sculptures likewise addressed more focused parts of the public—specific communities or locales instead of “Man” or “American citizens”. From commission to commission, federal fine arts funding and the role of public sculpture more broadly were decoupled from the progressive ambitions that were originally used to justify the cost, effort, and attention spent on the projects.

* * *

The importance of a clear and forceful justification for the installation of public sculpture

³² General Services Administration, “Fine Art in Federal Buildings: The First Work.”

(and the significant expenditure of public resources) cannot be overstated, particularly in the early days of the government's involvement with fine art funding. Objections over the type of artwork produced, the amount of money spent on it, or the program as a whole came early and often from local and national sources. Such criticisms appeared in newspaper editorials and "man on the street" style interviews, on network news, and in letters to the GSA from members of Congress who had received complaints from their constituents.³³ These criticisms forced the GSA, and other commissioning bodies, to argue for and articulate their position and to make the case for the necessity and value of public sculptures.³⁴ In hindsight, they also accustomed the GSA to accepting some degree of criticism for all new public sculpture commissions—an issue they continue to face today.³⁵

The GSA's need to vigorously justify public sculpture commissions highlights one of the

³³ Examples of newspaper editorials on new sculpture installations are manifold, and accompany all early projects. They are discussed throughout this chapter. When the GSA's dedicated Claes Oldenburg's *Batcolumn* on April 14, 1975 (the day before the national tax deadline), it drew criticism from Walter Cronkite, who used his evening news broadcast to joke about the government's use of tax revenue. Eleanor Heartney and others, *GSA Art in Architecture: Selected Artworks 1997-2008* (Washington, D.C.: U.S. General Services Administration, 2008), 21. A number of senators and members of congress expressed the dismay of their constituents over the expenditure of federal funds for fine art, particularly owing to the abstract nature of the project and the size of the installation. For example, see Senator John G. Tower (R-TX) to General Services Administration, 17 August 1973, Art in Architecture Program Archives, United States General Services Administration, Washington D.C. and, Congressman Jim Wright (R-TX) to General Services Administration, 20 November 1973, Art in Architecture Program Archives, United States General Services Administration, Washington D.C.

³⁴ It must be noted that the General Services Administration has become very effective at arguing for the necessity of public art projects. Their responses to congressional representatives eventually take on the appearance of a form letter such was the regularity with which the agency was asked to justify its work. Along the way, the GSA was likely responsible for educating a number of members of Congress about the role of the public art and the manner in which it was funded.

³⁵ Indeed, it may be argued that the current GSA commissioning guidelines have developed to avoid controversial projects by incorporating as many stakeholders as possible into the selection process and avoiding artists or artwork types that might provoke controversy. This development is addressed in more detail elsewhere. See note 82 and chapter two.

central differences between the Art in Architecture program and earlier efforts at producing sculpture for the public realm. Prior to the Art in Architecture program, the vast majority of public sculptures were privately funded, and criticism of privately funded artworks tends to focus on the sort of object or artist selected, and not on the expenditure itself, which is often viewed as a gift or an added amenity to a building site. These expenditures still receive public scrutiny, but the drive to rationalize and justify the use of funds is significantly lower than with publicly funded projects, for which a much larger number of people think of themselves as economic or ideological stakeholders. The commissioning models used to produce public sculptures—public funding, private funding, or some mix of the two—has had an enormous influence on the strategic development of public sculpture programs, the degree of artist and community involvement, and the overall volume and spread of public sculptures across America. Indeed, as the field of public sculpture matured, the differences between funding models became ever more significant to the sort of sculpture produced.³⁶ In order to understand these changes and the impact of a new production model, it is useful to contrast the program that made *Flamingo* with two earlier high-profile public sculpture commissions: Henry Moore’s work at Lincoln Center in New York City and Alexander Calder’s earlier sculpture for the city of Grand Rapids, Michigan. These projects help establish an origin point for plaza sculptures and are exemplars of the attitudes and production models that preceded and coexisted with the federal government’s institutionalization of public sculpture production.

Prior to the creation of *Flamingo*, most public sculptures were commissioned by private

³⁶ The actual objects being commissioned are more or less consistent across various funding models, but the sites of display, duration of display, and disruptiveness of the artistic act all vary considerably depending on how the artworks are funded. These differences are particularly notable in the commissioning of temporary public sculpture—themes that are elaborated upon in Chapter Four and the conclusion.

organizations or individuals and installed on privately owned land that functioned as public space.³⁷ These commissions were often made in conjunction with larger redevelopment or urban renewal efforts. A prime example of this model of public sculpture funding is Henry Moore's *Reclining Figure* (1965; figs. 1.8-1.9), commissioned as part of the creation of Lincoln Center for the Performing Arts in New York City. Like a good deal of early public sculpture, Henry Moore's involvement in the project was a direct result of the architect, Gordon Bunshaft. Bunshaft was highly involved in the complex's creation—he had designed the New York Public Library for the Performing Arts (one of the buildings in the complex), assisted with the completion of the Vivian Beaumont Theater, and was a member of the Lincoln Center Art Committee.³⁸ Although nowadays the relationship between artist and architect functions as more of a collaboration, at least ideally, the artist-architect relationship began as a much more one-sided affair, with architects suggesting a preferred artist and often dictating the specific site and style of artwork to be produced.³⁹ The role of the artist was seen as comparable to that of other trade groups responsible for completing the building, like electricians and structural engineers, all of whom deferred to the lead architect.

This was essentially the model followed with Moore's work at Lincoln Center, though the specifics of the commission were decided by committee and not a single architect, as was the

³⁷ For an overview of privately owned land that operates as public space, see Anastasia Loukaitou-Sideris and Tridib Banerjee, "Corporate Production of Downtown Space," in *Urban Design Downtown: Poetics and Politics of Form* (Berkeley: University of California Press, 1998), 73-99. And, Jerold Kayden, *Privately Owned Public Space: The New York City Experience* (Wiley, 2000).

³⁸ Harriet Senie, *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (Oxford: Oxford University Press, 1992), 106.

³⁹ The GSA now prefers to select and involve the artist as early as possible, so that they might work more closely with the project architect, which allows both parties to adapt their plans in order to accommodate the other. Jennifer Gibson, Director of General Services Administration's Art in Architecture and Fine Arts Programs, in discussion with the author, July 23, 2012.

case for many design elements of the Lincoln Center complex. None of this belittled Moore, who was highly sought after for sculpture commissions, but it did make clear the expected level of artistic participation: Moore's work would end at the studio door. The Lincoln Center Art Committee, which included Bunshaft, Alfred Barr, Andrew Ritchie, Frank Stanton, and John D. Rockefeller III, had already determined the preferred location – in the center of the reflecting pool – and their preferred artist. Bunshaft, then a partner at Skidmore, Owings & Merrill, had advocated for Moore's inclusion in the project and traveled to his home and studio in Much Hadham to try to convince the artist of the value of the commission, his largest at the time. The artist would later be visited by other members of the committee, notably Frank Stanton, and invited to New York for an elaborate and costly courting. Despite this, the actual process by which Moore created *Reclining Figure* for Lincoln Center was surprisingly informal. When he was officially offered the commission at the end of a dinner and site visit in New York City, he turned it down, at least in an official capacity, claiming later that he was nervous about producing something that the illustrious committee would not like.⁴⁰ Instead, he promised to complete a few maquettes for the commission, enlarge the best one, and then let the committee decide if they still wanted to install it. If not, then Moore would keep it. With no legal guarantee, Moore set about creating a sculpture that ended up being two-times the size of his next largest commission.⁴¹ He built a pool in the garden of his studio in order to approximate the Lincoln Center site and constructed a new workspace with transparent walls and an open roof,

⁴⁰ Henry J. Seldis, *Henry Moore in America* (New York: Praeger Publishers in association with the Los Angeles County Museum of Art, 1973), 170-171.

⁴¹ Some reports claim Moore enlarged a pre-existing sculpture instead of making something specific and new for Lincoln Center (as in Senie, *Contemporary Public Sculpture*, 107). This is incorrect. Moore created a new work for the site. See Charles A. Riley II, *Art at Lincoln Center* (Hoboken, N.J.: John Wiley & Sons, Inc., 2009), 60. And, Seldis, *Henry Moore in America*, 17.

which allowed him to consider the sculpture from a distance.⁴² He even covered the cost of the fabrication in Germany all without any prior approval.⁴³ Fortunately, the sculpture was accepted, shipped to New York, and then unveiled on September 21, 1965.

The creation of Lincoln Center was a high profile and nationally significant example of private individuals supporting the arts, and the inclusion of a sculpture at the heart of the development foreshadowed the role public sculpture would take in future civic projects. The process by which it was commissioned demonstrates the difficulties in producing such an object, and also exposes the odd mix of older and newer attitudes toward the creation and governing of sculptures in the public realm. On one hand, *Reclining Figure* is a product of an earlier time. It was made under what essentially amounted to a gentleman's agreement. It was entirely funded by a single patron, Albert List. And, it was the product of an established and highly regarded sculptor who already had the means and access to produce massive artworks in bronze—something that simply was not possible for the vast majority of artists at the time.⁴⁴ On the other hand, the artist was selected by a committee—an elite one, but still a democratic process that was a sign of things to come.⁴⁵ The artwork was abstract and made by a European artist whom many

⁴² Seldis, *Henry Moore in America*, 171. And, Harriet Senie, “Implicit Intimacy: The Persistent Appeal of Henry Moore’s Public Art” in Dorothy Kosinski, *Henry Moore: Sculpting the 20th Century* (2001), 277-285.

⁴³ The artwork was fabricated in West Berlin by Hermann Noack. Riley, *Art at Lincoln Center*, 61.

⁴⁴ Indeed, Moore had already experienced a good deal of success with his American commissions, in part due to his robust network of supporters in the country. See Pauline Rose, *Henry Moore in America: Art, Business, and the Special Relationship* (London: I. B. Tauris & Co., 2012).

⁴⁵ The manner in which Henry Moore was chosen for Lincoln Center was not terribly different from the manner in which an individual might purchase sculpture by Moore, as indeed Gordon Bunshaft, Frank Stanton, and John D. Rockefeller III did. Alfred Barr and Andrew Ritchie both helped secure Moore artworks for the Museum of Modern Art and the Albright-Knox Gallery, respectively. I point this out not to show bias—other artists like Picasso and Chagall were seriously considered—but rather to show that the inclusive process that now defines public

considered a progressive choice. As with *Flamingo*, the artwork was not site-specific but it was made for the particularities of a location, as demonstrated by Moore's desire to reshape his studio in order to account for the proposed site. Though, in contrast to the dominant attitude of later years, it should be noted that Moore was adamant about the need for a sculpture to exist independently of its locale, saying:

“A successful piece of sculpture must work well everywhere. As I work on a piece, I am not concerned with making it suitable to the outdoors or the indoors—except under very unusual circumstances. A fine person cannot just be good at a party, he must behave consistently everywhere.”⁴⁶

One of the most progressive elements of the commission was also nearly its undoing. Despite this being a privately funded project, all artworks intended for permanent display in the city required approval from the New York City Arts Commission. *Reclining Figure's* abstract form nearly resulted in its rejection with half of the panel (notably the two artists who sat on the Commission) voting against it.⁴⁷ The Parks Commissioner, Newbold Morris, whose department was responsible for overseeing the completed Lincoln Center, was particularly scathing in his appraisal of the artwork. But, the vote ultimately passed and Moore's work was installed without objection from the city.

The development of the Lincoln Center complex was a private initiative, but it benefited from the cooperation and assistance of the city, state, and federal governments. These bodies did not, however, assist with or contribute to the outdoor sculpture program, and it would be some

sculpture selection was a long way off. Riley, *Art at Lincoln Center*, 77. And, Seldis, *Henry Moore in America*, 170.

⁴⁶ Henry Moore in America, 14. Also quoted in Senie, *Contemporary Public Sculpture*, 109-100.

⁴⁷ Senie, *Contemporary Public Sculpture*, 107-109 and 251n46. For more on the controversy over abstract sculpture at Lincoln Center and other sites in New York in the 1960s and 1970s see Murray Schumach, “Moses Warns Against ‘Hideous’ Sculpture,” *New York Times*, April 12, 1972. And, Grace Glueck, “A ‘Knockout’ Ends Sculpture Fight,” *New York Times*, November 16, 1965.

time until city and state governments did so. Indeed, as noted above, the only interaction that did occur nearly resulted in the project's cancelation. The first time federal funds were used in the creation of a modern public sculpture occurred four years later in 1969 in Grand Rapids, Michigan.⁴⁸ Here, again, the impetus was urban renewal—the city's downtown area had declined and the local government and civic groups were working to redevelop the former city center. Meanwhile, the National Endowment for the Arts (NEA), which had been proposed under President Kennedy and created by Congress under President Johnson in 1965, had established an Art in Public Places program designed to assist with public sculpture commissions.⁴⁹ While visiting Grand Rapids to give a guest lecture, Henry Geldzahler, the new director of the NEA's Visual Arts program, toured the city with a prominent local resident,

⁴⁸ The full history of federal fine arts funding is well detailed elsewhere, for examples see the note below. The federal government had paid artists for interior decoration in government buildings, such as those created for the Capitol Building in Washington, D.C. Under the Works Progress Administration's (WPA) Federal Arts Project, it also employed artists as a means of combating the Great Depression. The NEA distinguishes these earlier actions with their own by pointing to motive: Those artists employed under the WPA were part of a political and economic revitalization effort. The NEA in contrast focuses on commissioning artworks independent of political, economical, or ideological goals. Mark Bauerlein and Ellen Grantham, eds., *National Endowment for the Arts: A History 1965-2008* (Washington, D.C.: National Endowment for the Arts, 2008), 1-2.

⁴⁹ The history of federal fine art funding in the post-war period is easily muddled due to multiple initiatives in different branches of the government and a handful of programs that only existed for a short time. The GSA tried to establish their Art in Architecture program in 1966, but the effort did not result in the production of any significant artworks and it was ended by 1969. The NEA developed a separate program, Art in Public Places, that ran from 1967-1995, but it supported a far broader mandate for the production of fine art (See chapter three for a detailed account). The NEA and GSA cooperated on public sculpture commissions during the 1970s and 1980s, with the NEA recommending a roster of artists and the GSA making the final commissions. Eventually, motivated in part by the reforms following Richard Serra's *Tilted Arc* fiasco in 1989, the GSA took over all responsibilities. For more on the origins of the GSA's Art in Architecture program, see Elanor Heartney and others, *GSA Art in Architecture: Selected Artworks 1997-2008* (Washington, D.C.: U.S. General Services Administration, 2008). For more on the origins of the NEA, see Mark Bauerlein and Ellen Grantham, *National Endowment for the Arts: A History 1965-2008*, 2008. For a discussion of both programs, see John Beardsley, *Art in Public Places* (Washington, D.C.: Partners for Livable Places, 1981).

Nancy Mulnix. The two visited the construction site of Vandenberg Center, the heart of the city's urban renewal efforts, and Geldzahler suggested the inclusion of a public sculpture.⁵⁰ Mulnix was taken with the idea and spent the next two years devoted to the project. She helped secure the federal funds by working with then Congressman Gerald Ford and the Mayor of Grand Rapids, Christian Sonnevelt.⁵¹ She pulled together prominent community members, helped establish and chair the Vandenberg Center Sculpture Committee, and drummed up financial enthusiasm for the project, which required significant additional funding. The NEA had already committed \$45,000, but that money was contingent on matching funds provided by the local community. The citizens of Grand Rapids met and exceeded that amount for a total community contribution of \$85,000 (an achievement noted on site; fig. 1.14). Mulnix also helped form the independent selection panel, whose members included the artists Robert Motherwell and Adolph Gottlieb; Gordon Smith, the director of the Albright-Knox Gallery; William Hartman, a prominent architect with Skidmore, Owings & Merrill who had recently secured a Picasso sculpture for Chicago; and Hideo Susaki, a landscape architect. When the panel chose Alexander Calder for the commission, Mulnix went to work ensuring his participation and interest in the project.⁵²

The artwork that resulted was Calder's *La Grande Vitesse* (figs. 1.10-1.13), which has

⁵⁰ As the director of the NEA's Visual Arts Program, Geldzahler would also be the person reviewing the grant application submitted by Mulnix, which certainly would have cast the project in a favorable light. It was approved with the support of the NEA chairman, Roger L. Stevens. "Calder Report," undated, Grand Rapids City Archives, Arts Files, Calder, Series 28.

⁵¹ Ford initially opposed the creation and funding of the NEA while a member of congress, and later changed his mind, in large part due to efforts to secure funding for the Calder sculpture in his hometown of Grand Rapids. The popularity and prominence of the sculpture ensured that his change of heart was remembered and often noted in histories of the sculpture's creation.

⁵² Mulnix's efforts to secure the sculpture are thoroughly detailed in Collection #001, Nancy Mulnix Tweddale Papers/ Calder Papers, Grand Rapids History and Special Collections Archive, Grand Rapids Public Library, Michigan.

had an impressive and lasting impact on the city.⁵³ In addition to being an important early example of a successful public sculpture, the Grand Rapids commission also represents an important milestone for the production of such artworks. This was the first time federal funds were used to create a prominent sculpture intended for the public good, rather than as architectural decoration or as a form of financial assistance for struggling artists. This is a slight distinction, but represents an important shift in priorities that will culminate in the ideological justification for the creation of the GSA's Art in Architecture program. The funds provided by the federal government also functioned as a motivational tool for the people of Grand Rapids, who were required to raise a comparable amount of money or risk losing all outside support for the project. Like Lincoln Center, the object produced was a large, amorphous, abstract metal sculpture created by a well-known and reputable artist. Also like Lincoln Center, the justification and value of the project was presumed⁵³ to be self-evident, and when it needed to be articulated (to spur a potential funder to action, for instance) it was pitched as a project that would beautify the city and raise its cultural status to that of Paris or New York.⁵⁴ The soaring rhetoric and social aspirations that accompanied *Flamingo* were absent in discussions of *La Grande Vitesse*, despite similarities between the two projects. The organization of the Grand Rapids commission was also novel and marked an important turning point for the production of public sculpture. Unlike Lincoln Center, which was spearheaded by an elite group of wealthy

⁵³ Images and stylized renderings of *La Grande Vitesse* have been used extensively in Grand Rapids, including on the city's logo, which itself adorns everything from street signs to garbage trucks to the city's letterhead. This is well documented in Harriet Senie, "Calder's Public Art as Civic Sculpture: The realization of a modernist ideal" in *Calder and Abstraction: From Avant-Garde to Iconic*, Stephanie Barron and Lisa Gabrielle Mark, ed., (Los Angeles: Los Angeles County Museum of Art, 2013). Other notable items include dozens of buttons featuring the sculpture, shirts, billboards, and a foam hat. William Cunningham, Grand Rapids City Archivist, in conversation with the author, April 8, 2014.

⁵⁴ For example Nancy Mulnix letter to Anonymous, DC Beyer's Co., and Limbert Foundation in Collection #001, Nancy Mulnix Tweddale Papers/ Calder Papers.

New Yorkers, the Calder sculpture in Grand Rapids was the result of widespread community interest and financial involvement. The project still relied on wealthy individuals and private foundations, but a significant portion of the funds also came from small donations made by school groups, small businesses, and working class individuals. *La Grande Vitesse* was produced from the ground up, and not from the top down, as was the case at Lincoln Center. To this day, a bronze plaque at the site—now titled “Calder Plaza”—notes the exact figures contributed by the NEA and local community and reminds viewers that “No local tax monies were used” (fig. 1.11).

The projects at Lincoln Center and Grand Rapids are important waypoints in the history of public sculpture in America. *Reclining Figure* and *La Grande Vitesse* were realized under different circumstances, but both were highly dependent on the attention of individual community members. Other communities interested in securing their own large-scale public sculptures would need to find one or more wealthy patrons, and ideally a prominent citizen capable of taking on what amounted to a full-time advocacy job.⁵⁵ These projects were successful, but they were not iterative models. Each was effectively a one-off. This changed with the advent of the GSA’s Art in Architecture program and the creation of *Flamingo*, which tied capital building funds to the production of fine art. The program mandated that all federal building projects (including renovations) must allocate one half of one percent of the construction costs to the production of new artworks by American artists to be installed in or

⁵⁵ Notably, while the NEA’s program became an iterative model, it began very much in the vein of previous elite commissions, and only came about because the person responsible for approving the NEA grant was also the person who contacted Nancy Mulnix and encouraged her to take on the project.

around the federal property.⁵⁶ The real genius of the Art in Architecture program’s “percent for art” model was that it established a sustainable system for producing public sculptures, one that was heavily imitated by state and local governments.⁵⁷ It institutionalized their production and in so doing removed one of the largest hurdles to new public sculpture commissions: the necessity of involving elite members of a community or otherwise securing large amounts of money and support for progressive art practices. Establishing a sustainable public sculpture program also meant more stability and access for artists who might have otherwise never considered (or been considered for) projects of this scale. The government functioned as more than a reliable patron, though it was that too. It also created systems for finding and registering artists (via a national database) and publicizing projects. It established norms for the commissioning process and eventually developed plans for long-term care and conservation. In a broader sense, the steady production of public sculptures at new government buildings around the country helped to introduce and popularize that work in local communities.

The Art in Architecture program grew quickly during the first decade of its creation.

After the installation of *Flamingo*, the only artwork produced in 1974, the program went on to

⁵⁶ Certain restrictions apply. Building projects have to meet a series of financial thresholds to be eligible, various types of sites are categorically excluded (pumping stations, sewage facilities, prisons, etc.), and all of these exemptions and restrictions have been subject to change. General Services Administration, *GSA Art in Architecture Policies and Procedures*, November 2010, 6-7. Also found at http://www.gsa.gov/graphics/pbs/AIA_policies_and_procedures.pdf.

⁵⁷ It is important to note that the GSA was not the first percent for art program (that distinction goes to Philadelphia’s program, established in 1959.), but rather was the first to carry out a percent for art model on a national scale and to national acclaim. Even the origins of the GSA’s program are somewhat muddled—the re-authorized Art in Architecture program was established in 1963, but it was not until 1974 that the program took on its current form and mandate, and started commissioning large-scale artworks. See chapter three, appendix 7 for a chronological listing of all American public art and percent for art programs, and see chapter three pages 118-124 for a detailed accounting. For more on the 1963 re-authorization, see John Wetenhall, “Camelot’s Legacy to Public Art: Aesthetic Ideology in the New Frontier,” *Art Journal* 48, no. 4 (Winter 1989): 303-308.

install seven (1975), twenty four (1976), sixteen (1977), fifteen (1978), twenty three (1979), and then seventeen (1980) artworks in the following years, the vast majority of which were public sculptures (Table 1-2).⁵⁸ The existence of a sustainable production model resulted in a substantial increase in the volume and regularity of public sculpture commissions, and it led to public sculpture becoming a more visible, even expected part of large building projects.

* * *

When *Flamingo* was first installed, the grand aspirations that accompanied it were paired with more conventional arguments for the inclusion of sculpture in an urban environment.

Flamingo would complement the architecture, also under the GSA's purview. It would be a point of interest for those traveling through the space, and it would serve a humanizing function.

In some respects it does these things quite well. *Flamingo* is a massive public sculpture, and stands out dramatically from its surroundings (figs. 1.15-1.16). It reaches fifty-three feet at its tallest point, and straddles a distance roughly the length of a city bus. The sculpture is painted with Calder's signature red-orange, which was deliberately used to distinguish the sculpture from its environment and protect the steel during Chicago's harsh winters (fig. 1.17).⁵⁹ The color and form are strong counterpoints to the black, grey, and brown rectilinear Modernist buildings that surround the plaza. The sculpture comes across as surprisingly lithe given its scale (fig. 1.18). It

⁵⁸ The volume of sculptures produced after that time declined to the single digits, in part because of the Reagan administration and in part because of two recessions between 1980 and 1982. This growth is addressed in Chapter 2.

⁵⁹ Calder notes this with his choice of red for *La Grande Vitesse* in Grand Rapids, MI. Jean Lipman with Ruth Wolfe, ed., *Calder's Universe* (Philadelphia: Running Press, 1976), 308. This color has also been the subject of much attention after the fact. A number of people commented that the color was not quite right in its initial version (Calder thought it too glossy), which prompted a good deal of consultation and eventually a repainting. It has since been repainted three additional times partially for conservation reasons and partially to maintain the quality of the color. The formula for the paint is a closely guarded area of expertise, with private contractors advertising their ability to correctly match the shade and GSA administrators holding precious samples to prepare for the next treatment.

looks prone to movement, as though it might spring upright at any moment. The form is organic and biomorphic, somewhere between an Alaskan king crab and a tulip, and the sculpture's title, *Flamingo*, likewise suggests a biological reading. The sculpture is located at the end of an open plaza, slightly off center, and fairly close to the Federal Building, which puts it in the footpath of many pedestrians. From a distance, this gives it the appearance of peeking around corners (fig. 1.19). Its environment is also highly reflective, which means a viewer will catch glimpses and reflections of it well in advance of seeing the full artwork (fig. 1.20). Much of the press surrounding the sculpture's unveiling noted that it humanized the space, but this makes sense only to a point. A massive sculpture does not make an even more massive environment relatable, rather each come off as far over-scaled to an individual. If anything, it *emphasizes* how large the surrounding environment must be in order for such a tall sculpture to seem so small. However, the presence of a singular, creative action in the midst of a rigid or anonymous urban space does insert a more personal, humanizing element.⁶⁰

It is noteworthy that the perceived benefits of an expansive public sculpture program were also tied to the idea that the sculpture being produced was progressive and “cutting-edge.”⁶¹ There is a clear effort by the GSA to update the concept of state-funded art from the New Deal Era spending that many would have been familiar with, and here the choice of Calder as the first

⁶⁰ John Russell, a friend of Calder's, makes a somewhat similar if more florid point in Lipman, *Calder's Universe*, 26. He writes, “The World Trade Center, for instance: Is there a more ridiculous set of buildings on the face of the earth? No, there isn't. But when we turn the corner and come upon the crab-red Calder which cuts the cant out of the whole enterprise, we say to ourselves, “A free man was here”; and straightaway we feel better.”

⁶¹ Administrator Sampson made this explicit by claiming, “This program of fine art in Federal Buildings represents federal art patronage of a progressive kind. It doesn't encourage the stilted, cautious plaques and the figures that one might expect of ‘government art.’” He continues, “Rather this program fosters the creation of bold and daring artistic statements that compliment the architecture of Federal Buildings and their surroundings.” General Services Administration, “Fine Art in Federal Buildings: The First Work.”

selected artist deserves some attention. Press surrounding *Flamingo*'s unveiling commonly referred to Calder with titles like "America's greatest living sculptor."⁶² If he was not the greatest, then he was at least one of America's most well known living artists. He was the first American to be awarded top prize for sculpture at the Venice Biennale in 1952, which raised his status as an artist and also put him in league with more prominent European artists of the day. Of course, Calder had always had a strong association with Europe—he had been spending time in France since his days as a student and was friends with artists like Joan Miro, Jean Arp, and Marcel Duchamp. He purchased his first house in France in 1953, and would live and work in the country for a number of months each year until his death in 1976.⁶³ He was, in fact, so associated with other European artists, that his own national identity was occasionally suspect. When he was considered for the Grand Rapids commission, for instance, members of the selection panel questioned whether he would satisfy the NEA's requirement that the selected artist be American.⁶⁴

Calder's prominence in America and abroad was in large part due to the incredible popularity of his mobiles in the 1950s and 1960s (fig. 1.21). He began constructing these hanging, articulated sculptures in the 1930s, but they did not gain wide public visibility until the 1950s, when they moved quickly from a progressive art form to a full-blown pop culture fad with imitation Calder mobiles used in children's craft kits, as beer advertisements, and generally

⁶² Hanson, "Nixon hails Calder work as federal 'gift to Chicago,'" *Chicago Daily News*, April 23, 1973, 2

⁶³ Lipman, *Calder's Universe*, 334.

⁶⁴ This issue nearly put the whole commission in jeopardy when Calder's gallery, Perls of New York, took the insinuation as a personal affront to the artist and suggested canceling the project. Fortunately, Nancy Mulnix smoothed the issue over and the project continued. Nancy Mulnix correspondences with Klaus Perls, Collection #001, Nancy Mulnix Tweddale Papers/ Calder Papers, Grand Rapids Public Library.

depicted whenever the “high brow” needed to be invoked.⁶⁵ His stabiles, the term given to his free-standing metal sculptures, grew out of this work, in part from a desire to install his sculptures outdoors. He first experimented with hybrid works, like *Spirale* (fig. 1.22), which he completed for the UNESCO building in Paris in 1958, and eventually replaced moving parts for entirely rigid structures—a process greatly aided by his new reliance on professional fabricators (figs. 1.23-1.24). The last two decades of Calder’s life were nearly entirely devoted to these stabiles, and he was incredibly prolific, installing dozens of them in North and South America, Europe, and Australia up to his death in 1976.⁶⁶ Few commissions, however, rivaled the scale or public attention given to *Flamingo*.

Despite coming to these artworks later in his career, Calder had shown a consistent interest in producing art for the public sphere. He was a third generation public sculptor—his father and grandfather were well known artists and had produced dozens of public sculptures, many in Philadelphia.⁶⁷ Calder himself has an odd sort of legacy. He is well known, but has fallen out of a lot of histories of 20th century art. He was never the most progressive or vocal artist of his time, and while later artists did not outright reject him they also did not engage much

⁶⁵ Alex J. Taylor, “The Calder Problem: Mobiles, Modern Taste, and Mass Culture,” *Oxford Art Journal* (February 2014), advance copy, no page number.

⁶⁶ A partial list of locations is given in the retrospective catalogue, *Calder’s Universe*, which lists Spoleto, Italy, as well as “New York, Philadelphia, Princeton, Grand Rapids, Kansas City, Cambridge, Albany, Des Moines, Washington, D.C., Houston, Fort Worth, Detroit, Hartford, Los Angeles and Chicago in the United States; Montreal and Toronto in Canada; Mexico City; Caracas, Venezuela; Sydney, Australia; Brussels, Belgium; Rotterdam and Amsterdam in the Netherlands; Stockholm and Göteborg in Sweden; Hanover and Berlin in Germany. In France there are outdoor stabiles in Amboise, Bourges, Grenoble and Saché, and in 1975 Paris.” Lipman, *Calder’s Universe*, 310.

⁶⁷ Calder made a point of distinguishing himself from his artistic and paternal forbearers, and only came to his career after trying several other vocations. For details on Calder’s family history see Alexander Calder and Jean Davidson, *Calder: An Autobiography with Pictures* (New York: Pantheon Books, 1966). And, Alexander Calder, interview by Paul Cummings, *Archives of American Art*, October 27, 1971, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-alexander-calder-12226>.

with his work. He gave little commentary on his own practice, preferring instead to joke with or ignore most interviewers, but he did occasionally articulate his opinions. When asked what he thought of placing sculptures in public places he replied, “Well that seems to be the reason for, the real reason for sculpture.”⁶⁸ In another interview, he added, “My mobiles and stabiles ought to be placed in free spaces, like public squares, or in front of modern buildings, and that is true of all contemporary sculpture.”⁶⁹ His notion of public sculpture was, however, of a decidedly earlier generation than those works that followed. Calder showed little interest in changes to the scale or form of his sculptures as they moved from maquette to full-sized artwork, and aside from a vague concern over the work’s general placement he was happy to let others determine the site of the sculpture. This stands in stark contrast to the overwhelming demand for “site-specific” art today—a term that has lost a good deal of the specificity and meaning it once had and is now used to indicate a general concern for the unique qualities of a space. Calder’s *Flamingo* is a model of what was later derided as “plop art,” that is, interchangeable modern-looking sculpture that has no relation to its surroundings or environment, something Richard Serra once referred to as “corporate baubles” used by companies to signify their cultural awareness.⁷⁰ As an indication of how much the field has changed in the intervening four decades, site-specificity is now all but mandated by the GSA and many other commissioning bodies. Ironically, images of *Flamingo* grace the walls of GSA offices, and feature prominently on their publications, but it would likely never receive a commission under today’s rules. That said, Calder was chosen under the guidelines used in 1974 and the selection committee made a safe bet by tapping an artist who had broad public appeal, but also signified a progressive

⁶⁸ Paul Cummings interview, *Archives of American Art*, October 27, 1971.

⁶⁹ Lipman, *Calder’s Universe*, 340.

⁷⁰ Richard Serra, *Richard Serra, Interviews, Etc. 1970-1980* (Archer Fields, 1980), 166.

approach to art making.

Calder did not create *Flamingo* for a specific site. He did not know where the sculpture would be installed prior to its creation and he had likely already completed the *Flamingo* maquette before the details of the commission were settled or possibly even proposed, as he had done with a number of other public sculpture projects.⁷¹ He was not present for the installation in Chicago, nor did he consult on it. In fact, when he arrived at the unveiling ceremony and saw the full-scale *Flamingo* for the first time in its permanent home, he commented that the sculpture was a bit too close to the Federal Center and that the coat of paint was a tad too glossy (*Flamingo* would be repainted, but it would not be moved).⁷² However, the lack of an explicit desire to create a specific sculpture for a specific space does not mean Calder ignored the sculpture's eventual location. *Flamingo* was made for the contemporary urban environment. Calder preferred to see his artworks installed in such spaces, and deliberately used the color and form of his sculptures to visually distinguish them from their architectural backdrops. Later discussions over the role of site-specificity and public sculpture have resulted in a preoccupation with the relationship between site and sculpture. Artworks that skirt this debate are often characterized as

⁷¹ This is evident in many of Calder's process descriptions. See for example *Calder's Universe*, 307.

⁷² Oppenheim, "It's a whatchama-Calder!," *Chicago Tribune*, October 26, 1974, 1-2. This was not the first time Calder had seen *Flamingo*. He was involved in the fabrication, and would likely have seen it when the full-scale work was assembled outside the foundry and near his studio in Connecticut (fig. 1.23). The issue of color and repainting is one that has plagued large-scale outdoor sculptures by Calder for a number of decades. There is great variance in the accepted hues used for re-painting, and a cottage industry has sprung up to assist with this issue, which has been further complicated due to the Calder Foundation's sparse information and lack of participation in many conservation efforts. That lack of participation led one conservation firm to publish their own analysis and advice on the proper re-painting pigments and techniques for Calder's red-orange paint. See Robert and Emmett Lodge, "Notes for a history of 'Calder red' color and its paints in the United States in relation to the recoatings of Alexander Calder's *Flamingo* (1973) and *La Grande Vitesse* (1969) and other Calder stables," McKay Lodge and Associates, accessed August 6, 2016, <http://sculptureconservation.com/wp-content/uploads/2015/01/CALDER-RED-PDF.pdf>.

having no relation to a given site and so being infinitely interchangeable. There is some truth to this—Calder’s sculptures are ubiquitous in urban spaces and many of the artworks are remarkably similar in appearance and locale. Like *Flamingo*, which sits in front of a Mies van der Rohe building, Calder’s *La Grande Vitesse* in Grand Rapids is installed on a plaza outside of a modernist, Skidmore, Owings & Merrill building complex. Calder’s *Four Arches*, installed in Los Angeles in the same year as *Flamingo* (1974) is remarkably similar in form and appearance (fig. 1.25). Indeed, many of Calder’s sculptures share formal and stylistic elements, but a consistency of form and a common site type does not preclude an individual artworks’ ability to fit within a given locale. *Flamingo* is a prime example. As noted, it stands out dramatically from its surroundings thanks to its bright and contrasting color—nearly the same hue as “Blaze Orange,” a high-visibility color designed to quickly distinguish objects from their surroundings. That color is used in all sorts of places, from highway construction signs to the orange tips that indicate toy guns. Hunters in America are required by law to wear the color as a safety precaution, and it is equally effective at drawing the eye to sculpture (for example, see figs. 1.11, 1.13, 1.15). This is particularly effective in an environment that is often overcast or blanketed with snow. *Flamingo*’s sweeping curves and arches further distinguish the sculpture from the ordered architectural environment.

In other ways, the sculpture is well integrated into the site. *Flamingo*’s legs echo the colonnade on the Federal Building’s ground floor. The reflective windows that surround the sculpture and its placement slightly askance to the building make bits and reflections of it visible from blocks away. The sculpture is simultaneously distinct from and optically entangled with its location. *Flamingo* is not site-specific and was never designed to be so, despite posthumous attempts by Calder’s family and foundation to claim this identity, in large part to prevent the

removal or re-siting of his public sculptures.⁷³ And yet, it is also not completely independent or indifferent to its location. Ironically, a useful way of thinking about this relationship comes from Hal Foster's commentary on Richard Serra's work in the mid 1990s, which he described as "a sculptural paradigm that is neither siteless (in the modernist sense) nor site-specific (in the post-modernist sense) but both autonomous and grounded in other ways."⁷⁴ *Flamingo* is neither inextricably linked to its site, nor completely independent of it. It drifts somewhere in-between, and this ambiguous relationship is difficult to account for if one only considers it in the black and white terms of site-specificity.

All of this, the ways in which *Flamingo* contrasts with and corresponds to its site have resulted in a public sculpture with a strong graphic quality. The artwork translates well to a two-dimensional medium, and correspondingly is photographed with great regularity by passersby. The barriers to taking a quick snapshot have never been lower—an individual carrying a smart phone or small camera does not even need to stop walking in order to do so—and *Flamingo* seems tailor-made for just such a picture (fig. 1.26). It is an impressive and dramatic object, even for those who see it daily. For those seeing the sculpture for the first time, the element of discovery further encourages picture taking. Photography is one of the chief ways in which people interact with *Flamingo* and many other public sculptures. This is, however, particularly true for *Flamingo* because the sculpture does not offer a range of viewing experiences that one might find with other outdoor artworks. There are no benches or chairs near *Flamingo*, no places to stop and rest or reflect, and aside from the occasional tour group that pauses under the artwork or those taking pictures at a distance, most passersby are doing just that, passing by. In this

⁷³ Stephen Godfry, "Calder Family Objects to Relocation of Sculpture," *The Globe and Mail*, May 4, 1991.

⁷⁴ Hal Foster, "The Un/making of sculpture," in *Richard Serra*, ed. Hal Foster with Gordon Hughes (Cambridge, Mass.: The MIT Press, 2000), 190.

sense, *Flamingo* does not have the same communal function as an artwork like Calder's *La Grande Vitesse* or Henry Moore's *Reclining Figure*, which are centered in their respective locations and act as focal points for users of those spaces. Someone viewing Moore's work can do so from the raised lawn nearby or the shade-covered benches and tables, both of which are oriented toward the sculpture, which is the clear center of attention in the plaza.⁷⁵ The same is true for Calder's work in Grand Rapids, though the plaza has less seating and a good deal more open space surrounding *La Grande Vitesse*. These examples contrast with *Flamingo*, which has no privileged observation spot. Indeed, it is large enough and wide enough that viewers cannot easily surround it. In this sense, it does not function as a potential locus of public discourse, of the sort valued by Jürgen Habermas, who saw such locations as crucial to establishing a strong public sphere.⁷⁶ And yet, while *Flamingo* is not likely to provoke conversations with strangers, it may still help unify the public by acting as a shared cultural touchstone and popular image of the city.

* * *

Perhaps one of the most telling examples of the aspirations with which the federal government's new public sculpture program began, and also how many of those ambitions fared, is the case of *Flamingo for the Blind*, a scaled-down version of Calder's *Flamingo* designed to make the sculpture physically accessible to those who were unable to see it (figs. 1.27-1.28). With this human-sized replica, seeing-impaired citizens would be invited to touch and so

⁷⁵ Harriet Senie comments on this by citing the work of Sheila Gerami, who interviewed "about a hundred" people near Moore's work at Lincoln Center and found that even those who dismissed the work often went out of their way to sit as close to it as possible. "Implicit Intimacy: The Persistent Appeal of Henry Moore's Public Art" in Dorothy Kosinski, *Henry Moore: Sculpting the 20th Century* (2001) 282.

⁷⁶ Jürgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge, Mass.: The MIT Press, 1962/ 1989).

approximate the primarily visual experience of interacting with it on the plaza. Enthusiasm and interest in this object was widespread and work on it began even before the full-sized *Flamingo* was installed. Mayor Daley took a personal interest in the project after seeing something similar on a European vacation.⁷⁷ His interest was matched by representatives of state and local advocacy groups, schools leaders, non-profit organizations, and religious associations, who met regularly for about a year and a half to hash out the details of the sculpture. Committee members debated the proper size of the model—many voted for a six-foot version, but what of blind children who might not be able to reach it or those confined to wheelchairs? The committee debated the proper placement, which needed to correspond to the full-sized sculpture but also be easily located. It debated the type of explanatory materials that would best serve the blind community, the format those materials would take (Braille plate? Large-print pamphlet? Audiocassettes?), and even the type of historical context a sightless person might require in order to make the most of their interaction. The committee took great care in crafting an object they thought would be useful to a community that had thus far been unintentionally excluded from access to public sculpture, and they did so with little precedent to inform their actions.

Sculpture for the blind was relatively untrammelled ground in the field of public art, but a few precedents did exist. There was at least one major museum show of sculpture for the blind organized by Los Angeles County Museum of Art in 1970 that traveled around California. There were also a handful of shows from the mid-1960s geared towards exposing blind children to sculpture, but these were eclectic displays that emphasized tactile differences over any sort of

⁷⁷ Specifically, Vienna. The mayor also appears to have failed to get a similar sort of interpretive object installed as part of the Picasso sculpture at Daily Plaza. Internal memoranda from Art in Architecture Program Archives, United States General Services Administration, Great Lakes Region, Chicago, Il.

chronological period or stylistic motif.⁷⁸ Otherwise, there were various art fundraises for blind children, and some interest in the work of blind artists in the 1950s (as part of an uncomfortable pairing with the work of “outsider” or “unskilled” artists) and little else.⁷⁹

Suffice to say that while sculpture for the blind had seen some important early steps, it was far from an established practice. This makes the creation of *Flamingo for the Blind* an excellent manifestation of the desire to create a public sculpture that was accessible to all members of the public, no matter physical limitations. The debates surrounding this object help illuminate how expansive the creators and commissioners of public sculpture were in their definition of the public and to what lengths they would go to make the artwork accessible to as many people as possible. They saw their mandate in remarkably broad terms and the degree of attention and effort put into an object like *Flamingo for the Blind* demonstrate the sincerity of their public rhetoric. This was not accessibility for accessibility’s sake, but rather a result of the

⁷⁸ Sue Smith, “Blind to ‘See’ New Sculpture Display,” *Chicago Tribune*, January 13, 1965. “Blind Youths to Use Hands to See Sculpture,” *Chicago Tribune*, January 22, 1965. William Wilson, “‘Sculpture for the Blind’ Exhibit Set,” *Los Angeles Times*, March 1, 1970, R49. Dave Felton, “Sculpture shows blind children’s ‘sight’ by touch,” *Los Angeles Times*, March 10, 1967, A1. One also imagines the choice of objects would have been circumscribed to those that collectors felt comfortable turning over to be handled by hundreds of small hands. Outside of America, the Tate put on a “Sculpture for the Blind” show in 1976, which allowed blind and partially sighted visitors to physically handle twelve sculptures, including a number from Henry Moore’s personal collection. Alice Correia, “Henry Moore: Sculptural Process and Public Identity,” Tate Research Publications, January 2013, n54, accessed July 15, 2016, <http://www.tate.org.uk/art/research-publications/henry-moore/henry-moore-om-ch-composition-r1147465>.

⁷⁹ “Sculpture Aids Blind,” *Science Newsletter* 58, no. 12 (September 16, 1950), 181. One notable parallel to *Flamingo for the Blind* is the existence of a small model (figs. 1.29-1.30) of Calder’s *La Grande Vitesse* in Grand Rapids, which is permanently installed nearby the original sculpture. This model was also made for the benefit of the blind and was installed six years after the full-scale sculpture was installed in 1969. It was made by a local sculptor, Hetzer Hartsock, and funded by the Keeler Foundation. One wonders if it may have been a response to *Flamingo for the Blind*, which was created during the previous year.

belief that Calder's *Flamingo* was so important, and had such affective potential, that even the sightless needed to be able to "see" it.

Unfortunately, good intentions do not always make for good ideas, and *Flamingo for the Blind* was critically flawed in logic and execution. The form is complex enough and the size is large enough that gaining any sort of complete picture of the sculpture is quite difficult, even for one accustomed to operating without sight. The parable of blind men feeling different parts of an elephant and offering radically different descriptions comes to mind (fig. 1.31). Some parts of the project simply seem ill conceived. *Flamingo for the Blind* is painted red—why? The sculpture is missing Calder's welded signature, a point of great tactile interest on *Flamingo* (fig. 1.32).⁸⁰ From a programmatic point of view, *Flamingo for the Blind* raises some difficult questions as well. Would all new federally funded public sculptures be paired with a model for the blind? Was such a task even possible? Translating a primarily visual experience into something meaningful for those who lack the ability to see (or see well) is inherently challenging, but not impossible. In fact, sculpture seems better situated than any other art form to provide this experience, but a fifty-three foot abstract sculpture is a difficult place to start. Like *Flamingo* itself, *Flamingo for the Blind* was made with soaring ambitions. It took the social democratic ideal of the benefits of bringing art to the people and extended that logic as far as possible. But, the results are ultimately insufficient to achieve the desired goal. It is regrettable, but perhaps unsurprising, that this early effort was a singular one.

Flamingo for the Blind is a curious and compelling object to see as a sighted person. The ability to quickly walk around and gaze down upon a sculpture that is otherwise notable for its great size is startling and forces a disorienting juxtaposition of scale. Seeing *Flamingo* from

⁸⁰ This is a curious omission, given that *Flamingo for the Blind* was made in the same foundry that constructed *Flamingo*, Serge Iron Works in Watertown, Connecticut.

above affords a rare perspective (and one that is difficult to come by, even from surrounding office buildings). The soaring arches in Calder's original are not quite as impressive at five feet. Indeed, the whole viewing experience is considerably altered and walking around the sculpture encourages a rethinking of its form. Compared to the full-sized *Flamingo*, the iteration for the blind appears precariously balanced, as though it might be easily knocked over. The form still evokes a quasi-biological interpretation, something like a great cat stretching. The ribbing and gussets that were added to the proposed sculpture during fabrication take on real sculptural import and make for a significantly more complex and interesting object than the simplified version proposed in Calder's maquette. Obviously, the object was not principally intended for the enjoyment of the sighted, but it still serves this function and one can imagine those commissioning and advocating for the artwork would have been equally enticed by the artwork's aesthetic as by its social mission.

The existence of *Flamingo for the Blind* is indicative of the great public interest in and enthusiasm for Calder's sculpture during the time of its installation, and this attention has persisted in various forms since 1974. The history of public engagement with the sculpture is worth considering, because it helps address the difficult question of how one judges the long term effect of a public sculpture in an urban space. Despite the expenditure of large sums of money and the ambitious goals that accompanied many early artworks, there is essentially no work done to evaluate the short or long term results of a public sculpture installation. This is an odd state of affairs given the great amount of effort devoted to bettering commissioning processes since the 1970s. One would expect at least a comparable effort to better understand what makes for a good and successful public sculpture, and not just a conflict-free commission, but that has not been the case. Of course, this is in part a practical problem. What would such an

evaluation look like?⁸¹ When would it be conducted, and by whom? Such a task almost seems foolish—there is certainly not a parallel with other forms of artistic production—and yet for artworks explicitly designed for public benefit it seems odd there is not greater interest in determining what constitutes a successful or unsuccessful project.⁸² These sorts of questions raise the issue of justification—a unique problem for public sculpture, which needs to make the case for its existence in a way not required of those artworks found in museums or galleries. Museums and gallery spaces are designed to emphasize, even enshrine, an artist (or patron’s) intentions, and visitors come to these places primed and ready to engage with art. This is not the case with public sculpture, which is often encountered unexpectedly and without any contextual information. The intentions of a sculptor or commissioning body can easily disappear when the

⁸¹ Two models for such an evaluation come to mind. First, from the GSA, which reviews all commissioned artworks every two years in order to track conservation needs. These reports are completed by regional GSA representatives. They require a site visit and include detailed documentation, and so would be a natural starting point for evaluations of usage. The second model comes from the urban planner and thinker, William Whyte, who began a series of sustained direct observations of urban public spaces in 1969 in order to better understand how they were utilized. Whyte discreetly set up cameras to track behavior, and enlisted researchers to poll pedestrians about their habits. Whyte’s interest was in determining the efficacy of urban planning projects using hard data, and while such a model would still fall short in an attempt to evaluate the efficacy of a public sculpture, it may hold value as a means of illuminating the ways in which they are commonly engaged. That said, there are still significant questions about what sort of engagement should “count” for public artworks, which are increasingly installed in non-traditional locations. For example, the DC Commission on the Arts and Humanities is required to gauge public usage for portions of their grants, some of which have been used to fund large-scale artworks visible from nearby highways. Is each passing motorist a viewer? If not, then why not, and if so, then how should those viewers be accounted for? Is their experience more or less valuable than someone passing the artwork on a city street? Such questions are still a matter of debate. Samantha May, DC Commission on the Arts and Humanities, in conversation with the author, Chicago, Illinois, February 2014. See also William Whyte, *The Social Life of Small Urban Spaces* (Washington, D.C.; Conservation Foundation, 1980) and *The Social Life of Small Urban Spaces*, directed by William Whyte (Los Angeles: Direct Cinema Limited, 1979/1990), VHS. And, William Whyte, *City: Rediscovering the Center* (Philadelphia: University Of Pennsylvania Press, 1988).

⁸² The current system seems to be declare the artwork a success, unless some controversy contradicts that narrative, which has resulted in a number of bland and inoffensive artworks.

artwork is introduced into a larger urban environment. This makes the process by which one sculpture catches on in the popular imagination while another is forgotten a remarkably difficult one to understand. But, despite limitations, this is still a process worth considering. Of course, it should be noted that the task of evaluating the life of a public sculpture after installation is useful, but only to a point. It would be futile and likely impossible to create a “grade card” for public sculpture or to try to quantify an experience that is variable and subjective by nature. It is, however, useful to tease out some of the factors involved in a sculpture moving from foreign intervention into a space to a celebrated artwork and point of civic pride. The process is not automatic, nor is it completely opaque, and *Flamingo*’s record provides a number of ways of thinking it through, specifically with attention to *Flamingo*’s maquette, its conservation history, and its ability to represent its location.

Obviously, a fifty-three-foot sculpture cannot travel, but its maquette can and did extensively during the decade that *Flamingo* was installed (fig. 1.33). It acted as a sort of proxy or ambassador for the full-sized artwork in a similar fashion as *Flamingo for the Blind*. The maquette accompanied GSA administrators during initial publicity events, and was shown alongside *Flamingo* during the unveiling ceremony. Since then, it has traveled for shows at the Whitney Museum, the High Museum, the Walker Art Center, the Dallas Museum of Fine Art, and the Portland School of Art in Maine.⁸³ It traveled abroad in 1978 for the Bucharest International Fair, and has featured in documentaries on Calder’s work. In 1980, it was donated to the Smithsonian and is currently on view at the American Art Museum (fig. 1.34). *Flamingo* and its maquette are distinct objects, but intricately related and the reception of one feeds the

⁸³ The maquette travels as part of the “Calder’s Universe” show, organized by the Whitney Museum for 1976-7. It also travels for a “Across the Nation: Fine Arts for Federal Buildings, 1972 – 1979” at National Collection of Fine Arts.

reception of the other. The maquette raises the public profile of *Flamingo* and allows a sculpture in a fixed location to access a wider audience. The amount of attention this artifact of the commissioning process has received demonstrates the status of *Flamingo* over other similar Calder projects and also indicates a widespread interest in the new arena of federal art funding.

Another metric for evaluating a public sculpture is the amount of resources expended on its conservation and care. The GSA now operates like a mid-sized museum whose collection is spread across the country and like many museums it has limited funds that can be used to maintain its artworks. Much of this collection is outdoors and not under the direct supervision of an arts professional—both factors that have made public sculpture conservation an important and growing field. Indeed, the development of public sculpture conservation is a topic to itself, and deserves far more treatment than can be given here⁸⁴, but for the current discussion it is noteworthy that *Flamingo* has been stripped and repainted on four separate occasions (1986, 1991, 1998, 2012; figs. 1.35-1.36). This is a significant undertaking, and occurs at significant cost--\$213,000.00 for the most recent treatment.⁸⁵ Further funds were allocated to it in 1999 in order to outfit it with lighting, again at great expense. It is not hyperbole to state that repainting and repairing this sculpture means that another in the GSA's collection will not receive the same attention. Nor is this simply a question of appearances. Sculptures owned by the GSA, and

⁸⁴ See chapter four.

⁸⁵ The 2012 restoration was estimated at \$213,000.00, nearly the cost of the original commission (\$250,000.00). See Lee Bey, "Flamingo unchained: Restoration makes famed modernist sculpture shine again," *WBEZ 91.5*, October 15, 2012, accessed February 2012, <http://www.wbez.org/blogs/lee-bey/2012-10/flamingo-unchained-restoration-makes-famed-modernist-sculpture-shine-again>. For the restoration in 1998, estimated at \$100,000.00, see David Mendell, "Chicago's Flamingo in the Pink," *Chicago Tribune*, June 25, 1998, accessed February 2014, http://articles.chicagotribune.com/1998-06-25/news/9806250167_1_flamingo-outdoor-sculptures-chicago-architecture-foundation. See also General Services Administration, "Conservation Reports," Art in Architecture Program Archives, United States General Services Administration, Washington D.C. and Chicago, IL.

undoubtedly others, have been permanently removed or even destroyed when they deteriorated past the point of repair and became dangerous to bystanders.⁸⁶ The long term care and appearance of *Flamingo* has been a top priority for the General Services Administration and the city of Chicago, and both have prioritized its care and conservation. Indeed, *Flamingo* sits just outside of the GSA's regional office and has been used as a symbol of that agency for many years—small wonder it is kept in tip-top shape. Thinking more broadly, conservation expenses disrupt the notion of public sculpture as a fixed, one-time cost. The continual care and attention necessitated by these artworks is indicative of another significant change in the field of public sculpture, which by-and-large began without any sort of established plan for maintenance or conservation.

A final metric for thinking about the efficacy of a public sculpture is the degree to which it is able to define or represent the location or community in which it exists. Public sculpture tends to either become the defining feature of a public space, or exists on the periphery as another mundane attribute of the urban landscape. But what is the process by which some public sculptures become highly recognized and others do not? There are, no doubt, a great many contributing factors and a few of the more prominent ones are worth noting. There is, in part, a formal consideration. A singular, bold gesture deliberately set off from its surroundings, like *Flamingo*, demands the attention of passersby.⁸⁷ In a similar vein, not having an explicit

⁸⁶ Nicole Avila in conversation with the author, June 2012. By my count twenty artworks have been removed or destroyed, and ten are on view, but no longer in the same location or owned/administered by the GSA. See General Services Administration and Lucinda Parker, "Commissions (by year of installation) – Chronological 1974-2012," Art in Architecture Program Archives, United States General Services Administration, Washington D.C.

⁸⁷ Such a gesture stands in contrast to something like Isamu Noguchi's *Sunken Garden* made for Chase Manhattan in New York City from 1961-1964, which is spread across a large area and resembles a rock garden. Noguchi's work, if it is seen, may not register as fine art for many viewers, who might more readily categorize it as landscape architecture, if they see it at all.

message or even a readily identifiable form makes it easier for others to apply their own meaning or significance. An artwork like *Flamingo* functions as more of an ideological blank slate than, for example, the *Untitled* Picasso sculpture at nearby Daily Plaza (fig. 1.37), which combines a woman and a dog's face in abstracted and monumental form. Such a figure does not prevent attributed meaning, but it does make the task more difficult.

A sculpture's location is also central to its ability to exist in the public's imagination. *Flamingo* is located at an important site within Chicago's Loop, between the Federal Building and U.S. Post Office, and this area would be visited by a wide and diverse population with or without the presence of the sculpture, which benefits from proximity. This places *Flamingo* at the literal and figurative heart of a number of civic events in Chicago, from Farmer's Markets to political rallies to Octoberfests to protests (figs. 1.38-1.41). Staging an event in the same space as a highly recognizable symbol like *Flamingo* is a quick and efficient way of broadcasting "Downtown Chicago," and repeated use like this helps establish the role and identity of the artwork in the city.⁸⁸ Additionally, the drive to frame *Flamingo* as part of an "outdoor museum" in downtown Chicago (along with a host of other public and privately funded public sculptures) helps to cement its presence and status.

The public acceptance, adoption, and incorporation into the cultural fabric of the city is perhaps the most visible metric for thinking through the manner in which a sculpture comes to define or represent a location or community. *Flamingo* has been used to signify everything from its immediate surroundings to the greater city of Chicago, and a few examples illustrate the variety of uses and actors who have relied on (and contributed to) *Flamingo*'s recognizability and

⁸⁸ It is difficult, perhaps impossible, to determine if events are held here because of the open plaza, the proximity to a federal building, or the ubiquity of *Flamingo*—likely all of these things contribute to varying degrees depending on the nature of the event.

association with Chicago. Images of *Flamingo* have been used to represent the John C. Kluczynski Federal Building to new employees—The first three pages of the building’s new employee manual, for instance, feature images and literature on the sculpture (and notably not on the architecture; fig. 1.42). This suggests pride in the artwork but also a recognition that it is easier to telegraph the identity of the site with an image of the artwork than with an image of Mies van der Rohe’s building. The GSA likewise uses *Flamingo* to illustrate the website, internal documents, and publicity materials for the Art in Architecture program. The sculpture has been used to communicate “Downtown Chicago” to local residents through use in dozens of advertisements from companies like Chevrolet to the Commercial Real Estate Women of Chicago to the Art Institute (fig. 1.43).⁸⁹ Most memorably, American Airlines used a coded depiction of it in a television commercial to appeal to Chicagoans. This took the form of a stewardess’s kerchief folded to look like the sculpture.⁹⁰ That such an oblique reference was legible to viewers is a testament to the degree to which *Flamingo* has permeated popular culture, at least locally. But it has also been used to telegraph “downtown Chicago” to a wider audience. It was used as a backdrop for the 1986 film, *Ferris Bueller’s Day Off*, as a way of showing truant high school students’ visit to the city (fig. 1.44). It was used as the cover image of the 2011, 2012, and 2013 editions of Fodor’s Chicago Guidebook⁹¹ (fig. 1.45), which itself was used in the

⁸⁹ Kathleen Hess, “Release for Chicago Real Estate Executive Women (CREW) Alexander Calder Photography Session,” March 28, 1995, Art in Architecture Program Archives, Great Lakes Region, United States General Services Administration, Chicago, IL. For an exhaustive list of image rights requests see above archive.

⁹⁰ Michael Finn, GSA Fine Arts Specialist Great Lakes Region, in conversation with the author, November 4, 2013.

⁹¹ Notbaly, Fodor’s 2014 edition replaces Calder’s artwork with the nearby Anish Kapoor *Cloudgate*.

2013 Bollywood summer blockbuster *Yeh Jawaani Hai Deewani*.⁹² Here, the book and image were used by the main character who dreamed of visiting far-flung cities. There are a number of degrees of separation in this last example, but it is perhaps best in demonstrating the pervasiveness and reach an iconic image can have.

A public sculpture like *Flamingo* can become representative of something larger than itself, but it also does not have a great deal of control over this process and is prone to all sorts of uses, some contradictory.⁹³ The sculpture has been co-opted by a huge variety of causes and peoples—from Fortune 500 companies to those rallying for immigration rights—and this might be thought of as another indicator of a successful public sculpture, or at least of a democratic principal at work. Public acceptance and adoption, general recognizability, and the integration into a city’s cultural fabric are all logarithmic in growth. They compounds over time.⁹⁴ And yet, there is also a degree of arbitrariness. Why has this sculpture experienced popular success instead of some equally ambitious artwork like the nearby Claes Oldenburg *Batcolumn* (1977; fig. 1.46)? There are contributing factors, as noted, but these do not add up to a formula or system for successful public sculptures. Rather, attention to one example helps illustrate that while the intentions behind a public sculpture are paramount to marshaling the public and institutional support for it, they have little to do with how that artwork fares over time.

⁹² The film is the sixth highest grossing Bollywood movie of all time, and was seen by millions in India and abroad. “Box Office for Yeh Jawaani Hai Deewani,” accessed February 2014, http://www.imdb.com/title/tt2178470/business?ref_=tt_dt_bus.

⁹³ An artist can exert some control over the licensing and usage of an artwork in the public sphere by exercising their control over copyright. For instance, Henry Moore stipulated in his contract for *Reclining Figure* at Lincoln Center that the artwork not be used as a backdrop for fashion shoots or advertisements. This does not prohibit all popular usage of the image, but it does limit the ways in which it can be put to use, at least whilst the artwork remains under copyright. Riley, *Art at Lincoln Center*, 61.

⁹⁴ One wonders if invisibility also compounds over time.

If *Flamingo* did accomplish any of the goals laid out during its unveiling, then it did not do so in any measurable manner. But, more to the point, these goals seem laughable by today's standards, which are much more focused on affecting a more narrowly defined public, in a more narrowly defined space, and often during a narrowly defined time period. This shift in the tone and aspirations behind public sculpture commissions is well demonstrated by the history of *Flamingo for the Blind*, which was made for a much more specific purpose and audience than *Flamingo*, and was correspondingly dependent on either fulfilling that role or existing in obscurity. After fabrication, *Flamingo for the Blind* traveled to the Hirshhorn Museum and participated in its own unveiling ceremony (fig. 1.47). First Lady Betty Ford dedicated it as part of the celebrations surrounding National Handicap Week in October 1975.⁹⁵ Then it traveled to the New Orleans Museum of Art, again working as a sort of ambassador for the full-sized artwork in Chicago. It returned to Chicago and for a short time was installed inside the nearby U.S. Post Office, just within sight of *Flamingo* (fig. 1.48). Then it was moved into a storage basement, where it remained for nearly two decades. In 1997, it was found "very dusty, dirty and scratched" between boxes and pipes.⁹⁶ The base had rotted, and the whole thing required extensive conservation, which it received in time to be put on display for the International Sculpture Conference, held in Chicago in May 1998. Immediately after the conference it was again moved to storage until the GSA worked out a loan agreement with the Art Institute, where *Flamingo for the Blind* resides today (fig. 1.49). Sort of. The model currently sits in a hall between two galleries with no indication of its former purpose or reason for existing. Guards

⁹⁵ "Blind Enjoy Calder Genius at Hirshhorn," undated news article, Art in Architecture Program Archives, Great Lakes Region, United States General Services Administration, Chicago, IL. In 1988, Congress expanded and retitled the event as the "National Disability Employment Awareness Month," which is still observed each October. See www.dol.gov/odep/topics/ndeam.
⁹⁶ "Art Inspection Form FA 12357," Art in Architecture Program Archives, Great Lakes Region, United States General Services Administration, Chicago, IL.

caution visitors not to touch. Like the more ambitious plans for *Flamingo*, the history of the model is a physical demonstration of the high-flying ambitions with which public sculpture began, and also how many of those ambitions stood up to reality. The physical presence remains, but the ideology responsible for getting it there does not.

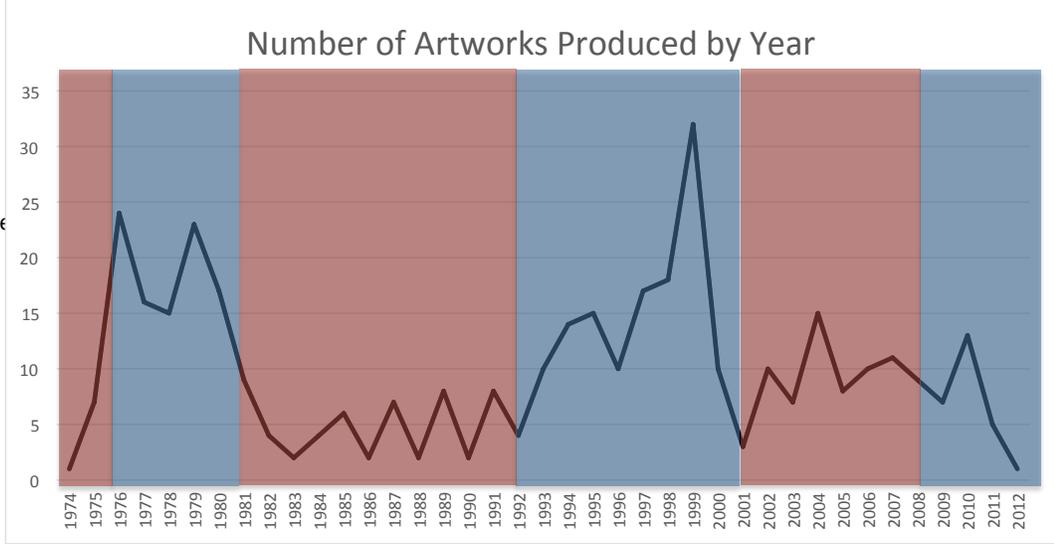
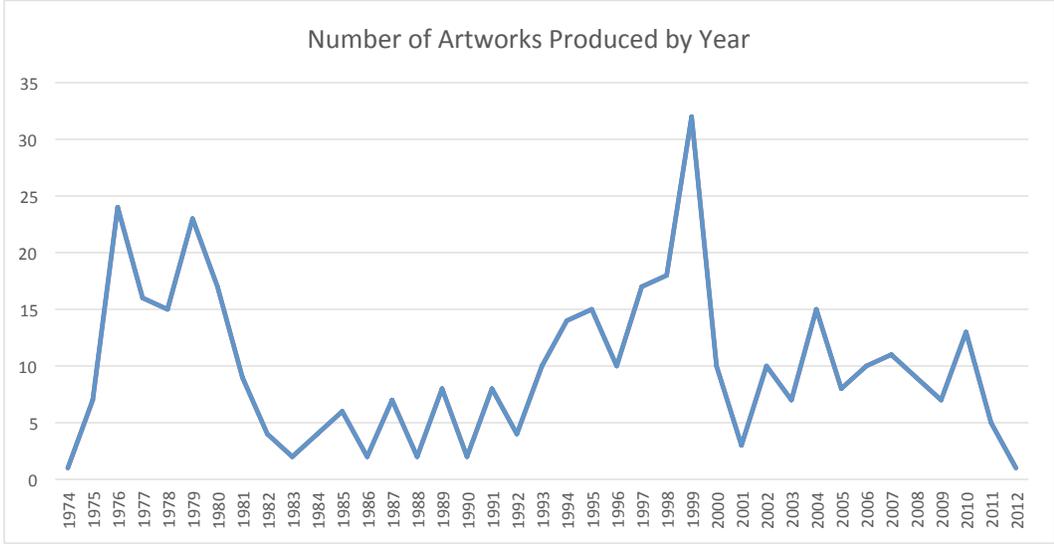
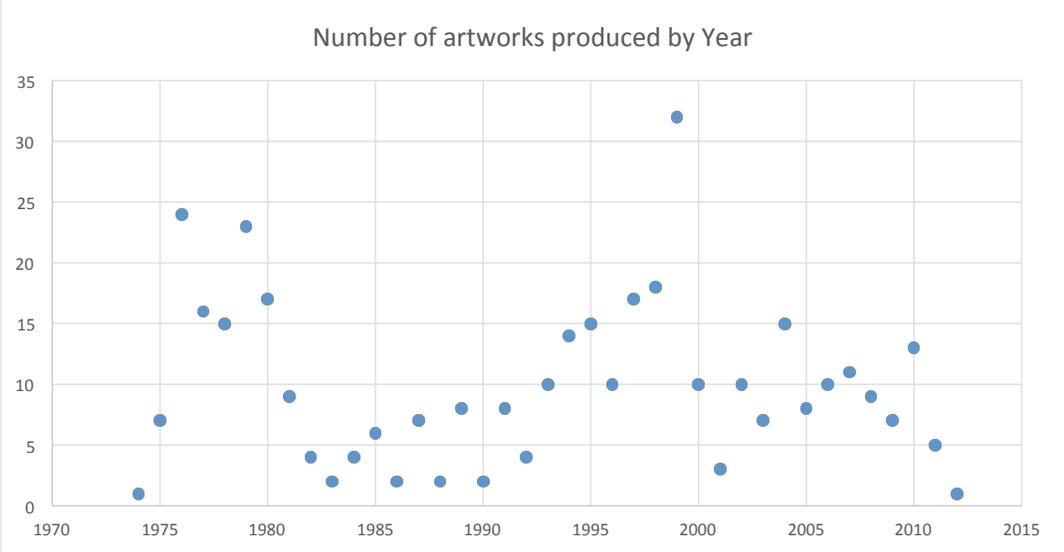
Table 1: GSA Artwork Production by Presidential Administration and Economy

Total: 386

	Number of artworks	Presidential Administration	Economic recession?*
	1974 1	Nixon/ Ford	Yes, 1 year 5 months - Nov 1973 –Mar 1975
	1975 7	Ford	Yes, 1 year 5 months - Nov 1973 –Mar 1975
!	1976 24	Ford	
	1977 16	Carter	
	1978 15	Carter	
	1979 23	Carter	
	1980 17	Carter	Yes, 6 months - Jan. - July 1980
	1981 9	Reagan	Yes, 1 Year 4 months - July 1981 –Nov 1982
	1982 4	Reagan	Yes, 1 Year 4 months - July 1981 –Nov 1982
	1983 2	Reagan	
	1984 4	Reagan	
	1985 6	Reagan	
	1986 2	Reagan	
	1987 7	Reagan	
	1988 2	Reagan	
	1989 8	Bush Sr.	
	1990 2	Bush Sr.	Yes, 8 months - July 1990 –Mar 1991
	1991 8	Bush Sr.	Yes, 8 months - July 1990 –Mar 1991
	1992 4	Bush Sr.	
	1993 10	Clinton	
	1994 14	Clinton	
	1995 15	Clinton	
	1996 10	Clinton	
	1997 17	Clinton	
	1998 18	Clinton	
!	1999 32	Clinton	
	2000 10	Clinton	
	2001 3	Bush Jr.	Yes, 8 months - March 2001--Nov. 2001
	2002 10	Bush Jr.	
	2003 7	Bush Jr.	
	2004 15	Bush Jr.	
	2005 8	Bush Jr.	
	2006 10	Bush Jr.	
	2007 11	Bush Jr.	Yes, 1 year 6 months - Dec. 2007--June 2009
	2008 9	Bush Jr.	Yes, 1 year 6 months - Dec. 2007--June 2009
	2009 7	Obama	Yes, 1 year 6 months - Dec. 2007--June 2009
	2010 13	Obama	
	2011 5	Obama	
Incomplete	2012 1	Obama	

* figures from National Bureau of Economic Res

Table 2: GSA Artwork Production by Year



Chapter 2

Prefiguring Public Sculpture: Maquettes from 1974-1984

My first breakthrough was realizing that when it's working, two and two don't make four. They never make less than five. All the actions and interactions may not be there in a concrete sense, but they're there in the perceptual sense.

-- Robert Irwin⁹⁷

The idea itself, even if not made visual, is as much a work of art as any finished product. All intervening steps—scribbles, sketches, drawings, failed work, models, studies, thoughts, conversations—are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product.

-- Sol LeWitt⁹⁸

Many forms of sculpture-making require the construction of a maquette, or small preliminary model, early in the production process. These objects have varied purposes: some are utilitarian models used by foundries as guides for enlarging artworks to a desired scale. Others are primarily presentation models meant to convey an image of the proposed work to interested parties. Some maquettes serve both functions, and some artists make multiple types of maquettes tailored to their specific needs. The maquette stage is an important one—it offers the artist, fabricator, and patron a chance to evaluate the feasibility of a commission, weigh changes, and make edits to the original plan—but for most artworks, the initial modeling is just one of a series of steps between conception and realization that occupies no more privileged a position

⁹⁷ Robert Irwin, interview by Rochelle LeGrandsawyer, May 22, 2010, Pacific Standard Time Oral Histories, Pomona College Art Museum Transcripts, IA40011, Getty Research Library.

⁹⁸ Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* vol 10 (Spring 1967).

than sketched-out concept drawings, fabrication, or finishing. However, when the commission is a public sculpture, the maquette occupies a significantly more decisive position. Rather than existing as an incidental part of a sculpture's production, it becomes the public face of a proposal and the chief site of criticism and review. It is a focal point for press coverage, and for the disparate groups that come together for the production of a public sculpture: it is the point of contact between artist and fabricator, artist and selection committee, artist and review panel, and the patron and the public.

For many public sculptures made in the 1970s and 1980s, the creation of the maquette offered the artist their first chance to "sell" their proposal to a larger committee of experts, and to see if their concept was embraced or understood. This was no small consideration for artists in this generation, many of whom had never before completed a large-scale permanent public artwork, and many of whom were still in the process of determining what a viable form of public sculpture might be during a time when sculpture itself was going through a great deal of upheaval. Maquettes of this time period are particularly valuable documents of the progression of American public sculpture because they offer insight into artists' creative processes and the institutional and cultural reception and support for this work. Public sculpture in the late 1960s and early 1970s was a new and rapidly expanding field, and its conventions and parameters were very much unsettled. Those commissioning the work had markedly different expectations and levels of involvement in the artworks' production. There were few established customs for the commissioning process and little precedent for artists who were asked to create miniaturizations of their proposed work capable of conveying its major artistic themes and practical details. Predictably, perhaps, the varieties of responses to this mandate were astounding. Artists employed a huge range of techniques in their proposals, and their maquettes vary considerably in

size, style, handling of materials, and their consideration for scale and the surrounding environment (figs. 2.2-2.19, 2.21-2.22, 2.24-2.25). Some are quite elaborate and highly detailed, similar to dioramas or architecture models, while others are bare-bones proposals that do little more than give form to a preliminary sketch. When examined collectively, they offer an unparalleled picture of American public sculpture making in the 1970s and 1980s. They provide a physical document for the original conception and intention of an artwork, something that is especially valuable for early commissions, many of which were subject to alternations in their realized form. In other cases, a maquette may be the only remaining trace of a project that was later deaccessioned, destroyed, removed, seriously altered, or one that is now inaccessible—a fate that disproportionately fell on these early commissions. Viewing these maquettes collectively also helps expose the common impulses or considerations that do exist, something that is easily lost when the sculptures are seen piecemeal in their geographically distant locales.

As the previous chapter argued, one of the reasons the United States General Services Administration's (GSA) Art in Architecture program had such a strong impact on the direction and popularization of public sculpture in America was that it created an iterative model for the regular and widespread production of such work. Other successful public sculpture projects at this time were often singular efforts or funded from one-off grants, and not sustainable programs for continual production. The GSA's "percent for art" funding scheme and the organization's logistical support were responsible for dozens of high-profile public sculpture installations across the United States. This model was copied widely at the state and local level, which helped further popularize the notion of a civic commitment to public art. More broadly, this contributed to a public expectation for the inclusion of fine art in new public and private building projects.

Each public sculpture commissioned by the GSA had to be approved by a panel of

experts before the artist was authorized to begin construction. Artists were required to provide something that “convey[ed] a meaningful presentation of the work,” and for almost all public sculptures this was a maquette.⁹⁹ The maquette, along with any other preparatory materials, such as drawings, plans, or notes, had to be turned over to the GSA at the completion of the project.¹⁰⁰ To be clear, these maquettes were not competition models. The GSA does not award commissions based on specific proposals, nor do they direct artists to create specific artworks. In a sense, the GSA attempts to achieve a paradox. It tries to give the artist an unfettered hand and allow them to make whatever it is they wish to make, while at the same time ensuring that the artwork produced is high-quality, durable, appropriate to the location and community, and representative of the best of contemporary American art.¹⁰¹ It is a difficult line to walk, and many of the changes in the GSA’s commissioning criteria have resulted from a desire to ensure both of these goals are met. This means the maquette review phase is of paramount importance because it offers the first, and sometimes only, chance for artists, architects, community leaders, government officials, concerned citizens, and arts professionals to weigh-in. The maquettes themselves are thus valuable documents for understanding the rationale, expectation, and

⁹⁹ General Services Administration, *Contract for Fine Art Services*, Article 1, Section B. Artists making two-dimensional artworks would also occasionally create maquettes for their design reviews. William Christenberry’s *Maquette for Southern Wall* (1978), a five-foot long model for a proposed mural, is representative of these efforts (fig. 2.17).

¹⁰⁰ General Services Administration, *Contract for Fine Art Services*, Article V.

¹⁰¹ These goals have been consistent since the founding of the Art and Architecture program, but the methods for accomplishing them have undergone a good deal of development. The GSA now evaluates artist candidates along many lines of analysis (eight major ones according to its current criteria), and so ensures an artist has the technical capacity and background to carry out a high-profile large-scale commission. Further, the GSA tries to involve the artist as early as possible in order to foster cooperation between the various parties invested in the site. Jennifer Gibson (Director, Art in Architecture program), in conversation with author, January 2015. See also General Services Administration, “GSA Art in Architecture Policies and Procedures,” revised November 2010, accessed March 15, 2015, http://www.gsa.gov/graphics/pbs/AIA_policies_and_procedures.pdf.

motivations behind the production of American public sculpture. Reflecting on them now with the benefit of hindsight helps identify those trends that proved unsustainable or unworkable in the long term. To that end, this chapter will consider a group of maquettes of public sculptures created by the GSA's Art in Architecture program during its initial decade of production (1974-1984).¹⁰² It will take up the status and role of these objects, how they were used by artists and commissioning bodies, and what they reveal about the growth of the public sculpture field. The chapter will pay particular attention to three proposals: Robert Irwin's *48 Shadow Planes* (1980; fig. 2.28) for the Old Post Office Building in Washington, DC; John Chamberlain's *Detroit Deliquescence* (1982; fig. 2.39) for the Patrick V. McNamara Building in Detroit, MI; and Richard Fleischner's *Baltimore Project* (1980; figs. 2.52-2.58) for the Social Security Administration's National Computer Center in Woodlawn, MD. Irwin, Chamberlain, and Fleischner came to their commissions as successful early-to-mid-career artists who had well developed practices and styles, but little experience with large-scale permanent public artworks.¹⁰³ While their commissions were completed within two years of each other, each spent

¹⁰² This is also a practical consideration: there are no other large collections of maquettes from this time period, nor a sustained interest in preserving them. The body of material I consider here comes from a collection at the Smithsonian American Art Museum (SAAM), which received roughly a decade worth of preparatory materials from the GSA's Art in Architecture program ("approximately 85 works") in 1977. The GSA had planned to continue to donate their models to the National Collection of Fine Arts (later the Smithsonian American Art Museum), but never did so, opting instead to find dedicated storage facilities. The GSA had used the maquettes as promotional objects, and as stand-ins for their major commissions (housed in the director's office), and expressed a desire for the models to be shown. Unfortunately, the opposite has occurred—GSA-owned preparatory objects are now inaccessible in GSA storage, while those held by SAAM have slowly begun to be shown and are available to researchers. "GSA to National Collection of Fine Arts," July 19, 1977, Box 3, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

¹⁰³ Robert Irwin had a number of public sculpture proposals in development, notably his *Two Running Violet V Forms* (1983) made for the University of California, San Diego. Richard Fleischner came to his commission after making a series of large-scale temporary environmental

a different amount of time in production. Work on the Chamberlain commission began in 1974, Fleischner in 1978, and Irwin in 1979. Each artist relied heavily on his maquette, but to very different ends. In each case, these objects are rife with material and aesthetic experimentation, and are representative of the artists' efforts to translate an advanced sculptural practice into a viable form of public sculpture. Their strategic and formal decisions concerning how best to do this suggest the great variety of approaches to these new, high-profile government commissions and also the extent to which the possibilities open to public sculpture at this time seemed limitless. These experiments were not all successful, and parts of these projects also illustrate pitfalls to be avoided in future commissions. However, when considered collectively and in comparison, they are quite useful for better understanding the artistic, institutional, and cultural motivations behind public sculpture making in America.

1. Maquettes: Vehicles for the Imagination

Thinking through the role and status of a maquette in a public sculpture commission means thinking through the creative process. The maquette represents a conclusion to that process in some degree, or at least an end to the complete independence an artist has prior to needing to involve others—fabricators, work crews, experts, consultants, a jury or selection committee, and the many other people required to construct, approve, and install a public sculpture. In some cases, others are involved in the creative process even earlier as model makers, who construct a small-scale facsimile to the specifications provided by the artist just as a

artworks. Chamberlain's work had grown in size in the previous years, but his GSA commission was the largest to date.

fabricator might later build the realized artwork.¹⁰⁴ A maquette is more than an initial draft, though one might fairly think of it in those terms as well. In many cases, the maquette offers an unadulterated glimpse at the original conception for an artwork—it is *the* original conception in its most refined form. But, it is still a concept waiting to be realized in its intended medium. In this sense, maquettes are both idealized and sketchy. They show the core of an idea before that idea has had to contend with the messy facts of reality, building codes, costs mitigations, structural feasibility, and the demands of architects, donors, fabricators, and concerned citizens. They offer an unspoiled view of what a public sculpture might become, like the picture of a plant on a packet of seeds. They are a goal, an expectation, and like goals and expectations they are often lofty in their conception.

Maquettes occupy an intermediate space in the creative process and are correspondingly difficult to categorize. They are rarely addressed or considered as sculptures in their own right. They are clearly the product of artistic effort, and they inevitably lead to an artwork, but they are rarely afforded the same standing or discussed using the same terminology. Instead, they exist as a sort of artistically charged preparatory object that overlaps with other comparable miniature facsimiles, like architectural models, dioramas, educational or historic models, train sets, and tabletop games, to name a few.¹⁰⁵ But public sculpture maquettes are more of an artistic product

¹⁰⁴ Professional model making services were not widely used by most artists at this time due to cost, a lack of creative control, and unfamiliarity. As public sculpture commissions became more numerous, and as artists established themselves and their practices, more sculptors relied on professionals to create proposals, though that remained a rare practice. It can also be difficult to determine when a professional was used, just as an artwork's fabrication history can be difficult to determine after the fact. Those who did employ model makers typically drew from the world of architecture model making—a robust and storied discipline that, unlike making models for public sculpture, has endured through the digital age. See Karen Moon, *Modeling Messages: The Architect and the Model* (New York: The Monacelli Press, 2005).

¹⁰⁵ Many 20th century artists have also made use of models in their work, including such disparate examples as Vladimir Tatlin's *Monument to the Third International* (1919-1920) and

than something like an architectural blueprint, even though they serve a similar function.

Maquettes have an explicit purpose, and they constantly refer to the “real” artwork that exists out in the world. In this way, they alternate between practical requirement and artistic projection, never really settling firmly into either category. They seem to exist on the cusp of becoming a full-fledged artwork, but rarely achieve that status.

By contrast, two-dimensional preparatory work has been received quite differently despite playing a similar role. Two-dimensional preparatory works, like drawings, cartoons, or oil sketches, are more readily understood as independent art objects than three-dimensional sculpture maquettes. They are more numerous, exhibited more often, and far more commonly collected than their three-dimensional counterparts. This occurs for a range of reasons, one of which is perceived scale. More so than flat objects that reference much larger flat objects, maquettes are more likely to be interpreted as shrunken, fragile, or cute. A preparatory drawing of a larger artwork might be done at one-half, one-fourth, or one-tenth the scale, but it is less likely to read as precious or as an unserious artistic effort. One would not, for example, consider the preparatory sketch for a large mural to be a miniaturized version of that mural, whereas sculpture maquettes often garner such reactions. Two-dimensional renderings are also much more common in everyday visual culture, and the modern viewer is accustomed to consuming all manner of images that represent objects much larger or much smaller than the image itself.

Claes Oldenburg’s various proposals for monuments and buildings. A number of contemporary artists have also utilized miniatures and models in their work, including Do-Ho Suh, the Chapman brothers (*Shape of Things to Come*), Tom Doyle’s vitrines, Matthias Schmeier’s dioramas of confrontations, Michael Dreher’s *Republic of Free Wendland* (2000), Thomas Demand’s photographs of monumental models (*Model Studies*), David Leventhal’s photographs of miniatures, Liliana Porter’s work on canvas (e.g., *Untitled with Fallen chairs*, 2009), Monica Sosnoska’s *Maquette* and *Untitled* installations (2002-2003), Benjamin Andrew’s *Microobservatory* (2016) and other projects, and many of Chris Burden’s large-scale installations including *Metropolis I* and *II*, bridge constructions, *A Tale of Two Cities*, *All the Submarines of the United States*, and *Pizza City*.

Sculpture has no comparable parallel, and three-dimensional miniaturizations are encountered with far less frequency.

The differences between two- and three-dimensional preparatory works are further highlighted when considering the relationship between those objects and the realized artworks. At issue is the effort required to translate a proposal to a completed commission. An artist making a mural, fresco, or large painting uses a very similar skill set to prepare for and then execute the artwork. The medium may differ, but the act of drawing or blocking in forms is the same sort of activity required to produce the full-size artwork. That is rarely the case for public sculptures, which require considerably different techniques, skills, and resources to move from maquette to life-sized artwork. When a sculptor relies on an outside expert to facilitate construction, then the maquettes represent the break between the work of the artist and the work of the foundry, welder, rigger, or whatever other skill set is necessary. Maquettes emphasize the change that takes place between an envisioned work and a fully realized public sculpture, and they cause the viewer to reflect on the degree to which a model and public sculpture are the products of very different sorts of artistic production.

Maquettes are also limited in their ability to exist independently of the work they reference. In some cases, maquettes travel a great deal and promote the city and sculpture to which they are linked.¹⁰⁶ But, more commonly, maquettes circulate less often than comparably-sized sculptures (and public sculptures, of course, do not circulate at all). Likewise, maquettes are frequently financially linked to their realized versions and unable to function as independent commodities. A stipulation of all GSA commissions, for instance, is the requirement that all “designs, sketches, models, and the work produced” must be turned over to the government at

¹⁰⁶ For more on Calder’s *Flamingo* maquette see Chapter One, 52.

the completion of the commission.¹⁰⁷ Artists are also barred from later creating additional artworks relating to that commission.¹⁰⁸ An artist could not, for instance, complete a GSA-funded sculpture, and then later make a drawing of that project for sale, and many state and local public art programs have adopted similar restrictions. But not all commissioners of public sculpture follow these strictures, and indeed in some cases a maquette's formative connection to a well-known public sculpture makes it more commercially desirable. For example, the maquette for Antony Gormley's *Angel of the North* (1998), a well-known and highly visible public sculpture near Gateshead, England, was the first object valued at over £1 million when it was shown on the BBC's "Antiques Roadshow" television program in 2008.¹⁰⁹ In fact, Gormley made multiple versions of that maquette before *and after* the artwork's creation, first in order to fundraise, and later to capitalize on the sculpture's popularity—a later version of the maquette sold for \$5,360,370 at auction in 2011.¹¹⁰ This practice is not new. Sculptors across centuries have done regular trade in maquettes, miniaturizations, and excerpts from their larger commissions. Some contemporary artists fund their more ambitious public sculptures through precisely the same means.¹¹¹ Still, maquettes are inextricably linked to the artworks they predict, and while this can make them highly prized commercial objects, it has more often resulted in limitations on their sale, dissemination, and visibility in the art world.

Maquettes are often animated by the same concerns present in their large-scale

¹⁰⁷ General Services Administration, *Contract for Fine Art Services*, Article 6.

¹⁰⁸ GSA, *Contract for Fine Art Services*, Article 6.

¹⁰⁹ "Antiques Roadshow Finds £1m Angel," last modified November 16, 2008, accessed April 2015, <http://news.bbc.co.uk/2/hi/7731165.stm>.

¹¹⁰ "Antony Gormley: Angel of the North (Life-Size Maquette)," Sale 7990, Lot 5, October 14, 2011, <http://www.christies.com/lotfinder/Sculptures-Statues-Figures/antony-gormley-angel-of-the-north-5486848-details.aspx#features-videos>.

¹¹¹ Christo and Jeanne-Claude have successfully funded a number of their large-scale temporary public sculptures through the sale of preparatory sketches and lithographs, as well as more traditional fundraising ventures.

counterparts, both in terms of commercial viability but also the nature of viewer engagement. A number of the public sculptures made in the 1970s and early 1980s were meant to engage viewers on a phenomenological level and raise awareness of one's own bodily relationship to an artwork. This sort of public sculpture is markedly different than a freestanding, autonomous object and it is an important distinction to make when considering maquettes and how those maquettes function. We engage in a different sort of imaginative projection when we look at a discrete, self-contained public sculpture maquette than when we look at one for an artwork that lives and dies based on the bodily interaction of its viewers. The consideration for scale is the chief point of difference here. The first mode of looking is not completely ambivalent to scale, but the importance of scale comes across as variable or fluid. For example, Charles Ginnever's maquette for *Protagoras* (1976) suggests a larger object, but not much beyond that (fig. 2.4). The realized work could be five or nine feet high. The viewer cannot be sure based on the maquette alone. More to the point, when one considers the maquette for Ginnever's work, an individual can (and is meant to) imagine it at a larger size generally and not specifically. Because the work does not depend on a phenomenological reading, our focus stays with the object and not our imagined relation or interaction with it. However, when an artwork does depend on a phenomenological reading then we are encouraged to psychologically bridge the distance in scale between ourselves and the model, and to explicitly consider our relation to the proposed work. Artists who create such sculptures often construct their maquettes in a way that facilitates this sort of engagement, either by more fully fleshing out the surrounding details of the space—for instance, replicating paving stones, trees or other specific features of a site—or by providing small human figures in the maquette to give the viewer a specific point of reference for their projection. Looking at these objects becomes an odd exercise of alternatively scaling up

the model or scaling down the self in order to picture what the realized sculpture might look like and how it might exist in its proposed space. This is a process that is constantly in flux. It is difficult to sustain the illusion, and a viewer is likely to oscillate between small and large scale, perceptually zooming in and out until one has come to an approximation of the proposed sculpture.

These public sculpture maquettes respond to and reflect larger changes in sculpture making in the post-war period. They show objects that are predicated on creating an environment, rather than discrete forms with no firm connection to their surroundings. Public sculpture maquettes were asked to fulfill a broader purpose than those objects made by a previous generation of sculptors so that they could more effectively communicate new sculptural ideas. It was important for these new maquettes to permit and encourage a viewer's imaginative engagement with an artwork to a degree that had not been necessary when maquettes were primarily utilitarian objects seen chiefly by artists, assistants, and fabricators. In this sense, they function more like architectural models or, as the historian Helmut Puff has adeptly described them, "vehicles for the imagination," because they are intended to facilitate a conceptual engagement and bodily projection, and not just show an artwork at a smaller scale than its realized form.¹¹² Indeed, maquettes can be ideal sites for condensing meaning. The literary scholar Susan Stewart notes "a reduction in dimensions does not produce a corresponding reduction in significance," an apt point for public sculpture maquettes, particularly those that rely on or lay claim to the space surrounding the artwork.¹¹³ A miniature might actually be a better container for an idea than the realized, large-scale work. A full-scale work has to be navigated

¹¹² Helmut Puff, *Miniature Monuments: Modeling German History* (De Gruyter, 2014), 174. Puff's project is focused on city models.

¹¹³ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Duke University Press, 1984), 43.

and understood by an individual, whereas a model can effectively communicate or suggest interactions without actually providing those experiences. That is, a model is able to provide a conceptual understanding of a phenomenological project. It can quickly suggest an ideal encounter, but it cannot replicate or replace that interaction.

The relationship between model and realized work is far from straightforward. One conditions our reception of the other. It can be jarring to see the maquette and realized work together, because their differences are emphasized—the small looks even smaller, and the big looks even bigger. But even in cases where the referent is unclear, where the realized work is missing or unknown, the very fact of a maquette envisioning some other artwork colors its reception. Maquettes can easily come across as “incomplete” or “unfinished” because they are fixed in a transitive state, halfway between a fully realized artwork and an independent object full of its own sculptural interest. The art historian Joan Kee has described a similar relationship between artworks that reference each other while writing on the contemporary Danish artist Danh Vo. Vo commissioned nearly 250 one-to-one casts of portions of Frédéric Bartholdi’s *Statue of Liberty* for his *We the People* series (2010-2014), and he exhibited them, in portions, around the world. Kee writes, “Vo’s fragments are important in that they provoke in viewers the desire to see the whole they remember; yet they also prevent them from lapsing into the viewers that they were when they saw the real Statue of Liberty firsthand.”¹¹⁴ Like Vo’s artworks, public sculpture maquettes provoke viewers to consider the corresponding, realized sculptures. This is unavoidable. But, also like Vo, the melding of experiences is a messy affair and the maquettes frustrate and complicate a one-to-one comparison. Indeed, the experience is more likely to be uncanny than to provoke déjà vu. Kee continues, “The pieces ask viewers not only if they can

¹¹⁴ Joan Kee, “What Scale Affords Us: Sizing the World Up through Scale,” *ARTMargins and the Massachusetts Institute of Technology*, 23.

recognize ambiguity, but whether they can tolerate it as well.”¹¹⁵ Public sculpture maquettes are not fragments per se, but they operate in a similar manner. They exist independently, and should be considered independently, but they are also constantly asking viewers to imagine the object at full scale, or at least blown up to human proportions. This kind of thinking drifts in and out of one’s consideration, never really going away, but also never dominating one’s thoughts. In this way, our understanding of the scale and function of a public sculpture maquette is forever bound to the object it precedes: a realized full-scale sculpture.

2. The Maquette and the Artist: Robert Irwin and John Chamberlain

All my recent activities after those line paintings are in a sense a result of how those paintings taught me to look at the world. When I look at the world now, my posture is not one of focus but rather of attention. It’s like a floating kind of feeling when I work in a situation now.
-- Robert Irwin¹¹⁶

All of the artists who participated in the General Services Administration’s Art in Architecture program were required to create detailed proposals for their commissions, and for sculptors, these almost always took the form of a maquette. But, these objects did not all serve the same purpose, and artists relied on their maquettes to do a number of different jobs. For some artists, making the maquette was, in effect, making the sculpture. It was their principle site of artistic effort and the place where problems were hashed out and solved. When the maquette was completed, then so too was the artist’s work on the project. All that remained was to send the maquette to a foundry, have it enlarged to the desired proportions, and approve the completed work. Louise Nevelson’s *Study for Bicentennial Dawn* (1976; fig. 2.18) followed just such a

¹¹⁵ Ibid.

¹¹⁶ Robert Irwin, quoted in Lawrence Weschler, unpublished draft of Berkeley Art Museum catalogue essay, September 1978, Robert Irwin Papers, Box 1, Folder 8, Getty Research Library.

trajectory. The hundreds of irregular shapes that make up the realized artwork were determined and configured during the artist's work on the maquette, which retains slight imperfections and nuances that show evidence of her work gluing, nailing, and painting (figs. 2.19-2.20). The maquette was Nevelson's creative focal point and its three sculpture groupings are identical to the realized artwork, save for the larger scale and unifying coat of white paint. Nevelson did her creative work at the maquette stage, and then tasked the foundry with replicating that work to her desired size. That sculpture, now fifteen feet tall, greets visitors to the U.S. Courthouse in Philadelphia. Nevelson's model remains in storage at the Smithsonian American Art Museum. In other cases, maquettes were used as a sort of "proof-of-concept" to show that the plan for a public sculpture was feasible and thoroughly considered. Kenneth Snelson's 1981 sculpture, *Tree 1* (fig. 2.21), is a fine example of this because the technical innovation present in the realized artwork is equally well demonstrated in the maquette. Snelson's maquettes use exactly the same wire tension configuration as their full-scale counterparts, and so are convincing verifications of the logic and structural stability of the larger planned artwork.¹¹⁷

It is worth reiterating that the maquettes made for GSA commissions were not competition models. The artist had already been selected and was assured of the commission. But, he or she was not assured of the artwork, which still needed to pass a review panel and gain approval. Hence, many of the maquettes made for GSA projects were used to prove the viability of an idea, help a review panel better visualize a concept, or simply "sell" a proposal to a skeptical committee. In a handful of cases, artists also used their maquettes to present idealized versions of their sculptures. Stan Dolega's schematic, topological rendering for a proposed

¹¹⁷ Snelson now separates these small sculptures into a discreet body of work, and his gallery sells them. "Small Sculptures," accessed December 2014, <http://kennethnelson.net/category/sculptures/small-sculptures>.

earthwork in Wenatchee, Washington comes across as crisp, clean, and orderly in the model, but loses that definition (and white washing) when seen in its full context (figs. 2.22-2.23).¹¹⁸ Ray King's maquette for *Solar Wing* (1984; fig. 2.24) is stunningly complex and meticulously rendered, but the actual intervention proposed by King is somewhat unclear. In fact, King's artwork constituted the addition of fifty-nine groups of prisms to the preexisting sunshade, which the artist has extracted from its architectural context and created in miniature. The small sunshade is impressive, but it does little to communicate the intended effect of the artwork, which was a chromatic projection on the building's façade and interior hallways. One has to imagine that King was keen to leverage his experience as a professional model maker, and so chose to craft a maquette that was visually stunning and highly detailed, though less useful for understanding the nature or effect of his proposed artwork.¹¹⁹ Of course, these various uses of a maquette were not exclusive and artists relied on them to do multiple jobs—the maquettes simultaneously could be used as a site of experimentation and as a “proof-of-concept,” for example. Likewise, the role a maquette played for an artist varied considerably across projects, as is well demonstrated by those made by Robert Irwin and John Chamberlain for commissions that began in the late 1970s (fig. 2.25).

* * *

The Old Post Office was built between 1892-1899 in order to provide a national headquarters for the United States Postal Service (fig. 2.26). It is a massive Romanesque Revival building, the third tallest structure in Washington, D.C., and one that has housed a

¹¹⁸ This raises a compelling question: do we take the model or the realized work as the “true” version? Is the model a schematic presentation that was always meant to change, or is it the envisioned artwork in a pristine state, before time and visitors have had a chance to wear it down?

¹¹⁹ Ann Jarmusch, “Light Experience,” *American Craft* (February-March, 1984), 18.

variety of government offices since its construction. It sits just blocks away from the White House on Pennsylvania Avenue, and it is surrounded by the colossal edifices of other US government agencies. Perhaps because of its prime location, the building has come remarkably close to demolition on multiple occasions. It was spared this fate in 1928 because the funding for the task disappeared with the Great Depression, and then again in 1964 when a citizen-lead effort convinced Congress to change its mind and preserve the building.¹²⁰ In 1977, it underwent major renovations designed to change the building into the first mixed-use space on Pennsylvania Avenue, and this qualified it for a major public artwork commission from the GSA's newly operational Art in Architecture program.¹²¹

The commissioning process at this time required the work of two agencies: the GSA effectively handled all parts of the commission except artist nominations, which were completed by a panel of experts assembled by the National Endowment for the Arts (NEA). The four-member panel included Hugh Davies, Director of the Art Gallery at the University of Massachusetts; David Katzive, Manager of the Education Department at the Brooklyn Museum; Jane Livingston, Associate Director of the Corcoran Gallery of Art; and Robert Hammell, a representative of Arthur Cotton Moore Associates, the architecture firm responsible for the Old Post Office renovation. They met on July 17, 1979 and narrowed down a sizable list of leading American artists to three candidates, whom they ranked in order of preference:

1. Robert Irwin
2. Max Neuhaus

¹²⁰ Nancy Hanks, Chairperson of the NEA, was that citizen. The building was renamed "The Nancy Hanks Center" in 1983 and the NEA was one of the building's first tenants after it was redeveloped.

¹²¹ The Art in Architecture program grants commissions based on new constructions and renovations over a certain monetary threshold.

3. James Turrell

This panel could only make a recommendation to the GSA, which was ultimately responsible for selecting the artist and approving the design, but it still exercised a good deal of control over the type of artist and artwork that would be chosen by setting parameters and making suggestions. These suggestions were made explicit in letters to the GSA from the NEA's Chairman, Livingston L. Biddle, and later from the project's lead architect, Arthur Cotton Moore, who independently wrote a detailed brief in support of Irwin's nomination. In the vast majority of cases, the GSA approved the NEA's artist recommendations without comment, but the process was far from a "rubber stamp," as evidenced by the panel members' and architect's desire to submit a strong argument in support of their preferred artist.

In fact, these letters served a dual purpose. They were first meant to articulate why the panel considered Irwin to be the top choice, but they were also meant to steer the commission toward the type of artwork desired by the panel and, more so in this case, by the architect. Both letters, as well as notes made by panelists during their meeting, express a desire for an artist who would be capable of producing a large-scale artwork that would relate to and respond to the environment of the Old Post Office Building.¹²² Specifically, the panel wished to commission an artwork for the center of the cortile, the cavernous ten-story glass-enclosed inner courtyard—no easy feat, as this would require an artist to suspend their work high above the shops and offices below (fig. 2.27).¹²³ The panel was eager to have something realized in this location, despite the

¹²² "Livingston L. Biddle to the GSA," July 17, 1979, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration. And, "Arthur Cotton Moore letter to GSA" July 17, 1979, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration. See also, "Committee meeting notes," undated, no author, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration.

¹²³ Despite its granite exterior and 19th century construction, the building's structure is steel and iron, which makes possible the cavernous space in the building's center.

difficulties of doing so, and recommended canceling a second commission proposed for the building so that the budget for it could be added to the single, large-scale installation. Their petition was effective.

The panel also made clear that a “traditional object” would make a “mockery” of the space—a fair point given the difficulty of imagining a figurative or discrete sculpture strung up from the rafters.¹²⁴ Moore’s letter went further, specifying that Irwin was the best choice for the commission because of his “very sensitive response to existing architectural contexts,” his ability to realize successful large-scale artworks, and his potential to create something that would change over time and not exist in a “static, boring fashion.”¹²⁵ Moore went so far as to suggest one of Irwin’s “large, translucent scrim pieces” and he urged the GSA to ask Irwin to “try to avoid his occasional production of extremely minimalist works.” And, for assurance, he asked to be included in the GSA’s later design review process “as a way of reinforcing the certitude that the sculptor produces a work appropriate for the [Old Post Office].”¹²⁶

Irwin had just finished a mid-career retrospective at the Whitney Museum, and had turned his attention to public art.¹²⁷ He had completed a number of public sculpture proposals for cities like Dallas, Columbus, Berkeley, Cincinnati, and Seattle, and he appeared to relish this new venue for his work. But, to the surprise of the committee in Washington, Irwin refused to

¹²⁴ “Art in Architecture Design Review Committee Meeting Notes,” undated, no author, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration.

¹²⁵ Arthur Cotton Moore letter to Julie Brown, “re: The Old Post Office Project — Fine Arts Program,” August 1, 1979, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration.

¹²⁶ Ibid.

¹²⁷ One imagines Irwin was eager to try something new after the retrospective, which garnered a fair amount of critical responses from viewers and critics who did understand or care for Irwin’s room-sized scrim installations. However, Irwin described his motivations for working in the public in more ambivalent terms: “Actually, to tell you the truth, I don’t have the slightest idea why I’m doing these things now. I’m doing them because right now they seem like the right thing for me to be doing.” Lawrence Weschler, *Seeing is Forgetting*, 193.

accept the \$84,600 commission offered by the GSA. He expressed great interest in the Old Post Office project, which would be his largest to date, but he was not confident he could actually make something that would satisfy both himself and the GSA, particularly in such a challenging space. He asked for time to develop a proposal, which he did by constructing a maquette that he planned to use to “sell” the concept for the artwork (fig. 2.29). Irwin was adamant that he be allowed to show his maquette to the GSA Administrator (the head of the agency) in person, because “his work [was] of a nature that [could] not be easily seen in photographic documentation.”¹²⁸ His point is well-made—the artwork is quite difficult to understand if seen in a photograph alone (fig. 2.28).¹²⁹ The hanging panels that constitute Irwin’s intervention are meant to align with the surrounding architecture, such that from a head-on perspective they seem to disappear into the building’s structure. It is only through movement that a viewer gets the entire perceptual thrust and the somewhat startling effect of an artwork that seems to materialize from a large void. The artwork hangs its hat on this experience—the switch from visual background noise to the realization of forty-eight large objects floating in space is an experience that can only come from a three-dimensional object. A flat rendering is insufficient (fig. 2.30).

Irwin’s model conveyed this quite cleverly by using a sheet of Plexiglas as the fourth wall of a diorama that shows the interior of the Old Post Office space (fig. 2.31). Fifty-six small sheer swatches are affixed to the transparency and from a distance appear to float in the middle of the maquette. Irwin devoted more than a hundred hours to looking at the space over the

¹²⁸ “Irwin memo to GSA,” undated, no author, Robert Irwin Papers, Art in Architecture Program Archives, General Services Administration.

¹²⁹ One of the members of the review committee also complained about having difficulty conceptualizing the proposal. Robert Irwin Papers, GSA.

course of four visits, and then took six months to develop his proposal.¹³⁰ He was in high demand for public art proposals during this time, and he suggested a wide variety of sculptural interventions for cities around the country—a thin red arc over Cincinnati’s Ohio River, an up-turned highway for San Francisco’s waterfront, a tall and angular painted metal form for Lincoln. But, his proposal for Washington appears to have been particularly important to him. He included an early drawing of the project as part of his submission to the 1980 Venice Biennale, and he appears to have constructed the Old Post Office Building maquette by hand, a task he occasionally farmed out to professional model makers.¹³¹ Instead, the Old Post Office maquette is covered with Irwin’s personal photographs of the space under construction, and show the building while it was being stripped, refurbished, and cleaned in preparation for its reopening (fig. 2.32). These details also help fix the model and artwork to a specific point in history—a quality often lost when a sculpture is only seen as part of a constantly changing public space.

Irwin’s maquette served two major purposes. He used it as a teaching device that gave substance to a proposal predicated on individual perception and experience, but he also used it to solve some of the logistical problems with the project. For instance, in the realized artwork he removed the lower register of panels because of their proximity to the shops below (hence the title, *48 Shadow Planes*, and not “56”). The maquette also helped establish the relative size of each panel and the amount of space needed between them, and crucially it gave some confirmation that the visual effect he was trying to achieve—a subtle transition between ethereality and substance—would be effective, as it is in miniature in the model.

¹³⁰ Benjamin Forgey, “Old Post Office: Brilliant Rebirth,” *Washington Post*, September 13, 1983, B1.

¹³¹ Personal correspondence, undated, Robert Irwin Papers, Box 2, Folder 3 Getty Research Library.

Irwin's maquette was approved unanimously on August 31, 1983, and he immediately began working on the installation (fig. 2.33). The long time in gestation meant Irwin and his team had to race to complete their work by September 11, 1983, when the redesigned Old Post Office building and its new artwork were scheduled to be unveiled. The team made the deadline, though at the unveiling Irwin lamented to reporters, "After two weeks of 17-hour work days, it's a relief. At this point in my career, I thought I would be a gentleman painting paintings in a sunlit room, sipping brandy. Instead, I feel like a plaster contractor."¹³² The unveiling itself was a spectacle that included mock pony express riders, marching bands, clowns, a Chinese dragon, beauty queens and antique cars, all of whom marched from the Capitol toward the White House.¹³³ The current Vice President, George H. W. Bush, was present as were Joan Mondale and Rosyln Carter (fig. 2.34).¹³⁴ The artwork received a good deal of press coverage, but it has since largely faded from view despite the continual upward trajectory of Irwin's career. 48 *Shadow Planes* is one of Irwin's largest site-specific light and space installations, spanning nearly twelve thousand square feet, and yet it is rarely discussed as part of his larger body of work.¹³⁵ Like one's perception of it, it appears to have blended into the background. The building's use has also changed. The space has seen less and less traffic since the 1980s. The building, primarily the tower, is still a notable tourist draw, but most contemporary viewers and tenants are unaware of the artwork's existence—again, an odd but appropriate scenario for an

¹³² Ibid., B14.

¹³³ General Services Administration, "Old Post Office Building Unveiling Invitation," September 11, 1983, Robert Irwin Papers, GSA.

¹³⁴ Mondale, for her part, was already quite familiar with Irwin's work. One of Irwin's earlier disc paintings had hung in the Vice President's dining room during the 1980s, and he later coordinated with her on the artwork's loan to a show at the National Museum of American Art (now the Smithsonian American Art Museum). Personal correspondence, undated, Robert Irwin Papers, Box 2, Folder 4, Getty Research Library, and Personal correspondence, undated, Robert Irwin Papers, Box 3, Folder 1, Getty Research Library.

¹³⁵ Weschler's influential survey of the artist gives it only passing mention. Weschler, 213.

artwork that occupies a massive space, but was designed to slip in and out of perception.¹³⁶ The 19th century building is currently undergoing yet another transformation, this time into a high-end luxury hotel operated by The Trump Organization (fig. 2.35). *48 Shadow Planes* has been temporarily removed in order to protect it during the renovation, but it will return. The space is sure to see more visitors, but the artwork is likely to remain elusive, perhaps even more so when set in more opulent surroundings.

In this sense, the maquette is again a useful touchstone that preserves something of the original intent and surroundings of the space. Viewing it now raises some compelling questions about the nature of site-specific public sculptures: To what extent, if any, is a site-specific artwork capable of adapting when its site changes? Is the surrounding space malleable, and if so how much can it change without altering an artist's initial concept? These issues are particularly salient to public sculptures, which exists outside of carefully controlled, protected spaces like galleries or art parks. They are especially important for those public sculptures commissioned in the first decade of the GSA's program, a disproportionate number of which have had to contend with significant changes in the access, upkeep, and use of their original locations. The history of Irwin's *48 Shadow Planes* acts as a sort of stress test to the notion of site-specificity and the maquette is a useful benchmark for measuring the limits of that qualification. Irwin's work is intricately tied to the cortile of the Old Post Office building, and it could not exist elsewhere. But, as the maquette shows, the use and configuration of that space (from government offices, to restaurants, shops, and tourism venue, to luxury hotel) can vary quite a bit without invalidating Irwin's project. The maquette is not definitive, but it does suggest the limits of the environment

¹³⁶ In the summer of 2012, an informal survey of the buildings tenants and visitors found not a single individual who was aware of the artwork, despite it literally hanging overhead. Old Post Office visitors and tenants, interview by the author, June 2012.

as Irwin saw them, as well as the contemporary state of the building. It is an important point of comparison, and provides a much-needed register for addressing unexpected changes to a site-dependent installation.

* * *

While Irwin was working on *48 Shadow Planes*, the American sculptor John Chamberlain was planning out his own commission, titled *Detroit Deliquescence* (fig. 2.36; 1982), for the Patrick V. McNamara Federal Building in downtown Detroit. Unlike Irwin, Chamberlain's maquette (fig. 2.37) was not a formative part of the artist's creative process, but it still occupied a pivotal place in the commission. That commission is rife with irregularities, many of which deserve deeper consideration elsewhere, but two points are worth noting in order to provide some context for the artwork. First, *Detroit Deliquescence* spent a long time in gestation and was only realized because of significant public support. Funding for the sculpture was provided in August 1977, but it was not until August 1987 that the artwork was finally installed at its planned location. A public sculpture had been part of the original plans for the Federal Building as early as July 1973, but the funding for it was quietly removed in 1976, ostensibly to protect the government from a financial dispute with a contractor.¹³⁷ The public reaction to this news was nothing short of incredible. The *Detroit Free Press* published an editorial about the GSA renegeing on their promised artwork, which described the recent success of public sculpture in

¹³⁷ For the architect's initial plans, see Billy Bowles, "U.S. Will Provide Major Art Piece At New Building," *Detroit Free Press*, July 1973. In 1972, the GSA set aside \$250,000 for an artwork (1/2 of 1 % of the cost of the building). All funding for the building was required to be used by 1976. In 1974, the GSA and a contractor on the job became enmeshed in a legal dispute, and the remaining funds were moved to an escrow account in order to indemnify the government. According to the GSA, those funds could no longer be used for fine art and so effectively "disappeared." Other money was later earmarked to complete work on the building, and eventually part of that was used to fund Chamberlain's sculpture. Instances of this bureaucratic "shell game" occur in a few of the GSA's early commissions, but largely disappear as the Art in Architecture program developed and matured.

nearby Grand Rapids, and then asked citizens to express their support for the project by writing letters to the GSA Administrator, the Art in Architecture Program Director, and its regional commissioner—all of whom had their addresses published by the paper.¹³⁸ Letters of support poured in by the hundreds. They came from concerned citizens, school children, and a bevy of arts professionals and educators. Prominent public figures like the Mayor of Detroit, Henry Ford II, leaders of the Chamber of Commerce, newspaper chairmen, City Council members, business leaders, governing boards of area colleges, members of the U.S. Congress and the Senate, and a host of others wrote in support of the installation. The Governor of Michigan, William G. Millikin, argued, “Government, at every level, has a clear responsibility to help the arts,” which, “can serve as a focal point for community involvement and betterment.”¹³⁹ Indeed, despite the great variety of sources, these letters share consistent desires and expectations for the installation of public sculpture in Detroit. Many position sculpture as a catalyst for change and see its installation as “a significant move toward restoring Detroit’s vitality.”¹⁴⁰ This sentiment, that Detroit is down but not out, and needs public sculpture in order to continue its recovery, has strong contemporary parallels and resonates with today’s public just as it did in 1977.¹⁴¹ Many letters painted Detroit as a vibrant city poised on the cusp of change—all that was needed was a high-profile public sculpture installation capable of pushing Detroit back on the road to

¹³⁸ Mr. Rutyna, “As we see it: A Little Effort Could Net City 2 Major Art Pieces,” *Detroit Free Press*, June 18, 1977, 8-A.

¹³⁹ William G. Millikin Letter to Jay Solomon, 1 July 1977. Box 1, John Chamberlain Papers, Art in Architecture Program Archives, General Services Administration.

¹⁴⁰ Mrs. William H. Rattner letter to Jay Soloman, 31 July 1977. Box 1, John Chamberlain Papers, Art in Architecture Program Archives, General Services Administration.

¹⁴¹ A highly publicized effort to “crowd fund” a statue of Robocop for the city of Detroit drew 2,718 donations that totaled \$67,436. The project was launched on February 9, 2011 and the sculpture is near completion (as of May 2016). It is ten feet tall, bronze, and weighs more than 2,500 lbs. See “Detroit Needs a Statue of Robocop!” February 9, 2011, last modified May 24, 2016, <https://www.kickstarter.com/projects/imaginationstation/detroit-needs-a-statue-of-robocop>.

prosperity, and giving its populace a symbol of unity and civic pride. This idea was a compelling one, and the letter writing campaign was a success. Within two months the GSA had reversed its decision and agreed to provide funding for the commission.¹⁴² It would still be a full five years before a sculpture was installed at the site, due in part to labor union strikes, construction problems, contractor lawsuits, and the difficult transportation and storage needs of the sculpture. But, the commission probably would not have been realized at all had it not enjoyed broad public support. The experience also showed the popularity of the nascent percent for art model, and made clear that future efforts to circumvent it would be conducted at their own peril, lest an expectant public take notice.¹⁴³

A second irregularity of Chamberlain's commission were the sustained efforts by outside groups to circumvent, influence, or co-opt the commissioning process. Two groups formed independently of the GSA to select, review, and commission a public sculpture for the site. The first was lead by the architecture firm that designed the building, Smith, Hinchman & Gryls Associates, Inc. (SHG), who had placed a handful of public sculptures at some of their new buildings, and expected to do the same at the McNamara Federal Center. They were equally keen to ensure that the selected artwork was sufficiently distinct from an Alexander Calder sculpture located on the other side of Michigan Avenue, which coincidentally had also been

¹⁴²Funding was made available on August 10, 1977.

¹⁴³ Support for an artwork at the McNamara Federal Building was so strong that it caught up other, unrelated federal building projects, notably one for the construction of a new federal prison in downtown Detroit. Many letters to the GSA argued for public art installations at both locations, and the US Bureau of Prisons capitulated and agreed to fund the first "percent for art" public artwork in the organization's history. They set aside \$45,000 in 1977 for the construction of an artwork, but it is unclear if anything ever got built. This is a testament to the prevalence and popularity of percent for art programs, and also a good demonstration of the speed in which public art became an expectation for new building projects of all kinds. On related artworks, see Erika Doss's discussion of Andrew Leicester's sculpture, *Paradise* (1986), also in a prison, in Canon City, Colorado. Erika Doss, *Spirit Poles and Flying Pigs* (Washington: Smithsonian Institution Press, 1995), 23.

placed by SHG for another recent building project. For the McNamara building, SHG took the bold step of inviting four of the country's leading artists to Detroit (Louise Nevelson, Ernest Trova, George Segal, and Claes Oldenburg), giving them tours of the site, hosting a reception, and then asking them to submit proposals for a public sculpture. These proposals were compiled, fleshed out with background information, and then submitted to the GSA as a fait accompli.¹⁴⁴ Needless to say, the GSA was not satisfied with having their work done for them. They ignored the results and conducted their own search and selection. SHG's efforts might be read as an attempt to steer (or outright control) the public sculpture commission, but it is more likely that the firm was eager to secure a top-tier public sculpture and was unfamiliar with the government's new, and somewhat confusing rules governing publicly funded artworks. The firm demonstrated a sustained and genuine commitment to artwork at the new building. They changed parts of the plaza to better accommodate a sculpture, corresponded regularly about the artwork before it became a cause célèbre, and later donated \$1000 toward the sculpture's construction. The firm benefitted from the public attention and new government-funded artwork, but they were also good partners—something that cannot be said of every artist-architect relationship in the 1970s and 1980s.¹⁴⁵ Perhaps because of this, a representative from the firm was later asked to participate in the GSA's artist selection process, though clearly with less authority than had initially been assumed.

The Mayor of Detroit, Coleman A. Young, also formed his own committee to select an artist and raise funds for the sculpture commission, again ignoring the GSA's own mechanisms for completing this task. The "McNamara Sculpture and Arts Committee" was a nine-person

¹⁴⁴ Smith, Hinchman & Grylls Associates, Inc., "Recommendations: Placement and Type of Art Patric V. McNamara Federal Office Building Detroit, Michigan," April 1974. Box 1, John Chamberlain Papers, Art in Architecture Program Archives, General Services Administration

¹⁴⁵ This is further discussed in section three of this chapter.

group lead by Irene Walt and W. Hawkins Ferry, two local arts patrons. The group seized on public interest generated by the letter writing campaign, and set about raising money and marshaling influence in support of a public sculpture for the new federal building.¹⁴⁶ The McNamara Committee did a lot of good work. They raised nearly \$30,000 from citizens and local businesses for the GSA's commission and they were effective at generating public interest in the project. More importantly, they demonstrated a long-term interest in the artwork during its meandering course from commission to installation. In 1982, when the sculpture arrived in Detroit before its permanent site was ready, the committee found it a temporary home at Wayne State University and members helped relocate it again, twenty-seven years later, in 2009, when the sculpture needed to be removed from the McNamara building.¹⁴⁷ This sort of sustained local attention and interest in an artwork is invaluable, and often a pivotal factor in a public sculpture's long-term success or failure.¹⁴⁸ However, the McNamara Committee also felt that their efforts should have resulted in a greater say on all parts of the sculpture commission—a sentiment they shared widely and often with GSA officials, sometimes enlisting influential individuals to make their point.¹⁴⁹ The McNamara Committee and SHG's efforts to control parts of the sculpture

¹⁴⁶ This effort began on February 15, 1978 in response to public interest in the project. In this respect it is distinct from similar efforts by the architect, which began in 1973 with the construction of the federal building. The McNamara Committee recommended Richard Serra, Ellsworth Kelly, and Alexander Liberman for the commission, but the GSA opted to follow their own nomination and selection procedures. Coleman A. Young (Mayor of Detroit) Letter to William B. Morrison (Regional GSA Administrator), 15 February 1978, Box 1, John Chamberlain Papers, Art in Architecture Program Archives, General Services Administration

¹⁴⁷ It now resides inside of the Argonaut Building which houses the College for Creative Studies.

¹⁴⁸ Irene Walt played a remarkably similar role to that of Nancy Mulnix in Grand Rapids, the person responsible for guiding and fundraising for the commission. Both committees benefitted greatly from the presence of a dedicated and well-connected individual. For more on Mulnix, see Chapter One, 34-35.

¹⁴⁹ Clarence S. Sochowski to General Services Administration, "Conversation with Member of Congress or his/ her staff," memorandum of meeting with Senator Carl Levin, Detroit, Michigan, 13 August 1981, 1.

commission underscore the depth of local interest in the project and also the degree to which the GSA's own role was unclear or misunderstood. Both groups sought influence over the commission, and while it is difficult to argue that the results of these efforts were ultimately anything but positive, they likely caused headache for national and regional coordinators tasked with asserting control over the commission while also welcoming local input. When the GSA selected John Chamberlain for the commission, these groups and an interested public turned their attention to what he would create—shown to all in the form of a maquette.

In some ways, the maquette for Chamberlain's sculpture is remarkably faithful to the site in which it was eventually placed. Chamberlain was careful to place the trees, sculpture pool, and paving stones in the same place and in the same pattern as they appeared on site in 1978 (fig. 2.38). He included one of the Federal Building's distinctive corners, and lined the streets with model cars—some more fantastic than reality allows, but the point is made. Oddly, the one object that bears very little resemblance to the completed project is the sculpture itself, which looks nothing like the realized version save for the fact that both appear to be automotive sculptures made by John Chamberlain, with one significantly smaller than the other (fig. 2.39). This small-scale Chamberlain is clearly a product of his creative process, but in miniature. He has cannibalized several metal toy cars for parts, which he then bent and shaped to his satisfaction. He has even removed the same car parts that he excludes from his larger sculptures: there are no tires, engines, windshields, mufflers, or seats, just metal from the cab of a toy bus and indistinct doors, side panels, bumpers, and roofs from an assortment of vehicles.¹⁵⁰ He also

¹⁵⁰ Chamberlain has articulated the scope of his interest in car parts in various venues, for instance: "I wasn't interested in the car parts *per se*, I was interested in either the color of the shape or the amount. I didn't want engine parts, I didn't want wheels, upholstery, glass, oil, tires, rubber, lining, what somebody'd left in the car when they dumped it, dashboards, steering wheels, shafts, rear ends, muffler systems, transmissions, fly wheels, non of that. Just the sheet

mimics the same construction techniques (figs. 2.40-2.41). The maquette includes tiny splotches of paint, sprayed directly and dripping just as in his large-scale work. He has used a glue gun to make “tack welds” that secure the various pieces of metal together, and has twisted them in such a way as to ensure their stability and coherency—the pieces “fit,” to use Chamberlain’s preferred terminology.

The differences between Chamberlain’s maquette and realized sculpture raise some important questions about the commissioning process and the purpose of these maquettes. If the modeled sculpture is different than the realized artwork, then what is the point of making a model—to demonstrate one’s skill in miniature making? To satisfy a contractual obligation? Such an exercise simply re-affirms what the GSA’s selection committee had already determined: that the site would be filled by a sculpture made by John Chamberlain. Still, despite his attention to detail, despite him minutely replicating his working process, the result falls short of the intent of the concept review stage, which is to show the committee a model of the artwork before it is made and give them a chance to suggest changes or address any potential problems with the commission (fig. 2.43). The review committee was clearly comfortable doing this because they had done so previously. Chamberlain’s first proposal was rejected, because it involved submerging a sculpture underwater, something the GSA was not willing to do, and something the review panel was unwilling to accept as fulfillment of the commission. The model held by the Smithsonian is for his second proposal, which was re-imagined as a more traditional free-standing sculpture in Chamberlain’s signature style. This model was approved unanimously on March 28, 1979 and Chamberlain began construction at his Florida studio shortly thereafter.

It is difficult to know what to make of the committee’s relative indifference to the

metal.” The Museum of Contemporary Art and Julie Sylvester, *John Chamberlain: A Catalogue Raisonné of Sculpture 1954-1985* (New York: Hudson Hills Press, 1986) 15.

specifics of the maquette, particularly after they had previously refuted an earlier proposal. It seems that as long as the model showed a Chamberlain sculpture as they imagined it (and not something radically new or untested), then they were happy to approve it. This response carries with it the troubling suggestion that any differences between Chamberlain's car-part sculptures were moot—that the artworks were, if not interchangeable, then nearly so. The committee sidestepped a discussion of the formal qualities of the artwork, but by rejecting a more radical concept they also effectively set parameters on the commission.

Of course, there are also quite valid reasons for using a stand-in sculpture in the maquette. Chamberlain preferred to work in the moment and did not plan out his sculptures in advance. He built up the forms organically and adjusted as he went. His process was grounded in experimentation and discovery. *Detroit Deliquescence* was his largest crushed car-part sculpture to date and the first one heavy enough to require an armature, which he made using massive truck undercarriages. In fact, his work on *Deliquescence* spurred the creation of an entirely separate series of sculptures—his *Gondolas*, long, low artworks built upon undercarriages (fig. 2.44).¹⁵¹ In any case, no amount of planning could have predicted which metals were available when Chamberlain was working, nor how he would configure them.¹⁵²

The unpredictability of Chamberlain's final artwork does not, however, preclude a critical review of the maquette or plan for the sculpture, even though no critical review occurred when he submitted his revised proposal in March of 1979. The NEA/GSA review panel, the

¹⁵¹ The Museum of Contemporary Art and Julie Sylvester, *John Chamberlain*, 23.

¹⁵² Chamberlain described the process of making, and figuring out how to make, *Detroit Deliquescence* by saying, "A start is a start. I mean, armatures aren't important. I stick something in if I need structure. It's usually a hidden quotient. I don't start with the armature and add the parts, or cover the armature with the parts. The Detroit piece started with an armature because I'd figured out what I wanted to do, then I figured I'd better make the armature so that the parts fit on properly, because they're awfully heavy, and could get to be too heavy; and it had to come apart for shipping in any case." Ibid.

McNamara Sculpture Committee, local leaders, members of Detroit's arts community, and representatives from the architecture firm all agreed that the plan should move forward with no edits or changes.¹⁵³ However, their understanding of the details of that plan differed significantly from Chamberlain's, and each party left the meeting with a contrary idea of what the maquette indicated and what exactly had been approved. The committee saw the existing site as it was. Don Thalacker, director of Art in Architecture, thought Chamberlain intended to surround his sculpture with stainless steel panels.¹⁵⁴ Chamberlain intended his maquette to show a multi-layered reflecting pool below his sculpture, something he had suggested with tiered mirrors arranged at the sculpture's base (fig. 2.41), and something he believed was part of the commission for a full two and a half years after the maquette's approval—long after he had finished work on the sculpture. In fact, the miscommunication was only caught when Chamberlain commissioned and submitted structural engineering plans to detail the water circulation needs and sculptural anchoring requirements for the pool (fig. 2.45).¹⁵⁵ The GSA was baffled when they received these documents, and quickly corrected Chamberlain's plan, much to his chagrin. In hindsight, these details were clearly evident in the maquette, but were obviously not addressed or discussed in a satisfactory manner.¹⁵⁶ The review committee and the artist each

¹⁵³ Not all members present actually had a vote (Irene Walt, for example), but all were deeply invested in the project's outcome.

¹⁵⁴ Donald Thalacker, *The Place of Art in the World of Architecture* (New York: Chelsea House Publishers, 1980) 203.

¹⁵⁵ Clarence S. Sochowski to General Services Administration, "Conversation with Member of Congress or his/ her staff," memorandum of meeting with Senator Carl Levin, Detroit, Michigan, 13 August 1981.

¹⁵⁶ Aside from making organizational changes to insist upon a closer discussion of the proposed artwork (as became the norm in later years), it is worth noting that maquettes are susceptible to misreadings precisely because of their small scale. Diminution can affect the perception of materials, and it may not always be clear where an artwork "started" and "stopped" in a model that recreated the entire surroundings of a space, particularly during a time when artworks began to operate and exist in those liminal areas.

appear to have understood the maquette as self-evident, instead of using it as the start of a discussion.

The maquette was meant to act as a focal point for communication and not just a press preview for a high-profile public sculpture, though it was certainly that as well (fig. 2.46). This example shows the pitfalls of rubber-stamping a major commission and emphasizes the important role played by the maquette, particularly during a time when the conventions and expectation for public sculpture commissions were far from established. One might speculate that the review committee was eager to move the commission along because the plans for it had already been in development for six years and because the committee dearly wanted Chamberlain for the commission. But, the details of his maquette would have been worth hashing out in a more sustained and intensive manner. A consultation with a conservator would have also been prudent—the sculpture deteriorated significantly before it was moved indoors in 2009. Large pieces of the artwork had rusted and fallen off, people were using the sculpture as a toilet, and thirteen baby birds were nesting in it when it was finally removed for care (fig. 2.47).¹⁵⁷ A conservation plan is now a well-integrated part of all new GSA public artwork commissions, in part because of examples like this. And, as with many new public sculptors, Chamberlain also learned to make his outdoor work more durable (by adding a clear protective coat to the paint, for instance), but he was never overly concerned with the exacting details of his commissions. Indeed, despite assurances to the contrary, he appears to have assumed that his Detroit sculpture would, perhaps, be moved to a reflecting pool at some later date. Nearly thirty years later, in a 2006 interview with GSA officials, Chamberlain asked if the sculpture had been

¹⁵⁷ McKay Lodge Fine Art Conservation Laboratory, *Report for Project #97297*, 2 August 2000. Included in Box 2, John Chamberlain Papers, Art in Architecture Program Archives, General Services Administration.

re-installed in the tiered pool he designed.¹⁵⁸ It had not.

Despite the differences between Chamberlain's model and realized work, the artist gets one thing absolutely right: the model invites and encourages the fantasy of public sculpture. It encourages imaginative speculation about the role of artwork in that space, and about the presence of public sculpture more generally. In Chamberlain's model, we see a pristine environment free of any outward sign of strife or discord of the sort that had defined Detroit to a national audience in the previous decade. He has given us a picture of Detroit post-renaissance, when the work of recovery and revitalization had been successfully accomplished. It is hard not to think of Chamberlain's sculpture as embodying that theme directly, even though he cautioned against such a reading.¹⁵⁹ The sight of twisted automotive forms in a public sculpture and not a wrecking yard is significant for a city that is synonymous with the American automotive industry. So too is the title: *deliquescence* means "to melt away," which adds to the theme of transformation, although obliquely—it is not clear what (Detroit, Detroit's cars, its problems, its industry, its people) is in the process of disappearing, and Chamberlain left the meaning

¹⁵⁸ Mike Finn phone interview with John Chamberlain, transcript, 27 July 2007, in Box 2, John Chamberlain Papers.

¹⁵⁹ Chamberlain complained, "I was tired of using automobile material, because the only response I ever got was that I was making automobile crashes and that I used the automobile as some symbolic bullshit about our society... But the more interested I got in it, the more everyone kept insisting it was car crashes." The Museum of Contemporary Art and Julie Sylvester, *John Chamberlain*, 21. And yet, despite Chamberlain's refutation, the work is easily and often read in terms of its material's former identity. David Gettsy addresses this slippage, and also argues against a black-and-white reading of Chamberlain's work, by writing, "The work is often vigorously non-mimetic yet insidiously referential. That is, even though Chamberlains never *signify* automobiles, car culture, an so on, they nevertheless *refer* to their previous material existence as industrially manufactured automobile parts, whether recycled or new." David J. Gettsy, "Immoderate Couplings: Transformations and Genders in John Chamberlain's Work," in *It's All in the Fit: The Work of John Chamberlain*, ed. David Tompkins (San Antonio: Brenner Printing, 2009), 177.

intentionally vague.¹⁶⁰ Indeed, Chamberlain's model allows for these multiple readings, even as it shows the remains of an automotive past clearly repurposed into an object meant to signify the cultural awareness and new verve of a city on the rise.

Artists relied on these maquettes to do very different sorts of work, as the Chamberlain and Irwin examples demonstrate. Irwin used it as a tool for figuring out a commission and then communicating that idea to others as a sort of "proof of concept." Chamberlain used it to casually suggest the final form of his commission and to placate an expectant committee. In both cases, these objects were central to the concept for the artwork—they gave physical form to the early stages of a proposal, to the sort of creative work and problem solving that is easily lost to time, particularly with sculpture. Maquettes help capture some of the intentions of the artist *and* the review committee, who looked to these objects as guides for new and sculpturally ambitious projects. They are, in effect, much-needed markers for the growth and development of public sculpture since the early 1970s.

3. The Maquette and the Patron

Artists made varied use of maquettes, and so did the committees responsible for reviewing and approving them. In the majority of cases, particularly for those sculptures made in the first decade of the Art in Architecture program, the review committees discussed and approved an artist's plan and made limited suggestions for change. In some cases, review committees took a more active hand in assessing and critiquing an artist's maquette, and those instances are worth attention because they shed light on the committees' and artists' expectations

¹⁶⁰ Chamberlain also used a different working title, "McNamara's Band," to describe the project for the first few years of the commission, and only changed it after the model had been approved in March of 1979. See, for example, *Across the Nation: Fine Art for Federal Buildings, 1972-1979*, exhibition catalogue, (Washington, DC: Smithsonian Institution Press, 1980), 9.

for new public sculpture installations. Maquettes were meant to be a focal point for the various parties involved in a public sculpture commission, which means these objects also became points of contention when people disagreed about the direction, form, or presence of a proposed public sculpture. That is exactly what occurred with Rudolph Heintze's *Locations*, a public sculpture installed in 1977 outside of the Hiram H. Ward Federal Building and U.S. Courthouse in Winston Salem, North Carolina (fig. 2.49). In response to criticism from the GSA's design review panel, Heintze completed significant revisions to his original proposal and ultimately submitted three maquettes before his design was approved for construction (figs. 2.7-2.9). The major sticking point appears to have been the degree of involvement of the project architect, Lloyd G. Walters, Jr. of Hammill-Walters Associates. Walters clearly wanted a public sculpture to be included at the site—his firm's rendering of the proposed building includes a Henry Moore-esque abstraction (fig. 2.48), and Walters wrote letters to the GSA expressing interest in the project. But, Walters appears to have been unhappy with his own level of involvement in the selection process and with the sculpture proposed by Heintze. The artist's first proposal was critiqued on a few fronts. His sculpture was faulted on the somewhat contradictory grounds that it relied on forms both "too minimal" and also "visually too massive" for the plaza.¹⁶¹ Panelists worried that his sculpture did not relate to the building, and also that it was not sufficiently distinct from the building (and the flanking air vents, also depicted in the model). Others on the committee complained that the cylindrical form would be read as a silo or water storage tank, instead of an artwork, despite Heintze's lengthy defense of the broad usage and metaphorical import of cylinders. Heintze reworked his commission to produce a sculpture that was larger, more open, and now directly responsive to the dimensions of the surrounding plaza, which the

¹⁶¹ Untitled letter and notes, Box 1, Rudolph Heintze Papers, Art in Architecture Program Archives, General Services Administration.

artist used to determine the size of his own forms. In reworking the sculpture, Heintze corresponded in great detail with the Lloyd Walters, who took it upon himself to approve parts of the process incrementally. The two traded phone calls, letters, plans, drawings, and slides of the various maquettes.¹⁶² Walters provided Heintze with Polaroids of the site, and adapted parts of the architectural plan for the plaza to accommodate the sculpture.¹⁶³ Heintze reviewed material choices with Walters and ultimately agreed to remove all wood from the proposal. These details are noteworthy not because they demonstrate great cooperation between artist and architect—their correspondence actually appears strained—but rather because of the architect’s over-sized influence on the final commission. Walters had no authority to approve or deny parts of Heintze’s plan outside of the full committee meeting. Nor was Heintze required to take Walters’ advice. But, he did, and he showed he was quite willing to give in to the demands of the architect. Walters proved that a determined panel member could use the review stage to exert a great deal of control over the final artwork. He was also effective in lobbying the GSA to change their procedures so that the project architect would be included in future design review panels. In hindsight, the difficulties with this commission foreshadowed a number of later problems: the installation was troubled, the moving metal segments proved hazardous to children, and the artwork suffered from a consistent and sustained lack of local support. When it had to be removed in 1996 to fix a leaking plaza, the artwork was stored incorrectly and deteriorated, and it has now been effectively deaccessioned—it sits in pieces in a storage warehouse with little hope of returning to its original site.¹⁶⁴

¹⁶² “Sculpture for Winston-Salem Fed Building,” no date, Box 1, Rudolph Heintze Papers, GSA.

¹⁶³ Concept review panel notes, handwritten, no author listed. Box 1, Rudolph Heintze Papers, GSA.

¹⁶⁴ It was haphazardly stacked in the woods, covered in mud and leaves and completely exposed to the elements, for “about five years.” McKay Lodge Fine Art Conservation Laboratory,

One of the systemic changes that results from the expansion of public sculpture programs and individual citizen-lead efforts is the erosion of the authority of the architect. Previously, architects held a great deal of power over the installation of new public sculpture, as they did for other parts of a building's construction.¹⁶⁵ But, the growth of public sculpture commissions in the late 1960s and 1970s was a largely external phenomenon with funding and interest coming from other groups.¹⁶⁶ Some of the GSA's early public sculpture commissions are rife with examples of architects becoming accustomed to these new working arrangements, hence, for example, the architecture firm for Chamberlain's *Detroit Deliquescence* commission establishing their own artist search committee or Rudolph Heintze's Winston-Salem commission being steered and edited by that project's architect. These interactions can also have long-term effects on the reception and acceptance (or rejection) of a finished artwork. Heintze's sculpture was depicted as problematic from its inception, and the architect made his concerns known to those who would use the building. Because of this, and likely because of a multitude of other reasons, Heintze's artwork never gained strong local support and when problems with it arose the local community was happy to see it go. But, the opposite can also be true: strong local support can ensure that an artwork is made, despite objections from the commissioning organization.

In 1974, Mark di Suvero was awarded a commission to create a public sculpture for Grand Rapids, Michigan—a sculpture that would sit just a stone's throw away from Alexander Calder's influential *La Grande Vitesse* (1967). Di Suvero's maquette took the form of two caltrop or teepee-like shapes stacked on top of one another (fig. 2.14). The top shape was

"Conservation Treatment (Phase 1 – safe storage) Report," Work Order No. 120-PC01, 30 June 2001.

¹⁶⁵ See Chapter One discussion of Lincoln Center, 29-32.

¹⁶⁶ The GSA commissioned architects and artists, but did so through distinct programs and in each case played the role of patron, not architecture firm.

balanced on the bottom, not fixed, because di Suvero wanted it to be able to rock back and forth. He planned to build the sculpture locally using his signature mix of I-beams and re-purposed construction materials. The committee reviewed and approved his plan and di Suvero moved to Grand Rapids for eight weeks to begin construction. During this time, the commission received a good deal of local attention. The residents of Grand Rapids had forged a strong link to public sculpture in their city—first with the Calder installation, and later with a yearly art festival that took place on the same plaza. Di Suvero’s presence in the town and news coverage of the impending installation (accompanied by images of di Suvero’s maquette) all heightened expectations. But, when the completed sculpture was shown to GSA representatives, they balked because it looked nothing like the proposal. Di Suvero had made a completely different sculpture. He claimed his earlier design was too heavy for the plaza and that wind in the space would make the moving parts dangerous. He had also learned of the yearly festival held in the plaza and stated that he wanted to create something that would be more responsive to the crowds of people who gathered there annually. Accordingly, his new sculpture included a massive tire suspended beneath three I-beams that allowed groups of viewers to swing back and forth (figs. 2.15, 2.50).¹⁶⁷ He had not, however, discussed any of this with the GSA or the design review panel, who felt misled by his significant departures from the approved plan. The GSA told di Suvero they would be canceling the commission and withdrawing funding, because, in the words of the agency’s Deputy Administrator, Nicholas Panuzio, di Suvero “did not meet his contractual

¹⁶⁷ Di Suvero later made a maquette of the revised artwork after he had already completed the full-scale version. This was, presumably, to replace the earlier model and satisfy his contractual obligation to submit preparatory work. See figure 2.15.

obligation to complete a full scale version of the approved model.”¹⁶⁸ Panuzio further explained that easing the requirements for di Suvero would put the “30 to 40 other contracts with artists” at risk, and he also questioned the legality of di Suvero accepting additional money from the local community in support of the artwork. Just as happened with Chamberlain’s commission in Detroit, and Calder’s earlier commission in Grand Rapids, citizens in support of di Suvero’s sculpture raised about \$10,000, but they planned to give it directly to the artist and not to the GSA—a troubling precedent as far as the GSA was concerned. Interestingly, two other top-level government officials, Frank Resnik and H. Jaderborg, also wrote against continuing the commission, but instead of citing changes in the maquette, they claimed poor aesthetics and the building’s short-term lease.¹⁶⁹ Neither of those reasons would have been sufficient for renegeing on the artist’s contract, and one wonders what their motivations may have been for wanting to discontinue a sculpture that had already been partially funded by the GSA.

Needless to say, the GSA’s decision was immensely unpopular with the citizens of Grand Rapids, who responded with a flurry of letters targeting congressmen, senators, and most of all the GSA, who reported receiving over four hundred letters and a petition with a further six hundred signatures.¹⁷⁰ In Grand Rapids, newspapers covered the event and ran editorials for and against the installation. They showed images of the maquette alongside the completed sculpture and asked the public to weigh in. The response was overwhelmingly in favor of retaining the commission. One GSA representative claimed that in the first 350 letters, only two were against

¹⁶⁸ Nicholas Panuzio, “Press release,” Box 1, Mark di Suvero Papers, Art in Architecture Program Archive, General Services Administration. Panuzio’s was also the Commissioner of Public Buildings Service.

¹⁶⁹ Internal memorandum, undated, Box 1, Mark di Suvero Papers, Art in Architecture Program Archive, General Services Administration.

¹⁷⁰ Joseph Harrison to Guy Vander Jagt (U.S. House of Representatives), 2 February 1977, Box 1, Mark di Suvero Papers, Art in Architecture Program Archive, General Services Administration.

the installation.¹⁷¹ Another tallied the final support at 40 to 1 in favor.¹⁷² The GSA quickly reversed their decision and had their regional office in Chicago inspect and approve the new artwork.

Di Suvero's work in Grand Rapids highlights a few important points about the commissioning process. Maquettes are contractually binding and serious alterations from them can put a commission in jeopardy. After all, the maquette is one of only a few mechanisms a review committee has to exert any control over the direction and final form of an artwork. Oddly, one could argue that di Suvero was being punished for changing his design to better fit a site and better respond to a local community—precisely the sort of consideration and attention encouraged by the GSA. But, even if that was the case, the artist failed to properly communicate with the organization sponsoring him and his work. This was not di Suvero's first large-scale commission, nor his first public art controversy, and he should have been aware of the ramifications of altering his approved design.¹⁷³ That said, this example is also a good reminder that the chief purpose of these commissions was to serve the public, and not program administrators. For a process meant to empower and better a local community, these events highlight the degree to which meaningful decision-making was out of that community's control. The GSA has since made a point of incorporating more local input into their commissioning process, but for the citizens of Grand Rapids, the only available recourse was to express their dissatisfaction through a letter-writing campaign, the results of which speak for itself.

¹⁷¹ Bernice Mancewicz, "GSA Stands Firm: We'll Accept What We Bought," 10 December 1976. Photocopy included in Mark di Suvero Papers, Art in Architecture Program Archives, General Services Administration.

¹⁷² Joseph Harrison to Guy Vander Jagt, 2 February 1977, Mark di Suvero Papers, GSA.

¹⁷³ The city of Oakland, CA had recently voted to remove one of Mark di Suvero's sculptures from the front of its City Hall. The artwork was purchased by the government of Australia and relocated.

4. Progressive Practices: Richard Fleischner and the Social Security Administration

In 1976, just outside of Baltimore, the U.S. government broke ground on an expansive new campus for the Social Security Administration (SSA). The “National Computing Center” was tasked with collecting, controlling, and protecting the Social Security records of millions of Americans. It was an ambitious undertaking, and the facility’s importance has grown exponentially alongside the nation’s reliance on digital records. Two years into its construction, the GSA commissioned Richard Fleischner to create an equally ambitious artwork for the site (figs. 2.51-2.57). Fleischner was less than a decade out of art school and had gained recognition for a series of temporary, land-art installations made of hay, high grass, turf, and occasionally wood and chain-link fence. The “Baltimore Project,” as he later named it, would be one of his first permanent installations and his largest to date. It was also a novel project for the GSA’s Art in Architecture program, which so far had constrained its commissions to urban sites. The National Computing Center, by contrast, was surrounded by forest, which gave the GSA its first chance to expand the boundaries of its art patronage to include land art.

Fleischner’s proposal for the site was articulated using a maquette the size of a small card table (fig. 2.16). Along the board are ten small geometric shapes, each made of a walnut-colored wood and set in vertical and horizontal axes along the cardinal directions. These radiate out from a central square that is recessed, bisected, and outlined. The surrounding forms are basic—a series of low rectangles, a box, a segmented wall, some standing rectangles, and two lattice-like walls that run in parallel on the board’s outer edge. The whole thing could be easily mistaken for a tabletop game. This maquette seems to only distantly allude to the artwork Fleischner produced. It functions more as a map than as a detailed guide for the artwork’s future

appearance, which was predicated on an intimate link to the specific conditions of its site. This immediately leads to the question: why take such pains to define an artwork as site-specific, only to provide a model that completely ignores the site? Some of his previous work suggests a possible answer, and it provides at least a strong formal similarity, but the question lingers throughout a discussion of the artwork.¹⁷⁴ And Fleischner's *Baltimore Project* is worth discussing. It was an ambitious project for the artist and for the GSA, and (for reasons that will be discussed) it has also been out of public view for the past two decades. Its history deserves to be uncovered because it highlights the degree to which the United States government was invested in progressive sculptural practices, and also how those practices fared since the late 1970s.

* * *

From its original conception the site was going to be of limited access. That was always part of the plan. The artwork is remote and is spread across two acres of forest within nearly three hundred acres of government land. It was built with the assumption that a viewer would take his or her time wandering through the space to discover the different elements that made up the installation. This was to be a temporal experience, a sculptural reading that unfolded over time. In a literal sense, it would take a fair amount of time to discover all of the elements that constitute the artwork. Fleischner's minimal forms encouraged the sort of viewing that depends on thoughtful consideration and attention to one's experience and one's changing relationships

¹⁷⁴ Fleischner produced a series of artworks in cast lead, bronze, and pewter in the early 1970s that strongly resemble his maquette for *Baltimore Project*. These include miniaturized landscapes with small figures set against monumental forms (pyramids, walls, and cylinders, for example), as well as diagrammatic *Lead Drawings* (1973-5)—flat, rectangular plaques with a combination of gridlines and thumbprints. These artworks are rough around the edges and show evidence of the artist's hands. In this way, they are distinct from the *Baltimore Project* maquette, but the visual similarity is striking, despite the difference of medium and purpose.

with the location and sculptural elements. A viewer was meant to move from one form to the next and let their mind wander, making associations between the elements and beyond them. The individual forms might suggest a room or a series of interior spaces, as Fleischner noted in his descriptions of the work, but it was also meant to respond specifically to the “idiosyncrasies of the site: topography and particular trees.”¹⁷⁵ In this sense, a viewer is given a dual purpose: to consider the artwork in terms of its connection to the site and environment, but also to engage in some imaginative projection, letting the walls, cubes, and rectilinear forms evoke spaces far beyond the wooded locale. Fleischner’s artwork is intricately linked to its location as a site-specific installation, but it also fosters a sense of sitelessness that manifests in the artwork’s ability to conjure up allusions to other, different and distant environments.

The method of activating this mindset for viewers of Fleischner’s work is subtle and slow to unfold. A ready metaphor for the experience is a trope of fantasy literature in which characters access impossible, magical spaces after having crossed some mundane threshold. Think of the wardrobe that sends children to C. S. Lewis’ Narnia, or “Platform 9 ¾” that grants access to J. K. Rowling’s Hogwarts. Richard Fleischner’s *Baltimore Project* aims for a similar sort of subtle transformation.¹⁷⁶ From a distance, and from the Social Security building that provides viewers their chief point of access, the only visible element of Fleischner’s artwork are the two large column walls that run in parallel outside and just inside of the forest. A viewer is intended to be drawn into the woodlands through these column walls, and then to enter a space charged with spatial and aesthetic significance. Once a viewer has entered the forest, the other

¹⁷⁵ Donald Thalacker, *The Place of Art in the World of Architecture*, 213.

¹⁷⁶ Fleischner has described a similar project, one completed in a park in Des Moines, as taking place in a “secluded area surrounded by trees, like a private fantasy.” M. Jessica Rowe and Richard Fleischner, *Richard Fleischner: Critical Distances* (Des Moines: Des Moines Art Center, 1992), 14.

sculptural forms slowly become visible.

There is a lot to be said about the role of the forest in Fleischner's artwork. The forms he sets in the woods are rigidly geometric and made of materials that call to mind urban construction projects and not the natural world—materials like Cor-Ten steel and cut granite blocks. But, it would be wrong to think of the landscape as mere backdrop to the artist's work. He has made clear that the details of the site were an important creative catalyst: "The terrain, the existing trees, and other major qualities of the Baltimore site determined what I did there."¹⁷⁷ And yet, all of that detail is omitted in Fleischner's maquette and written plan (fig. 2.54), which manages to further condense what is already a rigidly schematic proposal. These preparatory materials give no sense of the actual site, which is packed with the dense, uneven, and ever-changing mess of a forest. More to the point, the wooded site is central to one's experience of the artwork. The trees block and reveal parts of the installation and foster the sense of discovery that Fleischner is so adept at crafting. The borders of this experience are hazy, and it is occasionally difficult to determine if, say, the gray chunk of rock up the hill is part of the installation, or just another rocky outcrop in the forest. This is symptomatic of the sort of viewing that Fleischner's work is so effective at producing. It causes the viewer to enter a state of heightened awareness toward their surroundings and movement, and the effect lasts for some time after looking at the artwork. Fleischner's work activates a mindset, and the forest, with its irregular forms and uneven space, is an ideal locale for that mindset to run wild.

Fleischner's sculpture is most readily categorized as land art, but it was made under the auspices of a public art program and it enjoys close proximity and regular access to thousands of federal workers. It is far less accessible than the majority of public sculptures, but it still has a

¹⁷⁷ Ibid.

ready pool of viewers. In this way, it functions as a sort of land-art-cum-public-sculpture with a corresponding mix of benefits and drawbacks.¹⁷⁸ Land art usually has a self-selecting audience. Seeing such artworks requires travel and foreknowledge of their location. One might reasonably presume that a visitor also comes equipped with some contextual knowledge of what they are visiting, though that is not required. A viewer is unlikely to stumble upon a land art installation in the same way that many viewers commonly experience public sculpture in an urban environment. Urban viewers may not hold an explicit desire to see or engage with a public sculpture, but rather encounter it incidentally as part of their daily lives. Fleischner's installation effectively draws from a public sculpture audience—a diverse mixture of employees and visitors who likely had no explicit plans to look at sculpture—but it does nothing to bridge the differences in artistic form and so faces the same limited viewership as other land artworks, despite its close proximity to thousands of potential viewers.¹⁷⁹

Fleischner's installation could benefit from some critical buttressing, or at least signposts

¹⁷⁸ A few artists have used a land art vocabulary in the creation of public sculpture, most notably Maya Lin, whose installed *Flutter* in Miami in 2005 as part of a GSA commission, and earlier made *Wave Field* (1995) for the University of Michigan, Ann Arbor.

¹⁷⁹ A ready point of comparison, and a similar discovery, was made by Richard Serra who installed his sculpture, *To Encircle: Base Plate Hexagram; Right Angles Inverted* in 183 Street and Webster Avenue, the Bronx, from 1970 - 1972. Serra had recently completed a series of land art installations, but lamented the limited number of people who were able to actually visit and experience the artworks. Serra's solution with *Base Plate* was to bring his sculpture closer to potential viewers. However, as Serra learned, simply bringing the artwork closer to the public is not sufficient to get them to engage with it. Serra found that viewers need to be confronted with the object, or it was likely to remain a rare sight for the majority of individuals. See Nicholas Hartigan, "Sculptural Program: How Richard Serra Addresses and Responds to his Viewing Public," (Undergraduate Thesis, University of California, Berkeley, 2007). Incidentally, Serra got his wish many years later when the Saint Louis Art Museum purchased the artwork and installed it in the asphalt at the front of their building. It has since been removed and is being conserved while the museum looks for a new installation site. Raina Chao, Saint Louis Art Museum conservator, in conversation with the author, September 2, 2016.

(in a literal and metaphorical sense) to orient and inform the viewer.¹⁸⁰ Elsewise, it is easily lost in the greater environment. Indeed, the artwork has existed in obscurity for a good portion of its existence. When the Social Security Administration commissioned a major review of the Computer Center complex in 1994, the report made many suggestions to improve the site, including advising that the complex “should be enhanced with artwork and sculpture” and that public art professionals should consult on the project.¹⁸¹ The nineteen-person panel of experts appears to have been completely unaware of the existence of a two-acre land art installation at the complex.

While this was surprising, it was not altogether unexpected, because the artwork had already begun to lose its institutional and public support. In 1993, without consulting the General Services Administration, who maintained ownership of the artwork, the Social Security Administration erected an eight-foot tall fence topped with two arms of barbed wire around the perimeter of their complex (fig. 2.55). The fence went right through Fleischner’s artwork and blocked off access to all but a single element of the installation, which effectively removed the entire artwork from public view. The GSA eventually found out, which launched the beginning of more than two decades of bureaucratic mismanagement, misunderstanding, and a lesson in the difficulty of maintaining a rarified and ambitious sculptural installation across multiple government agencies that do not all share a commitment to public art programming. While the GSA and the SSA bickered over maintenance responsibility, right of access, and the vexing question of how to weigh security concerns against artistic ones, the artwork deteriorated. Each

¹⁸⁰ Fleischner does not share this sentiment and believes his artworks to be self-evident. See Rowe and Fleischner, *Richard Fleischner: Critical Distance*, 25.

¹⁸¹ Social Security Administration Building Review Charrette, “New Life for a Campus Showing Signs of Age: Architectural and Landscape Design Guidelines for the Revitalization of the Social Security Administration Campus Headquarters Woodlawn, Maryland,” 1994, in Box 1, Richard Fleischner Papers, Art in Architecture Program Archives, General Services Administration.

agency made promises to address these problems, and then failed to act. This went on for years. The GSA wanted the fence moved, and the SSA wanted the GSA to pay for it. Nothing happened. The GSA proposed relocation, but then learned that the artist was against the idea, and that the cost would exceed \$200,000.¹⁸² The artwork remains in a bureaucratic purgatory with neither agency able to conjure up adequate enthusiasm or resources to adjust the site back to its original condition, or to remove or relocate it.¹⁸³

The Social Security Administration's National Computing Center is a significantly more secure site than it was when the building first opened. Visiting it now requires a series of permissions and approvals. Teams of guards staff check points along the roads leading into the site, and bulwarks large enough to stop semi-trucks have been erected at building entrances. Visitors require an escort, as well as a key-card and a corresponding identification number, both of which are required to pass through the building's security gatehouse where visitors are inspected. The public can hardly wander onto the campus to see Fleischner's artwork. Once through security, however, the site resembles a bustling office complex. Thousands of people work on the campus, which has grown in size and importance since the 1970s. It is now a crucial cog in the machinery responsible for managing benefits for 59 million Americans.¹⁸⁴ The site houses the Social Security Administration's *only* data warehouse, where computers store all social security records, which makes it a potential target of attack for those wishing to disrupt or

¹⁸² McKay Lodge Fine Arts Conservation Laboratory, "Conservation Treatment Report," 2007. Box 1, Richard Fleischner Papers, Art in Architecture Program Archives, General Services Administration. And, Jennifer Gibson, in conversation with author, January 2015.

¹⁸³ The agencies have, fortunately, come to an understanding on maintenance of the artwork, which requires minimal landscaping—just enough to clear space around the sculptures and keep the forest from swallowing up Fleischner's installation. This is completed by the SSA a few times each year. "GSA-SSA untitled email correspondence," Box 1, Richard Fleischner Papers, Art in Architecture Program Archives, General Services Administration.

¹⁸⁴ "Social Security Basic Facts" last modified April 2, 2014, accessed May 5, 2015, <http://www.ssa.gov/news/press/basicfact.html>.

destroy parts of American society. The government is right to put a high value on the security of the site, and artworks should take a backseat to legitimate security concerns. However, a minimal amount of consideration could have accommodated both. The perimeter fence could have been moved closer to the building and not run through the installation. The fence's gate could have been located near the artwork, instead of at the bottom of a nearby hill (fig. 2.56).¹⁸⁵ Of course, while these changes would make access to the artwork easier, they would not solve the underlying problem, that the purpose of the building has morphed so far from its initial concept that any public artwork at the site makes little sense, much less an artwork that asks viewers to sneak through the forest.¹⁸⁶

Fleischner's maquette for *Baltimore Project* suffers from no such limitations. It remains unchanged since Fleischner conceived of his plan for the project, and it has been unaltered by time or exterior factors. Indeed, despite its formal differences from the full-scale installation, and despite its lack of accounting for the specifics of the environment, the maquette is still quite effective at approximating the artwork. This point was driven home for me recently on a visit to Fleischner's artwork. After viewing the installation, my guide (the facility manager) granted me

¹⁸⁵ Accessing the full installation, which requires circumnavigating the security fence, now calls to mind the experience of viewing Andy Goldsworthy's *Five Men, Seventeen Days, Fifteen Boulders, One Wall*, installed at Storm King Art Center in 2010. Goldsworthy's meandering, serpentine stone wall also spans a large distance, and like Fleischner's work, it is visibly accessible from a number of vantages, but also interrupted by terrain (a lake), which forces a viewer on a roundabout course in order to see the entire installation. Of course, Goldsworthy intended to send his viewers on a circuitous route through the landscape and Fleischner did not, but the effect remains similar.

¹⁸⁶ Fleischner's sculpture is not the only amenity that has fallen victim to increased security concerns. The site's small pond and paths are equally difficult to access—all require permission from an armed guard, who must travel to the gate in order to grant entry and exit. Longtime workers at the complex lament the loss of their group picnics and lunchtime strolls, though the wildlife has remained undeterred and is still abundant at the complex—one of Fleischner's sculptural elements appears to have housed more than one small mammal. John Larwood, in conversation with the author, February 25, 2015.

access to the roof.¹⁸⁷ That height offers the same perspective on the artwork that one has while looking down on the maquette, and it provides an eerily similar experience (fig. 2.57). Standing at the same relative position highlights the similarities and differences that exist between them. The column walls are much larger and less intricate than the model lets on. The forest's ability to conceal and reveal various sculptural groups is effective no matter the perspective or distance, but is still missing in the maquette.¹⁸⁸ The overall layout and plan for the artwork—so clearly presented in the maquette, but so difficult to tease out on the ground—is more clearly revealed from above, and appears faithful to the model. The whole viewing experience fools with one's sense of scale, and it is easy to slip between looking down on the maquette from three feet and looking down on the realized work from ten stories. The rooftop perspective is a rare one, and not one that the artist ever intended, but it makes for an ideal juxtaposition with the model. That model takes on added significance now that the realized artwork is inaccessible for all but the most determined of viewers. It is more effective than a photograph in approximating the full scope of the installation, and it is much easier to access (the model is owned by the Smithsonian). It does not replace a first-hand viewing, but it may be the next best thing, and it is unquestionably an important registration point for any discussion of Fleischner's artwork or its post-creation history.

Richard Fleischner's *Baltimore Project*, as well as Chamberlain's *Detroit Deliquescence* and Irwin's *48 Shadow Planes*, demonstrate one of the consistent challenges facing public sculpture: namely, that these objects are not under 24-hour temperature-controlled care, but exist out in the world with little dedicated support or protection. They rely on the good graces and

¹⁸⁷ Visit on February 25, 2015.

¹⁸⁸ The effect is also persistent through seasons. The forest is dense enough that it is difficult to make out all of the sculptural elements, even during the winter.

protection of their hosts, and if the artworks are not accepted or adopted by their clients, then it is easy for the work to be compromised. This can happen through deliberate action (building a fence through an artwork), simple negligence (not clearing brush, or inadequate protection), or factors above and beyond the control of local actors (a building's use or purpose changes). Public sculptures must be durable objects, as Lawrence Alloway has argued, but durability alone is not sufficient to ensure their permanence.¹⁸⁹ They need a wise plan, they need the interest of the surrounding community, and they need clear communication between each party involved in their creation and upkeep—all qualities that begin with the construction of a maquette.

* * *

Maquettes are still used today by public sculptors, but their usage has waned with the growth of the public sculpture field and the advent of digital technologies like AutoCAD and Adobe's Photoshop. A digital rendering is far easier to distribute, bring to the site, edit, and publicize.¹⁹⁰ A model is clunky, often much larger than the name suggests, and made with a more narrow goal. They are often expensive and time-consuming to create. The role of models in the commissioning process has also changed dramatically since the late 1970s and early 1980s. As the field of public sculpture has matured, the early meetings between a review or selection committee and an artist have grown to consider a wider range of concerns. Artists are now asked to give far more consideration for the long-term upkeep of their work, and are often required to provide material samples to a committee and to consult with a conservation expert about future care needs. It is also now common practice by the GSA and other organizations to

¹⁸⁹ Lawrence Alloway, "The Public Sculpture Problem," in *Topics in American Art Since 1945* (WW Norton and Co., 1975), 248.

¹⁹⁰ One wonders if art selection committees are also partly responsible for this change, as individual committee members have become more comfortable with reading, reviewing, and visualizing sculpture proposals made in a digital context. Their ease of dissemination is also better suited for traveling jury members.

interview the artist during these initial meetings so as to record their concept and intent for the project, which can be a valuable resource when considering changes or alterations many years down the road. Commissioning organizations have likewise decreased their reliance on physical models, for some of the reasons noted above and also because a model is a lot to ask from a sculptor doing work on speculation. It is rare for a public sculpture competition to offer funding to candidates asked to submit a model, as is the case for most architecture competitions where models are still widely used.¹⁹¹ Such a requirement also becomes less tenable as more public sculpture competitions are opened up to international competitors, where the submission of physical models poses significant logistical challenges. Maquettes can be, and are still, a part of the commissioning process, but they are far from common in today's public sculpture commissions and competitions. Today, they are more likely to be informal objects that guide a fabricator and then quickly recede in significance after use (if they are kept at all—many are simply destroyed as part of the creative process). The days of top-tier American artists crafting small models of their proposed artworks are largely gone. Maquette making was a product of its time, and a characteristic of those public sculpture projects completed in the 1960s, 1970s and 1980s, particularly ones commissioned by the General Services Administration. They should be considered as such, and as valuable resources for better understanding the growth and purpose of public sculpture during that time.

¹⁹¹ Architectural models are not only still in wide use, they also have a much stronger track record as valued objects worth preserving and collecting. A point that was well made by the recent opening of Japan's first museum dedicated to architectural models, Archi-Depot, which noted "Recently, architectural models are treated and valued as significant archives that pass Japanese architectural culture on to the next generation, and also as artworks." Archi-Depot statement, quoted in Claire Voon, "Japan Opens It's First Museum for Architecture Models," *Hyperallergic*, July 12, 2016, <http://hyperallergic.com/306773/japan-opens-its-first-museum-for-architectural-models>.

Chapter 3

An Idea Takes Hold: The Rapid Expansion of Public Sculpture Production

An invasion of monumental proportions has spread throughout the country.
-- Grace Glueck¹⁹²

In particular, monumental sculpture seems to be erupting everywhere we look. Challenging in form, material, and disposition, these new works are the result of a radical escalation in public and private patronage of the visual arts.
--Sam Hunter¹⁹³

Since the 1960s, the field of public sculpture has grown at an exponential rate across almost all metrics that exist for measuring it. There are more artists interested in making public sculpture, more communities interested in supporting it, and more organizations dedicated to its existence. What began as a handful of high-profile sculpture installations in major urban areas has become an industry and an expansive new venue for sculpture, which is now produced in startling numbers around the world. The rapid expansion of public sculpture was seen as a phenomenon in its time, and yet remarkably little is understood about nature of its development. How quickly and where did the notion of public sculpture catch on? How and why did the types of artworks produced change over time? And, importantly, what fueled this growth and how was

¹⁹² Grace Glueck, "Art in Public Places Stirs Widening Debate," *New York Times*, May 23, 1982, 1.

¹⁹³ Sam Hunter, preface to *The Place of Art in the World of Architecture* by Donald W. Thalacker (Chelsea House Publishers: New York, 1980), vii.

it sustained over decades of commissions?

Context is important here. While public monuments and memorials have a long and established tradition in public spaces, public sculptures—freely accessible three-dimensional artworks without a commemorative function—are a surprisingly recent trend. Prior to 1960, such objects were rare sights on city corners and yet within a few decades the notion, indeed the perceived importance, of installing outdoor sculpture alongside new buildings and in prominent civic spaces had caught on in dramatic fashion. That work is often discussed using individual sculptures that stand for some pivotal or formative moment in the development of the field. This approach makes ample sense (and is a methodology upon which this text has relied), because those artworks helped establish trends and expectations for public sculpture, and many of them have come to define ideal or exceptional instances of public reaction or artistic effort.

Highlighting important case studies, and often the public controversies that surround them, allows authors to address defining moments in the production of public sculpture and provides concrete examples of the successes, failures, reactions, and responses to this work.¹⁹⁴ However, such an approach provides a limited picture of the overall state of the field and does little to explain how, where, or why public sculpture spread from place to place. A key component of that history is also one that is often missing from the discussion: the advent of state and local percent for art programs and the establishment of state and local arts agencies, which popularized

¹⁹⁴ The case study model has dominated previous studies of contemporary public sculpture and much of that work is focused on specific instances of controversy. Notable examples include Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (Washington, DC: Smithsonian Institution Press, 1995), Miwon Kwon, *One Thing After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: The MIT Press, 2002), Harriet Senie, *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (Oxford: Oxford University Press, 1992), C. Weyergrad-Serra and M. Buskirk, *The Destruction of Tilted Arc: Documents*, 1991, and Michael Kammen, *Visual Shock: A History of Art Controversies in American Culture* (New York, NY: Knopf, 2006).

and institutionalized the regular and widespread production of public sculptures.

Many organizations took an interest in producing this work, from large national institutions to small community art initiatives, and the type of objects they produced grew and changed along with the field. The many efforts to support public sculpture also make its history convoluted and difficult to parse. The easiest way of categorizing growth (by national, state, and local efforts) does not represent the real trajectory of that growth or the way it was experienced. Few viewers care to distinguish between federal and locally supported sculpture, and in any case, funding was often pulled from a range of sources, both local and afar, which further breaks down the distinctions between state and local programs. Add to this the fact that many public sculptures were also funded entirely or in part by private monies, which could account for a single donor or a motivated collective that rallied to support a commission (and more often than not no more than a single commission). The confusion over patronage is compounded for those public sculptures that have been relocated or altered, which further obscures their origins. A public sculpture directly outside of a federal courthouse or state assembly chamber may be readily identified as a product of that institution, but anyone who cares to make such an observation likely already understands the distinction. When present, descriptive text may make the commissioner's identity plain—assuming a viewer stops to read and is able to parse the identity of the agency, many of which have confusingly similar titles. Suffice to say, the overall landscape of public sculptures production is a story that can only be told through the examination of many distinct efforts.

To that end, this chapter will consider the expansion of public sculpture across America through two lenses: first, it will consider and compare the production records of the United States federal government's two major public sculpture programs, the General Services

Administration's (GSA) "Art in Architecture" program (1974-) and the National Endowment for the Arts' (NEA) "Art in Public Places" program (1967-1995), both of which were responsible for producing huge numbers of public sculpture and for popularizing the concept of public art.

Second, this chapter will take up the growth of state and local percent for art and public art programs. The larger national programs often dominate discussions of the early history of public sculpture, but state and local programs played an equally (if not more) significant role in establishing the infrastructure and expectation for public sculpture. They also produced more of it, in more places, than any other public art initiative. This study should not be taken as an effort to uncover some hidden history of small-town sculpture, nor is it an effort to draw attention to understudied objects. Instead, it seeks to better understand the phenomenon of public sculpture in America and to offer a more complete picture of how, where, and why the field took shape. Throughout, this chapter will consider the ramifications of growth, and the many issues that confronted artists, administrators, and the public during a period of accelerated change. Many organizations are responsible for this rapid change, and the variety of overlapping efforts can quickly become confusing, but each played a role in expanding the field and must be considered in order to understand the history of public sculpture.

1. Federally Funded Public Sculpture and the Development of a Field

Corporations and other private entities had begun experimenting with the inclusion of public sculpture in and around new buildings since the early 1960s, but it was not until the mid 1970s that the practice became widespread and systematized. The key factor behind this development was the involvement of federal and state governments, and this first section will focus on the work of the United States' federal government, which operated two programs

responsible for commissioning public sculpture: The National Endowment for the Arts' (NEA) "Art in Public Places" program and the General Services Administration's (GSA) "Art in Architecture" program. Both were responsible for using government funds to create public artworks, but their strategies and goals differed in significant and substantive ways. Accordingly, it is important to compare the structure and intent of these programs, and then pay careful attention to their production records in order to better understand how, exactly, those goals were made manifest in commission after commission.

The NEA and GSA established their respective public art programs in the late 1960s, and both took a few years to start producing artworks in any number. The NEA's program began in 1967, but only made three commissions in as many years. The GSA's program officially began in 1963, but did not make a major commission until 1974.¹⁹⁵ The GSA's Art in Architecture program has been well detailed in the first chapter of this dissertation, and it will serve primarily as a point of comparison with the NEA program. As a general rule, the GSA focused on producing the highest quality artwork possible while the NEA focused on completing the largest number of commissions possible. Correspondingly, the GSA is responsible for some of the most high profile successes (and failures) of government-funded public sculpture, and the NEA is responsible for making more sculptures in more places for more communities every year that

¹⁹⁵ Between 1963 and 1966, the Art in Architecture program made 44 commissions for federal buildings, primarily in the form of architectural decoration and small interior artworks meant to adorn federal spaces. The program was put on hiatus in 1966 due to budget concerns and a lack of interest. It was reactivated in 1972 and produced its first commission in 1974. Artists were now selected by a panel at the National Endowment for the Arts, rather than by the project architect, and the program's leadership structure, intention, and type of artworks produced all changed in the intervening time. General Services Administration, "Art in Architecture Program," booklet, March 1979, Robert Irwin Papers, Box 21, Getty Research Library. See also, John Wetenhall, *The Ascendancy of Modern Public Sculpture in America*, Ph.D. Dissertation, Stanford University, 1987, Chapter VI.

both programs were in operation. These varied areas of emphasis also meant that the NEA diversified and experimented to a much higher degree than the GSA.

Congress and President Johnson established the NEA in 1965 in order to provide Americans with more access and engagement to the arts. Two years later, the Art in Public Places program was created in order to aid in the production of public artwork, which was carried out through a competitive matching grant system. In contrast to the GSA's Art in Architecture program, Art in Public Places only supported community-lead initiatives and did not create new commissions autonomously. That is, the NEA did not go out seeking to install new artworks around the country, but rather tried to support and better those efforts begun by smaller communities and cities. In this, they functioned like an oxidizer that helped fuel the public art aspirations of local communities. The NEA offered logistical support and advice, and provided a significant boost to local fund-raising efforts through direct contribution and by making funding contingent on matching amounts raised by a local community. The value of this model should not be understated. Most grant applicants were attempting their first public sculpture commissions and the guidance offered by the NEA was an important factor in getting that work made.¹⁹⁶ The NEA also gave those communities a clear reason and timeline for fundraising which helped spur citizens to action. It gave communities a well-defined goal in the same way that a wealthy donor might spur charitable giving by offering to match funds. The approach to funding and the attitude toward supporting public art are both remarkable shifts in

¹⁹⁶ Grant applicants today have a host of resources at their disposal. Indeed, despite the many differences between programs, the field has been defined by cooperation and the free exchange of information and advice. Leading resources include the National Association of State Art Agencies, Americans for the Arts (specifically their Public Art Network, easily the leading resources for such efforts), as well as regional groups like the US Regional Arts Organization, a clearinghouse for information on regional public art groups.

tone and purpose from the GSA's work, which was exclusively focused on installing new artworks at federal buildings through a fixed percent for art mechanism.

The NEA's model put a good deal of responsibility for the commission on the local community, who was expected to select the site, chose the artist (with NEA input), raise matching funds, negotiate with the artist, arrange for the artwork's transportation and installation, and introduce the work to the community.¹⁹⁷ The community would later be responsible for conservation and any programming or events related to the artwork. While the NEA played the part of benefactor, it was still highly involved with the artist selection process, which was accomplished through a mix of NEA-appointed panelists and members of the local community. When Art in Public Places began, the NEA functioned as a sort of "rich uncle," offering to commit significant money to a project with little required oversight, but that proved unsustainable. The NEA changed their policies in 1979 in order to demand more preparation and realistic planning from host communities, who were now required to submit detailed plans and proof of adequate preparatory work.¹⁹⁸ This also had the effect of inserting the NEA into the commissioning process at a much earlier date, which ensured that the NEA would be involved in commissions in a more meaningful way than they had been previously. Indeed, it was a condition of their involvement—a move that was seen as necessary after a handful of failed commissions based on the inexperience and lack of preparation of local communities. Throughout these changes, however, the NEA maintained the position that the ultimate responsibility for a project's success and local reception remained with the community.

¹⁹⁷ John Beardsley, *Art in Public Places* (Washington, D.C.: Partners for Livable Places, 1981), 11.

¹⁹⁸ Beardsley, 12.

1.1 The General Services Administration's Art in Architecture Program

Before delving further into the production records and history of the NEA's Art in Public Places program, it makes sense to first consider the related efforts of the GSA's Art in Architecture program. Along with individual states and local communities, these two federal organizations were responsible for the vast majority of public sculpture commissions in America and they played a formative role in establishing best practices, community expectations, and procedures for making this sort of artwork. This makes the types of artworks the NEA and GSA chose to fund particularly significant, because they permit a comparison between an organization's rhetoric and the facts of what it produced.¹⁹⁹ Examining production records across decades of art making shows how a public art strategy was carried out and gives substance to a discussion that is often heavy with ideology alone.

Since the first sculpture was installed in 1974, the GSA has overwhelmingly preferred to support outdoor sculpture above all other forms of artwork (appendix 6).²⁰⁰ This is a trend that has persisted through decades, in times of great spending and in times of spare spending. It is correct to think of the Art in Architecture program as a public sculpture program that occasionally supported other mediums. There is nothing in the commissioning guidelines that give preference to a particular medium, but selection committees and artists have favored three-dimensional outdoor artwork at a rate well over 2:1 in most years. There are few outdoor

¹⁹⁹ See Appendices 1 and 6 for a breakdown of each agencies' commissions by artwork type.

²⁰⁰ It must be noted that the field of sculpture is a wide one and encompasses many materials. Here, I have included bas reliefs, light-based projections, tile work, and all mixed material objects that are three-dimensional. I have also included so called "architectural arts" which often take the form of decorated benches, sconces, or other public utility type objects—discussed further on page 18. There are a handful of installations whose materials are listed as "poetry" which appear to be words inscribed on a surface. These too I have listed as sculpture, because I take the entire object and the carving to constitute a three dimensional artwork, much like a bas relief. While fewer in number, it is also worth noting that indoor sculptures may still qualify as public sculptures.

paintings or mosaics—a fact that comes as a surprise given that the government’s earlier efforts at producing public art were defined by these mediums. The GSA administrators who oversaw the creation of Art in Architecture in the early 1970s made a point of distancing the newly revamped program from those of the Treasury Section on Fine Arts or the Works Progress Administration.²⁰¹ And, it appears that one of the ways they did so—deliberately or incidentally—was to favor a different medium.

The GSA’s production record does not reveal a strong interest in material experimentation. Art in Architecture has funded one silkscreen (1998) and just eight photographs since 1974, with six of those being commissioned after 2006. In part, this may be due to the GSA’s policy to only commissions new work (and not buy previously made artworks), or it could be an implicit acknowledgement of the difficulty of using photography as a form of public art. Photographs are often smaller and require close and patient viewing—both qualities that make it difficult for them to become the defining feature of a new building or space, which is often what selection committees hope to find. One notable exception to the GSA’s commissioning patterns was the short-lived flurry of interest in fiber arts in the late 1970s. The GSA commissioned eight in 1976, and then eight more over the next three years (1977-1979; appendix 6). After that, fiber arts commissions almost disappeared, with the exception of some textile and cloth-based installations in the 1990s and 2000s. Fiber arts’ popularity may have also declined because of their poor suitability as public artworks. The GSA commissions fared

²⁰¹ Speaking at the dedication of the Art in Architecture program’s first commission, GSA Administrator, Arthur F. Sampson, proclaimed, “This program of fine art in Federal Buildings represents Federal Arts Patronage of a progressive kind. It doesn’t encourage the stilted, cautious plaques and the figures that one might expect of ‘government art.’ Rather this program fosters the creation of bold, daring artistic statements that complement the architecture of federal buildings and their surroundings.” General Services Administration, “Fine Art in Federal Buildings: The First Work,” undated, DVD, converted to digital format (.avi and .mp4) by author, March 2014.

horribly over time. A full third of them were destroyed, removed, or otherwise deemed unsuitable to their location and eliminated.

The GSA's production records also make clear that early commissions, and the field of public sculpture more generally, began with little consideration for long term upkeep and care. A disproportionate number of GSA commissions made during the program's first decade of operation have been relocated, removed, destroyed, sold/ transferred, or otherwise culled from their initial positions. Fiber arts were particularly susceptible to this, but so too were outdoor wood sculptures. Two of the most prominent and largest—Tom Doyle's *Map of Alaska* and Jackie Ferrara's *Carbondale Project* (both 1980) suffered rot, catastrophic collapse, and had to be destroyed. Later works have fared better, and the GSA's own commissioning process has been adapted to make artists and selection committees consider an artwork's longevity well before it has been made.

There are a number of possible reasons for the GSA's preoccupation with producing large-scale outdoor sculpture over all other forms of public art, but the strongest may be sculpture's suitability to that function. Public art programs often need to make the case for their own importance and existence, and producing highly visible and visually impressive artworks is a good way of demonstrating, in no uncertain terms, the sort of impact that work can make. From a practical standpoint, sculpture is well suited to an outdoor existence. It is made to be robust, distinctive, and independent. There are certainly public sculptures that succeed in being subtle, but that is a quality rarely found in most. More often, public sculpture is eye-catching and dramatic. This is in part born of the practical need to distinguish itself from a crowded and busy urban environment, and to carve out a sphere of influence. Other forms of public artworks are definitely capable of attaining the same visual punch or distinctiveness. Murals, for instance,

are well suited to this and there have been a number of related drives to produce them.²⁰² And yet, it is worth pondering why, during a time when public art has embraced a huge variety of mediums, the field both started with and has continued to be dominated by sculpture.

1.2 The National Endowment for the Arts' Art in Public Places Program

The NEA's Art in Public Places program ran from 1967 to 1995 and was a major catalyst for public art in America. Its structure, production record, and rationale all differ in important ways from the GSA's public art program, though both share responsibility for advancing the concept and presence of public sculpture in America. The NEA's program is perhaps the best at demonstrating the variety of ways that local communities took to public sculpture, and the variety of ways in which that enthusiasm spread to a number of related (and often short term) public art projects. More so than the GSA's Art in Architecture program, which essentially came up with a formula for producing public art and then refined it, the NEA supported and encouraged a great variety of public artworks and grant types, and did so early in the program's existence. To an extent, this was baked in to the original premise for the program, which was structured to amplify local efforts, and was thus more often in a position to sponsor projects attempting non-traditional or hybrid sorts of public art. The regional differences that so often got ignored or overlooked in federal commissions were in fact emphasized by NEA-funded projects, which were often (but not always) predicated on the fact of their celebrating a local artist, artistic tradition, or regional style.

Public sculpture, broadly conceived, was the impetus for Art in Public Places and

²⁰² See discussion of Inner City Murals Program, 125 and Judith Baca's *Great Wall* (fig. 4.2), 186.

remained its primary subject until the program was shuttered in 1995.²⁰³ The NEA consistently funded public sculptures, and these expenditures accounted for the lion's share of the program's budget and logistical efforts. Just like the GSA's program, it is entirely accurate to consider the Art in Public Places program as primarily a vehicle for the production of public sculpture (appendix 1). It is also accurate to peg the bulk of this growth to the latter half of the 1970s, when the volume of funded sculpture commissions reached a level unseen before or since. This correlates with GSA records and helps paint a clear picture of the U.S. government's role in funding, promoting, and installing public sculpture across the country, particularly during the mid and late 1970s.

There is one notable exception to the NEA's focus on public sculpture, which was an intensive period of mural commissioning from 1971 to 1977 (appendix 1). The NEA funded commissions to make murals at a steady clip during this time:

1971: 4 grants for murals
1972: 15 grants for murals
1973: 19 grants for murals
1974: 13 grants for murals
1975: 8 grants for murals
1976: 12 grants for murals
1977: 7 grants for murals

The years 1972 and 1973 represent the only points in the program's history in which an art form other than sculpture was the predominate grant recipient. It is also important to note

²⁰³ Art in Public Places effectively stopped making new grants in 1992, and assisted with the completion of previously awarded grants until 1995 when the program was officially shuttered. The "culture wars" of 1989 and the subsequent attacks on NEA funding by Senator Jesse Helms and Speaker of the House Newt Gingrich resulted in the elimination of NEA grants to individual artists (with a small handful of exceptions) in 1995. This also dramatically lowered the amount of money awarded by the NEA, which went from 4,000 grants a year to 700. Diana Haitman, "YEAR IN REVIEW 1995: The Arts: Reports of NEA's Death Are Greatly Exaggerated (Yes--Listen Up, Newt)," *Los Angeles Times*, December 31, 1995, accessed October 5, 2015 http://articles.latimes.com/1995-12-31/entertainment/ca-19460_1_nea-funding.

that these figures represent grants awarded, and not the total number of artworks produced, which would have been much larger.²⁰⁴ However, this trend was also short-lived. In the following years (1978-1992) only 24 grants were made for murals—four or less per year and more commonly between zero and two. The reason for this burst of interest, and its rapid decline, was the creation of the Inner City Murals Program, the NEA’s support of City Walls, a New York-based mural making non-profit, and Summerthing, a sprawling Boston-based culture festival.²⁰⁵ The Inner City Murals program and Summerthing paired artists with low-income minority students and the teams made murals and temporary sculptures during the summer. City Walls commissioned large-scale murals (fig. 3.4) in New York City and in 1977 merged with New York’s Public Art Council to form the Public Art Fund, one of the pioneering private public

²⁰⁴ The total number of murals produced was not recorded, and many were imagined as temporary projects and have since been destroyed. My tabulation of grants is just that: a tabulation of the successful grants, and not a tabulation of artworks produced (grants that failed or were “deobligated” have not been included in this tally). By and large, the Art in Public Places program began by commissioning single artists to create single artworks, but that model was supplanted by a range of hybrid project and it became more common for single grants to encompass a range of activities and objects. Hence, a single grant might be responsible for producing fifteen public sculptures or a single public sculpture or two temporary sculptures and one mural—the results are varied, and the purpose of this study is to consider the intent and allocation of the grants as a whole, and not produce a definitive checklist of all artworks made by Art in Public Places, a task that is likely impossible given the scattered production records, unaccounted changes between conception and realization, and the lack of any sort of comprehensive tracking system. Along similar lines, grants are discussed in terms of the year they were made, and not the year they were completed. Objects have been categorized in the area where they make the most sense, but there are occasionally grants that resist easy classification. For example, should the following description be categorized as a mural/ mosaic or public sculpture/ sculptural environment? “Artists Tom Spleth and Will Hinton, created large-scale tile murals, a tile sidewalk and a lightening program in a tunnel connecting a downtown redevelopment district to a public parking facility.” Grant #89-4141-0189, National Endowment for the Arts, “Art in Public Places Index,” records 1967-1995, Freedom of Information Act reference file number F15-046.

²⁰⁵ For a personal memoir of Boston’s Summerthing, see Michael Russell, “Boston’s Summerthing,” *UrbDeZine*, August 17, 2011, <http://urbdezine.com/2011/08/17/boston%E2%80%99s-summerthing/>.

art initiatives (see figure 3 for completed City Walls commissions).²⁰⁶ All programs received large grants from the NEA over multiple years (\$39,440 for inner city mural programs in eight cities, \$40,000 for three years of Summerthing, and \$75,000 to City Walls from 1974-1977). And yet, support for mural programs declined precipitously in the 1970s. Funding for the Inner City Mural programs and Summerthing was withdrawn by 1973.²⁰⁷ Funding for City Walls stopped when that program ended.²⁰⁸ Brian O’Doherty, director of the NEA’s Visual Arts program during the time, claimed that the radical political sentiment that had helped create these mural program had lessened, writing, “Moods are less radical now, and the energies of the wall movement diminished.”²⁰⁹ In 1981, John Beardsley, describing the early history of Art in Public Places, noted that requests for the inner city mural program had “waned” and so the program was “absorbed” back into the overall structure of Art in Public Places.²¹⁰ In fact, the real reason for ending support of the inner city mural program and Summerthing appears to have been due to anxiety over the merit of the art produced. The historian, Casey Nelson Blake, has cited “growing concerns by council members, panelists, and staff over the quality of the artwork it placed” and notes that O’Doherty himself questioned the value of the program, complaining, “These murals look like they’re kid stuff. Very poor. Aren’t *artists* doing them anymore?”²¹¹ A

²⁰⁶ Janet Braun-Reinitz and Jane Weissman, *On the Wall: Four Decades of Community Murals in New York City* (University of Mississippi, 2009), 226 note 3.

²⁰⁷ Grants for inner city mural programs: A72-0-55, A72-0-40, A30-41-174, A30-41-131, A30-41-132, A30-41-148, A30-41-144, A30-41-134. Grants for Summerthing: A70-0-243, A71-0-476, A72-0-1094. National Endowment for the Arts, “Art in Public Places Index,” records 1967-1995, Freedom of Information Act reference file number F15-046.

²⁰⁸ The NEA would continue to make grants to the Public Art Fund and for individual Public Art Fund projects, though notably for public sculptures and not mural commissions.

²⁰⁹ Brian O’Doherty, “Public Art and the Government: A Progress Report,” *Art in America*, May-June 1974, 5.

²¹⁰ Beardsley, *Art in Public Places*, 12.

²¹¹ O’Doherty was referencing the murals produced at Summerthing, but both Summerthing and the inner city mural programs were closed shortly thereafter and neither survived without the

number of the cooperating agencies for the inner city mural program were also openly political organizations, and one might reasonably assume that O’Doherty wished to avoid the controversy, or embarrassment, that might come from closing a program due to questions of artistic merit.²¹² In either case, this episode suggests that social engagement was a strong factor in the NEA’s support of a grant proposal, but not a sufficient reason alone to warrant funding for a program that was primarily meant to create art.

The Art in Public Places program’s early and short-lived involvement with public mural making highlights a consistent trend in the sorts of projects selected for support. In contrast to the GSA’s Art in Architecture program, the overarching goal of Art in Public Places was not to commission new artwork from the best American artists, but rather to support a local community through public art grant-making. In practice, this meant that the NEA’s program was predisposed to support those projects that had a good chance of achieving two objectives: 1) the production of an artwork and 2) the advancement of some social goal or public good. This helps explain the later trend toward supporting grants that blur the line between artwork and public utility or social service. One also wonders how influential the NEA’s early support for socially engaged public art projects was in moving the field toward that style of public art—a style that came to define a great deal of projects in the early 1980s and one that has continued to constitute a sizable portion of public art making today.

This interest in socially engaged public art was articulated in 1974, eight years after the NEA’s program was founded, by the director of Art in Public Places who described its purpose

federal support. Casey Nelson Blake, “Between Civics and Politics: The Modernist Moment in Federal Public Art” in *Arts of Democracy*, ed. Casey Nelson Blake (Philadelphia: University of Pennsylvania Press, 2007), 218 notes 29-30.

²¹² John Beardsley, one of the first and only authors to take up the NEA’s Art in Public Places program, refrains from critiquing the program or any of the art it produced, and the mural programs were no exception. See Beardsley, *Art in Public Places*.

by writing, “a fundamental aim is to inspire community support of public art projects, and to support the artists by an administrative structure through which matching funds can be raised for a project agreed upon by artist and community”.²¹³ One might reasonably assume that inspiring support of community public art projects meant aiding in the commissioning and execution of those artworks. And for most cases, that would be correct. However, the full range of activities supported by NEA grants reveals a significantly more diversified take on what constituted “inspiring community support of public art projects.” From 1967 until 1992, the Art in Public Places program awarded grants to commission new artworks, purchase previously completed artworks, and to create public memorials. The program funded related activities, like the restoration and conservation of artworks, the removal and rehangng of artworks, and a host of educational programs—dozens of lectures, workshops, and summer classes were all made possible by Art in Public Places.²¹⁴ Quite a few of these were hybrid efforts, wherein an artist was commissioned to teach a group of students and produce a public artwork. Funds were given to temporary and permanent installations. Some grants supported the creation of entire touring exhibitions and others were used to purchase large collections of artworks that would supplement or, in some cases, constitute the permanent collection of a local museum, college, or institution. On a national stage, Art in Public Places was responsible for funding the public sculptures at the 1980 Lake Placid Olympic Games, a series of temporary sculptures for the UN headquarters, and a joint project with French artists installed in subways in New York and Paris.²¹⁵

²¹³ Brian O’Doherty, *Public Art and the Government*, 6.

²¹⁴ For restoration and conservation, see grant A72-0-29. For the removal and rehangng of artworks, see grant A71-0-270 and A40-41-39. National Endowment for the Arts, “Art in Public Places Index.”

²¹⁵ For the 1980 Lake Placid Olympic Games, see grant 92-4111-218; for the UN headquarters, see grant 42-4141-0241, and for the joint French/ American project, see grant 92-4141-0161. National Endowment for the Arts, “Art in Public Places Index.”

In 1977, the Art in Public Places program began funding grants to artists for the purpose of research and study. These grants were typically smaller, between two and ten thousand dollars, and they enabled artists to research the feasibility of new types of public art, collaborate with architects and urban planners on potential projects, and otherwise support the preparatory and educational work required to create public art. Notably, the lion's share of these grants did not actually produce any public art, though some artists did later acquire further funds to carry out their plans. These grants began in small numbers, but grew significantly from 1979 to 1983, when grants for planning and training constituted roughly a third of all funded projects. The concept remained popular and Art in Public Places continued to fund them in smaller numbers for the duration of the program's existence.²¹⁶

Public sculpture making was the primary activity of Art in Public Places, but these other examples illustrate the broad range of ways the program supported public art. The variety is startling. Some of these grants seem to stretch the program's mandate to the point of breaking, and perhaps because of this, some of them were singular efforts. Funds for conservation and relocation, for instance, do not continue past the program's first few years. On the other hand, some of these new grant types came to constitute a significant portion of Art in Public Places' yearly grants. Those relating to planning, training, and education, for instance, proved quite popular and the program continued to develop them even though they were rarely directly responsible for the creation of public art (See "Planning, Training, Education" in appendix 1). The great variety of grant types demonstrate a clear desire by Art in Public Places to push the

²¹⁶ From 1986-1988, the NEA piloted a "Design Artist/ Visual Artist" (DA/VA) program that matched artists and designers on commissions that might benefit from both areas of expertise. These grants were often research focuses, and only occasionally produced artworks, a good deal of which fit the role of artwork-as-utility. The program was another instance of the NEA funding hybrid approaches to public art production.

boundaries of conventional public art funding and to experiment with new strategies for “inspiring community support of public art projects.” This is no small feat for a massive bureaucracy, and it stands in stark contrast to the federal government’s other significant public art initiative, the GSA’s Art in Architecture program, which was regimented, systemized, and much more focused on accomplishing a specific task (to commission new artwork by major American artists for federal buildings). By contrast, the range of projects supported by Art in Public Places expanded and transformed rapidly. One finds oneself questioning if there were any grant types Art in Public Places did not support. A willingness to experiment is a rare and important virtue in large-scale public art commissions, which more often favor predictable and proven ideas over those that push boundaries. However, experimentation needs to be balanced with the organization’s responsibility to be a good steward of the public’s money and to create artworks that fit their host communities, most of which were providing an equal or greater sum of money in support of the project. Public sculpture generally, and the NEA specifically, experienced numerous controversies over the local acceptance of new public artworks, which made the use of new sites and novel projects particularly challenging. And yet, despite this, the Art in Public Places program embraced these efforts and demonstrated a clear willingness to expand the borders of public art. Nowhere is this more evident than in the progression of sites and project types.

The bread and butter of NEA commissions were matching-fund grants made to local communities to aid in the production of public artworks, most often sculptures. However, as the field of public sculpture expanded from its initial boom in popularity, it grew to include a range of projects and sites that were increasingly farther removed from the free-standing plaza sculpture that had initially defined much of the field. The NEA was an eager and early supporter

of these efforts. It supported commissions located in prisons, paintings made on buses that moved from place to place, and artworks built on the beds of tractor-trailers that could be parked alongside major highways.²¹⁷ The NEA commissioned artists for an incredible range of quasi-art-related activities, including the design and construction of city parks and wildlife sanctuaries.²¹⁸ Art in Public Places commissioned artists to make courthouse office furniture, drinking fountains, and benches.²¹⁹ Many contemporary commentators were thrilled to observe this development, and saw new sites and new project-types as a benefit to all parties involved. Artists would have a greater number and variety of sites available to them, which would provide both financial stability and the opportunity to work in challenging new environs. Communities would benefit from thoughtful design and improved local amenities, essentially getting some sort of social service alongside a new work of public art.

John Beardsley was an enthusiastic supporter of these new ventures, and he singled out two commissions that exemplified the potential of this sort of project: Robert Morris's *Grand Rapids Project* (1974: figs. 3.1-3.2) and Joseph Kinnebrew's *Grand River Sculpture* (1975: fig. 3.3), both made in Grand Rapids, Michigan, a city whose Calder sculpture helped prove the viability of the fledgling Art in Public Places program.²²⁰ Morris' commission constituted two long asphalt paths connecting the top of a hill to its bottom in a large "X." The work would offer residents a space for introspection and physical activity, and it had the added benefit of

²¹⁷ For work in prisons, see grant R60-41-49; for Art Bus, see grant 42-4141-0236 and R60-41-201; Tractor trailers, A60-41-48 and A40-41-179. National Endowment for the Arts, "Art in Public Places Index."

²¹⁸ A great number of artists completed commissions to plan and/ or build city parks in many hybrid working arrangements. For wildlife sanctuaries, see 90-4141-0183. "Art in Public Places Index."

²¹⁹ For parks, see grant 92-4111-220; for office furniture, see grant 87-4141-0182; drinking fountain, 89-4141-0188; and wildlife sanctuaries, 90-4141-0183. "Art in Public Places Index."

²²⁰ See Chapter One, "For Example: Grand Rapids and Seattle" in John Beardsley, *Art in Public Places*, 18-19.

preventing erosion and easing access to a park located at the bottom of the hill. Kinnebrew's *Grand River Sculpture* was a fish ladder with an observation deck that would allow spawning fish to travel upstream and curious pedestrians to observe. The Michigan Department of Natural Resources had planned to install a fish ladder on the river, but Kinnebrew's involvement helped attract a wide range of public and private partners, including a \$40,000 grant from Art in Public Places. Beardsley, reflecting on both projects, wrote:

“While the Calder has become a symbol of regeneration, Robert Morris' *Grand Rapids Project* and Joseph Kinnebrew's *Grand River Sculpture* have more literally helped to revitalize the city, the former by stabilizing an eroding hillside and playing a role in the redevelopment of a park, the latter by reopening the upper reaches of the Grand River to spawning fish and spearheading riverfront development efforts.”²²¹

The two projects undoubtedly helped prevent erosion and assisted mating fish, but their value as artworks is less clear.²²² Or, more to the point, the question of value or quality never seems to arise in a discussion of the work. It is instead a secondary consideration, or its value is taken as self-evident. This is not to say that each new public sculpture commission should be subjected to stringent quality control or value assessments—measuring such a subjective experience would be difficult, imprecise, and subject to sizable changes over time. It is a judgment better left to public opinion and critics, and not one that should heavily factor in the making of new commissions. However, the issue of quality should also not be ignored by the commissioning organization, as that affects the health of the program, the security of future commissions, and the efficacy of an artwork in a local community. Some of those critical of artworks-cum-social-utilities saw a direct and inverse relationship between artistic quality and

²²¹ Beardsley, 48.

²²² One might question the practicality of measuring the fish ladder's benefit to fish, but Beardsley gleefully informs us that “Within days of the project's completion in June 1975, the Department [of Natural Resources] reported that migrating trout had passed up the ladder and were found at a village over one hundred miles upstream.” 19.

social service, writing for example, “There is a trade-off between the goals which NEA has pursued: some of ‘the best’ in art must be sacrificed if art as social service is the primary goal; conversely, art as social service may be required to suffer for the sake of cultivating limited art of highest quality.”²²³ An artwork’s quality and its ability to offer some social service to a community need not be mutually exclusive, but the two demands have proven difficult to balance and one identity can easily become dominant. These sorts of commissions compel the viewer to consider the point at which one object becomes art while another simply remains a well-decorated fish ladder. As Beardsley notes, Morris and Kinnebrew’s sculptures, along with a number of Art in Public Places grants during this time, no longer just encouraged revitalization, but instead constituted it. And yet, decades later, the Morris and Kinnebrew sculptures have largely faded from public and critical view, whereas Calder’s sculpture has maintained a position of influence in the city’s cultural life and civic identity.

Art in Public Places continued to experiment with artwork-cum-utility projects throughout the duration of the program’s existence. It was a trend that was never fully embraced, but also one that was never completely discarded. The GSA’s public sculpture program made a handful of commissions in this vein, but did not have near the same appetite for such hybrid works and produced them in much smaller quantities.²²⁴ The early years of the NEA’s program were marked by public criticisms over elitism—over the view that the NEA was imposing obscure and inscrutable artworks on communities that did not want them—and one may reasonably imagine that the turn toward artwork-cum-utility was one method of combating

²²³ Michael S. Joyce, “The National Endowment for the Arts,” in report of the Heritage Foundation to Ronald Reagan, quoted in Catherine Lord, “The President’s Man: The Arts Endowment Under Frank Hodsoll,” *Afterimage*, February 1983, 3-4.

²²⁴ Scott Burton’s *Spillway Wall* (1991), a fountain and outdoor furniture set, is a good example of a GSA-funded artwork-cum-utility commission. See United States General Services Administration, Art in Architecture Program Archives, Washington D.C., file AA26.

that notion.²²⁵ But, it was not a move free of risks. Conflating artworks and utilities threatened to cheapen the whole premise of art in public places, which was not based on the idea of providing more “artistic” civic services, but rather on introducing fine art to a public that might not otherwise encounter it. Adulterating that idea by justifying the installation and expenditure as some sort of recognizable public utility may lessen negative reactions to new commissions, but it also undercut the rationale for public art programs in the first place. They were not valuable because they were making a building’s benches, windows, walls, and tiles better looking, but rather because they offered members of the public an encounter with an artwork that otherwise would not have occurred. Of course, the exact benefits of that encounter were rarely enumerated beyond broad pronouncements of public good, particularly during the 1960s and 1970s, and one may reasonably assume that grounding the commission of new artworks with a clear service provided would, and did, appeal to many communities who sought out NEA Art in Public Places grants.

The difficulty of integrating a rarified fine art object into the mundane realm of the city

²²⁵ A great many commissions received some form of local criticism after being built, including from those who saw the artworks as unwanted impositions on their communities. One of the few authors to give voice to this concern was Michelle Marder Kamhi who agreed that public sculpture allocations were proliferating across the United States, but maintained that “significant public acceptance of the products of such allocations seems no closer now than ten, or twenty, or thirty, years ago.” Kamhi gives little evidence to show widespread agreement with her position, but is nevertheless adamant. Speaking of abstract public sculpture for example, Kamhi writes, “More often than not, for most people, it not only fails to humanize the urban environment, it exacerbates the sense of dehumanization and alienation.” Michelle Marder Kamhi, “Today’s Public Sculpture: Rarely Public, Rarely Art,” *Aristos* vol. 4 no. 3 (May 1988): 2. The NEA’s and GSA’s commissioning guidelines have both changed in order to solicit more input from local communities, in part because of a perception of elitism. To Kamhi’s credit, this was prevalent enough that an author writing on the new influx of percent for art programs in 1976 could claim that “The community is usually not represented on the selection panel, because of fear that the public would not select works of sufficient sophistication and enduring quality. As one city administrator of a 1 percent program said, ‘If they (the public) had their way, we’d have nothing but cowboys on horseback.’” Andy Leon Harney, “The Proliferating One Percent Programs for the Use of Art in Public Buildings,” *AIA Journal* (October 1976), 36.

street was one of particular interest and concern during the initial boom in public sculpture during the mid 1970s.²²⁶ It is a question that feels largely settled today, when public sculpture has become a well established part of the urban environment and a great many artists have produced artworks that gained critical and popular success (of course, many of the field's defining controversies concern just this issue—i.e. *Tilted Arc*). However, during a period when funding for public sculpture was exploding and public art programs were being formed in city after city, the issue took on a good deal more urgency than it holds now. Some worried that the whole project might be fundamentally flawed—that producing artworks for the public on a massive scale was a task bound to disappoint either the artist, or the public, or both. The artist and critic, Douglas Davis, articulated such a view when he lamented that art made in such a manner “responds to a weakened and democratized definition of public art: that the work must seek first to serve a large and middle-level audience rather than the vision of the maker, be he painter, sculptor, writer, documentarian or producer”.²²⁷ Davis supported the public function and public funding of art, but worried that the demand to satisfy a “hypothetical audience” and a vast public institution could only be effective if artists were given complete freedom, otherwise their independence (and art) would be compromised.²²⁸

Other authors argued that this model was unsustainable and unsuitable to the inherently collaborative nature of public sculpture. An artist who wished to create such a work almost

²²⁶ Grace Glueck, writing for the *New York Times* in 1982, explained the issue as “Nowadays, when an artist does a work for a public site, he tends to think in the more private terms of gallery or museum art. But where a museum offers a very special, sheltered context, and is visited by a specific public, art in a public place has to compete with many other visual distractions, man-made and natural. Even more important, it has a much more general audience, most of whose members have little or no stake in the artist's esthetic. If it doesn't work, or if those around it have no stake in the artist's esthetic, sparks can fly.” Grace Glueck, “Art in Public Places Stirs Widening Debate,” *New York Times*, May 23, 1982, 4.

²²⁷ Douglas Davis, “Public Art: The Taming of a Vision,” *Art in America* (1974), 84.

²²⁸ Douglas Davis “Public Art,” 85.

always required the expertise of fabricators, riggers, or engineers. More so, in order to create something appropriate to the locale and responsive to the site and public, an artist needed to build a relationship with the local community, which would strengthen that community's support for the artwork and help instill a sense of ownership and pride. According to authors like Ronald Fleming, an artist needed to address and respond to the public, not fight to preserve his or her right to ignore them. Fleming advised that "...we should recognize that public sculpture often involves and should involve more than the vision of the single isolated artist, enticed from his studio into the public square by a major commission, and working in the same isolation on a public piece that he works in on his private pieces".²²⁹

In both cases, the issue comes down to integration. Brian O'Doherty, an artist, critic, and former director of the NEA's Visual Arts programs, argued that whenever an artist and host community sat down to discuss a potential artwork, the conversation was "inevitably socio-political in nature".²³⁰ Art, he suggests, can be created on any terms, but the larger support system for fine art—"museums, dealers, and collectors"—are decidedly in the "upper middle-class milieu".²³¹ Public sculpture and public funding disrupted this milieu and resulted in art objects existing in locales far removed from the fine art world. O'Doherty described this odd-bedfellows situation by writing "...there is art that resides easy enough within this bourgeois milieu and art that does not—rich art and poor art, if you like. And then there is public art, not a category or a style or a movement, but a social situation."²³² The ramifications of that social situation have changed over the years, but the relationship has always had some element of

²²⁹ Wolf Von Eckardt, John Beardsley, Ronald Lee Fleming, and Edwards Levine, "Dissent and Reply," *The Public Interest* (Winter 1982), 29.

²³⁰ O'Doherty, "Public Art and the Government," 5.

²³¹ *Ibid.*, 3.

²³² *Ibid.*

discomfort and likely always will. After decades of installations and thousands of projects across the country, individuals are not *as* caught off guard when confronted with large-scale contemporary sculptures in their cities and towns. The scenario has improved from the one O’Doherty suggested in 1974, that, “finding a work of advanced art outdoors is like running into a Vassar girl working the streets. Its exclusive social credentials, we tend to think, still attach to it, no matter how it adjusts to its situation.”²³³ And yet, some of that awkwardness has remained. New commissions must still balance the needs of the artist with those of the host community, and leaning too hard in one direction can quickly result in artworks that lose their coherency and focus (if a community is privileged), or accusations of pandering, wasting money, or imposing artworks onto a local community (if an artist is privileged). The task of those organizations responsible for making commissions is to find a middle ground that satisfies all parties and results in a high-quality artwork—no easy feat, and one that still requires careful work and attention, least it be the source of conflict.

2. Statutes on Statues: The Growth of State and Local Public Art Programs

The GSA and NEA played a major role in producing and popularizing public sculpture in America, but their work represents just a fraction of the thousands of artworks commissioned for cities and towns throughout the 1970s, 1980s, and 1990s by smaller state and local public art agencies. These organizations are a significant part of the phenomenon of public sculpture—indeed, the real lasting legacy of the intense interest in public sculpture in the late 1970s was the rapid and sustained growth of public art programs around the country. All types of public sculpture commissions decreased in the 1980s, and new federally funded projects were

²³³ Ibid.

particularly scarce, but the field itself continued to grow in large part because of steady growth in state and regional art-making organizations. These groups were the fuel that kept the public sculpture fires burning and they quickly overtook the GSA and NEA programs in terms of quantity of artworks produced and their geographic dissemination.

Distinguishing between sculptures made by the federal government, a state government, a local philanthropist, a private development company, or some other source is important for better understanding a specific commission or the role of a particular agency, but it offers a limited picture of the growth of the field. It is important to consider the wider range of public sculpture production and not concentrate narrowly on a handful of commissions or a single agency. The goal here is to better understand how and why public sculpture became so thoroughly enmeshed in our public spaces in such a short span of time. The role of state and local art programs is an important, and vastly understudied, part of that story. Local efforts were the face of public sculpture, indeed the face of contemporary art, for many individuals. This is a role well suited to public sculpture, which must regularly make a case for its existence and value in a manner not typically required of artworks in museums, galleries, or sculpture gardens—all places people seek out in order to engage with art. Public sculpture, in contrast, is categorically distinct because people engage with it unexpectedly and it exists in all manner of locales. Viewers are confronted with public sculpture whether or not they wish to be, and this effect can be compounded when a sculpture is placed in a smaller, more insular community, instead of a bustling metropolis. A new sculpture installation in a community of ten thousand is likely to be a more significant (or disruptive) event than the same artwork installed in a city of two hundred thousand. Local efforts are also often completed using less resources, are less reliant on elites, and yet still have to make the same case to a smaller amount of people about the value and

import of spending large sums of money on public sculpture. These efforts are not always successful, and the quality of the work produced varies a great deal, but they are nevertheless responsible for most of the public sculpture made in the past five decades.

One of the great difficulties of understanding the role of state and local public art groups is the sheer number and variety of programs and program types that have sprung up since the 1960s. There are *many* agencies tasked with producing public art of some kind and they are easily confused. One recent report estimated over 5,000 local art agencies in America—a broad figure that includes all sorts of art-related organizations.²³⁴ Organizations whose sole purpose is to produce public art are less numerous, but still prolific across the United States and abroad—I consider a group of 341 such programs later in this section, which constitutes the most comprehensive listing available of programs in the United States. These programs range in size from all-volunteer micro organizations to agencies that boast multi-million dollar budgets and have long, proven records of successful commissions. The diversity of efforts makes it difficult to address the field collectively or understand how the public sculpture ecosystem developed, but that is just the sort of analysis missing from other studies of the history of public sculpture. That history is often presented piecemeal and with an over-reliance on case studies of controversial installations. In order to provide a richer picture of the development of public sculpture, this section will take up three related categories: first, the role of percent for art funding schemes; second, the growth of state percent for art programs; and third, the growth of public art programs more broadly.

²³⁴ A local arts agency (LAA) is broadly defined as “a private organization or an agency of local government that presents programming to the public, provides services to artists and arts organizations, manages cultural facilities, awards grants to artists or arts organizations, participates in community cultural planning, and/or promotes good public policy.” Mitch Menchaca and Ben Davidson, “Monograph: Local Arts Agencies 2010,” *Americans for the Arts* (December 2010), 3.

2.1 Percent for Art

One of the most important distinctions to make early into an analysis of public sculpture programs is the difference between “percent for art” and all other types of public art programs. Both are responsible for producing public sculpture, but there are significant differences in how each functions and is funded. Public art programs are a larger category that include any organization that supports the creation of public art. These programs may rely on case-by-case appropriations, private fundraising, or earned income in order to operate.²³⁵ Percent for art programs are more rare, and more coveted, and take their name from the specific funding mechanism responsible for securing the money and space needed to commission new artworks. These policies are almost always legislatively created and work by setting aside a small portion of a building’s construction or renovation budget for public art. Thus, if a city with a percent for art program decides to build a new public library, then a percent of that budget will be used to fund a new artwork commission. The artwork is typically located at the new building, though there are some exceptions.²³⁶ Advocates of the percent for art model are quick to point out that

²³⁵ Jack Becker, writing for Americans for the Arts, lists other potential funding sources for public art as “annual appropriation, department allocation, hotel/ motel tax, sales tax, tax increment financing, development fees, foundation grants or private gifts, corporate sponsorship, benefit auctions, and fundraising events.” Jack Becker, “Monograph: Public Art: An Essential Component of Creating Communities,” Americans for the Arts (March 2004), 4.

²³⁶ Many states and local programs have exceptions for new buildings that are not particularly public, or are deliberately located away from the public, like waste management facilities or road salt storage warehouses. Typically, the percent reserved for those projects goes to another public artwork commission or to a general fund used to support the creation, installation, and sometimes maintenance of new artworks. The type of exception and the rerouting of funds are all details that vary considerably state-to-state. The National Association of State Art Agencies (NASAA) lists some additional locales that states have exempted, including “agricultural facilities, bridges, environmental remediation facilities, garages, heating plants, maintenance facilities, motor pools, parking garages, prisons, pumping stations, service facilities and highway rest areas, temporary buildings, transmitter buildings, tunnels, state universities, and warehouses.” Paul M. Pietsch,

this funding scheme does not increase a project’s budget, nor does it represent an additional expenditure by the government, because the funding is pulled from the initial investment and not tacked on at a later date. It is also insulated from removal by executives (city managers, governors, mayors, etc.) because it is part of the capital funds for a project and part of the law. Tweaking or removing the formula requires a legislative action.²³⁷

Percent for art programs are often difficult to establish for precisely the same reason—they require legislative approval. But, once this hurdle is cleared, the programs have a number of advantages over other forms of public art programs. Percent for art schemes effectively solve the problem of funding, because they provide a regular and dependable source of new public sculpture commissions. This has the added benefit of maintaining the framework required to produce and care for public artwork. It also helps retain institutional knowledge and supports the development of educational programming—all important qualities in a public art program, and all qualities that are challenging to cultivate if finding operating funds is a constant necessity. Percent for art programs do not solve all problems relating to the production of public sculpture. They do not account for quality. They often do not account for long-term conservation or publicity, and they rarely influence other important commissioning criteria, like the makeup of artist selection committees. But, they make these tasks easier to accomplish. Percent for art programs are hugely important for getting artwork made and made regularly, which makes them a significant factor in the historic and sustained growth of public sculpture in America. Fittingly,

“State Policy Briefs: Percent for Art,” (Washington, D.C.: National Association of State Art Agencies, 2013), 4.

²³⁷ This is more difficult to achieve, but it is still done. A handful of states have established and then shuttered percent for art programs, including Michigan, Wisconsin, North Carolina, and Arkansas. Maryland and Oklahoma have canceled and then later revived their percent for art programs.

they have also created more public sculpture per year than all other funding schemes (appendix 2 and 3).

As a moniker, “percent for art” is somewhat misleading. Percent for art programs make use of anywhere between 0.25% and 2% of capital building funds, though most peg their expectation at a single percentage point. It might be more appropriate to refer to such programs as “percentage for the arts,” but the previous term has stuck and a number of programs have chosen to name their organizations simply “Percent for art.” Even when the percentage point is the same, the actual amount of funding allocated to a project can vary a good deal from program to program. Most organizations have some sort of additional stricture on the allocation of money. They may only fund, for instance, construction projects over one million dollars or categorically exclude lighting costs or stipulate that a certain portion of the percentage be used to cover administrative expenses.²³⁸ All of this means that determining any sort of average percentage across programs is impossible.

Tying the funding of a public art program to the overall spending of a local or state government helps to protect that program from inflation and ensures that it will grow alongside the rest of the town, city, or state.²³⁹ However, it also means that when a government is in dire financial straights, its public art program will suffer. If a government does not have money to

²³⁸ For examples, see Susan Gillespie, ed., *Public Art Program Directory 2005-2006: A Comprehensive Guide to Public Art Programs in the United States* (Washington, D.C.: Americans for the Arts, 2005).

²³⁹ Some states have opted for a fixed allocation, which does not grow with inflation, much to the chagrin of administrators who see their commissioning ability decrease year after year. Florida is one such state, which capped its 0.5-1 percent for art spending at one hundred thousand dollars in 1994. The sum was generous then, but has not been updated, leading to many missed chances for greater spending or even comparable spending once inflation is taken into account. Lee Modica in interview with author, July 27, 2015.

spend on new buildings, then it will not have funds to commission art.²⁴⁰ That also means that artists who rely on public art commissions are particularly susceptible to declines in the overall economic health of a region. In the rare cases when a legislature decides to retain a percent for art program but alter its mandate in significant ways (by making it voluntary, for example), the effect has uniformly been a dramatic decrease in the numbers of artwork produced.²⁴¹

One benefit of percent for art programs over other forms of public art funding is that the public is ensured “equality of access and consistent implementation.”²⁴² That is, unlike legislature appropriations or private donors, percent for art programs are mandated to be distributed equally among new and renovated building projects no matter where they are or whom they serve. Clearly this does not mean all percent for art projects are distributed with perfect equality—they are still contingent on public building habits. But, the percent for art scheme does grant more systemic equality than other formulas for producing public art, which more often than not favor elite sites or prized urban locations.²⁴³ It is surprising that this component of percent for art programs is not cited or discussed more often given that so much of the rhetoric, particularly in the 1970s and early 1980s, framed public art programs as a vehicle

²⁴⁰ Montana’s Percent for Art program has faced just this issue. The legislature has been loath to approve new building projects, and so the program has often gone multiple years without making a new commission. Kim Hurtle in conversation with author, August 17, 2015.

²⁴¹ South Carolina and Maine, and undoubtedly many smaller percent for art programs, have had their programs changed to “optional allocations.” The Percent for Art program in South Carolina has morphed into an advisory body that assists artists in the state and advises public and private clients as to how they might incorporate public artwork into new buildings. It rarely ever actually commissions new public art, something one administrator acknowledged by stating, “I can’t even think of the last state commission we did. It’s been a while.” Harriet Green in conversation with the author, July 21, 2015.

²⁴² National Association of State Art Agencies, “State Arts Agency Funding and Grant Making: State Arts Agency Overview,” (April 2011), 3.

²⁴³ Privately run public art organizations are particularly susceptible to this, and many of the most well known organizations are defined by their regular high-profile installations in premiere sites. The Public Art Fund and the Art Production Fund, both in New York, are prime examples

for social betterment and progressive causes.

2.2 State Percent for Art Programs

When the National Endowment for the Arts (NEA) was created by Lyndon B. Johnson and the U.S. Congress in 1965, it required states to establish their own arts agencies in order to be eligible to receive funding for new grants and initiatives. Predictably, and in short order, all fifty states and six territories established such agencies. For some states, this marked the extent of their involvement with the new national interest in supporting domestic art production and American creativity. Other states took a more proactive stance and passed legislation to establish their own percent for art programs. The concept of such a program had existed for a number of years prior to the involvement of the state and federal governments. The City of Philadelphia—long committed to public sculpture—created its own percent for art program in 1959, and Baltimore did the same in 1964, but it was not until Hawaii passed their Art in State Buildings Law in 1967 that a U.S. state took up the same responsibility.²⁴⁴ Hawaii’s program, Art in Public Places, shared a name and year of creation with the NEA’s program, and it has remained a leader in the field.²⁴⁵ Seven years later, the federal government created its own percent for art initiative in the GSA’s Art in Architecture program, and this appears to have

²⁴⁴ Incidentally, the two newest states, Hawaii and Alaska, who both entered the Union in 1959, were also among the first to create percent for art programs (in 1967 and 1975, respectively). This suggests that the two state governments saw a percent for art program as a valuable tool for establishing their identity as states and for supporting those regional traditions that had defined their citizens for many years prior to statehood. “Purpose and History,” Accessed July 10, 2015, <http://sfca.hawaii.gov/art-in-public-places/purpose-history/>.

²⁴⁵ Hawaii was not alone in naming their program after the NEA’s. Three of the first five states to create percent for art programs used the same name, “Art in Public Places” (Hawaii, Washington, and Colorado). Later programs preferred “Percent for Art.” Only one program (Illinois, 1977) used “Art-in-architecture” despite the popularity of the GSA’s program at that time. Ironically, most programs showed little creativity with their titles, excepting NJ’s “Arts Inclusion” and Washington, D.C.’s “DC Creates!”

spurred many more states to do the same (appendix 5). The latter half of the 1970s were the most fruitful years for the creation of new percent for art programs—indeed, they were the most fruitful for nearly all metrics available for measuring the growth of public sculpture. 1979 saw the most state percent for art programs established (appendix 3), the most public art programs established, and the most GSA-funded public sculpture commissions (appendix 6). The second half of the 1970s were also the high point of NEA Art in Public Places commissions, which made 189 distinct grants between 1975 and 1979, more than any other five year span in the organization’s history (appendix 1).

This growth was echoed at the state level, and between 1977 and 1979, nine more states created percent for art programs (appendix 5). Over the next decade, thirteen more states founded programs, but this largely ended by 1991 and the remainder of the 1990s saw only a single state, Louisiana, enter the percent for art business. Of these, four have since been closed and two more were closed and then later reopened. Currently, only 27 states have percent for art programs, and Guam became the first US territory to establish one in 2011. Interest in state-level percent for art programs has expanded significantly since the 1970s, but it is far from absolute. It is also not guaranteed or permanent, as residents of Michigan, Wisconsin, Massachusetts, North Carolina, Arkansas, and Oklahoma might attest.

Aside from deploying a similar funding mechanism, state percent for art agencies vary considerably in their responsibilities and missions. Each operates under the same broad goal (to produce and encourage public art), but their structure, policies, and production records are all quite diverse. Some states focus on commissioning, not collecting, fine art, and transfer ownership of the completed artworks to the hosting agency (the part of the government receiving

the artwork) as soon as work is completed.²⁴⁶ Many more programs maintain control over their commissions and after decades of producing artworks have been forced into the role of collection managers, responsible for hundreds or thousands of objects spread across significant distances. Indeed, it appears that many of these organizations began with the mandate to produce art, but with little foresight to their long-term evolution into “repositories” of hundreds, sometimes thousands of artworks. A number of programs today are in the uncomfortable position of being unable to account for the breadth of their collection, let alone the condition of objects or their potential conservation needs.²⁴⁷ In effect, these state percent for art programs have been forced to function like small to mid-sized museums whose collections are scattered across state facilities, but whose staff and resources are minimal.

Another major point of difference among state percent for art programs is their relationship with other large state-run entities, like university systems or departments of transportation. Some states take on these government clients, while others categorically exempt them from the percent for art mandate (New Hampshire, for example). The relationship between a state’s percent for art program and its university system is one that deserves deeper probing, but even an initial examination can be startling. Some state percent for art programs devote a huge amount of resources to producing public sculpture and public art for college campuses. Ohio’s Percent for Art program estimates that 80% or more of its commissions are for Ohio’s colleges and universities.²⁴⁸ Washington’s Art in Public Places program has produced one of the largest collections of public art—more than 4,500 objects—and 68% of that resides in the state’s

²⁴⁶ Oregon’s Public Art program is run in this manner, and correspondingly does not hold any record of the artworks they have produced.

²⁴⁷ Illinois has faced this difficulty, but many programs have had trouble recounting their early commissions. The task of simply tracking completed commissions has proved difficult for a number of programs, many of which are run on shoe-string budgets and with minimal staff.

²⁴⁸ Ken Emerick, Ohio Percent for Art, in conversation with the author, July 31, 2015.

K-12 school system.²⁴⁹ The program also makes artworks at colleges and universities, which represent another sizable portion of that collection. Florida's Art in State Buildings program is responsible for placing many of that state's public sculptures in college and university campuses. Indeed, the Art in State Buildings program has grown such that individual schools in Florida now have their own public art administrator (usually someone already employed by the school), who oversees new installations and coordinates with a single staff member located in the program's main office in Tallahassee. Florida is not the only state whose program has changed in order to accommodate the large volume of commissions at public schools. These school programs still fall under the wider umbrella of a state's percent for art program, but are increasingly operated autonomously. This can be problematic, because it divides and muddies responsibilities, and makes it difficult to maintain a consistent set of standards and quality control. Some programs report not knowing when colleges and universities have produced artworks, which makes caring for them, or simply keeping track of them, quite challenging.²⁵⁰ Anyone who has set foot on a university campus in the past two decades will have likely seen a large number of public sculptures and other artworks. College campuses have taken to public sculpture in a big way, so much so that it has become a defining feature of those spaces. Some parts of university campuses resemble sculpture gardens due to the volume of objects located in what is often a

²⁴⁹ Janae Huber, collections manager, in conversation with the author, August 2015. For a full account of objects, see "State Art Collection," <http://www.arts.wa.gov/public-art/state-art-collection>.

²⁵⁰ Colleges and universities in Minnesota, for instance, are required to function under the guidelines of the percent for art legislation, but not with the Percent for Art in Public Places program directly, which has led to many artworks being created and not reported. They are meant to do so, but seldom do. Ben Owen, in conversation with Author, July 21, 2015. Iowa's program is fashioned in a similar way, wherein the state's program advises colleges and universities, but has no control over the funding or day-to-day management of those efforts. Instead, like Minnesota, they rely on the participants to report back to them, and will in turn report to the state's legislature. Veronica O'Hern, in email to author, September 9, 2015.

highly manicured and controlled space. However, the connection between percent for art funding and university sculpture is often obscured and difficult to parse. Many campuses are locked in a continuous state of construction, and it is not always clear that a specific building is the reason for a new artwork. That, combined with the mix of public and private funds used to construct new buildings, means that identifying the role of a percent for art statute is quite challenging in such spaces.

This trend extends beyond state percent for art programs as well. There are a number of smaller public art programs whose mission is to produce public art for schools—New York’s Public Art for Public Schools program, for instance. A number of colleges and universities located in states without a percent for art program have simply established their own in order to produce public sculpture, and other artworks, for their campus. Additionally, the NEA’s Art in Public Places program made a significant number of grants to schools, and in some cases helped build their art collections directly.²⁵¹ Suffice to say, that the connection between public funding, public sculpture, and public schools is a strong, but convoluted one.

2.3 The Growth of Public Art and Percent for Art Programs in the United States

It would be shortsighted to imagine that all public sculpture of note was produced by one of the major federal or state government programs. Those organizations deserve special attention for the formative role they played in promoting the concept of public sculpture and for the great many successful and high-profile artworks they produced. But, the field was not built upon their backs alone. Indeed, programs that operate at the state level or below saw remarkably similar growth trends and have played a larger and more consistent role in establishing the

²⁵¹ For example, three works on paper purchased for Illinois Wesleyan University (Grant #A40-41-96). The NEA has made dozens of grants to universities who wished to commission new public sculptures. “Art in Public Places Index.”

viability and visibility of public sculpture and public art programs (appendix 2). The remarkable thing about the boom of interest in public sculpture was not that the U.S. government deemed it worthy of significant support, but rather that dozens and dozens of cities and towns took up a similar interest. The phenomenal growth in public sculpture occurred because of widespread interest in it and because of the creation of many smaller public art programs, and not simply because the federal government and a handful of states also decided to support it in the 1970s. These smaller efforts were geographically dispersed and are difficult to quantify, even keep track of, but they represent an enormous part of public art making and it is impossible to understand the full development of that field without considering their role.

Public sculpture and programs designed to produce public sculpture are all a fairly recent phenomenon—one that began in the mid-1960s, saw intense interest in the late 1970s, and continues today. But the roots of that interest reach far deeper, to 1872, when the first public art program in America was established in Philadelphia. The Fairmont Park Art Association was designed to foster the creation of new sculptures in Fairmont Park. It is still in operation today, though now with a much expanded mandate and a new name: The Association for Public Art, or aPA.²⁵² Henry Fox and Charles Howell began the Association with a subscription service and reported enlisting an economically diverse segment of Philadelphia’s citizens to join.²⁵³ The program’s mandate grew with its membership and by 1900 it had expanded beyond the boundaries of the park in order to “promote and foster the beautiful in Philadelphia, in its

²⁵² See “Name Change,” <http://associationforpublicart.org/name-change/>.

²⁵³ Peggy Balkin Bach, “Our Shared Public Art (and Placemaking) Legacy,” Artsblog, Americans for the Arts, June 24, 2015, <http://blog.artsusa.org/2015/06/24/our-shared-public-art-and-placemaking-legacy/>.

architecture, improvements, and the city plan.”²⁵⁴ In 1913, the organization received a substantial gift from a local philanthropist, Ellen Philip Samuel, which gave the group financial stability and established some forward-thinking rules about how the organization would function.²⁵⁵ First, only the accrued interest on the principle money from Mrs. Samuel’s gift could be spent, not the endowment itself. Thus, like a trust fund, the organization was given a constant and reliable source of funding. This reliability has been a crucial factor for public art programs, because it helps ensure a regular source of commissions, which in turn helps maintain the staff, expertise, and existence of an organization. Most programs now rely on a percent for art scheme to achieve this independence and reliability rather than a single wealthy benefactor. Samuel also mandated that part of the endowment be spent placing advertisements in international newspapers heralding the great artworks being commissioned in Philadelphia.²⁵⁶ This too was forward thinking, and plays into the belief that supporting public art also meant raising the cultural status of a city more generally. This was also one of the principle arguments made by advocates in Grand Rapids, Michigan in 1968, who were trying to raise local funds in order to qualify for the NEA’s first Art in Public Places grant—a grant that was meant to prove the viability of the NEA’s new initiative. Their work did not quite raise the city’s cultural status

²⁵⁴ Quoted in Peggy Balkin Bach, “Defining the Public Context” in *New Land Marks: Public Art, Community, and the Meaning of Place*. Exhibition catalogue (Washington, D.C.: Editions Ariel, 2001) 13-14.

²⁵⁵ Incidentally, Ellen Samuel was not able to serve on the board of the Association she funded, because she was a woman. Bach, “Our Shared Public Art (and Placemaking) Legacy.”

²⁵⁶ One wonders about the current status of that requirement in an age when newspapers are no longer the major means of conveying news internationally. The Association for Public Art has not made public the current status of the policy. Letters of inquiry were not returned.

to that of Paris, as was promised, but it has undeniably elevated the cultural standing of that city.²⁵⁷

It is no coincidence that Philadelphia was home to America's first public art program *and* its first percent for art program in 1959. The Fairmont Park Art Association helped Philadelphians grow accustomed to the idea of regularly installing public sculptures, and is at least partially responsible for Philadelphia embracing public art so early and so earnestly.²⁵⁸ The City of Philadelphia's percent for art program came about thanks to the concerted efforts of a series of elite citizens, including the architect Louis Kahn.²⁵⁹ Like a good deal of early public sculpture projects, this was not achieved through widespread public interest, but rather through the patient advocacy of some of the city's leading decision makers. It did, however, have national repercussions. In 1958, the Chairman of Philadelphia's Redevelopment Authority, the agency that would be responsible for carrying out the percent for art mandate in the city, spoke to the National Conference of Editorial Writers and advocated for the percent for art concept on a national stage.²⁶⁰ Thus, Philadelphia led by example and by advocacy, and played a central role in the formation of public art in America.

Philadelphia's percent for art program was the first, but far from the last. Beginning in the mid-1960s, a handful of other states, cities, and towns began to follow suit, but it was not until the early 1970s that the volume of public art and percent for art programs became a

²⁵⁷ For example, Nancy Mulnix letter to Anonymous, DC Beyer's Co., and Limbert Foundation in Collection #001, Nancy Mulnix Tweddale Papers/ Calder Papers. Or, See Chapter One, 36.

²⁵⁸ The level of that commitment to public sculpture is well chronicled in Edward Longstreth's *The Art Guide to Philadelphia*, which provides an early and extensive account of public sculptures in the city, including those supported by the Fairmont Park Art Association. See in particular "Sculpture in Fairmont Park" in Edward Longstreth's *The Art Guide to Philadelphia* (Philadelphia: The Times Printery, 1925), 105.

²⁵⁹ Again, for a detailed account from the aPA's director, see Bach "Our Shared Public Art (and Placemaking) Legacy."

²⁶⁰ *Ibid.*

definable national trend (appendix 2 and 3).²⁶¹ Since that time, both types of programs have grown in number from decade to decade in a pattern that roughly correlates with the fiscal health of the nation. Times of economic downturn, from 1981-1982, 1990-1991, and in 2001, have meant less new programs founded and less artworks produced by existing programs, as one might expect. In the late 1970s and the mid-1980s, interest in forming new public art programs was exceptionally high, and most of the growth was concentrated in percent for art programs. Indeed, with few exceptions, new percent for art programs have outpaced other public art programs by a wide margin—they are clearly preferable for most communities (appendix 3). The boom of interest in public sculpture in 1979 was widespread, and that year was a high watermark for public sculpture in America, but the uptick in new public art programs in the mid-1980s is more difficult to explain. During the same time, NEA and GSA commissions dropped precipitously—a development explained by the Reagan administration’s withdraw of federal support for such projects (appendix 1 and 6).²⁶² The growth of new state percent for art programs slowed to a trickle and eventually stopped altogether. And yet, new percent for art

²⁶¹ The raw data for this tabulation comes from the Public Art Directory produced by Americans for the Arts’ Public Art Network, which is the only comprehensive attempt to track public art programs in America. These records concern only those programs whose goal is the production of public art, and not local arts agencies more broadly, despite the fact that some may also produce public art. Susan Gillespie, ed., *Public Art Program Directory 2005-2006: A Comprehensive Guide to Public Art Programs in the United States* (Washington, D.C.: Americans for the Arts, 2005).

²⁶² Federal spending on GSA projects decreased dramatically, and the Art in Architecture program’s commissions dropped to single digits from 1981-1992 (coinciding with the first and second Reagan presidential administration and the Bush Sr. administration). That period averaged just under five commissions a year. In contrast, the five years before 1981-1992 saw an average of 19 commissions per year and later 16 per year from 1993-2000. For more on the change of leadership at the GSA, see Frank Baron’s untitled article in *New Art Examiner*, February 1983, Volume 10, No. 5. At the NEA, Reagan appointed Frank Hodsoll, a career civil service lawyer with no arts background, who consolidated power at the agency and began vetoing projects approved by the NEA’s panel of experts but objectionable to him. Catherine Lord, “The President’s Man- The Arts Endowment Under Frank Hodsoll,” *Afterimage*, February 1983, 3-4.

programs grew at a rapid pace in states like Arizona, California, Minnesota, and elsewhere (appendix 7). The growth of public art programs has not been consistent or steady over time. Economic turmoil tends to drive down interest in forming new programs, but economic wellbeing alone does not sufficiently explain variance in interest from year to year. However, the overall trend is clear: interest in forming new public art programs generally, and percent for art programs in particular, has grown decade by decade since the idea caught on in the 1960s (appendix 3).

This growth has not, however, been consistent geographically, and there are a host of cultural, social, and political factors that result in some states having dozens of public art programs and others having none. There is no one predictor of a state's level of interest in public art, but there are some common and uncommon factors among those states that are home to the most programs. Considering these factors is a good place to begin a more thorough examination of the United States' involvement with public art over the past half century. Statistics are very useful for gaining a better picture of the overall level of engagement with public art programs across the country. They are effective at exposing regional trends, and when examined comparatively with the records of large federal programs, they offer the most comprehensive image available of the growth, dissemination, and level of activity in public art making. However, statistics alone do not reveal the full story. Examined in isolation, one might see, for example, that Rhode Island has just a single public art program registered and active in the state (appendix 2). The Rhode Island State Council on the Arts was established in 1987 and is responsible for serving a small area and a small population. In terms of statistics alone, Rhode Island's public art efforts seem minor compared with other states and larger programs across the country. And yet, Rhode Island has pioneered new ways of funding artists and encouraging

public sculpture in the state. They have passed legislation that effectively makes the entire state an “arts district” wherein artists can sell their goods without taxation, along with other benefits.²⁶³ The state’s percent for art program has been robust and active, and has produced more artworks than a number of states many times its size.

Statistics are quite useful for better understanding factors like the rate of growth or the types of artworks made by certain programs, but they are inherently limited in their ability to clarify something as elusive and difficult to define as the role of public art in a society. Even if something like a public art per capita measurement was made, what could be made from it? Does more money spent on an artwork make it better, more valuable to the public, or more effective and influential? Most would agree that it does not. Nor do the number of public artworks directly correlate to their quality or benefit to a local community. Measuring the value or impact of something as subjective as the quality of an individual’s engagement with an artwork is a fool’s errand. But, it would be equally foolish to imagine that a statistical view is incapable of offering a richer understanding of a state’s investment in public art. Statistics do this well and they facilitate comparisons, but they need to be understood as one part of a more complex picture, and not as definitive. With that in mind, there is much to be gained from taking a comprehensive look at the programs responsible for producing the vast majority of public sculpture in America. This perspective helps explain how, where, and why public sculpture became so widespread so quickly. It identifies those factors that lead to some states having robust and productive public sculpture programs while others sat fallow. The numbers alone show that some states enthusiastically embraced the idea of placing contemporary art, typically sculpture, in their cities and towns, while others avoided any programmatic engagement with

²⁶³ Paul M. Pietsch in conversation with the author, July 14, 2015.

public sculpture and continue to do so today (appendix 2 and 5).

Of all available information, the single factor that correlates most strongly with a high prevalence of public art programs in a state is that state's "gross state product," or GSP, a measurement of a state's overall fiscal health similar to a country's gross domestic product (GDP). The top five states with the highest GSPs contain 140 public art programs, or about 42% of all public art programs in the country (appendix 2).²⁶⁴ The top ten states contain two thirds of all public art programs in America (219 out of the 334). No other factor is as significant in determining the number of public art programs in a state. Correspondingly, those states with the lowest GSPs seldom have more than two or three public art programs, if they have any at all. There is no question that richer states start more public art programs, make more public art, and are more likely to enshrine that service in percent for art legislation.²⁶⁵ However, a high GSP alone does not automatically lead to an interest in public art. Michigan and Indiana, for example, both have high GSPs (ranked #13 and #16, respectively), but have shown little interest in public art programs and no interest in percent for art programs (appendix 2 and 5). As of 2006, Michigan reported no public art programs and Indiana reported three. In each case, these states have seen programs established and shuttered, and public art is undoubtedly made at a smaller, local level, but there has been little interest in a sustained or widespread effort to create public art.

²⁶⁴ U.S. Department of Commerce, "Broad Growth Across States in 2014," June 10, 2015, http://www.bea.gov/newsreleases/regional/gdp_state/gsp_newsrelease.htm.

²⁶⁵ The National Association of State Art Agencies (NASAA), the industry group that represents America's 50 State Arts Agencies, makes a similar point in their assessment of the overall health of funding for the arts in America. They write, "By far the largest driver for arts appropriations is overall state fiscal health." Their study is focused on legislative appropriations, which typically come from a state's general fund, but the point stands: the better off a state economy, the better off their art-making capacity. National Association of State Art Agencies, "State Arts Agency Funding and Grant Making: State Arts Agency Overview," (April 2011), 2.

Curiously, there is no apparent connection between a state's *GSP per capita* and the existence of public art programs in that state. One might expect states with more money to spend per citizen to have more public art programs (along with other social services and public benefits), but this is not the case. States in the upper half of this metric do tend to be states with more public art programs, but the relationship is a casual one. Additionally, states with a high *GSP per capita* sometimes gain that distinction due to a small and dispersed population—both factors that make sustained public art programs difficult to maintain, as citizens and arts administrators in Montana, Wyoming, and North Dakota might attest. One might also expect to find that states with their own robust and established percent for art program would be more likely to foster a range of related efforts at the city and municipal level. But this too, surprisingly, is not the case. Only 27 states and Guam have active percent for art programs, and, of the ten states with the most public art programs, only six also have a state-administered percent for art programs (appendix 2 and 3). Oddly, some of the states with the largest number of active public art programs, specifically California (75), Arizona (20), New York (13), North Carolina (12), and Texas (11), do not have state-level percent for art programs (appendix 2 and 3).

State percent for art programs are particularly important because they often have the largest budgets, the most prestigious opportunities for artists, and are instrumental in advocating for public art within their state. Establishing a state program requires a good deal of legislative effort, and that interest and support can be pivotal to the creation of other programs in the state. In many cases, state-wide percent for art programs begat city and municipal programs, which were modeled after that state's particular funding scheme. And yet, it would be wrong to think that a multitude of smaller percent for art programs would be met and supported by a larger

state-wide effort (appendix 2 and 5).²⁶⁶ This suggests a few things. It shows that while the percent for art concept might hold broad support in a state's cities and towns, convincing that state's legislature to take up a similar effort is difficult and often politically untenable. It also suggests that the notion of setting aside a percent for art is always contingent, always an exceptional practice, and is not an automatic part of organized efforts to make public sculpture. Indeed, many public art programs begin with money from legislative appropriations or private funds, and then later hope to establish a local percent for art ordinance in order to secure the future of their art-making efforts.²⁶⁷ Public art programs have had great success with the percent for art structure and the security that brings, and most public art administrators would undoubtedly prefer to operate under such a system.²⁶⁸ However, many of the states whose residents have shown the greatest interest in establishing their own local percent for art programs have not been able to translate that interest to a larger state-wide effort.

What, then, can be made of these various, sometimes contradictory-seeming, figures on

²⁶⁶ It would also be incorrect to imagine that a multitude of smaller public art program would eliminate the need for a state-wide program. Smaller programs generally constrain their art-making to a much more narrow region, usually a specific city, town, or county, and consequently offer nowhere near the same reach, scale, or resources of a state program. It is true that some larger city programs in New York and Los Angeles, for instance, have budgets and staff that rival those of smaller state percent for art programs, but their efforts are still constrained to their geographic locales and not the state as a whole.

²⁶⁷ Indeed, many organizations spend years advocating for percent for art laws. Doris Freedman and the Public Art Fund are prime examples. Freedman directed New York City's Department of Cultural Affairs and installed a large public sculpture show in 1967. She then left to form a private organization (the Public Art Council) dedicated to producing public art. That organization (and the others with which it merged) lobbied the city government for a percent for art program for more than a decade and were finally successful in 1982. "To: The City of New York, Art for All Seasons" Public Art Fund, Inc., n.d., Irving Sandler Papers, Series IV, Box 53, Folder 5, Getty Research Library. And "Public Art Fund: A Chronology," Board Memorandum, Public Art Fund, Inc., 1979, Irving Sandler Papers, Series IV, Box 53, Folder 5, Getty Research Library.

²⁶⁸ In roughly two dozen interviews with staff of state public art programs, all spoke favorably of the percent for art funding scheme, particularly those who had lost it. Interviews conducted July – August, 2015.

the growth and diffusion of public art programs in America? There are enormous disparities in the country's level of interest in public art programs, with some states having a great many, most having a handful, and some having none at all. Other methods for explaining this disparity only offer partial solutions. A state's political affiliation, for instance, suggests general trends toward public art, but nothing more definitive than that. States with a great number of public art programs tend to fall on the liberal or moderate end of the political spectrum, but the distinction is not a strong one and some of the larger "Red" states have also been ardent public art supporters (Florida, Arizona, and North Carolina, for example).²⁶⁹ The more common interaction between politics and public art policy is reactive and comes in the form of conservative lawmakers framing public art spending as an example of wastefulness, which is typically the rationale for ending a state's percent for art program as has happened in Michigan (rescinded 1991), North Carolina (rescinded 1982), Wisconsin (rescinded 2011), and Arkansas (inactive). Massachusetts and Oklahoma have both ended and then later restarted their programs.

The density of a population leads to more public art programs, and the largest urban centers in the country are home to some of the most active and oldest examples. This may not come as a great surprise. Public sculpture began as an urban phenomenon and it has continued to thrive in that space. Far more work is produced for cities than for small towns and rural communities, and the largest public art making organizations are all based in major cities. Indeed, some cities contain a great number of public art programs. Los Angeles, for instance, hosts four. New York is home to eight. The NEA's Art in Public Places program made a

²⁶⁹ Of the ten states with the most public art programs, five are "blue," three are "red," and two are "purple," as averaged in the past four presidential elections: Dan Wang, "Red States, Blue States," Created February 20, 2008, updated November 9, 2012, https://en.wikipedia.org/wiki/Red_states_and_blue_states#/media/File:Red_state,_blue_state.svg

concerted effort to engage all parts of the country with their grants, and was a major supporter of public sculpture for small and mid-sized communities.²⁷⁰ These efforts undoubtedly expanded and popularized the idea of public sculpture, and introduced a great many people to contemporary art, but they did not reverse the predominate trend of making public sculpture for an urban setting. It would be wrong to imagine that all public sculptures in all places have the same affective capacity—some are decidedly more influential, or more impactful, and for a wide variety of reasons, one of which is most definitely location. In her book, the sociologist, Sharon Zukin notes that while more than half of the United States’ population lives outside of cities, urban public spaces remain “crucibles of national identity”.²⁷¹ She argues that these public spaces help articulate and define shared values for a great many people, including those who do not live there. Public sculptures are, if anything, focal points for that sort of identity creation and affirmation, and they have been quite effective at becoming defining elements of cities and spaces and peoples. Indeed, public spaces and public sculptures of all sorts are capable of this, but in large cities they often have a louder voice and more people are listening.

There is no single factor that speaks to a state’s level of engagement with public art, even when considering political or regional differences. However, when considered in unison, information concerning the number of public art and percent for art programs in a state, the years those programs began, and the number and type of artworks supported show that some parts of the country took to public sculpture faster and with more energy than others. This picture becomes more clear when the information is compared with the total grant amounts per state awarded by the NEA’s Art in Public Places program (appendix 4). The NEA did not

²⁷⁰ A strategy that some contemporary commentators credited with devaluing the quality of the art produced - See Douglas Davis, “Public Art: The Taming of a Vision,” *Art in America* (1974), 84.

²⁷¹ Sharon Zukin, *The Culture of Cities* (Blackwell: Malden, Massachusetts, 1995), 262.

aggressively seek out potential projects, but instead relied on interested communities to contact them, which makes those grant totals another useful metric for measuring regional interest in public art over time.²⁷² Taken as a whole, these statistics show that interest in public art was remarkably more regional than was earlier imagined. Further, they suggest that success is based on a history of successful projects and that interest in public art, and public funding for public art, tends to snowball. In those states where public art programs got going early, the efforts have continued and proliferated. Thirteen states began percent for art programs before or during 1979, and those programs remain some of the most productive and largest of all state programs.²⁷³ Numerous additional, smaller, public art programs have been created in those states, and local communities were among the most successful at petitioning grants from the NEA's Art in Public Places program (appendix 2, 3, and 4). The opposite is also true. Some parts of the country simply have shown little interest in public sculpture, or public art more generally. This is made plain by the absence of a state percent for art program, the absence of local public art programs, and very spare (or absent) successful NEA grant proposals. Public sculpture got going in a handful of states and large urban centers, and it has since spread to numerous towns and cities, but for each state like Florida, which boasts 35 public art programs and over a thousand completed projects at the state level alone, there is a Mississippi, or Alabama, or Kentucky, or North Dakota—all states that have been loath to devote resources to public art. To be sure, there are public artworks created in all states, through one-off agreements or private development

²⁷² The NEA did encourage some participants to apply to the program, most notably during the first three years of Art in Public Places, when the organization commissioned pilot projects in Grand Rapids, Seattle, and Honolulu.

²⁷³ Those states include Hawaii, Washington, Oregon, Alaska, Colorado, Illinois, Nebraska, Connecticut, New Jersey, Iowa, New Hampshire, Maine, and Florida. See appendix 5 for dates.

when no other arrangement exists, but the past three and a half decades of growth have shown that some regions take to it with vigor and others do not.

* * *

Establishing a comprehensive picture of all organizations in America that produce, or have produced, public sculpture may well be an impossible task. An organization need not be defined as a public art program in order to produce public sculpture, and there are doubtless many one-off efforts, informal creations, vanity projects, and other forms of public sculpture production that would never register to a national audience. Public art programs deserve special consideration, because their purpose is to produce public art, because they are major creators of public sculpture, and because they have been central to the overall growth and popularity of that work. However, the wider landscape of arts organizations in America bears some consideration as part of this study, because it is home to a great many smaller “local art agencies,” many of which create public sculptures for their communities.

Little work has been done on the historic growth of local art agencies, and most available information on them comes from a single source, Americans for the Arts, a trade group that advocates and organizes for arts organizations of all sorts. They define local art agencies in broad terms, and include nearly any public or private group whose purpose relates to supporting the arts at a local level.²⁷⁴ This includes organizations that do not produce public sculpture (theaters, for example), but it also includes a good number who do. In a self-reporting survey of

²⁷⁴ A local art agency is defined as “a private organization or an agency of local government that presents programming to the public, provides services to artists and arts organizations, manages cultural facilities, awards grants to artists or arts organizations, participates in community cultural planning, and/or promotes good public policy.” The definition of “local level” is also quite broad, and includes organizations that serve counties, neighborhoods, towns, cities, and larger multiple jurisdiction territories like metropolitan regions and tri-state areas. Mitch Mitch Menchaca and Ben Davidson, “Monograph: Local Arts Agencies 2010,” Americans for the Arts (December 2010), 3.

these groups, 88 percent claimed involvement with public art.²⁷⁵ To be sure, “involvement” is also a broad category, but given the large percentile and the established dominance of public sculpture as the primary form of public art, one may reasonably assume that these organizations produce a sizable amount of public sculpture each year. Indeed, just as the field of public sculpture has grown over the past fifty years, so too has the number of local art agencies, from an estimated 400 in 1960 to over 5,000 in 2010.²⁷⁶ Of these, 75% are private non-profits and the remaining 25% are parts of city or county governments.²⁷⁷ Local governments are not disproportionately servicing smaller communities. In fact, the opposite is true. In smaller communities, local arts agencies are *more* likely to be private. This contrasts rather strongly with the legal status of public art programs (like those previously discussed). A surprising 81% of those are public and housed under some government agency, with the remaining 19% claiming private non-profit status.²⁷⁸ So, when organizations are specifically designed to support and create public art, they are more likely to be publicly funded. Smaller, local programs that make public art, often alongside other forms of arts support, are more likely to be privately funded. Due to differences in scale, they are also likely to make less public art. While it is useful to more fully understand the landscape of public sculpture funding and production, especially those artworks made at the local level that easily escape notice, the real point of interest is the overall growth of local art agencies. Despite the regional nature of support for public art, the speed and scale of growth in local art agencies suggests that the growth of public sculpture commissions was part of a larger movement of public and private support for the arts.

²⁷⁵ Mitch Menchaca and Ben Davidson, 4.

²⁷⁶ *Ibid.*, 1.

²⁷⁷ *Ibid.*, 6.

²⁷⁸ Jack Becker, “Monograph: Public Art: An Essential Component of Creating Communities,” *Americans for the Arts* (March 2004), 2.

Put another way: the growth of local art agencies is important because it demonstrates a collective interest in the value and importance of making public art and public sculpture, and not necessarily because all of the work produced is of great quality or social import. Indeed, it is fair to imagine that a good deal of the work produced through local art agencies, or any number of other smaller-scale public art programs, was not of particularly high quality. But, some of it certainly was. And, in any case, one may reasonably assume that viewers are more likely to judge a sculpture based on its merits than its institutional affiliation.

* * *

While enthusiasm and interest in public sculpture has grown dramatically since the mid-1960s, it did not share universal acceptance and many saw the new trend of installing public sculptures on city corners and public land as a nuisance, a poor allocation of public and private money, or worse. New public sculpture installations were often accompanied by damning letters to the editor or complaints to the organization responsible for making them. It is difficult to assess the comparative volume of negative reactions to new public artworks—those who approved of new installations seldom wrote letters of support. Criticism of individual sculptures was, and is, an expected part of creating public sculpture, but some took issue with the entire project of public sculpture making. Douglas Stalker and Clark Glymour’s 1982 article, “The Malignant Object: Thoughts on Public Sculpture” is one of the few sustained academic criticisms of public sculpture programs, and it demonstrates a clear distaste for the new prevalence of public sculpture, especially anything contemporary or publicly funded. Stalker and Glymour frame public sculpture not just as an eyesore with little relevance to a local population, but as something that is actively harmful to citizens. The authors compare the public display of sculpture to the public display of pornography, saying, “We are not sure that the harm associated

with the humiliation and insult given by public sculpture is altogether less intense than the humiliation some people feel at public pornography. And the harm is repeated and repeated and repeated. The citizen can only escape by moving his domicile or work or normal activities, or by cultivating indifference”.²⁷⁹ The authors refute all benefits or positive impacts credited to public sculpture, from its ideological and artistic justification (“Attempts to articulate the thought expressed by various pieces [of public sculpture] are, virtually without exception, trivial or fatuous or circular.”²⁸⁰), to its economic benefit (a series of critiques that have not stood up to the test of time)²⁸¹, to its ability to bring pleasure to even a small segment of the public.²⁸²

The authors acknowledge that the public, in a general way, believes that art is a “very good thing,” but position public sculpture as an exception that is not accessible or enjoyable to the vast majority of viewers.²⁸³ Throughout the article, the authors freely invoke the opinions and beliefs of a grand, unified public and direct their criticisms toward large-scale, abstract, typically Cor-Ten (“rusted metal”) sculptures made by top tier artists (Oldenburg, Di Suvero, and Andre all come in for critique). However, their critique is leveled at public sculpture writ large. Publicly funded sculpture is particularly egregious and offensive, and the authors make plain their distaste with the notion of any public money used in support of this work (comparing it, at one point, to government subsidies for tobacco farmers), but private projects are also labeled as public nuisances.²⁸⁴

The article is clearly meant to express exasperation with the surge of public art in cities

²⁷⁹ Douglas Stalker and Clark Glymour, “The Malignant Object: Thoughts on Public Sculpture,” *The Public Interest*, Winter 1982, 15.

²⁸⁰ Stalker and Glymour, 9.

²⁸¹ *Ibid.*, 11.

²⁸² *Ibid.*, 12.

²⁸³ *Ibid.*, 4.

²⁸⁴ *Ibid.*, 18.

and towns, and it affects a tone not dissimilar to *The Emperors New Clothes*, hoping to point out a thinly veiled charade executed on a naive public. It is, however, a sentiment shared with a great many contemporary individuals and one that still enjoys widespread support today. Stalker and Glymour's argument relies on fairly brittle thinking, and makes little effort to consider the reasons this work has become so popular or the motivations of those responsible for some part of the artwork's creation. However, it does identify a major challenge to the public art field and rightly critiques public art proponents for failing to clearly identify how or why the public is better off for having a public sculpture where no such object existed before. The authors end their critique on this point, writing, "If there is a serious defense of the view that today's public art enhances public well-being, it is not enough to presuppose it, allude to it, imply it, or suggest it. Give it."²⁸⁵ Earlier, they lament "...an inarticulate and unidentifiable benefit is no benefit at all, only special pleading".²⁸⁶ Whether or not the sculpture provides a benefit, and it almost certainly does for at least some segments of the population, the authors are fair in their criticism that advocates have done a poor job of articulating the nature of that benefit. Indeed, a significant portion of this text has been devoted to the varied and changing motivations and rationales for making public sculpture, and has shown that the reasons for doing so are manifold, sometimes contradictory, and often difficult to parse beyond broad statements commending the effort and its role in bettering a locale. Stalker and Glymour's critique exposes an underlying and inherent difficulty in explaining how an artistic value translates to a public good. The sorts of goals that public sculptors often strive for are also the sorts of goals that are nearly impossible to measure or quantify in any meaningful or sustained way (how, for example, would one track an artwork's ability to shape an individual's experience of a space, or give them cause for

²⁸⁵ Ibid., 20.

²⁸⁶ Stalker and Glymour, 12.

inflection, bemusement, disgust, etc.?). This does not mean that public benefit is absent (as the authors suppose), but it does mean that framing any sort of argument for expanding or advancing public sculpture is hamstrung by the inherent difficulty of describing its benefits.²⁸⁷

And yet, despite this difficulty, interest in producing public sculpture has grown at an incredible rate since the notion first caught hold in the early 1960s. Hundreds of communities have chosen to initiate their own public art organizations, and public sculpture has seen significant support from federal, state, and local governments. A great deal of that support has come in the form of legislation that secures a future for the continual production of public sculpture. That work was not universally supported, as figures like Stalker and Glymour demonstrate, but when their criticisms are weighed against the data, a clear trend emerges in support of new types of public sculptures, new public art programs at the state and local level, and within the next decade a new focus on the preservation and care of existing public sculptures.

²⁸⁷ Four authors responded directly and publicly to Stalker and Glymour's bomb lobbing, and spoke specifically to the issue of elitism in public art production and the difficulty of explaining the elision of artistic value and public good. Each respondent took the authors to task for misrepresentative evidence, exacerbating the division between elite and popular interests, and (most pointedly) for offering a critique without any suggested revisions or fixes beyond the elimination of all public art production. Still, Stalker and Glymour's criticisms are difficult to disprove because they ask supporters of public art to prove a fact that has more commonly been taken for granted: that some public good is the inevitable result of producing an object of artistic value. Two authors (Beardsley and Fleming) doubled down on this notion and suggested the best way to guarantee the production of public good was to create either more work overall (Beardsley) or more artworks that had the capacity to speak to a greater variety of people (Fleming: "We should encourage ambiguity by a density of meaning rather than the absence of it"). Wolf Von Eckardt, John Beardsley, Ronald Lee Fleming, and Edwards Levine, "Dissent and Reply," *The Public Interest* (Winter 1982).

Chapter 4

Sacrificial Materials: Conservation and the Afterlife of Public Sculptures

Many owners and administrators of outdoor sculpture are not aware of the need to conserve and maintain their monuments and artworks. They suffer from the illusion that these sculptures are permanent and stable. Bronze and stone are sometimes regarded as almost mythical materials that do not deteriorate and do not need regular care and maintenance. This unfortunately is far from the truth.

--David Ruell²⁸⁸

A public sculpture should be invulnerable or inaccessible.

--Lawrence Alloway²⁸⁹

By the end of the 1980s, after roughly a decade of regular public sculpture production, many public art agencies faced a similar dilemma. They had been created and structured to commission public art, but found themselves slowly, inexorably, morphing into collections managers, responsible for vast numbers of public sculptures that were beginning to show the effects of time and twenty-four-hour exposure to the rigors of an outdoor environment. At the local, state, and national level, there was a collective recognition that simply producing more public sculptures without considering that work's long-term care or viability was irresponsible, and that some consideration for upkeep and maintenance was necessary if those artworks were to

²⁸⁸ David Ruell and New Hampshire SOS!, *No Stone Unturned: Saving Outdoor Sculpture!* (Concord, NH: Northlight Studio Press, 1994) 8.

²⁸⁹ Lawrence Alloway, "The Public Sculpture Problem," in *Topics in American Art Since 1945* (WW Norton and Co., 1975), 248.

last beyond their first decade—a realization made painfully clear by the high-profile failure and poor condition of a number of sculptures created just years prior.

At the same time, fine art conservation was undergoing a rebirth thanks to new training standards, programs, and technologies, and these new efforts found a ready need in the field of public sculpture. Indeed, the role of professional fine art conservation has become more significant to all parts of the art world since the 1980s, but it is in the realm of public sculpture that the profession has had the largest impact, moving from an afterthought to a concern that is taken up at all parts of the commissioning process, from the initial proposal to the regular maintenance carried out decades after installation. If the initial boom in production in the 1970s represents the first chapter in the development of the field of contemporary public sculpture, then the systemic revisions and reassessments motivated by concerns over conservation represent the second, for those concerns forced artists, administrators, and the public to rethink the way public sculpture was made and cared for, and to rethink the role of sculpture in the public realm. Those concerns also necessitated a rethinking of the funding models for public sculpture production. Conservation required an additional investment, either made after the fact or added to the initial proposal, and it was a formal and financial pledge of responsibility to an artwork for many years after its creation. Even in the early 1980s, when public sculpture commissions were beginning to slow, interest in that work continued unabated as national and local programs began the task of figuring out how best to preserve the artworks they had been so effective at producing, and ensuring that future commissions would exist for the public for many years hence.

This chapter will take up the artistic, institutional, and cultural motivations for embracing conservation to a scale and level of vigor that did not exist prior to the 1980s. It will explain how modern fine art conservation developed as a field, and then will suggest some of the reasons

why conservation efforts expanded as they did. In order to gain a better sense of how this attention to conservation played out, it will consider one of public sculpture's defining moments—the creation, removal, and afterlife of Richard Serra's *Tilted Arc*—and it will attempt to take stock of the manifold ways in which the field of public sculpture has been shaped by a desire to maintain that work for future generations.

1. New Training, Old Objects: A Short History of Modern Conservation

For as long as people have been collecting art, there has been a need to account for that work's long-term upkeep and preservation. The attitudes and methods concerning that care have changed a good deal in the past century, as have understandings of best practices and the role of conservation within a larger arts institution. Two moments have been particularly significant in the development of the conservation field: first is the adoption of a science-based approach to collections care that began incrementally at the end of the 19th and beginning of the 20th century. Second is the advent of professional training programs at a handful of North American universities in the 1960s and 1970s. This second moment came about as a direct result of the first and continued a slow march away from the connoisseur-based, apprentice-trained model that had defined the field and toward a standardized, regimented practice that combined scientific, fine art, and art historical training.

The motivations for the incorporation of scientific ideals into the care of museum collections came about for a number of practical and academic reasons. Francesca G. Brewer, one of the few authors to take up this history, suggests a range of motivating factors, including the late 19th century realization of the impact of the environment on art and architecture (which led to a rethinking of museum storage and display practices), a desire to detect forgeries, to better

understand the techniques of ancient artists and craftsmen, and to learn more about the physical changes an artwork undergoes as it ages.²⁹⁰ Awareness of the need to have some plan for the care of fine art was also a message driven home by the First (and later Second) World War, which provided ample opportunities for conservators to practice their craft, vividly demonstrated the fragility of cultural heritage objects, and eventually resulted in a series of international agreements on the care of historic sites and items, most notably the Athens Charter from 1931, which established some of the foundational beliefs of the conservation field.²⁹¹

Some of those involved in the nascent field of art conservation put their own work on hold to support the war efforts and were strongly influenced by the experience. Edward Forbes, founding director of Harvard's Fogg Museum and an early advocate for scientific conservation, spoke to the College Art Association in 1920 about his war experiences and about the dire need for more attention to art conservation. Brewer describes this speech as "the first attempt ever to present the issue of conservation in a significant cultural arena in the United States" and Forbes made a dramatic case for the stakes of inaction, saying, "I would not minimize the importance of preserving our own lives but would emphasize the preserving of lives of our pictures. When we die, others will take our places; but what would replace Leonardo da Vinci's *Last Supper* or the

²⁹⁰ Francesca G. Brewer, *A Laboratory for Art: Harvard's Fogg Museum and the Emergence of Conservation in America, 1900-1950* (Cambridge, MA: Harvard University Art Museums, 2010), 34-45.

²⁹¹ Salvador Muñoz Viñas calls the Athens Charter the "first consequential charter" and for the present discussion, a notable inclusion to the seven-point manifesto was the fifth point: "to allow the use of modern techniques and materials in restoration work." See "The Athens Charter for the Restoration of Historic Monuments – 1931," International Council on Monuments and Sites, accessed March 19, 2016, <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments>. See also Salvador Muñoz Viñas, *Contemporary Theory of Conservation* (Burlington: Elsevier Butterworth-Heinemann, 2005), 6.

paintings in the Uffizi, should they perish?”²⁹² Forbes should be credited with drawing public and professional attention to the need for a common and comprehensive conservation program, but he had little to add in terms of concrete action that might be taken to realize a more conservation-conscious art world. He did, however, articulate a desire “that some day a school may be established, perhaps at Harvard, where the painters, restorers and museum officials may learn about the chemistry of paintings and the care of them, on strictly scientific principles.”²⁹³ It would take another fifty years for that hope to be made manifest, and it would not happen at Harvard, but that school would play a pivotal role in establishing the modern conservation training system.

When Forbes gave his speech to the College Art Association, conservation training was carried out through an apprentice system and primarily located in Europe. Scientific principals and tools were added slowly and piecemeal to existing training programs, like those offered at Harvard. However, Harvard’s program ceased accepting new students in the late 1950s, which meant there were no formal conservation training opportunities in North America in the middle of the 20th century.²⁹⁴ That need was soon remedied by three recent graduates of the Fogg Conservation Department, Sheldon and Caroline Keck, and Richard Buck. The Kecks were instrumental in establishing the Conservation Center at the Institute of Fine Arts (IFA), New

²⁹² Brewer 73n66.

²⁹³ Brewer 74n72.

²⁹⁴ The Association of North American Graduate Programs in the Conservation of Cultural Property, *Histories – Alumni* (New York: ANAGPIC, 1999), 29, accessed March 20, 2016, http://cool.conservation-us.org/anagpic/histalum_full.pdf. Despite being a pioneer in the field, the Fogg Museum ended their conservation training courses in the late 1950s on the decision of a new director, John Coolidge. From 1972-1978, the Fogg began a new apprentice program that trained eleven graduates until it was transformed into a museum internship program. Throughout its history, the Fogg has had a robust and longstanding interest in developing the role of conservation in a museum, but it has pursued this by developing its own conservation practice instead of creating an academic program aimed at training new conservators. The Association of North American Graduate Programs, *Histories – Alumni*, 24-28.

York University, in 1960 and later founded the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works in 1970. That program eventually moved to the State University of New York (SUNY), Buffalo, where it continues to train conservators today. The Kecks also started the conservation laboratories at the Brooklyn Museum and the Museum of Modern Art. While Richard Buck was working at the Fogg in 1953, he helped create the Intermuseum Conservation Association (ICA) at Oberlin College in Ohio, which brought together six major Midwestern museums in order to provide conservation services and train new conservators.²⁹⁵ The comprehensive training component was eliminated in 1978, but it continued to host interns and fellows and has had an outsized influence in the field.²⁹⁶

In addition to the conservation training programs at the ICA, IFA, and SUNY Buffalo, academic departments were established at Winterthur/ University of Delaware and at Queen's University in Kingston, Canada, both in 1974. In that same year, members of each of the programs described above and staff from the Fogg participated in the first conference of the Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC). That organization has held annual meetings each year since, and has helped shape the field's professional identity and standards.²⁹⁷ In 1981, Columbia University began accepting students to their Conservation Education Program, which lasted for nine years before relocating

²⁹⁵ North American Graduate Programs, 37.

²⁹⁶ It was, for example, responsible for training Robert Lodge, who began McKay Lodge Laboratory, one of the largest private conservation studios in America (and the primary conservator of all GSA commissions), which he located near the ICA in Oberlin, Ohio. Robert Lodge (President and CEO of McKay Lodge Laboratory), in conversation with the author, July 31, 2015.

²⁹⁷ ANAGPIC Conferences have run each year since 1974 with the exception of 1975. The organization was formally established in 1984 by Buffalo State College, Harvard University, New York University, Queen's University, Witherthur/ University of Delaware, and the University of Texas at Austin. Its members now also include the University of California, Los Angeles/ The Getty Conservation Institute. See "About," ANAGPIC, accessed April 10, 2016, <http://cool.conservation-us.org/anagpic/about.htm>.

to the University of Texas at Austin.²⁹⁸ Since 1984, ANAGPIC has grown to include two more programs housed at the University of California, Los Angeles/ The Getty and the University of Pennsylvania, bringing the total number of active graduate-level training programs in conservation to eight.

These programs took a few years to begin producing conservators, but by the 1980s new graduates had rigorous scientific training and an understanding of new tools and methodologies for completing conservation work. This decade was a watershed for the profession, and signaled a shift in the training methods, ideological concerns, and scope of conservation work.²⁹⁹

Graduate training programs played a pivotal role in defining the profession, because as Marigene H. Butler has noted, that was the place where major questions about the “preferred qualifications of conservators” were being settled, rather than through a national certification program or professional organization.³⁰⁰ The schools that developed conservation training programs in the 1960s, 1970s, and early 1980s have thus had a sizable impact on the development of the

²⁹⁸ This move was caused by the Trustees of Columbia University, who voted in 1990 to phase out the School of Library Science, which had housed the program. The curriculum’s focus on the care of books and library collections helped it find a new home at the Graduate School of Library and Information Science at the University of Texas at Austin. *North American Graduate Programs*, 70.

²⁹⁹ Viñas also credits the 1980s as the beginning of “contemporary conservation” arguing, “It might be argued that this is an arbitrary date, and that several earlier examples of ‘contemporary’ conservation thinking do exist. However, these are exceptions, and so the 1980s must still be considered to be quite representative. In this decade, the second and third versions of the Burra charter were published, as well as the first consequential texts criticizing the principle of reversibility. Also, the notion of post-modern became commonplace, with its emphasis on many ideas that have had a recognizable impact on conservation theory.” Viñas, xii.

³⁰⁰ Butler, a former director of the ICA and Head of Conservation at the Philadelphia Museum of Art, stated, “The professionalism of training program graduates suggests that the curricula of the programs are helping to bring into focus and define the preferred qualifications of conservators. This is important in an emerging profession that has yet to establish certification standards. Thus, the programs are helping the field to define itself professionally.” *North American Graduate Programs*, 10.

profession. That profession is, however, still in its infancy and not all development has gone unchallenged as the field has worked to define itself.³⁰¹

The comingling of conservation and museum spaces, for instance, was not universally embraced and is still a somewhat contentious issue for professional conservators. Seen in one light, it is surprising that the early 20th century push for more science-based conservation in museums was so successfully billed as creating new “laboratories for art” to borrow from Francesca Brewer’s book title. The laboratory model is at best only a partial fit for the identity and priorities that define an art museum. Fostering research, discovery, and increasing knowledge are all of great interest to an art museum. However, experimentation and the testing of new, unproven methods runs counter to the common perception of museums as rocks in the river of time, as stable and constant presences meant to connect the public with their past. These identities are by no means diametrical or exclusive, but it is worth noting that the introduction of a laboratory environment to a museum context has helped nudge the museum’s identity away from a passive “arbiter of history” and toward a more active “creator of knowledge.”³⁰² The change is subtle, but important. It is also one that does not yet feel fully resolved or comfortable. Indeed, the sort of environment one expects from a laboratory—sterile and full of technological equipment—differs a good deal from the expansive, white-walled spaces that define art museums in the 21st century. This juxtaposition of two environments with partial overlapping interests is made manifest in the now-common practice of situating conservation laboratories in

³⁰¹ Indeed, some scholars believe that conservators still lack a fully-formed professional identity. For instance, Clavir, “As a relatively new occupation, conservation exhibits most of the traits of a profession and can certainly be said to be well into the process of professionalization.” Viñas 12 quoting Clavir, M., *Preserving What is Valued. Museums, Conservation, and First Nations* (Vancouver: UBC Press, 2002).

³⁰² This shift is also clearly apparent in the expansion of museum education departments over the past four decades.

public view, but blocked off by large glass walls.³⁰³ These “open” conservation laboratories are intended to showcase the museum’s conservation work and play a role in public education and fundraising, but they are also increasingly unpopular with conservators who do not wish to be “on display” or feel that the practice gives the public an inaccurate and incomplete picture of their work.³⁰⁴

* * *

Thanks to the establishment of credible training programs, support from museums interested in bettering their own conservation practices, and a growing network of conservation professionals, conservators were being produced in greater numbers, with better training, and with more professional opportunities than at any point prior to the 1980s. As the field grew, so too did the variety of objects that fell under its purview. Indeed, this variety became a hallmark of conservation’s new presence and broad applicability to all sorts of object-based collecting institutions. The rapid horizontal distribution of conservation activities has become a defining feature of the growing field, as one contemporary commentator noted, “the most important sign of [conservation’s] expansion has been the exponential growth of its field of action. The category of *conservation objects* seems to have no limit: From paintings to rocking chairs, from buildings to garments, from statues to photographs, from motorcycles to corpses.”³⁰⁵

³⁰³ Some examples include: The Smithsonian American Art/ Portrait Gallery’s Luce Center, The Smithsonian Natural History Museum, The Smithsonian American History Museum, The Dallas Museum of Art, and The National Gallery of Art, Washington, DC, where conservators have begun to work directly in the galleries—a trend in its infancy, but one that is likely to continue.

³⁰⁴ This opinion has been informally expressed in many conversations with conservators, including Tiarna Doherty, Chief Conservator at Smithsonian American Art Lunder Conservation Center, in conversation with the author, October 6, 2015. And, Raina Chao, Assistant Objects Conservator at Saint Louis Art Museum, in conversation with Author, February 5, 2016.

³⁰⁵ Viñas, 9.

The growing numbers of well-trained conservators, and the increased attention to the longevity of artworks, were both hugely beneficial developments for public art agencies and owners, many of whom had been producing or acquiring outdoor sculptures for a decade or more. Indeed, the enormous influx of new public sculptures in the late 1970s meant that those same agencies were faced with an expanding collection and little idea of how to care for it.³⁰⁶ That concern was magnified by the diverse material experimentation that characterized many artists' practices in the 1970s and 1980s and occasionally led to rapid degradation or the failure of commissioned works.³⁰⁷ Of course, not all conservation concerns were focused on recent commissions. As noted, conservators were happy to treat all variety of objects, and more so, the increased attention on artworks in public spaces bleed over into the monuments and memorials that had existed well before this most recent boom in popularity.

2. Why Conserve? Motivations for Public Sculpture Conservation

Hafthor Yngvason's introduction to *Conservation and Maintenance of Contemporary Public Art*, a recording of a conference of industry experts in 2001, states that the arguments *why*

³⁰⁶ For public art agencies, concern for conservation seems inevitably to have come well after the need was there. Public art agencies and owners seldom made a strong case for new conservation funding and resources when their collections included just a handful of objects, particularly if they had all been recently created. Instead, those groups often found themselves playing catch-up and trying to formulate a conservation plan only when their needs became extraordinary. This may have helped make the case for the urgency of their situation, but it also needs to be seen in the context of a rapid increase in public sculpture commissions and a new professional identity for the conservation profession. Additionally, and predictably, the number of failed public sculptures lessened after the widespread recognition that simply producing these objects was not sufficient; they must also have some sort of structure for continual care, maintenance, and attention.

³⁰⁷ See, for example, 122-123.

to preserve contemporary public art are simple, but that the *how* is more complex.³⁰⁸ In fact, the arguments for *why* are many and changing, and not everyone agrees with or understands them. Arguments for conservation are often assumed to be universal: to protect a shared cultural heritage, to protect an investment, to ensure historical continuity or to project a shared ideal across generations. However, these sorts of rationalizations echo the overbroad-language that was used to justify the initial drive for public sculpture commissions and become less tenable under further examination. Whose shared cultural heritage is being protected, and is it being privilege above some other publics? Why protect an unpopular investment or one that has lost favor or significance over time—is that not “throwing good money after bad?” All of this breaks down further when pressed on details—how often? What kind of conservation, and which artworks get preference? Ideals change in minor and major ways, and dramatically from generation to generation. Stewards of public sculpture thus face the challenging task of balancing their responsibility to care for all artworks regardless of taste or public reception while at the same time deciding how best to deploy limited resources that can typically only address a portion of an agency’s entire collection.³⁰⁹

Funding for public sculpture requires regular defense and justification and the laws governing those expenditures are tweaked, edited, and culled with regularity. The justification for funding new public sculpture commissions is not stable or fixed or settled, but rather comes up for review constantly. The justification for funding the conservation of that work is no different, and indeed faces a far more perilous approval process because it is expensive, not well understood, and has had little structural support in public art programs. The question of why to

³⁰⁸ Hafthor Yngvason, *Conservation and Maintenance of Contemporary Public Art* (Cambridge, MA: Archetype Publications Ltd., 2002), xiii.

³⁰⁹ For an example of contemporary debates on this issue, see David W. Dunlap, “Restoring a Lackluster World’s Fair Sculpture for Legacy’s Sake,” *New York Times*, July 1, 2015.

conserve public sculpture is far from settled, even among those who agree with the general sentiment that such work is necessary and important.

One of the remarkable facts of the initial drive to incorporate conservation into the public sculpture production process was the widespread nature of that interest. Predictably, the organizations that originally made the work, and the current owners, were interested in better caring for their commissions, but there was also widespread interest in the conservation of outdoor sculptures from members of the public and business communities. This interest was the most organized and apparent through the actions of Save Outdoor Sculpture!

Save Outdoor Sculpture! (SOS!) has an unparalleled history in the story of modern conservation. The program was responsible for mobilizing thousands of volunteers across America to document outdoor sculptures in their communities and then advocate for the care of those artworks deemed most in need of conservation. It began in 1989 as a joint venture between Heritage Preservation, a private conservation advisory group, and the Smithsonian American Art Museum, which wished to expand its Inventories of American Painting and Sculpture with records of the many monuments, memorials, and recently commissioned public sculptures made by public and private groups at the local and state level.³¹⁰ The two organizations began with pilot programs in a handful of states, and then expanded nation-wide. While the organization is still nominally in operation—volunteers still submit updates and new records each month—it has

³¹⁰ Few national public art programs existed at this time, and those that did had documented their work well and had begun to account for its conservation. SOS!'s focus on state and local-level commissions was also facilitated by their partnerships with many state art agencies, which often acted as partners in the initial record-keeping drive. SOS! did later take an interest in national public art programs, and they were always willing to accept records and information on commissions made by national organizations—it simply was not a focus during the program's formative years. For later interest in documenting the work of national programs, see "Survey of NEA Funded Sculpture Complete," accessed November 14, 2015, <http://www.heritagepreservation.org/PROGRAMS/SOS/NEAmain.htm>

largely been supplanted by internet-based recordkeeping efforts, like WESTAF's Public Art Archive or the community-generated content on Wikipedia.³¹¹

SOS! worked with state and local public art agencies and community groups to train organizers in each of the 50 states, who would then train teams of local volunteers that would go into a community and take detailed notes and photographs of any public sculptures they found. These volunteers would occasionally also do background research on the artworks, and submit that information to the Smithsonian along with their standard questionnaires. Over 7,000 people volunteered for SOS! and they recorded over 32,000 outdoor sculptures in America.³¹² The Girl Scouts were particularly active—they created a patch for SOS! and mobilized hundreds of local troops in support of the project.³¹³ Once these initial surveys had been completed, then SOS! helped volunteers identify those sculptures most in need of conservation and then instructed them on strategies for fundraising in order to pay for that conservation work. Funding for conservation came from all corners, from major corporate donors like the Sara Lee Corporation, to community groups like the Elks, Kiwanas, and Rotary Clubs, to youth-led efforts like bake sales, penny drives, and t-shirt sales.³¹⁴ These efforts drew widespread attention to the issue of

³¹¹ The current pace of submissions was confirmed by Robin Dettre, Coordinator for the Inventories of American Painting and Sculpture, in conversation with author, October 14, 2014. See also "WESTAF Public Art Resources," accessed November 1, 2015, <http://www.westaf.org/resources/public-art.html>. Technology has largely supplanted the hard-copy collection methods favored by SOS!, and numerous public interest groups that once submitted their survey results to SOS! now do so directly to the internet, for one city's example see: "Indy Art Guide," http://www.indyartsguide.org/public_art/listing/. And, "List of Public Sculptures in Indianapolis," https://en.wikipedia.org/wiki/List_of_public_art_in_Indianapolis#References.

³¹² "Research: Save Outdoor Sculpture!," accessed October 20, 2014, <http://americanart.si.edu/research/programs/sos/>.

³¹³ Heritage Preservation, *Save Outdoor Sculpture! Girl Scout Patch Program*, accessed May 2, 2016, <https://www.heritagepreservation.org/PDFS/gsupdate.pdf>.

³¹⁴ *Legacy At Risk: Strategies to Save Outdoor Sculpture* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994), Videocassette (VHS), 29:40 min. And,

outdoor sculpture conservation, and helped to educate the public on both the value of public sculpture and the need to care for it over time. This was a particularly valuable service for artworks that had never been conserved before, because one of greatest hurdles to conservation was the high cost of a sculpture's initial treatment, which often had to account for years of neglect. Indeed, SOS! warned their participants that "the cost of restoring a deteriorated sculpture may at first seem high to a community that has spent little or nothing on the care of sculpture in the past."³¹⁵ But, once that initial treatment had been accomplished, then future treatments and regular maintenance were likely to be much quicker, less invasive, and less expensive.³¹⁶

SOS! training and direct funding were instrumental in the conservation of thousands of outdoor sculptures, and that work helped to educate the public about the purpose of fine art conservation and demonstrated its value to local communities. SOS! forced a community to reflect on the history and rationale for nearby public sculptures, and to consider why those objects were (or were not) worth continued care and attention.³¹⁷ These debates played out in the

Business & Community Partnerships (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994), Videocassette (VHS), 10:28 min.

³¹⁵ David Ruell and New Hampshire SOS!, *No Stone Unturned*.

³¹⁶ *Today for Tomorrow: Designing Outdoor Sculpture* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1996).

³¹⁷ There is a larger point to be made here about the role of conservation in reviving public interest in outdoor sculptures. In a very literal sense, conservation draws the public's attention to the existence of those artworks by blocking off access to them, constructing scaffolding, and introducing conservators who fuss over the sculpture's surface. All of this encourages a second look from pedestrians, and has the chance to spur further consideration of the artwork, its care, or its presence in the environment. Museums have picked up on this interest, and on the larger interest in the technicalities and processes of conservation and maintenance for artworks, and have responded accordingly, publishing status updates and conservation notes to supply an interested public. Museums have commonly asked conservators to promote their work for fundraising or public edification—the open conservation studio trend, discussed earlier, is certainly a manifestation of this—and so too are the detailed accounts of public sculpture conservation produced in the form of articles, blog entries, and press releases. See for example,

1990s in cities around the country, and brought together disparate groups with a shared interest in art, public history, civic engagement, community building, and corporate responsibility. In Upland, California, local businesses and civic groups partnered with two banks to raise \$30,000 to preserve *Donna of the Trail*, the final iteration of a stone monument that traces migration routes through 11 other cities.³¹⁸ In Dallas, a lawyer pioneered an adopt-a-monument campaign to conserve a large Henry Moore sculpture outside of the City Hall after learning that the city lacked the funding to do so. His campaign received widespread attention from local news and radio, and resulted in significant contributions from business but also from school children who collected and donated thousands of pennies on Lincoln's birthday.³¹⁹ And, in North Kohala, Hawaii, a small community used the occasion of a popular local statue's conservation to engage in a rich debate about their own identity and values.

This last example warrants further explanation, because it demonstrates conservation's ability to act as a lightning rod for discussions over shared principles and community identity. The artwork in question is an eight-foot tall cast metal sculpture of King Kamehameha I, who unified the Hawaiian Islands through conquest in 1810 and is celebrated yearly on King Kamehameha Day. The sculpture was commissioned by Hawaii's government in 1878, designed

National Gallery of Art, Washington, D.C., "Henry Moore: Conservation of Henry Moore's *Knife Edge Mirror Two Piece*," accessed September 26, 2016, <https://www.nga.gov/exhibitions/moorecnsrv.shtm>. Adrian Parsons, "Unveiled: Insider's Look at Conservation at the National Gallery of Art," Corcoran School, November 19, 2014, <http://unveiled.corcoran.gwu.edu/uncategorized/an-insiders-look-at-conservation-at-the-national-gallery-of-art/>. And, The Henry Moore Foundation, "Major Restoration of Last Moore Sculpture: Work Unveiled at Artist's Home," Press Release, September 23, 2011, <http://www.henry-moore.org/hmf/press/press-releases/henry-moore/past-press-releases/large-figure-restoration>.

³¹⁸ *Legacy At Risk*, Videocassette. *Business & Community Partnerships*, Videocassette. *Today for Tomorrow*, 1996. And, *Today for Tomorrow* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994)

³¹⁹ *Ibid.*, and *Fund-Raising Tips, Tales & Testimonies: Private-Public Partnerships to Save Outdoor Sculpture* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994).

in Florence, and cast in Paris (fig. 4.1).³²⁰ Originally, the sculpture was intended to reside in Honolulu, where it would commemorate Captain Cook’s “discovery” of the Hawaiian Islands. The commission and the sculpture itself were very much motivated by elements in the Hawaiian government that wished to be aligned closer with the West—hence using a Western symbol to commemorate the first major encounter with Western forces (Hawaii has no indigenous figurative metal sculpture tradition).³²¹ A copy of the sculpture now resides in Honolulu and the original made its way to North Kohala, Kamehameha’s birthplace, through a remarkably circuitous route.³²² The sculpture’s original purpose and its current one have diverged a great deal—the artwork in North Kohala is regularly painted with bright colors and adorned with flowers, and locals believe it has a distinct identity and self-awareness. In 1996, the Hawaiian state government commissioned the conservator, Glenn Wharton, to appraise the work and recommend treatment, and he found himself having to balance the care of the object with the complex identities and meanings the sculpture had developed over time—an experience he has documented extensively in conference papers, journal articles, and his book, *The Painted King* (2002). “People rarely have strong feelings about preserving public artworks,” lamented Wharton, “yet here was a situation where a community not only cared, but also had a parade in front of their altered sculpture and provided it with gifts.”³²³

In one light, Wharton’s story is of a monument with an incredible history that has been

³²⁰ Glenn Wharton, *The Painted King: Art, Activism, and Authenticity in Hawai’i* (Honolulu: University of Hawai’i Press, 2012), 7.

³²¹ *Ibid.*, 45.

³²² The sculpture left Bremen, Germany via a ship, which sank near the Falkland Islands. All cargo was lost, including the “nine-and-a-half ton crate” containing the sculpture. The Hawaiian government filed an insurance claim and had the artwork re-cast and re-shipped. In the mean time, a fisherman discovered the sculpture at the bottom of the sea, dredged it up, and eventually the artwork was sold to another ship’s Captain who brought it to Hawaii, much to the surprise of the Hawaiian legislature, which sent the duplicate sculpture to North Kohala. *Ibid.*, 33-37.

³²³ *Ibid.*, 6.

mistreated by its constituents (painted repeatedly, rarely cleaned, and covered with organic contaminants), and yet it is also the story of a community's strong relationship to a monument, which has garnered new meaning and new social function over time. What makes the example so compelling, and Wharton's story so rich, is that this example gets to the heart of some of the difficult questions conservators must face about the purpose and role their work plays. The continual existence of the artwork depends on their care, and that work is imbricated within the multilayered identity that the artwork develops through years of use and participation in local civic life. At issue is the role of the conservator, who must choose whether to honor the original intent of the sculpture or its later identity. Wharton makes a strong case for a comprehensive approach to the care of an artwork, one that takes into account its social and historic role, as well as its meaning to a local population, instead of treating the whole project as a scientific process of "correcting" the mistreatment of a late 19th century sculpture.

This example demonstrates that the wishes and desires of the artist and of the people responsible for the original commission are insignificant next to the wishes of a local community, particularly once a number of decades have passed. The important factors here are that the Kamehameha sculpture *was* adopted by the local community, but in doing so they imbued the artwork with a significance and meaning that did not come from the artist or commissioners, and indeed one that likely would have conflicted with their desires. One wonders how easily this example would map onto a more contemporary public sculpture, particularly one that was created by an artist who still wields influence, either directly or through the increasingly common practice of creating posthumous artist foundations that have the power to pass judgment (or threaten legal action) over the treatment of artworks made many decades

earlier.³²⁴

Of course, not all public sculptures have such a narrow audience as Wharton's case study. In many cases, the goal of commissioning a public sculpture is not only to provide something pleasing and acceptable to a local community, but also to offer an artist a chance to execute work in the public sphere or to showcase the vibrancy of a nation's or region's artistic life and culture. That is, public sculpture commissions often seem to be imagined for multiple publics with varying degrees of importance. The local audience is typically the most valued constituency (that, in itself, represents a change since the 1970s), but for larger commissions they are not the only members of the public considered. Artists and commissioning bodies may wish their sculpture to be relevant to larger bodies of peoples, like government workers, or Americans, or foreign visitors. However, as the King Kamehameha sculpture demonstrates, those wishes are only as effective as the sculpture's ability to maintain relevancy to a particular group, and an artwork's most vocal and involved constituency is often able to shape the artwork's identity more effectively than the wishes of its maker or patron.

³²⁴ Anecdotal evidence is not encouraging. In 2013, as part of a large regional arts festival and competition, the artist, David Dodde, applied magnets to *La Grande Vitesse*, a beloved Alexander Calder sculpture created for Grand Rapids, MI in 1969. Like the Kamehameha statue, the local community has incorporated the sculpture into its civic life—it features prominently on the city's seal and elsewhere, and it was one of the reasons for founding the art festival in Grand Rapids. However, unlike the Kamehameha sculpture, the Calder Foundation exerts considerable influence over the appearance and identity of the artworks he created. The Foundation's President and the Grandson of Calder, Alexander S.C. Rower published a stinging rebuke of the intervention which resulted in the swift removal of Dodde's artwork. See Jamie Wetherbe, "ArtPrize Entry Removed After Fallout From Calder Foundation," *Los Angeles Times*, October 1, 2013, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-artprize-calder-foundation-20131001-story.html>. And, for Rower's full letter, see Dan Duray, "Here's the Full Letter From the Calder Foundation That Calls That ArtPrize Entry an 'Abomination' That Lacked 'Understanding and Respect of Calder's Genius'," *Observer*, October 3, 2013, <http://observer.com/2013/10/heres-the-full-letter-from-the-calder-foundation-that-calls-that-artprize-entry-an-abomination-that-lacked-understanding-and-respect-of-calders-genius/>.

When an artwork is conserved, the wishes of the artist, the local community, and a conservator's understanding of best practices must all be weighed against each other, and while conflict is rare, it does exist. Not all artists see the conservator as a neutral third party, and indeed some artists are uncomfortable with the amount of oversight and authority granted to the individual tasked with conserving an artwork made many years prior. Take, for example, Judith Baca's work on *The Great Wall of Los Angeles*, a half-mile-long mural cycle along the Tujunga Flood Control Channel of the San Fernando Valley (fig. 4.2). Baca created the mural with over 400 members of the local community, primarily youth, over five summers beginning in 1974.³²⁵ Her team painted scenes of California's history directly onto the concrete walls, and the project served as both summer employment and social engagement for a community that wrestled with high unemployment and gang violence. Almost as soon as the mural was completed, Baca established a foundation to provide for its long-term care (and to carry out further public art projects in Los Angeles). That move proved prudent, as the *Great Wall* has degraded significantly over the years due to sun exposure and multiple floods. Baca has successfully lobbied for conservation funding on multiple occasions, including most recently in 2013-2014, when she received a National Endowment for the Arts grant for that purpose.³²⁶

Baca's conservation work, however, has flown in the face of the professional conservation community. Her approach, which she describes as "community conservation," attempts to recreate the conditions under which the mural was originally made, including in

³²⁵ Judith Baca, "Public Participation in Conservation 1: *The Great Wall of Los Angeles*" in Yngvason, 21-22.

³²⁶ SPARC, "The Great Wall of Los Angeles," accessed April 15, 2016, <http://sparcinla.org/programs/the-great-wall-mural-los-angeles/>.

some cases finding the same youth artists (now adults) to carry out the work.³²⁷ Baca has placed herself at the heart of this project, believing that only she can navigate the technical, social, and aesthetic needs of the mural, and only she can effectively recreate the social engagement that defined the mural's creation. Baca envisions the conservator as a sort of consultant, who can advise on a project, but has no authority concerning the artwork's final treatment. Baca makes these decisions, which have included expansive re-painting (improving the technical quality of sections of the mural while also over-painting work that existed there previously) and also plans to replace sections of the mural with metal sheets that can be removed and repainted as needed over time.³²⁸ All of this raises some fundamental questions about the conservation of public art, namely, is conservation a chance for renewed social engagement, and is so, should it be? Does a conservator need to be from or close to a specific community in order to properly care for that community's public art? And, to what degree should an artist be involved in the conservation of his or her own artwork? Baca has argued that this "isn't just a question of consolidating a surface—it's consolidating the community and reactivating it."³²⁹ And yet, what happens when an artist is no longer able to reprise their role? What value should be placed on the original version of an artwork, particularly when that artwork is defined by the labor and act of creation as much as its aesthetic content? And, perhaps most important of all, which parties should have a say in how these questions are answered? Examples as polarized at *The Great Wall* are rare, but these issues remain unresolved and continue to creep up in new and unexpected ways across the public art field.

³²⁷ Judith Baca, "Public Art Practice Panel" (Public lecture, College Art Association Annual Meeting, Washington, D.C., February 3, 2016.)

³²⁸ Ibid.

³²⁹ Yngvason, 27.

Fine art conservation and the environmental movement

One rationale for conservation that found traction in the 1970s and 1980s was linking the conservation of outdoor sculptures to the budding environmental movement. The boom in production and popularity of American outdoor sculpture and the birth of the modern environmental movement coincided, and both developments focused public attention on the environment (urban and rural) and on the public's role as stewards of those spaces.³³⁰ While land art is often cited as the principle arena in which fine art and ecology interacted, they also overlapped in their desire to prevent or lessen human-caused environmental degradation.³³¹ Indeed, one of the common justifications for funding the conservation of outdoor sculptures was tied directly to the ecological movement—the need to repair and protect existing monuments and newly commissioned sculptures from acid rain.³³² Acid rain posed a real threat to outdoor sculpture, and aligning fine art conservation needs with the desire to combat environmental damage helped to raise the profiles of both.

Pleas to help preserve outdoor sculpture became tinged with an environmental message, but that message rarely constituted the primary argument for conservation. Instead, combating

³³⁰ For major milestones of the environmental movement, see “Timeline: The Modern Environmental Movement,” Public Broadcasting Service, <http://www.pbs.org/wgbh/americanexperience/features/timeline/earthdays/1/>.

³³¹ James Nisbet has done an excellent job of demonstrating that the link between fine art and ecology in the 1960s and 1970s occupied far more territory than the realm of land art alone. See James Nisbet, *Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s* (Cambridge: The MIT Press, 2014), 4.

³³² Acid precipitation is a more accurate term because it reflects the range of acidic compounds that could damage outdoor artwork, like snow and sleet. However, this text will continue to use “acid rain” as that was the preferred moniker when these issues initially became prominent. For examples of concern over acid rain see American Institute for Conservation of Historic and Artistic Works, *AIC News*, v17 no3, 6., *AIC News*, v17 no5, 25., *AIC News*, v18 no3, 24. Acid rain was also a frequent topic of conversation in the quarterly newsletters published by SOS!, see: Smithsonian Museum of America Art and The National Institute for the Conservation of Cultural Property, “Save Outdoor Sculpture! Update,” Spring 1990 – Winter 1993.

the effects of acid rain was billed as an added benefit but also one that required urgent action, lest a community allow their sculpture to degrade further. Acid rain also acted as a quick and popularly-understood explanation for the need to fund regular maintenance and care. Images of acid-rain-damaged sculptures provided striking visuals and cautionary tales for the price of inaction (fig. 4.3). Indeed, these images were quite effective at quickly conveying the potential damage a sculpture could experience outdoors, and made for a more dramatic example of need, even though cracking bases, material loss, and structural damage were more common and no less threatening to the lifespan of a sculpture. The effects of acid rain on outdoor sculptures were often also highlighted by bronze or marble figurative sculptures that graphically indicated the threat with melting faces and pitted bodies. One has to imagine that seeing that damage play out on a human figure, instead of an abstract composition, would have made for a more viscerally compelling case. Figurative artworks were also more likely to be the victims of acid rain, because they existed in larger numbers and generally had spent more years outdoors than more recently-commissioned abstractions of the 1960 and 1970s.

The terminology used by conservators and used during Save Outdoor Sculpture's initial documentation drive share similarities with the language of the environmental movement. Sculptures at risk were labeled "endangered" and officials cautioned that they might disappear for future generations, just like white rhinos and giant pandas.³³³ "Adopt-a-monument" campaigns, another popular fundraising strategy employed by SOS! programs, gave local businesses and organizations the chance to "adopt" a monument and take financial ownership of

³³³ Today for Tomorrow (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994).

its care and maintenance needs.³³⁴ Just like the “adoptions” offered by environmental groups for whales, elephants, and other threatened species, adopt-a-monument campaigns were effective at raising money and support for the care of outdoor sculpture. Strategies for fundraising and social engagement also mirrored those used by environmental groups, and indeed by community groups of all sorts. SOS! was effective at pitching their need to businesses, corporations, and wealthy donors, but the number of bake sales, penny drives, and “dance, mime, and music presentations” done in support of SOS! reinforced the notion that outdoor sculpture conservation was broadly supported through small-scale giving and community engagement, just like the environmental movement.³³⁵

3. Conservation (in)action: Richard Serra’s *Tilted Arc*

The saga of *Tilted Arc* is well known to those who study or work in the field of public art. It is a staple of books and classes on the subject, and is a popular rallying cry, even now, for those who wish to preserve a public artwork or protest the poor treatment of one. *Tilted Arc* was a milestone for public sculpture because it encapsulated some of the major issues that confronted that work during the 1980s and 1990s. Some of these issues have already been extensively detailed, like the history of *Tilted Arc*’s removal or the sculpture’s nature as a site-specific installation, a designation which has had an incredible influence on the commissioning criteria, requests, and artist proposals for public sculptures made after 1989.³³⁶ However, other issues

³³⁴ For more on SOS!’s Adopt-a-Monument program, see Ellen Hirzy, “‘Adopt-a-sculpture’ Innovative private-public partnerships support conservation” in *Fund-Raising Tips, Tales & Testimonies: Private-Public Partnerships to Save Outdoor Sculpture* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1994), 3.

³³⁵ *Ibid.*, 13.

³³⁶ See Clara Weyergraf-Serra and Martha Buskirk, eds., *Richard Serra’s Tilted Arc* (Eindhoven: Van Abbemuseum, 1988), C. Weyergraf-Serra and M. Buskirk, *The Destruction of Tilted Arc:*

have seen far less thought, despite being just as relevant to today's understanding of the role and purpose of public sculpture. For the purposes of this chapter, *Tilted Arc* is a perfect example of the expectation of permanence in public sculpture and the role of conservation in enabling or complicating that aspiration.

In 1979, Richard Serra was awarded a commission from the General Services Administration's (GSA) Art in Architecture program to create a new major sculpture at the Jacob K. Javits Federal Building in Lower Manhattan. The artist, the commissioners, and the public all imagined the work to be a permanent addition to the city. Donald Thalacker, director of the Art and Architecture program, told Serra, "You get one chance in your lifetime to build one permanent work for one federal building. There is one permanent Oldenburg, one permanent Segal, one permanent Stella, one permanent Calder, and this is your one opportunity to build a permanent work for a federal site in America."³³⁷ The commission highlights the intensity of the belief in 1981, when the sculpture was installed, that new public sculptures *should* be permanent—an idea that has come in for far greater scrutiny in the past decade, as arts agencies and private organizations wrestle with the cost and logistics of caring indefinitely for large and dispersed collections of public sculpture. Permanence was at the heart of the controversy surrounding *Tilted Arc*'s removal and the issue of permanence has haunted the afterlife of the artwork in surprising and unexpected ways.

The five-year conflict over *Tilted Arc*'s existence at 26 Federal Plaza, and the work's removal in 1989, forcefully interjected the question of how one defines and conceptualizes permanence for a sculpture in a modern city. Serra demanded that *Tilted Arc* be permanently

Documents, 1991, Harriet Senie, *The Tilted Arc Controversy: Dangerous Precedent* (University of Minnesota Press, 2001), and Miwon Kwon, *One Thing After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: The MIT Press, 2002).

³³⁷ Richard Serra, *Writings and Interviews* (Chicago: University of Chicago Press, 1994), 194.

preserved in body, but also in place. He imagined his sculpture as a sort of rock, around which the river of time would flow. *Tilted Arc* was to be a fixed point, because by Serra's terms it could not exist anywhere other than the location for which it was built. However, Serra's mandate appears to have presumed a static environment instead of one that changes regularly and in unplanned ways, and many of the later problems with his sculpture were rooted in that misunderstanding.

At issue is the relationship between sculpture, site, and time. If we assume time and the sculpture to be unchangeable, then a mental exercise can be used to test the effects of incremental change on the variable: the site. How would the sculpture stand up to a minor change in the plaza, like new waste bins? How about new paving tiles? A working fountain, or perhaps a new fountain? Can *Tilted Arc* maintain its identity if another sculpture is made for the space? If a nearby building is renovated or replaced? If one of the buildings in the Federal complex is torn down and remade? At what point does *Tilted Arc*'s nature as a site-specific sculpture cease to have meaning, or at least cease to have the same meaning that Serra intended when he conceived of the artwork? And, more to the point, how much change is the public willing to allow (or deny) in order to maintain Serra's vision for a future generation of viewers? What sorts of rights should Serra have over the environment in which he has made his intervention?³³⁸ It could hardly be feasible for each new public sculpture commission to act like

³³⁸ In terms of legal rights, this issue was addressed by the U.S. Congress in 1990 with the Visual Artists Rights Act (VARA), which granted copyright and other protections to artists even after their work had been sold. Serra's case played a part in the passage of the law, but he was unable to benefit from its protections. In terms of conventions, professionals across the public art field have begun to push back against the notion of an artist's work existing as an inviolable presence, writing for instance, "The artist has to understand and accept the fact that the artwork and its surrounding structure may undergo change and alteration over time. Subsequently, the artwork may be artistically compromised to such a degree that it no longer represents the artist's original vision. In many cases, the removal of the artwork for preservation is unfeasible, so the artwork

a drop of amber that freezes all change in a given city square or street corner, but it is equally infeasible to solicit decades of “site-specific” public sculptures and then make no plans for growth, development, or the many changes that public spaces undergo over decades of use. Cities change dramatically and often over short spans of time. The question for site specific public sculpture is not whether or not it should be commissioned, but rather how long it ought to have a privileged position in a space, and what metrics should be used to judge material and environmental changes.

The Promise of Cor-Ten

Tilted Arc’s identity as a site-specific sculpture was premised on its permanence, and that permanence was given material form through Serra’s use of Cor-Ten steel, a product that was itself defined by its claim to long-term stability and self-sufficiency. Executives at U.S. Steel, who created and marketed the substance, claimed it would last “indefinitely.”³³⁹ Indeed, *Tilted Arc* might be framed as a study in the use of new materials. When Cor-Ten became readily accessible to artists, many hailed it as a seamless match between form and function. It possessed the raw strength and weight of steel, and its surface was designed to oxidize (rust) in a uniform and self-sealing fashion. This made for an aesthetically unified surface, and one that would naturally resist the onslaught of environmental factors that threatened an outdoor sculpture’s existence in the public realm. Thus, instead of needing to paint or coat or patinate a metal sculpture in order to prepare it for life outside, an artist using Cor-Ten simply needed to create

may be deaccessioned and destroyed.” Rika Smith McNally, ed., “Preventive Medicine for New Commissions: Conservation Review” in Yngvason, 116.

³³⁹ Alex J. Taylor, “Rusting Giant: U.S. Steel and the Promotional Material of Sculpture,” advanced copy, 2016, 12. in Monica Jonanovich-Kelley and Melissa Renn, ed., *Incorporating Culture: Corporate Patronage of Art and Architecture in the United States*.

the artwork and then allow the metal to form its own protective outer layer.³⁴⁰ At least, that was the idea. In practice, Cor-Ten fell short. Its surface did produce velvety brown rust that protected the surface far more efficiently than exposed metals, but it has also proved quite vulnerable to environmental and material damage.

“Weathering steel”, the generic name for Cor-Ten, ironically has had a checkered history with its ability to weather in an urban environment. Salt, from the sea or winter road cleaning, can quickly mar the material’s even rust-colored coat, though a far greater concern is vandalism, which can irreparably harm the metal’s finish. It is nearly impossible to effectively clean, because any solvent powerful enough to remove paint or ink from metal will also permanently discolor Cor-Ten’s velvety coating resulting in, at best, a smear across the surface, and at worst, an even more pronounced disfigurement. Had Serra’s *Tilted Arc* remained in place, it likely would not have remained free of graffiti—a problem that would have compounded over time.³⁴¹ Indeed, *Tilted Arc* did see its share of vandalism, and this was certainly one of the reasons that people considered it unsightly—it is also worth pointing out that many of the most popular

³⁴⁰ And, it is worth pointing out that the material was attractive to many of the minimalist and post-minimalist sculptors who eschewed the practice of painting or coating their sculptures, but who also preferred uniform surfaces not possible with conventional materials like stainless steel, iron, bronze, or lead, which were prone to rust or tarnish if left exposed. Indeed, part of Cor-Ten’s appeal was that it offered an alternative to painted metal, which had seen wide adoption in the preceding years, but also did not age particularly well, especially when compared to materials like stone and bronze whose surfaces changed very slowly over time (painted steel typically required conservation attention much more quickly and more regularly). Cor-Ten was sold as a material that could replace and surpass painted steel in terms of its durational aesthetic and practical conservation needs. Artists wanted a new medium that would look as good as more traditional materials when it aged, and one can easily imagine that it would have made for an attractive replacement to layering paint on steel sculptures.

³⁴¹ A ready comparison is Serra’s *Band*, a large-scale Cor-Ten sculpture installed at the Los Angeles County Museum of Art in 2006. Unlike *Tilted Arc*, *Band* is installed indoors and is under the protection of museum guards, but neither has prevented the sculpture from attracting graffiti, some of which remains visible after even the most diligent conservation efforts. James Gwinner, a conservator who consulted on the conservation of *Band*, in conversation with the author, October 18, 2015.

images of *Tilted Arc* are black and white photographs or were taken shortly after its installation before its surface had been marked by graffiti and uneven weathering (figs. 4.4-4.6).³⁴² Had the artwork existed for more than a decade, then the paving stones and concrete beneath it would also likely have discolored, because, as many who embraced Cor-Ten discovered, the rust inherent to the material is highly prone to staining concrete, which is porous and easily discolors if the artwork is not well drained.³⁴³ Cor-Ten was aggressively marketed to artists—it was donated to art schools free-of-cost and its price was supplemented by major art fabricators—which led to broad adoption and usage that continues today.³⁴⁴ That also means that Serra was far from the only artist to grapple with serious material failings in Cor-Ten sculptures.³⁴⁵

The GSA celebrated *Tilted Arc* as a “virtually maintenance free” public sculpture.³⁴⁶ The artist, engineers, and commissioners all believed this, but it was proven inaccurate after a short

³⁴² Numerous petitioners complained about the sculpture attracting graffiti, referring to it as “a chalk (sic) board for graffiti” or to the sculpture itself as “Three-dimensional graffiti.” Respectively, Daniel Silverman, National Labor Relations Board, in a letter to Michael Porter, GSA, February 20, 1985, and Robert Jacobs in a letter to William Diamond, February 27, 1985, Box 1, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

³⁴³ This issue is persistent and remains a common problem for public sculpture commissions involving weathering steel. See James Martin, “Core-Ten/weathering steel staining on concrete,” Americans for the Arts, Public Art Network, Public Art Digest Listserv, January 18, 2016.

³⁴⁴ Taylor, “Rusting Giant,” 17-18. This practice was also described by the artist, Robert Murray, in public discussion at Far-Sited Conference, October 17, 2015.

³⁴⁵ Many artists who used Cor-Ten have since had difficulty with the material, see for example: Lindsey Gellman, “Restored, A ‘Crown Jewel’ Returns,” *The Wall Street Journal*, September 18, 2014, <http://www.wsj.com/articles/restored-a-crown-jewel-returns-1411093917>. See also, Grace Glueck, “Sculptor’s Ordeal With Steel: It’s Pretty but Temperamental,” *The New York Times*, August 22, 1991, <http://www.nytimes.com/1991/08/22/arts/sculptor-s-ordeal-with-steel-it-s-pretty-but-temperamental.html?pagewanted=all>.

³⁴⁶ “Weathering steel has a natural oxide coating—about the thickness of a coat of heavy paint—that ripens into a dense, tightly adherent, deep rich brown layer which chokes off atmospheric corrosion, thus rendering the metal virtually maintenance-free.” General Services Administration, Untitled Press Release for *Tilted Arc*, July 16, 1981, Box 4, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

span of time spent outdoors. In terms of reception, the unevenly rusted steel, the pitting, the ball and footmarks, and the graffiti it attracted were seen as unsightly to a sizable number of regular inhabitants of Federal Plaza. The ease with which *Tilted Arc* could be defaced and its marred appearance were not the prime motivating factors for most of the people who objected to its presence on the square, but they were among the most common complaints against the artwork and undeniably contributed to its poor reception and eventual removal.³⁴⁷ And yet, when discussing *Tilted Arc*, many authors focus entirely on the spectacle of personal conflict (a prickly judge versus a stalwart sculptor) and not on the poor material condition of the artwork, even though that was a major complaint from citizens who objected to the sculpture. What is more surprising, and is rarely discussed, is the fact that many of these concerns were raised *well before* the artwork was even fabricated. Indeed, while the GSA only later required artists to meet with conservators prior to a projects approval—a change made as a result of *Tilted Arc*—Serra was still questioned about a series of potential problems with the sculpture that now seem eerily prescient.

More precisely, in March 1980, officials at Public Building Services (PBS), the government agency charged with overseeing the new sculpture's construction, sent a series of letters to Serra with concerns over the logistics involved with the installation of his planned artwork, like its structural support, anchoring requirements, and its potential to pierce the waterproofing layer of the plaza.³⁴⁸ PBS wanted to know if the sculpture would affect the wind

³⁴⁷ Many of the letters seeking *Tilted Arc*'s removal cited its poor condition and appearance. This was seldom the only or primary reason given for seeking its removal, but it was a remarkably consistent complaint amongst those who disapproved of the artwork. For all collected letters, public hearing notes, and testimonies, see Box 1, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

³⁴⁸ Letter from David Dibner to Richard Serra, March 17, 1980, Box 4, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

patterns of the space, would stain the plaza with rusty run-off water, or if it would affect the sightlines used by security officials. They also worried that:

This sculpture will represent a large vertical surface which will attract graffiti and ball playing. This would create problems of security, maintenance and even possible irreparable damage to this art piece. The cost of cleaning and maintenance must be considered since it may be very substantial through the life of this sculpture.³⁴⁹

Serra appears to have taken these concerns seriously, and he enlisted his own cadre of experts to reassure PBS and the GSA that the sculpture would pose none of those problems. Among other points, they noted that runoff would not stain the plaza because after the Cor-Ten has formed its “protective skin,” then “little further rusting occurs.”³⁵⁰ They noted that the sculpture’s position on the plaza had already been tweaked to accommodate pedestrians and security concerns, and boldly claimed, “The sculpture, being made of weathering steel, requires no maintenance. The drainage details being provided will prevent any rust staining of the plaza pavement. Any graffiti, should it occur, can easily and effectively be removed with wire brushes and a liquid paint remover.”³⁵¹ In short, Serra was aware of the potential material hazards inherent to the sculpture, but was advised and chose to believe that they would not be an issue for the artwork’s long-term viability. He chose not to make any further edits to his proposal, and after approval by the GSA, began fabrication. It must have been particularly frustrating to hear nearly all of these concerns raised again during the trial that resulted in the artwork’s removal. One wonders how that process may have been different if the person raising the initial concerns about the artwork had been a knowledgeable professional conservator with the ability to pause the commissioning process until satisfactory solutions had been suggested.

³⁴⁹ Letter from Cecilia Horowitz to Richard Serra, March 18, 1980, page 2, GSA, Box 4, Richard Serra Papers.

³⁵⁰ Letter from Malcom Graff to Cecilia Horowitz, June 18, 1980, page 2, Ibid.

³⁵¹ Ibid., 3.

* * *

The afterlife of *Tilted Arc* is far less discussed than the events leading up to its removal on March 15, 1989 (fig. 4.7). Richard Serra set the stakes of removal clearly, saying that to remove the work was to destroy the work, and claiming that he would never agree to locate it elsewhere. The owner of the artwork, the GSA, disagreed with Serra's dictate and maintained the belief that the work could be successfully relocated. But, they were obviously not able to compel Serra to do so, and without his participation the artwork lacked artistic and moral legitimacy. This put the GSA in a strange position. They had no desire to destroy the sculpture. It had, for one, cost them a great deal of the public's money to commission, and such a high-profile failing would undermine the credibility of the program and make it much more difficult to attract top artistic talents. Further, the Art in Architecture program had a genuine interest in finding some middle ground—if such a position existed—and so throughout the hearings and court cases, the GSA maintained a belief in the viability of removal and relocation, even though that position became less and less tenable during the review of the commission. It may have been the best of a series of bad options. If the GSA did end up destroying the artwork, then they would have confirmed Serra's prediction and become the bad actor he accused them of being.

The GSA's solution was to remove the artwork as ordered, but to politely and quietly disagree with Serra's maxim and treat the artwork as one that had been removed pending a new location. That location has, of course, never materialized, and it is difficult to imagine such a scenario, at least whilst the artist is still alive (and likely forever after). The fact of the work being cut into three large pieces and taken from the only context the artist and most of the professional public would accept as legitimate has not stopped the GSA from treating the pieces of *Tilted Arc* as an artwork in storage. This is not a negligible qualification and maintaining that

status has necessitated significant resources. The remnants of *Tilted Arc* are treated the same as any other artwork in the GSA's custody, which means space in a professional storage facility with security and temperature controls, observation reports every two years, and attention from conservators when needed.

That attention is not inexpensive, and the funds used to care for the artwork come from the same annual allotment used to conserve the other artworks in the GSA's collection. In the case of *Tilted Arc*, the GSA has spent well over \$100,000 simply moving the 50-ton slabs of metal around the country.³⁵² For the first ten years after the sculpture was removed, *Tilted Arc* was stored in a government-owned motor vehicle lot in Brooklyn, stacked flat, and exposed to the elements. Sliding metal garage doors were stored on top of it, and the Cor-Ten deteriorated significantly (fig. 4.8). In 1999, it was moved from Brooklyn to an indoor storage facility in Maryland, and then moved again in 2005 to a dedicated GSA art storage warehouse in Virginia (fig. 4.9).³⁵³ Each move required three flatbed trucks, drivers, art handlers, a crane and operator, a host of permits for over-sized transport, and occasionally police escorts.³⁵⁴ In 2009, the pieces of *Tilted Arc* were professionally conserved (fig. 4.12), a multi-day process that attempted to repair some of the corrosion damage (fig. 4.10-4.11) and improve the steel's moisture resistance, again at significant cost.³⁵⁵

³⁵² The real cost of relocating the pieces of *Tilted Arc* was not fully documented, but even a partial accounting of the transportation billings show that the move from Brooklyn to Maryland was \$37,000 in 1999, and later Maryland to Virginia at \$75,000 in 2005. Box 3, Richard Serra Papers, Art in Architecture Program Archives, General Services Administration.

³⁵³ This move was at least partially motivated by the GSA's drive to consolidate their fine art holdings in a space near their main office in Washington, D.C. Box 3, Richard Serra Papers.

³⁵⁴ A police escort was required for the trip from New York to Maryland, but the records do not reflect the same for Maryland to Virginia, even though the cost of transport was a good deal higher. This may reflect the cost of "wide load" and other permits. Ibid.

³⁵⁵ See McKay Lodge Laboratory, "Conservation Report," June 5, 2009, Ibid. Again, this treatment required manipulating the three slabs with heavy equipment, and at least temporarily

The artist, and many members of the public, considered *Tilted Arc* destroyed when it was carved up and removed during the night of March 15, 1989. But, the owner of the artwork did not and they have cared for it in some fashion for the past twenty-seven years. This begs the question, why? Optimistically, preserving *Tilted Arc* is preserving an important part of public art history. But, if that is the case, then why take such pains to hide the work from public view?³⁵⁶ One wonders if the posthumous care for *Tilted Arc* is some way of making up for the unfortunate conditions of its removal. Conservation, in this case, has been taken to something of an extreme. The technology exists to keep the artwork on life support for the indefinite future, but it seems that little thought has been given as to whether or not that is a good and worthy goal.

4) The Effects of Conservation on Contemporary Public Sculpture

Diversity of materials

The growing awareness and visibility of conservation's role in public sculpture production has led to artists and selection committees privileging artworks that will not have material difficulties in the near future. This may seem obvious—it should come as no surprise

relocating the work outdoors. The report notes that the steel is “flaking, blistered, and damaged.” The conservation team also built a wooden deck to interleave the slabs and allow for storage above them. It appears that the pieces of Rudolph Heintze's *Locations*, another deaccessioned and damaged sculpture, were stored outdoors on top of *Tilted Arc*.

³⁵⁶ Access to *Tilted Arc* has not been officially refused, but rather, much like the bureaucratic farce of conserving the work, has been put on hold or delayed for anyone wishing to do so. Despite the “numerous requests” to see *Tilted Arc*, it has remained inaccessible to even the most determined of art historians. How others have discovered the remains of *Tilted Arc* remains to be known, but the protections of government credentials, a non-disclosure agreement, and the barring of photography have not eased access. This stands in some contrast to accessing other sensitive government sites that hold degraded GSA commissions, like Richard Fleischner's *Baltimore Project* at the Social Security Administration's National Computing Center in Woodlawn, Maryland, a significantly more secure and sensitive government property than a storage warehouse in Northern Virginia. Jennifer Gibson, Director of General Services Administration's Art in Architecture and Fine Arts Programs, in email correspondence with the author, March 7, 2016. See Chapter 2 for an account of visiting Fleischner's *Baltimore Project*.

that artists and patrons do not want their work to fall apart—but it is noteworthy because of its effect, which has been to introduce conservators into the very beginning of the public sculpture commissioning process when potential pitfalls can be identified and addressed.³⁵⁷ A number of public art agencies have expanded this requirement to include artist interviews with the hope of documenting an artist’s process, material details, and thoughts on the long-term care and conservation of their artwork in case that work needs to be conserved (or removed) in the future.³⁵⁸ Of course, the real goal of including a conservator in the initial project review was to avoid future difficulties with the commission, and this has introduced a sort of balancing act, wherein artist and conservator confer about the materials being considered for use and the conservator attempts to inform the artist of any potential problems while also granting them freedom of artistic expression.

The increasing prevalence of temporary public sculptures may be seen—at least in part—as a backlash against the material and formal restrictions posed on public sculpture in the name of permanence and stability. One of the great benefits of temporary public sculpture is its ability to allow artists to create public work that may never be viable for long-term display. The drive for better care and conservation standards in public sculpture commissions has had the side effect of discouraging the use of untested mediums and methods. It has done this with good reason and there are no doubt more extant public sculptures because of attention to the work’s long-term viability, however it does stand in marked contrast to the first decade of public sculpture production which was defined by a radical variety of approaches to public art making.

Public sculpture has not, however, become codified or stale, nor has it sorted out into a few “stable” mediums and art forms. Instead, one can find an enormous range of new materials

³⁵⁷ Jennifer Gibson, GSA, in discussion with the author, July 23, 2012.

³⁵⁸ Ibid.

being incorporated into public artworks, and an equally vigorous desire to expand the category of public sculpture to include all variety of artistic interventions and new materials (including, according to one public art administrator, “Salt, lead, felt, saliva, stone, plants, mold, fog, concrete, blood, steel, light, silence, copper, honey, paper, sound, water, fiberglass, coffee, glass, aluminum, felt (sic), excrement, wood, fire, hair, asphalt, insects, cumin, soap, plastic, teeth, clay, shoelaces, bone, text, fruit, foil, noise, fat, straw, rubber, urine, dust, textiles, chocolate, wax, cardboard, garbage, milk, fingernails, chalk, pollen...”)³⁵⁹ An artist who wishes to use a new or untested material is now able to benefit from the expert advice of a conservator and come up with a plan for that artwork’s care and upkeep (or adjust a proposal in order to ensure a stable artwork). Thus, conservation expertise *enables* an artist’s use of new materials, because of the attention given to conservation early in the commissioning process and not in spite of it.

“Shelf Life”

One of the more surprising recent developments in the field of public sculpture has been a re-thinking of the viability of commissioning public sculptures to last indefinitely. That is, after decades of commissions, and millions of dollars spent caring for those artworks, some public art agencies and luminaries have begun to advocate for public art commissions that come with an expiration date. At a recent conference that brought together conservators, public art administrators, artists, and historians, the idea was openly debated and numerous individuals who had spent their careers installing permanent artworks surprised their peers by embracing the

³⁵⁹ Patricia C. Phillips, “Materials as Rhetoric” in Yngvason, 3.

idea that public art *should* degrade over time.³⁶⁰ Indeed, some of the larger state art agencies, responsible for making millions of dollars worth of public art commissions each year, have begun to informally embrace this idea.³⁶¹ There are significant hurdles to reaching this goal, not least of which is effectively communicating such an idea to a public that already often has difficulty understanding the rationale for public art spending, much less public art spending that is temporary. Most public art agencies categorically refuse to make temporary commissions, arguing that their duty is to use the public’s money on permanent artworks, even while some of the most successful recent examples of public sculpture have been temporary in nature.³⁶² Still, some publicly-funded art groups have begun to experiment with the idea.³⁶³ After all, when the government builds a new building, it does so with an expected lifespan (somewhere around 30-40 years depending on the building type)—why should public sculpture be any different?³⁶⁴ Even conservators have argued that public art should reflect its time and that “it wouldn’t be a bad idea to just have a collective reset every lifetime or so—sweep away all of the public sculpture objects and put up new ones.”³⁶⁵ Public opinion on the aesthetics of sculptural aging has also seen significant changes. The desirability of ruins, for instance, has come in and out of

³⁶⁰ Many individuals expressed support for this idea, including most notably Barbara Goldstein, an independent public art consultant and leading figure in the field. Barbara Goldstein, in public conversation at Far-Sited: Creating and Conserving Art in Public Places, October 17, 2015.

³⁶¹ I am indebted to Janae Huber and the staff of Arts WA, Washington State’s Public Art Program, who first suggested this trend during a phone discussion, and who later addressed it at the Far-Sited conference, October 16, 2015.

³⁶² Jennifer Gibson in conversation with the author, 2012.

³⁶³ Sara Reisman, director, New York City’s Percent for Art Program, in conversation with the author at Sculpture STL Conference, panel “Networked Monumental: ImmemorialCloudObject, but IRL,” April 10, 2014.

³⁶⁴ Some public sculpture groups have considered the expected lifespan of their commissions, but this is rare. Most are assumed to be permanent. A few of SOS!’s initial publications suggested an expectation of a 20-year lifespan. *Today for Tomorrow: Designing Outdoor Sculpture* (Washington, D.C.; National Institute for the Conservation of Cultural Property, 1996).

³⁶⁵ Mark Rabinowitz, Executive Vice President and Senior Conservator for Conservation Solutions, Inc., in conversation with the author, February 29, 2016.

favor, as has the desirability of seeing a ninety-year-old monument look like it was created yesterday.³⁶⁶

Of course, even if society gets used to the idea of public sculpture being temporary, there is still the logistical and practical question of how that would work. Even when it is planned, obsolescence is seldom aesthetically pleasing. People do not typically prefer to see their environment degrade around them, and there is the question of how such a plan would be carried out. It is well and good to agree that public art should have a 30-year lifespan, but how would that be enforced? Would sculptures be removed after their expiration date regardless of circumstance? What if an artwork had been adopted by its local community, and taken on a meaning not planned by the artist, as a number of examples thus far have been? Again, at issue is who gets final say over an artwork's identity: artist, community, conservator, or patron? Furthermore, is it financially feasible to think that art *can* be replaced every 30 to 40 years? Given the rate of artistic production over that same timespan, it is difficult to imagine such a goal resulting in anything other than a good deal less public sculpture.

Funding for Conservation

While many may agree on the importance of regular maintenance and care for outdoor public sculptures, there is very little uniformity or structure to how those efforts are funded and sustained. Indeed, there is great variety, though almost all formulas involve some sort of legislative appropriation or allocation rather than an automated funding mechanism like the "percent for art" model that has successfully tied development funds with the production of public art. Some programs explicitly and deliberately distinguish conservation and art

³⁶⁶ Ibid.

production, and prohibit the use of percent for art funds for any maintenance or conservation work.³⁶⁷ Private developers charged with spending a portion of their building's budget on a percent for art project are also required to refrain from holding any money in reserve for future conservation needs.³⁶⁸ This stance initially seems shortsighted. It is, however, well intentioned and meant to ensure that money set aside for the production of public art is only used for that purpose and not siphoned off to care for preexisting work or other purposes.

These strictures on conservation funding raise the issue of responsibility for long-term upkeep—a potentially contentious and costly issue, given that many public sculptures were (and occasionally still are) imagined to have a carefree life for many decades after their installation. Some public art programs have effectively legislated conservation responsibility to the owners of an artwork, such that, for example, if a private company is required to commission an artwork through a percent for art mandate, then that company will also be responsible for caring for the artwork over time.³⁶⁹ Many programs place the responsibility for conservation upon those who own the sculpture, which is often the same government entity that was responsible for making the initial commission, though not always. Some public art programs have also successfully lobbied neighbors or even an artwork's original financiers to return decades later and support the artwork's conservation, but this is rare.³⁷⁰ Even when the responsibility lies with a public art

³⁶⁷ The Getty Conservation Institute, "Out in the Open: A Discussion about the Conservation of Outdoor Public Art," *Conservation Perspectives: The GCI Newsletter* (Fall 2012), 18-19.

³⁶⁸ *Ibid.*, 19.

³⁶⁹ *Ibid.*

³⁷⁰ For an example of neighbors helping to conserve local public artworks, see: Lindsey Gellman, "Restored, A 'Crown Jewel' Returns," *The Wall Street Journal*, September 18, 2014, <http://www.wsj.com/articles/restored-a-crown-jewel-returns-1411093917>. For an example of the original funders of an artwork coming back decades later to help conserve it, see Lisa L. Colangelo, "Easing the Ravages of Time for Public Art," *New York Daily News*, July 16, 2012, <http://www.nydailynews.com/new-york/queens/erasing-ravages-time-public-artwork-article-1.1115566>.

program, the funding to complete conservation and maintenance is often allocated from distinct sources and can change from year to year, leaving those programs in the difficult position of trying to care for a diverse body of work with inadequate funding and little guarantee on future funding amounts.³⁷¹ Suffice to say that while there is widespread agreement on the importance of public sculpture care and conservation, there is little agreement on how to finance that work and few public art programs have established robust or sustainable mechanisms for doing so.

Armoring a sculpture

Proximity is the cost, and virtue, of a civil and democratic society. We run the risk that some lunatic or self-promoter will violate the public trust of an open space because we value that space as a democratic ideal. Part of what's beautiful about an art museum, aside from what's on view, is that it implies trust — it lets us stand next to objects that supposedly represent civilization at its best and, in so doing, flatters us for respecting our common welfare.

Complaints that museums are snobbish palaces and that works of art in them are treated like holy relics may not be all wrong, but they miss the point that people go to museums partly to enjoy this compact with what, as a society, we decide has enduring value — with art whose fragility and vulnerability to attack make our encounters with it that much more special.

--Michael Kimmelman³⁷²

Part of the drive to place sculptures in an urban setting, particularly in the mid-1960s when the movement got underway, was rooted in the same sentiment that Michael Kimmelman describes above—that putting people and fine art together would have a positive effect on the people and on the space. This notion was tinged with an element of social democratic ideology that imagined a better society through the active cultural intervention and management of public spaces. Put another way: if the people who would benefit from the experience of an art museum

³⁷¹ Jonathan Kuhn, Director of Art and Antiques for New York City's Parks Department, in conversation with the author, April 15, 2016.

³⁷² Michael Kimmelman, "A symbol of freedom and a target for terrorists", New York Times, October 13, 2007.

would not go to an art museum, then at least society could try to bring some part of an art museum to the people.

Of course, the very same qualities that Kimmelman identifies as key components of a meaningful encounter in a museum—the close interaction between viewers and objects that are fragile and vulnerable to attack—make the transition from a sealed museum space to an open environment an alarming prospect. Museums and public spaces both depend on the public’s trust, but to very different degrees. Just because an artwork exists outside of a museum does not mean it will receive the same reverence or respect. It may not even be readily identified as an artwork, particularly in cases where a public had never encountered such an object previously.³⁷³ Context contributes a great deal to a viewer’s expectations and behavior, and outdoor sculptures deliberately exist in spaces not traditionally used for fine art that lack the social cues and standards encouraged by an art museum. To be sure, familiarity with public sculpture will alter the public’s behavior and expectations over time—social mores change alongside everything else. The boom of public sculpture was itself partially responsible for educating the public on outdoor artworks simply through the rapid increase in quantity and distribution, as well as the

³⁷³ A point made by many artists and authors, and memorably by the sculptor, Garth Evans, who interviewed and recorded the reactions of viewers to the installation of one of his large-scale post-minimalist sculptures in Cardiff in 1972. Like many initial reactions to new public sculpture installations, Evans’ work was greeted by suspicious, confusion, criticism, and curiosity. This caused him to reflect that “Sculpture needs to be difficult, not for the sake of being difficult, but because if it is to be worthwhile it needs to be able to disturb, confuse, and disorient.” Later, after gaining some distance from the experience, Evans made the salient observation that the public reactions he received could have been directed to almost any object that was unfamiliar and alien, suggesting that any change to a public’s space invites criticism and likewise that negative reactions may change as individuals acclimate to an altered environment. Garth Evans and Jon Wood, *The Cardiff Tapes (1972)* (Chicago: Soberscove Press, 2015), 69 and 83.

related media attention surrounding new artworks and new public art programs.³⁷⁴ But, regardless of better attitudes or more widespread appreciation, an outdoor sculpture must still be able to withstand the elements and the population in order to exist in the public's space.

How then should artists adapt their practice? The critic and curator, Lawrence Alloway, writing in 1975, argued, "Since no work can be protected by its 'sacredness,' it is up to the artists to figure out systems to deflect or absorb post-terminal traces (i.e. activity following completion by the artist)".³⁷⁵ Alloway was quick to acknowledge the practical limitations of "protecting" an artwork through a reliance on the public's good graces alone. He proposed, tongue-somewhat-in-cheek, his own "Laws of Public Sculpture," which contained two maxims: "(1) If a work can be reached it will be defaced. (2) If the subsequent changes reduce the level of information of the work, it was not a public work to start with".³⁷⁶ Alloway argues that public sculpture is categorically distinct from artworks inside of a museum, because public sculpture "should be invulnerable or inaccessible" and that the success of a public sculpture might be measured in its ability to "incorporate or resist unsolicited additions and subtractions."³⁷⁷ He imagines a sort of public sculpture realpolitik in which artists create supremely robust objects or ones that allow for the inevitable markings and casual defacements that result from public accessibility. Alloway

³⁷⁴ A ready comparison from the 19th century is the manner in which the public became accustomed to behaving in public parks. New York City's Central Park, for instance, was first opened in 1857 and park officials immediately had trouble teaching the public what was and was not appropriate behavior/ usage of the space. During the park's early years, citizens regularly stole flagstones, raced their carriages, and destroyed plantings, and a variety of agencies worked hard to correct that behavior while still encouraging people to use the park. The rapid growth of public sculpture has seen a similar, though less dramatic, cycle of public education and acceptance. I am indebted to David Thacher for sharing his early research on this topic. David Thacher, "Olmsted's Police," unpublished draft, November 2012.

³⁷⁵ Lawrence Alloway, "The Public Sculpture Problem," in *Topics in American Art Since 1945* (WW Norton and Co., 1975), 248-9.

³⁷⁶ *Ibid.*, 248.

³⁷⁷ *Ibid.*

also imagines a far different public than the one Kimmelman describes. Gone is the “implied trust” that collectively guards artworks in a museum, and in its stead is a belief that the public’s propensity to touch, damage, and deface will be a constant and unchangeable factor of an outdoor sculpture’s existence. The responsible artist will acknowledge this and adapt their practice accordingly.

Alloway’s warning may have struck some later public art administrators as prescient, particularly after seeing a decade or more of public sculpture commissions meet the harsh reality of life on the streets. This slow realization of the myriad threats to an artwork’s existence spurred numerous structural changes in the missions and formations of public art organizations in the 1980s, as this chapter has argued. Many public art agencies that initially had been solely focused on making commissions found themselves taking on the role of collections managers, responsible for the care and upkeep of years worth of previous commissions. Agencies began to rely on professional conservation services in order to repair past harm, protect against future threats, and eventually to inform all parts of the commissioning process. And, as a result, public art agencies also tightened their control over the types of artworks they funded, hoping to create stable objects that could withstand the rigors of public life for decades or more.

These efforts occasionally ran to the extreme. Michele Cohen, writing on behalf of New York City’s Public Art for Public Schools program, described one such fabrication process for a public sculpture at Port Richmond High School—Nancy Dwyer’s *Multiple Choice* (1993; fig. 4.13)—and the passage is worth quoting at length:

Originally, Dwyer proposed to use concrete, which was discouraged because the Board of Education owns several failing concrete pieces from the 1960s and 70s. Instead, Dwyer proposed 5 benches of three-dimensional letters. The letters are cut from 3/16 in. plate corrosion-resistant aluminum, continuous seam welded; all corners routed to create rounded edges. The fabricator sanded and prepared the metal surface before spraying it with a two-part system of acrylic aliphatic polyurethane enamel, an industrial paint

system used to coat machinery, trolley cars, and storage tanks. Zinc bolts, secured with Loctite and then covered with silicone, secure the benches to the site. As a final precaution, collars of PVC pipe encircle the legs for further tamper protection.³⁷⁸

There is a clear sense of pride in listing out these protective measures, and it is noteworthy that aluminum, enamel, and industrial paint systems have supplanted concrete as a preferred material. Concrete is a defining feature of most urban spaces, and initially saw widespread use as a public sculpture medium, but has since fallen out of favor with artists and agencies because it is porous and highly prone to staining from biological growth and man-made markings.³⁷⁹ Dwyer's letters suffer from no such failing, and indeed were created to be easily cleanable (Cohen notes that the only maintenance to date has been "a surface washing with a hose and minor graffiti removal").³⁸⁰ To be sure, it will take far more than a Sharpie to mar the surface of *Multiple Choice*.

Seen in one light, the intricate protection regime of *Multiple Choice* is a physical manifestation of the perceived permanence of public sculpture. This is an object meant to endure, if not indefinitely, than at least for a very long time. It has been built to weather decades of abuse by potentially indifferent viewers—no small consideration for an artwork located at a high school. And it has done this successfully for two decades. But there are also drawbacks to requiring public artworks to be veritable tanks. For one, it excludes a great many artists and art forms. Some of the most well known public sculptures fall far short of a comparable degree of protection, and more to the point, such a goal may be unachievable or undesirable for many

³⁷⁸ Yngvason, 99.

³⁷⁹ For a well documented contemporary instance of concrete use and conservation, see the University of Chicago's work on Wolf Vostell's *Concrete Traffic* (1970): "Material Matters: Project 1," http://neubauercollegium.uchicago.edu/faculty/material_matters/project_1_wolf_vostells_concrete_traffic/.

³⁸⁰ Yngvason, 99.

artists and patrons.

This approach to sculpture making shows very little of the social compact that Kimmelman described. Artworks that have been designed to resist all but the most persistent attempts at graffiti or defacement may also have the unintended consequence of giving the public license to test the limits of that qualification. Of course, Kimmelman's premise may also be too optimistic. Would his idyllic museum environment exist without the security cameras and guards whose very presence reminds viewers of the care they should exercise in the museum's space? Leaving aside the actions of "lunatics and self-promoters," a small transgression from an otherwise well-meaning visitor can have a profound effect, particularly when that action is repeated by others. Such transgressions may be rare in an art museum, but can occur with frequency on outdoor sculptures. Take, for example, the polished bronze fingers, hands, and noses that show evidence of the public's desire to touch a particular sculpture in a particular spot over and over. This is a public sculpture tragedy of the commons, but it also need not be a permanent condition. The public's behavior can and does change. That change may be slow and is rarely comprehensive, but it has occurred, just as city streets have become safer and cleaner since the 1960s.³⁸¹ The test case for such change rests with public artworks that are defined by their vulnerability and fragility. Some contemporary artists have created artworks that rely entirely on the good graces and active assistance of members of the public—the results have been mixed, and at least anecdotally, demonstrate a more knowledgeable and engaged public,³⁸²

³⁸¹ See, for example: U.S. Department of Justice and Federal Bureau of Investigation, *Uniform Crime Reporting Statistics*, "State by State," <http://www.bjs.gov/ucrdata/Search/Crime/State/StatebyState.cfm?NoVariables=Y&CFID=117632318&CFTOKEN=d07d10c6873abec7-77501951-015E-B686-9FF264A144D33A65>.

³⁸² In 2009, the artist, Kacie Kinzer, created *Tweenbots*, which she described as "human-dependent cardboard robots that navigate the city with the help of pedestrians they encounter." Kinzer released the small motorized robots into public spaces around New York City and then

but also one that is anonymous, capricious, and capable of casual violence.³⁸³

observed them from afar as members of the public helped guide them to their destination and away from harm. None of the bots were lost or damaged, and the project was acquired by the Museum of Modern Art shortly thereafter. See Kacie Kinzer, “Tweenbots,” accessed July 2012, <http://www.tweenbots.com/>. See also Museum of Modern Art, “Talk to Me,” Accessed April 2016, <http://www.moma.org/interactives/exhibitions/2011/talktome/objects/146369/>.

³⁸³ In 2014, two Canadian professors, David Harris Smith and Frauke Zeller, made hitchBOT, a small anthropomorphic robot that would rely on strangers to help ferry it around the world where it could interact with new people, take photos, and share news about its journey on social media. HitchBOT successfully navigated the ten thousand kilometers between Halifax, Nova Scotia and Victoria, British Columbia, and then went on to tour Germany and the Netherlands. In 2015, it hoped to travel across America, but its journey was cut short in Philadelphia, where it was found dismembered and vandalized. The project is now owned by the Canadian Science and Technology Museum. David Harris Smith and Frauke Zeller, “Hitchbot,” <http://www.hitchbot.me/>. See also: Daniel Victor, “Hitchhiking Robot, Safe in Several Countries, Meets its End in Philadelphia,” August 3, 2015, <http://www.nytimes.com/2015/08/04/us/hitchhiking-robot-safe-in-several-countries-meets-its-end-in-philadelphia.html>.

CONCLUSION

Since the mid-1960s, public sculpture has become significantly more prevalent in American cities and towns and is now a common part of the urban experience. Public sculptures are icons of major American cities, and they have moved from rare exception to the rule for new developments and public spaces around the world. Major arts institutions have gotten into the game, and a robust financial infrastructure has sprung up to assist with commissioning and long-term care. Citizens now expect public sculpture as part of the cultural life of urban spaces, and millions of dollars are spent each year fulfilling that expectation at the city, state, and national level.³⁸⁴

And yet, despite its popularity and prevalence, public sculpture has only occasionally been a site of serious sculptural and aesthetic experimentation. The debates and ideas that animated the production of sculpture over the past five decades have played out in a variety of arenas and at times that has included the public's space. For periods of the 1960s and 1970s, the

³⁸⁴ There are many methods of calculating the amount of money spent on public sculpture, and public art more broadly (including this dissertation's third chapter), and one of the most recent metrics comes from the "State Arts Agencies Legislative Appropriations Preview Fiscal Year 2017," researched and compiled by the National Assembly of State Art Agencies (NASAA), and updated August 1, 2016. That report shows modest increases in projected arts funding (2.6%) and calculates total legislative appropriations to state art agencies (the largest producers of public sculpture) at \$362.2 million dollars, which is the highest point it has been since the 2007-2009 recession. NASAA, "State Arts Agencies Legislative Appropriations Preview Fiscal Year 2017," August 1, 2016, accessed September 27, 2016, http://www.nasaa-arts.org/Research/Funding/FY2017_SAA_Legislative_Appropriations_Preview.pdf.

late 1980s, and arguably the current day, the realm of public sculpture has hosted artists who engaged with and advanced the ideas that have come to define post-war sculpture production. The creation, refinement, and popularity of site-specificity, for instance, occurred in and because of public sculpture.³⁸⁵ The more recent trend of temporary outdoor sculptures has played out entirely in the public realm, and top-tier artists have regularly dipped into this sphere to produce career-defining artworks, though seldom has this work constituted a prolonged artistic engagement. More common is the sporadic involvement of major artistic names and ideas that have helped public sculpture maintain some critical import, even while the field itself has expanded to include a great many public art projects that never gained critical traction or high levels of popular support.³⁸⁶

The realm of public sculpture has seen unparalleled growth and widespread adoption from the mid-1960s until now, but it nevertheless would be wrong to make any sort of direct association between the achievements of infrastructure, public support, and artistic involvement

³⁸⁵ Miwon Kwon has charted the “particular trajectory of site specificity within public art” in the third chapter of her book on site specificity. She documents many of the ways that site specificity influenced the form and concerns of public art (encouraging greater social and cultural engagement, for instance), but also views that influence as more of a one-way street, with site specificity affecting public sculpture but rarely the other way around. Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (The MIT Press: Cambridge, 2002), 56-99.

³⁸⁶ Even among artists who primarily work outdoors, in the public space, there are few who consider themselves “public artists,” perhaps from a desire to avoid being buttonholed or to be directly associated with a category of artwork that has only occasionally achieved critical acclaim. Commissioning agencies have likewise shown a distaste for artists who consider their sole practice to be public art. Nicole Avila, GSA Art in Architecture Program, in conversation with the author, April 15, 2015. A good example of a successful “public art artist” is someone like Andrew Leicester, who has completed a great many public commissions, but whose work also typifies the ideologically vacant “artification” of civil infrastructure and public amenities. See “Andrew Leicester: Projects,” accessed September 21, 2016, <http://andrewleicester.com/project/>.

with those of critical and historic value.³⁸⁷ These are certainly not mutually exclusive qualifiers, and plenty of commissions have been practical *and* critical successes, but those two traits are still commonly conflated. Some histories of public sculpture imagine an unbroken upward trajectory of critical and practical success, and while a vast increase in the numbers of public sculptures is quite notable and worth attention, that production has not always resulted in good or important artworks. Some of the more significant trends in public sculpture have seen wide-spread critical ambivalence or outright scorn³⁸⁸, and the bleed-over between popular community art projects and serious sculptural efforts has muddied the popular perception of what public sculpture is or should be. For many members of the public, the most readily identifiable example of public sculpture comes from the high volume of community-produced fiberglass bulls, cows, pigs, horses, hearts, and guitars that have dotted cities around the country (in Chicago, Denver, Cincinnati, Louisville, Indianapolis, and Nashville, respectively³⁸⁹), and not the site-specific relic

³⁸⁷ Commissioning bodies have struggled with this issue since their founding, and a number of early patrons simply tried to secure the most famous artist possible in order to, hopefully, gain some artwork that matched the artist's status in the art world. This led to complaints about those commissioning the artworks conflating "quality of art" with the "reputation of the artist"—a charge leveled at the city of Chicago during their 1967 commission to Picasso (and well-detailed in John Wetenhall, *The Ascendancy of Modern Public Sculpture in America*, Ph.D. Dissertation, Stanford University, 1987, 255-56). There is, of course, an inherent difficulty in attempting to both give an artist freedom but also demand a high-quality artwork, and public art agencies continue to struggle to find a balance between these demands today. The conflation of quality and reputation may, however, be a more pressing problem now for smaller agencies that conflate an artist's robust public sculpture-making resume with the guarantee of a high-quality, critically noteworthy end product.

³⁸⁸ Here the "artwork-cum-utility" trend in public sculpture is particularly relevant. That work has remained a steady and sizable presence in public sculpture commissions, but it has generally been ignored or poorly reviewed by critics and other artists. The initial turn toward artwork-as-utility is well covered in John Beardsley, *Art in Public Places* (Washington, D.C.: Partners for Livable Places, 1981), 14-24. For a more critical discussion, see Chapter Three, 134.

³⁸⁹ Community art projects like these are in fact much more widespread than the listed examples suggest, and have appeared in scores of cities around the world. The trend appears to have begun with a private company, CowParade, that first installed fiberglass cows in Chicago in 1999 (after having been inspired to do so by a similar Swiss project, which placed lions around

or painted metal abstraction that exists in another corner of the city.

Public art is a field defined by its broad scope, and that expansive mindset has been a hallmark of efforts to create modern public sculpture since its initial boom in the 1960s and 1970s. That boom defined itself as an effort to expand the sorts of artworks and materials that were deemed fitting for outdoor, public display—recall the GSA’s selection of Alexander Calder’s 53-foot painted steel *Flamingo* as the first work and standard bearer of the government’s new public art initiative.³⁹⁰ Since that time, the field has repeatedly worked to broaden the variety of materials used, the types of sites considered for public art, the perceived role or “function” of that work, and the types of projects considered for funding. Some styles and materials have fallen out of favor or proven unsustainable, but over and over those commissioning and making public sculptures have demonstrated a desire to expand their field of action, and not shrink or refine it. Perhaps, then, it should come as no surprise that today’s public art environment is rife with a startling variety of objects and projects that define themselves as public art but show little regard for critical or institutional approval. There is a clear hunger for the productions of this work, and while some public art organizations are truly focused on using their commissions to engage with and advance contemporary sculptural practices, many more seem chiefly interested in the production of more sculpture, in more places, for more people.

One of the leading strategies to accomplish that goal has been the rapid growth of public

Zurich in 1986). Since that time, the company has placed thousands of cows in over 75 cities around the globe, and there have been innumerable imitators and variations on the concept. See “CowParade Timeline,” CowParade, accessed August 1, 2016, <http://www.cowparade.com/our-story/cowparade-timeline/>. Other companies offer a similar range of services: See “Cow Painters,” accessed August 2, 2016, <http://cowpainters.com/projects>. Or, “Chicago Fiberglass Works,” accessed August 2, 2016, <http://www.chicagofiberglassworks.com/publicart/>.

³⁹⁰ See Chapter One, specifically pages 22-27.

sculpture installations completed on a temporary basis. These include artworks made for a single moment of public display, artworks made for a series of rotating temporary installations, and the creation of dedicated sites for the on-going installation of temporary public sculpture.³⁹¹

Temporary public installations are a comparatively recent occurrence, and it is difficult to ascertain the long-term ramifications of their rapid growth in quantity and prominence. Of particular interest is the increased prevalence of sites for the regular installation of temporary public sculptures, which demonstrates the great institutional and (usually) private support for the regular commissioning of that work as well as an expectation of an audience savvy enough and interested enough in public art to make a rotating series a worth-while endeavor. While the production of temporary public sculptures obviously has a good deal in common with the drive to produce permanent public sculptures, the shift toward temporary installations suggests some of the subtle ways in which public sculpture has permeated the public's idea of what a desirable public space should include. Sponsors of temporary public sculptures essentially assume that members of the public desire (and would be better served by) a variety of new installations instead of a single new permanent artwork. In so doing, they have effectively moved the arena for outdoor sculpture closer to the conditions found in a museum. That is, if the motivation for producing large-scale permanent public sculptures in the mid-1970s was couched in the social democratic belief that bringing art to the people would better both the people and the public's space, then the current trend of establishing rotating spaces for outdoor art brings public space

³⁹¹ One might add to this list outdoor artworks whose permanence is suddenly, and sometimes dramatically, called into question. Just as a sculpture's conservation can draw attention to an otherwise ignored artwork (see Chapter Four, note 317), so too can damage and vandalism force a community to consider the merits of keeping (or repairing and reinstalling) an artwork whose subject matter is problematic for many members of that community. See Sarah Beetham, "From Spray Can to Minivans: Contesting the Legacy of Confederate Soldier Monuments in the Era of 'Black Lives Matter'," *Public Art Dialogue* 6 no. 1 (Spring 2016): 6-9.

even closer to the conditions of a museum by introducing regularly changing exhibitions by top contemporary artists.

The past two decades have seen a series of high profile, headline-grabbing installations of temporary public sculpture commissioned by private organizations dedicated to the production of that work. Projects by the Public Art Fund and Creative Time, as well as smaller and newer organizations like the Art Production Fund and Mad. Sq. Art, have been well covered in the critical and popular press, and their work has often constituted the most significant engagements between public sculpture and the larger contemporary art world. And while these installations have only recently become the most visible and critically engaged examples of public sculpture, the organizations that produce them have been active in the field for far longer. Indeed, the histories of Public Art Fund and Creative Time map onto the larger trajectory of public sculpture's development quite directly. Both organizations were established in the 1970s—Creative Time in 1973 and Public Art Fund in 1977—and both organizations were structured as private non-profits that combined strong private fundraising with government grants in order to commission artworks. The founder of Public Art Fund, Doris Freedman, contributed quite directly to the development of the public sculpture field, first by leading New York City's Department of Cultural Affairs, then founding the private Public Art Council, leading City Walls, and eventually merging the two to form Public Art Fund.³⁹² Those organizations spent more than a decade lobbying New York City's government for percent for art legislation, and were successful in 1982.³⁹³

³⁹² For more on City Walls, see 125-128.

³⁹³ "To: The City of New York, Art for All Seasons" Public Art Fund, Inc., n.d., Irving Sandler Papers, Series IV, Box 53, Folder 5, Getty Research Library. And "Public Art Fund: A Chronology," Board Memorandum, Public Art Fund, Inc., 1979, Irving Sandler Papers, Series IV, Box 53, Folder 5, Getty Research Library.

Both groups have demonstrated a strong interest in supporting artworks with a social criticism or social justice element. From 1982-1990, Public Art Fund gave artists space on an electronic billboard facing Times Square and their “Messages to the Public” series included questions and statements like “What if everyone could read?,” “THEY KILL - IN NAME OF PEACE. WE WATCH..” and “This is not America’s flag.”³⁹⁴ Creative Time has used their commissions as a form of direct action to support social goals, like placing ads for HIV awareness on buses, and they have begun to directly address moments of national tragedy through artwork commissions.³⁹⁵ These programs have a curious relationship with the larger government-led public art programs that helped establish the field. On one hand, they are dramatically different—publicly funded programs have been loath to devote resources to highly critical artworks and few have commissioned any temporary works at all. On the other hand, there are strong similarities between the soaring aspirations articulated by founders of the GSA’s Art in Architecture program and those enacted by Public Art Fund and Creative Time. One can

³⁹⁴ Those commissions, in order, are Anne Turyn, “Messages to the Public: What if the Sky was Orange,” September 1988; Judite Dos Santos, “Messages to the Public,” February 1988; and Alfredo Jaar, “Messages to the Public: A Logo for America,” April-May, 1987. All artworks from the series are documented at Public Art Fund, “Messages to the Public,” accessed October 27, 2016, https://www.publicartfund.org/projects/list/messages_to_the_public. For a selection of recent Public Art Fund commissions, see Jeffery Kastner, Anne Wehr, and Tom Eccles, *Plot: Recent Projects of the Public Art Fund* (Merrell Publishers, 2004).

³⁹⁵ Creative Time was responsible for commissioning “Tribute in Light” by Julian Laverdiere and Paul Myoda, which consisted of two columns of projected light in lower Manhattan installed six months after the 9/11 attacks and annually since then. See <http://creativetime.org/projects/tribute-in-light/>. Creative Time also commissioned Paul Chan’s *Waiting for Godot in New Orleans* in 2007, which responded to the damage of Hurricane Katrina through “four site-specific outdoor performances in two New Orleans neighborhoods—one in the middle of an intersection in the Lower Ninth Ward and the other in the front yard of an abandoned house in Gentilly. The project further evolved into a larger social production involving free art seminars, educational programs, theater workshops, and conversations with the community.” Creative Time, “Waiting for Godot in New Orleans,” accessed October 27, 2016, <http://creativetime.org/projects/waiting-for-godot-in-new-orleans/>. See also Holland Cotter, “A Broken City. A Tree. Evening.” *New York Times*, December 2, 2007, <http://www.nytimes.com/2007/12/02/arts/design/02cott.html>.

easily imagine the words of the GSA Administrator, Arthur F. Sampson, arguing in 1974 that public sculpture demonstrates “the fact that creativity can and must thrive in a world of harsh political, economic, and social realities” appealing to those organizations but also better representing what they were actually able to commission.³⁹⁶ Likewise, the idea of public art as providing some direct service tracks quite closely with interest from other large government programs in the production of artwork-as-utility.³⁹⁷ However, for all of their impressive history of temporary public sculpture commissions, these programs have been quite limited in their field of action with the vast majority of that work existing in New York City. Similar programs in other cities have not materialized, which suggests that their model, however successful it has been, is not one that can be easily replicated.

Supporting temporary public sculpture installations is an exceptional practice that is predominately done by those communities wealthy enough to marshal the capital required to support multiple short-term commissions. Producing new public art is expensive, and doing so more frequently and for limited durations is an even costlier proposal and one that has seen halting adoption by publicly-funded arts organizations, which still have trouble justifying the use of the public’s money for an impermanent artwork over one that will (at least ideally) last many generations. Indeed, as this dissertation has shown, publicly funded arts organizations were structured on the premise of creating a permanent artwork, and their selection, approval, and financing processes have all been oriented to that goal. Making a sudden shift to temporary installations has proven quite challenging, particularly for organizations whose principle funding comes from municipal resources. In practice, those communities that boast robust temporary

³⁹⁶ General Services Administration, “Fine Art in Federal Buildings: The First Work,” undated, DVD, converted to digital format (.avi and .mp4) by author, March 2014.

³⁹⁷ See Chapter Three, 134-135.

public art programs depend upon a network of private donors to make that work possible.³⁹⁸

Public organizations have begun to get into the game, or at least have expressed a desire to do so, but even those that have successfully established temporary public art programs typically still rely on private monies to do so.³⁹⁹

Temporary public art installations are also produced with a variety of expected lifespans. Some are meant to remain in place for a few months or a season, some are very brief affairs—one night or a weekend—and are designed to maximize publicity and draw large crowds. Others have no fixed termination date but rather are intended to last as long as they are able and to degrade by design over time. Degrading public sculpture, of course, flies in the face of parallel developments in the field of conservation, which has set up an odd sort of encounter between two leading trends in public sculpture: increased attention to conservation and maintenance, and increased numbers of deliberately impermanent artworks. Ostensibly, a sculpture's definition as a temporary artwork would preclude any conservation consideration. What, after all, is the point of planning (and paying) for the long-term care of a sculpture that is not intended for a long-term existence? Temporary public sculptures conveniently side-step the question of long-term upkeep. For a public art organization that already has systems for maintenance in place, this is a moot point, but for newer and smaller organizations that have to seek out conservation funding

³⁹⁸ These include private groups that focus their commissions on specific cities, like the Public Art Fund, the Art Production Fund, or Mad. Sq. Art.'s work in New York City, as well as publicly funded arts organizations that organize temporary installations, like West Hollywood's "Art on the Outside," Boston's rotating mural program, or Santa Monica's *Glow*, a brief public art festival held on Santa Monica beach that has garnered incredible attention and financial support since its creation in 2008. Jessica Cusick, in conversation with the author, Far-Sited Conference, Long Beach, CA October 17, 2015. See also "Glow Santa Monica Archive," accessed November 2015, <http://glowsantamonica.org/artworks/>.

³⁹⁹ See Chapter Four, note 363. Sara Reisman, director, New York City's Percent for Art Program, in conversation with the author at Sculpture STL Conference, panel "Networked Monumental: ImmemorialCloudObject, but IRL," April 10, 2014.

on a case-by-case basis, this represents a real advantage for temporary artworks.⁴⁰⁰ Indeed, creating public sculptures with a fixed lifespan has had a number of ancillary benefits, including a dramatically expanded the field of action.⁴⁰¹ Temporary public art lowers barriers to participation, and allows companies, institutions, and public entities that may never have been able or interested in supporting permanent installations to try their hand at sponsoring public art. Thus far, host sites have been quite accommodating in their permissions to artists seeking to install temporary public sculptures, which has resulted in a much richer variety of site types being made available to artists.⁴⁰² Locations that could never host a permanent public sculpture may be quite willing to host a temporary one, or even an on-going series of temporary artworks installed in the same location (a sort of ever-changing permanent public artwork). Sites like this

⁴⁰⁰ Here I am indebted to Terry Olson for discussing some of the benefits of temporary public sculpture installations, including their potential value as sites of commemoration or remembrance after traumatic events, such as the Pulse Nightclub Shooting, which had occurred five days before our discussion. Terry Olson, Director of Orange County Arts & Cultural Affairs, in conversation with the author, Americans for the Arts Public Art Network Preconference, Boston, MA, June 17, 2016.

⁴⁰¹ Not all authors who have taken up this topic see public sculpture's temporary existence as a benefit, and indeed some frame it primarily (though not exclusively) in terms of conflict—a sentiment that has defined a good deal of public sculpture scholarship. Erika Doss, introducing a recent journal issue devoted to “The Dilemma of Public Art's Permanence,” wrote, “The authors and artists in this issue of *Public Art Dialogue* address the subject of public art's permanence by turning to keywords such as vandalism, removal, relocation and destruction, and also to protection and preservation.” Erika Doss, “Guest Editor's Statement: Thinking About Forever,” *Public Art Dialogue* v6 no. 1 (Spring 2016): 1-5.

⁴⁰² There are many recent and memorable contemporary examples of artworks installed in unconventional locations, including the Public Art Fund's commission of Tatzu Nishi's *Discovering Columbus*, which was erected on scaffolding seventy-five feet above New York City's Columbus Circle in 2012—an action that notably required significant support and cooperation from the City's government and Parks Department. Jonathan Kuhn, Director of Art and Antiquities, NYC Parks, in conversation with the author, April 15, 2016. Some private companies have commissioned artists to create semi-permanent artworks in equally challenging environments, like The Bill and Melinda Gates Foundation's recent acquisition of one of Janet Eichelman's hanging net sculptures to hang far above and outside of their building in downtown Seattle. Janet Eichelman, in public discussion, Americans for the Arts Public Art Network Preconference, Boston, MA, June 17, 2016. See also, “Impatient Optimist,” <http://www.echelman.com/project/impatient-optimist/>.

have grown in popularity and prominence over the past two decades and many follow the model laid out by one of the most successful examples of this practice: London's *Fourth Plinth*.

The *Fourth Plinth* (fig. 5.1) is a large stone pedestal in the northwestern corner of Trafalgar Square that was originally created to hold an equestrian monument of William IV, but instead sat empty for more than a century and a half after its creation (the square's other three plinths are occupied by traditional fare: an equestrian monument of King George IV and two standing bronze figures of Major General Sir Henry Havelock and General Sir Charles James Napier). In 1998, the Royal Society of Arts (RSA) successfully lobbied to use the empty pedestal for the short-term display of contemporary public sculpture, and executed three commissions over the next four years. That program proved to be remarkably popular, and after a brief period of vacancy (2001-2005), it returned under new leadership and has continued to produce temporary public sculptures by some of the leading artists working today.⁴⁰³ The public has become accustomed to seeing new artworks installed on the plinth, and the organizers are freed from planning and spending on conservation due to the artwork's temporary existence. To be sure, there are added costs associated with regular installations in one of London's busiest public spaces, and selected artworks have occasionally demanded special security and crowd control measures, but these expenses are comparable to the installation of other permanent artworks.

However, temporary public sculptures have a way of becoming permanent public sculptures due to popular demand, the perception of artistic significance, the successful lobbying of an artist or buyer, and a host of other factors. Some artists have effectively used temporary

⁴⁰³ The commissions are now managed by the Fourth Plinth Commissioning Group, which is overseen by the Mayor of London's office.

public sculpture placements as “auditions” for permanent acquisitions.⁴⁰⁴ One has to imagine that this benefits almost everyone involved: the artist gains a permanent site for the artwork and the public maintains its access. Often, the enthusiasm and interest from the public is a motivating factor in an institution or individual’s desire to purchase it.⁴⁰⁵ In other cases, artworks begin their lives as temporary ones, and are then later re-installed elsewhere, sometimes multiple times and multiple years apart, until they eventually become permanent public sculptures at some other location. In either case, when an artwork that was initially made with an expiration date takes up the mantle of permanence, then it becomes susceptible to the same long-term care and conservation needs as any other permanent sculpture, and indeed may be starting at a deficit if the sculpture was not initially created with an extensive lifespan in mind. Potential conservation needs can become even more pronounced if the artist used new or untested materials, as has often been the case with contemporary sculpture. That was certainly

⁴⁰⁴ The artist, Leo Villareal, has successfully done this in multiple venues; *Buckyball* was acquired by Crystal Bridges Museum of Art and *Volume* was acquired by the Smithsonian American Art Museum for permanent display at the Renwick Gallery. One wonders if his professional expertise in the realm of temporary public sculpture suggests this as a viable business model for other artists (his wife founded the Art Production Fund, and each of them have been heavily involved in growing the field for temporary public sculpture).

⁴⁰⁵ The enthusiastic public response to Leo Villareal’s *Volume* at the Smithsonian’s Renwick Gallery was one of the reasons it was selected for permanent acquisition. Other factors, like its position above a staircase (a site unlikely to be regularly used by the craft museum), the significant structural elements that were required to safely hang the artwork (a process that require the addition of concrete anchors, set in the buildings’ steel-reinforced frame and fit specifically to the size of Villareal’s sculpture), as well as that specific artwork’s popularity on social media all contributed to the museum’s desire to purchase it. Nicholas Bell, Curator-in-Charge, Renwick Gallery, in conversation with the author, March 24, 2016. The social media reaction to this particular show—a clear indicator of public interest—was frequently noted in reviews, and surely bore some of the responsibility for the both the high attendance numbers (the museum went from 150,000 visitors per year to a staggering 100,000 visitors per month during the show’s tenure) and the museum’s decision to purchase multiple artworks for their permanent collection. Maura Judkis, “The Renwick is suddenly Instagram famous. But what about the art?,” *Washington Post*, January 7, 2016, https://www.washingtonpost.com/lifestyle/style/the-renwick-is-suddenly-instagram-famous-but-what-about-the-art/2016/01/07/07fbc6fa-b314-11e5-a76a-0b5145e8679a_story.html.

the case for one of the *Fourth Plinth*'s better-known commissions: Rachel Whiteread's *Monument* (fig. 5.2), which was installed in 2001 as the third sculpture to occupy the site. Whiteread's artwork was a resin-cast mirror image of the plinth, turned on its head and sitting directly on top of the stone footing. The sculpture's construction and installation were quite challenging, and the extensive use of resin caused a number of problems, including a delayed opening.⁴⁰⁶ But, critical and popular appraisals of the work were largely positive. When the sculpture was removed six months later, it returned to Whiteread's studio and her gallery attempted, unsuccessfully, to sell it.⁴⁰⁷ The gallery planned to construct a to-scale replica of the *Fourth Plinth* upon which the sculpture could sit, but that was ultimately not sufficient to attract buyers and no mock *Plinth* was constructed.⁴⁰⁸

When a sculpture exists for a limited duration, then it is, in a sense, forever located in the contemporary. Viewers will only experience it as a new artwork. It still retains the capacity to shape the identity of a public space, and that effect may persist long after the artwork's removal, but such an impact will fade with time. To a degree, the expansion of temporary public sculpture

⁴⁰⁶ The fabricators at Mike Smith Studio detail the process, and note among other achievements, that it was the largest resin cast ever completed. That technical complexity featured prominently in reviews of the artwork, but it has also made its long-term care challenging. See "Project > Monuments," accessed August 23, 2016, <http://mikesmithstudio.com/projects/monument/>. For some of the facts and figures about Whiteread's work see Maev Kennedy, "Acclaim greets Trafalgar Square Sculpture," *The Guardian*, June 5, 2001, <https://www.theguardian.com/uk/2001/jun/05/arts.highereducation> and for an alternative reading that eschews "the statistics and the flim-flam" that accompanied contemporary press accounts, see Adrian Searle, "Whiteread's reminder of modernist ideals defies sentimentality," *The Guardian*, June 4, 2001, <https://www.theguardian.com/uk/2001/jun/05/arts.arts>. Incidentally, the costly production of Whiteread's sculpture was self-funded through the sale of maquettes, a practice discussed in Chapter Two, and those models continue to circulate: Christie's, "Lot 309," July 1, 2008, <http://www.christies.com/lotfinder/sculptures-statues-figures/rachel-whiteread-untitled-5100937-details.aspx>.

⁴⁰⁷ Cristina Colomar, Gagosian Gallery, in email with the author, September 21, 2016.

⁴⁰⁸ The plan for a replica base is noted at "Monument by Rachel Whiteread," accessed August 22, 2016, <http://www.fineart.ac.uk/works.php?imageid=bt0004>.

installations is an implicit acknowledgement that the public's experience of a great many permanent public sculptures plays out in a similar fashion—the artwork is seen and appraised, and then largely fades for consideration and blends into the visual background noise of an urban space. When an artwork is installed on a temporary basis, a viewer is typically not granted repeated viewings over many months, which is not to say that one's opinion or understanding of the artwork is unable or unlikely to change over time, but rather that one's memories of the encounter take on additional significance compared to a permanent artwork.

In some cases, temporary installations deliberately play to this experience and attempt to force viewers to rely on their memory of a first-person viewing. Artists who wish to control the secondary-experience or documentation of their work are, of course, nothing new,⁴⁰⁹ but some recent temporary public art installations have made a point of manipulating that experience as part of a larger artistic project. Two recent examples from 2012's dOCUMENTA (13) are telling. In one, Tino Seghal's *This Variation*, viewers enter a pitch-black room filled with people, some of whom are performers who spent weeks training under the direction of Seghal, and some of whom are viewers slowly trying to make their way into the room, in darkness, without bumping into strangers. Once inside, the indistinct mass of people spontaneously bursts into song, dance, individual poetry recitations, or a wide variety of semi-orchestrated humming, snapping, and joke-telling. The distinction between viewer and performer is deliberately muddied. Performers take advantage of this confusion, and take on the guise of the viewers themselves, pretending to walk around the space letting their eyes adjust, only to suddenly cry

⁴⁰⁹ For public sculpture, the most relevant example of this practice comes from the land art artists of the 1960s and '70s who wished to ensure that their artworks were experienced first-hand, and not in photographs alone. Many painters have also implicitly or explicitly steered viewers toward a first-person encounter with their work. Notable examples include figures like Ad Reinhardt and Bryce Marden.

out, run to another part of the room, or add their voice to a musical performance underway. Viewers likewise get into the game and, depending on their predilection, may hum along with the crowd, sing a familiar verse, or (once their eyes have adjusted to the darkness) even try joining in the dances or shouting out their own poems and jokes. The darkness breeds anonymity which in turn encourages audience engagement—indeed it would be easy to view the artwork without initially realizing the crowd contained performers at all—it might instead be comprised entirely of viewers organically creating their own performance. That belief is, however, challenged when multi-part a-cappella riffs and “call and response” routines reveal some degree of coordination. The point is that simply figuring out what is going on takes time and must be experienced. As a viewer’s eyes adjust, he or she will begin to identify some of the performers and also take note of the new arrivals to the room, each of whom require their own acclimation period of about twenty minutes or so. In so doing, one watches others experience the confusion, surprise, and awe that saturates the room and results in a truly memorable experience.

The role of memory is central to one’s understanding of Tino Seghal’s installation. While dOCUMENTA (13) existed for 100 days, most visitors to the city of Kassel were hard-pressed to see all of the artworks on display. Repeat viewings are unlikely, and now impossible, and so too is a consultation of secondary documentation. Photography and video recording were prohibited and also made difficult by the low-light conditions and guards looking for electronic lights. Those individuals who were successful at capturing some of the sound have seen their recordings scrubbed from the Internet due to Seghal’s gallery pursuing copyright claims on video-sharing websites and effectively getting the unauthorized films removed (fig. 5.3).⁴¹⁰

⁴¹⁰ Seghal’s Johnen Galerie seems to be primarily interested in removing the higher quality

Seghal is determined for viewer's experience of the artwork to come from a single source: the artwork itself, experienced in person during a limited period of availability. He has even gone so far as to request that his entry into dOCUMENTA's official catalogue be obscured. A visitor who picked up the 534-page catalogue (one of three made for the event) would find an entry for Tino Seghal's *This Variation* listed in the table of contents and marked on the program's map, but when that reader turned to page 438 they would find it and the following page missing in their entirety from the publication (page numbers jump from 437 to 440). There is, quite deliberately, no further information available on *This Variation* and those seeking it are left wanting, forced to rely on their own experience and memory of the event. That memory is bound to shift and change over time, and that is the point: Seghal's artwork is insistently alive in a single space, the contemporary, and its identity is forever bound up with its temporality. Like a game of "telephone," all future discussions of Seghal's work will consist of relayed information. It will live on through criticism and historical analysis (as demonstrated by this text), but Seghal has effectively ensured that those descriptions will always have to wrestle with an artwork heavily predicated on a finite existence.

Seghal's interest in the role of memory and temporary public artworks was shared by another artist at dOCUMENTA (13), Walid Raad, who took the theme in a related but distinct direction. Raad has become well known for producing, in the words of one scholar, "parafiction" or work that "with various degrees of success, for various durations, and for various purposes" lets viewers experience fiction as fact.⁴¹¹ Raad weaves a rich narrative in his

recordings, and specifically those taken at dOCUMENTA (13). For a typical removal notice, see "'Tino Seghal - This Variatio..." This video is no longer available due to a copyright claim by Johnen Galerie.," accessed August 10, 2016, <https://www.youtube.com/watch?v=gIIK9N0EQ1k>.⁴¹¹ Carrie Lambert-Beatty, "Make Believe: Parafiction and Plausibility," *October* 129 (Summer 2009): 54.

installations and props up the truth of his stories with ample supporting evidence, including museological displays, material evidence, publications, and the artist himself, who occasionally lectures on his installations, something one critic described as “an elaborate lecture-diatribescent into psychosis” which “transformed the form of the lecture into Borges by way of Kafka, Spading Grey, Joseph Beuys, hallucinations, geometry, and fiendish imagination.”⁴¹² Raad’s lectures both confirm and disrupt the veracity of his claims, and an individual is forced to try to separate fact from fiction—something that is deliberately difficult to do. Raad supplies the viewer with a series of pamphlets and instructional materials to consult during a visit to his installation, and these documents are effective at prolonging the period of uncertainty, as viewers will later refer back to them, but perhaps with a more skeptical eye than when they were first examined.

Like Seghal, Raad’s artwork makes an issue of its temporality and one’s memory of the events that occurred there. And like Seghal, Raad attempts to confuse one’s understanding of the temporary work through a careful manipulation of the information available after (and during) one’s encounter with that artwork. The temporary nature of the installation is leveraged to maximize the impact that work can have, or more colloquially, like a fishing story, the later account of Raad and Seghal’s work will become larger and more impressive with age. Each of their installations seem designed to linger in the viewer’s mind, and to take advantage of that moment of reflection and digestion that takes place after an initial viewing. Just as a viewer is trying to make sense of the artwork, mulling it over and thinking it through, that is the moment that Raad’s half-truths and Seghal’s missing pages come back to haunt one’s interpretation of the experience. They make the “real” a bit less so, and at their best both of the artworks are effective

⁴¹² Jerry Saltz, “Jerry Saltz: Eleven Things That Struck, Irked, or Awed Me at Documenta 13,” *Vulture*, June 15, 2012.

at casting doubt on one's recollection of the events and place—the whole experience after the fact is shadowed by disbelief, and without any way of confirming the details, viewers are left with their own fleeting and imperfect memory to build an understanding of the encounter.

Raad and Seghal were most effective at provoking this response, and each of the artworks they made for dOCUMENTA (13) were celebrated as some of the defining works of the show. The critic, Roberta Smith, described Seghal's work as “the show's beating heart” and Raad's sculptural installation and performance were some of the most widely covered and discussed artworks among the many made for the exhibition.⁴¹³ Examples like these suggest some of the ways a public sculpture practice can remain vital and central to contemporary art making. They also demonstrate the elasticity of the category of public sculpture—both of these artworks are effectively public events staged within a larger exhibition, and each artist uses their work to craft a quasi-public space unlike anything found in a museum. The collective (dis)belief experienced in Raad's installation and performance, and Seghal's deliberate obfuscating between performer and viewer, depend upon a shared and temporary public experience. These are not discrete objects to be viewed, but rather artworks that leverage the public and public's space to maximum effect. They are both a rethinking of what a public sculpture is and can be, but also part of a larger history of temporary public sculpture projects.⁴¹⁴ These artworks demonstrate the degree to which the motivations and goals—the purpose of public sculpture—has changed since the initial boom in the production of that work. Comparing their projects with an artwork like

⁴¹³ Roberta Smith, “Art Show as Unruly Organism,” *New York Times*, June 14, 2012, 4.

⁴¹⁴ Some of the more relevant artistic precedents include Yayoi Kusama's *Narcissus Garden* (1966), wherein Kusama placed 1,500 reflective globes on the lawn of the Italian Pavilion at the 33rd Venice Biennale and sold them to passersby until the event organizers stopped her; Thomas Hirschorn's *Monument* series (1999-2013), four temporary groups of ramshackle structures located in poor neighborhoods that offered public events and amenities aimed at improving local life; and Joseph Beuys' *7000 Oaks* (1982-), in which Beuys (and an army of volunteers) planted 7000 new trees alongside stone markers throughout the city of Kassel.

Alexander Calder's *Flamingo* (which began this text and arguably inaugurated the new trend in the production of contemporary public sculpture) is telling. Public sculpture now feels at once more *and* less capable than when the field began. The parameters of the expected experience that one would have with an artwork have narrowed a great deal, but have also become more refined and more targeted than ever before. Calder and the GSA seem to have planned for their sculpture to have some effect, however small, on a huge category of people (Americans, residents of Chicago, foreign visitors, etc.). The artists at dOCUMENTA (13) made their sculptures to affect a much more narrow group of people—just those able to travel to a remote German city over a 100-day period in 2012—but they designed their work to have maximum impact, and foster a truly memorable experience for those able to engage with it. There is little uniformity in the practice of contemporary public sculpture, and examples like these are characteristic of the major changes that have marked the manner in which sites are selected, artists are chosen, and artworks are funded and maintained. More broadly, these changes demonstrate the expansion and contraction of the aspirations that have fueled the production of public sculpture over the past half-century. That work, and those that create and commission it, have striven to maintain its existence and relevance despite seismic changes in the way public sculpture is funded, cared for, and evaluated. The mechanics of production have, and will, undergo more change, but it is difficult to imagine a scenario that results in anything other than a continual and central role for sculpture in the public space.

FIGURES

Fig. 0.1



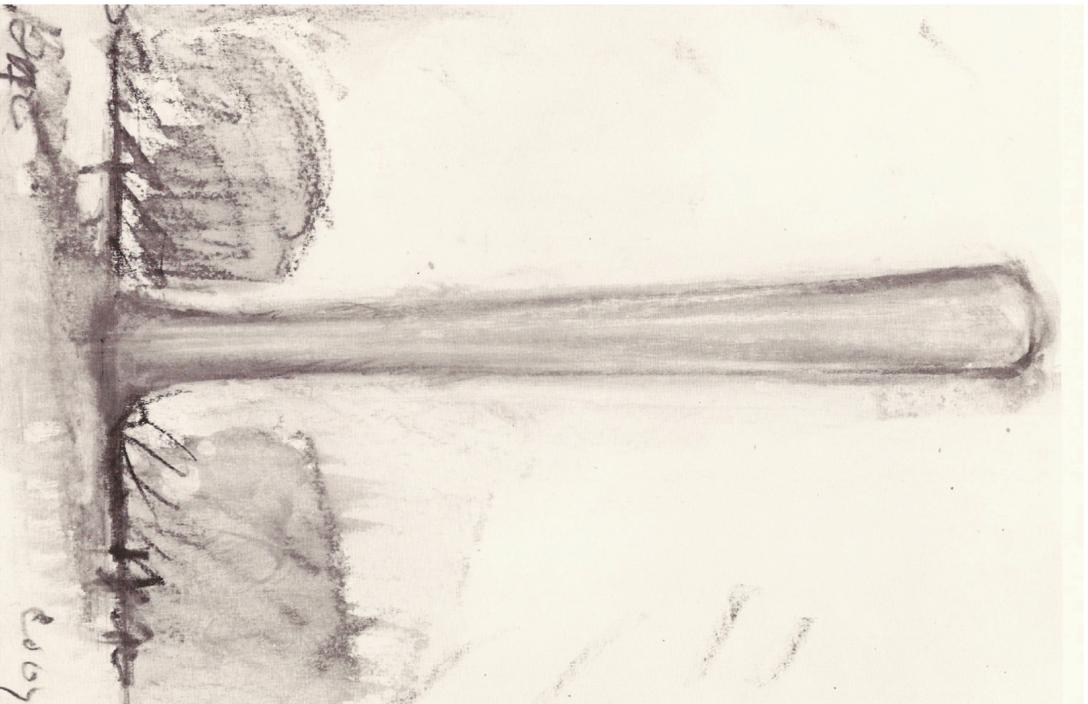
Claes Oldenburg, *Clothespin (Version Two) or Late Submission to the Chicago Tribune Architecture Competition of 1922* (1967)

Fig. 0.2



John Mead Howells and Raymond Hood
Tribune Tower (1923-1925)
435 N. Michigan Ave. Chicago, IL USA
Image c/o PenelopeT, ishodnikovnet.net

Fig. 0.3



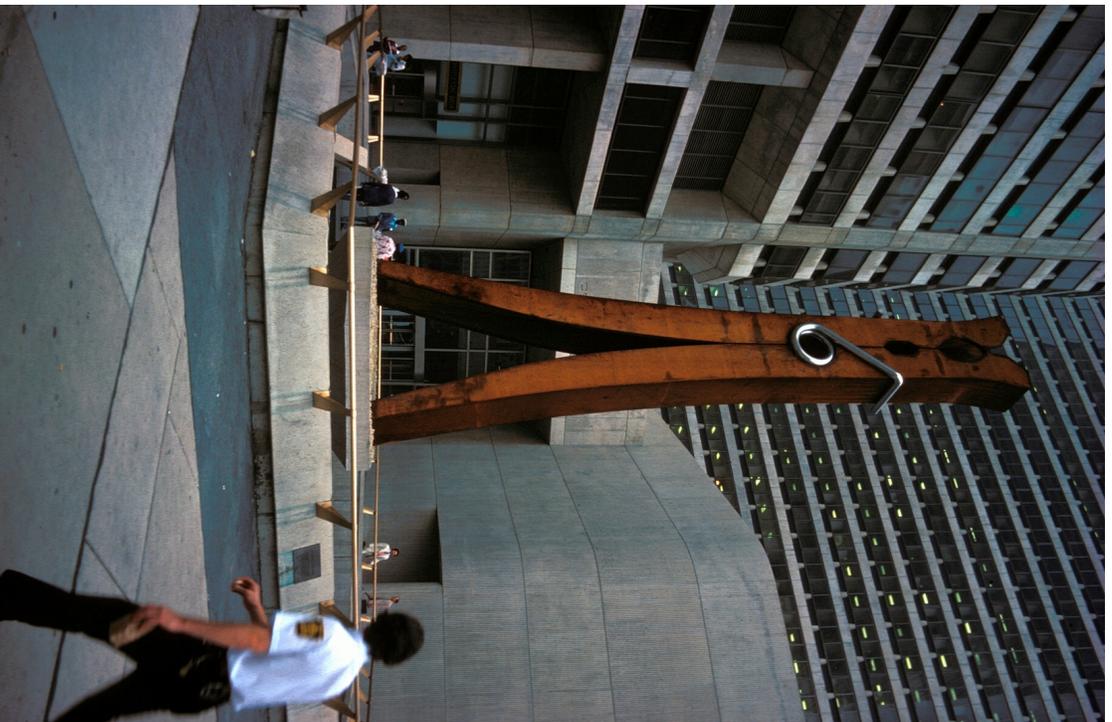
Claes Oldenburg,
Proposed Monument for Chicago
(n.d.)
Image used in Barbara Haskell, *Claes Oldenburg:
Object Into Monument* (Pasadena: Pasadena Arts
Center, 1971).



Fig. 0.4

Claes Oldenburg,
Spoonbridge for Chicago's Navy Pier
(n.d.)
Image used in Barbara Haskell, *Claes
Oldenburg: Object Into Monument*
(Pasadena: Pasadena Arts Center,
1971).

Fig. 0.5



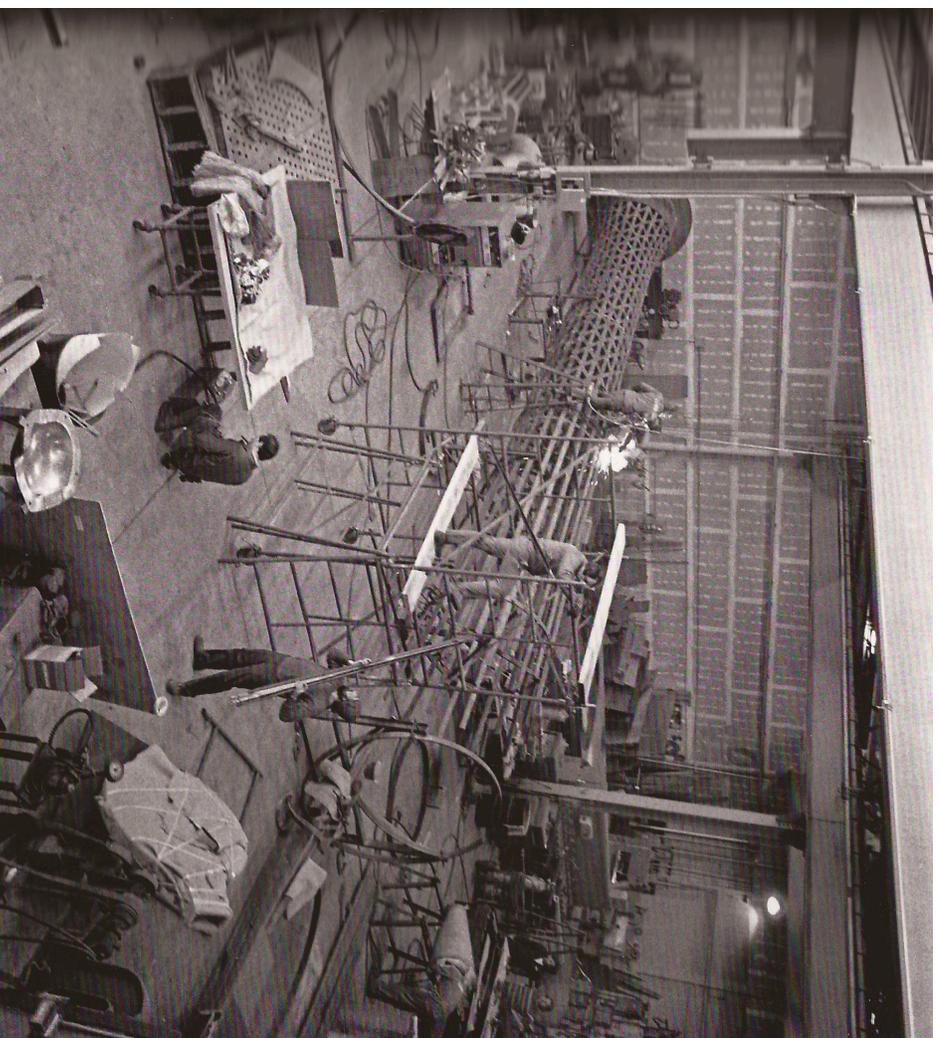
Claes Oldenburg, *Clothespin* (1976)
Centre Square, Philadelphia
Weathering Steel, 45' × 12'3" × 4'6"



Fig. 0.6

Claes Oldenburg, *Batcolumb* (1975)
Chicago, Illinois
Gray-painted weathering steel
96' tall

Fig. 0.7



Barcolunn in fabrication at Lippincott Factory Floor (circa 1974)
Image used in Jonathan Lippincott, *Large scale: Fabricating sculpture in the 1960s and 1970s*
(New York: Princeton Architectural Press, 2010)



Fig. 0.8

Claes Oldenburg, *Spoonbridge and Cherry* (1988)
Walker Art Center, Minneapolis, MN

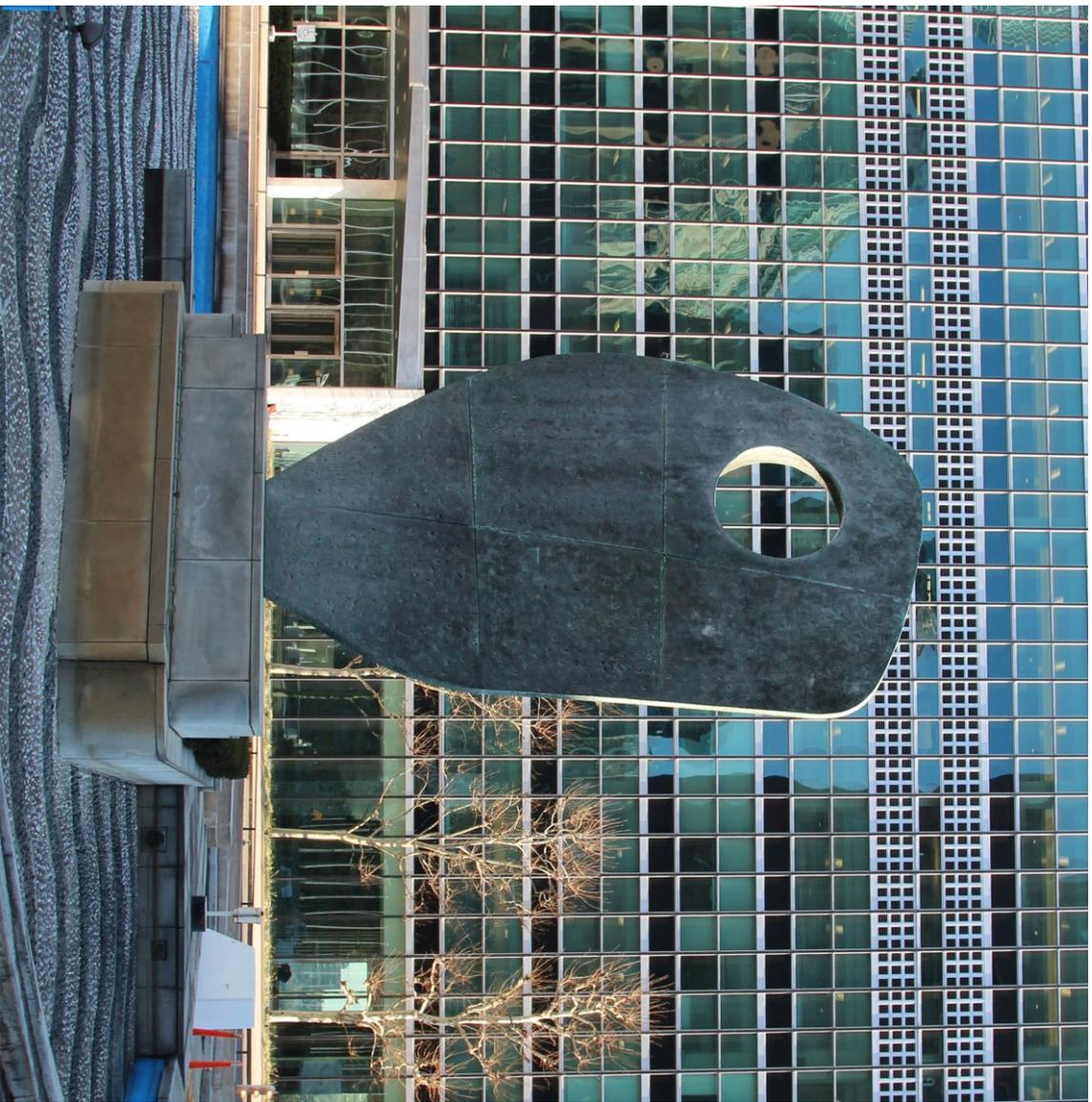


Fig. 0.9

Barbara Hepworth,
Single Form (1961-4),
Bronze, 21' high,
United Nation's
Building, New York



Fig. 0.10

Above: Barbara Hepworth, *Single Form* (1961-62), bronze, installed at Johns Hopkins University Nitze School for Advanced International Studies, Washington D.C., Image © JHU
Left: Barbara Hepworth, *Single Form* (1961-62), bronze, (BH 314, edition of 2), casts at Battersea Park, London; Photographed at Battersea Park 1963, Image © Barbara Hepworth Estate

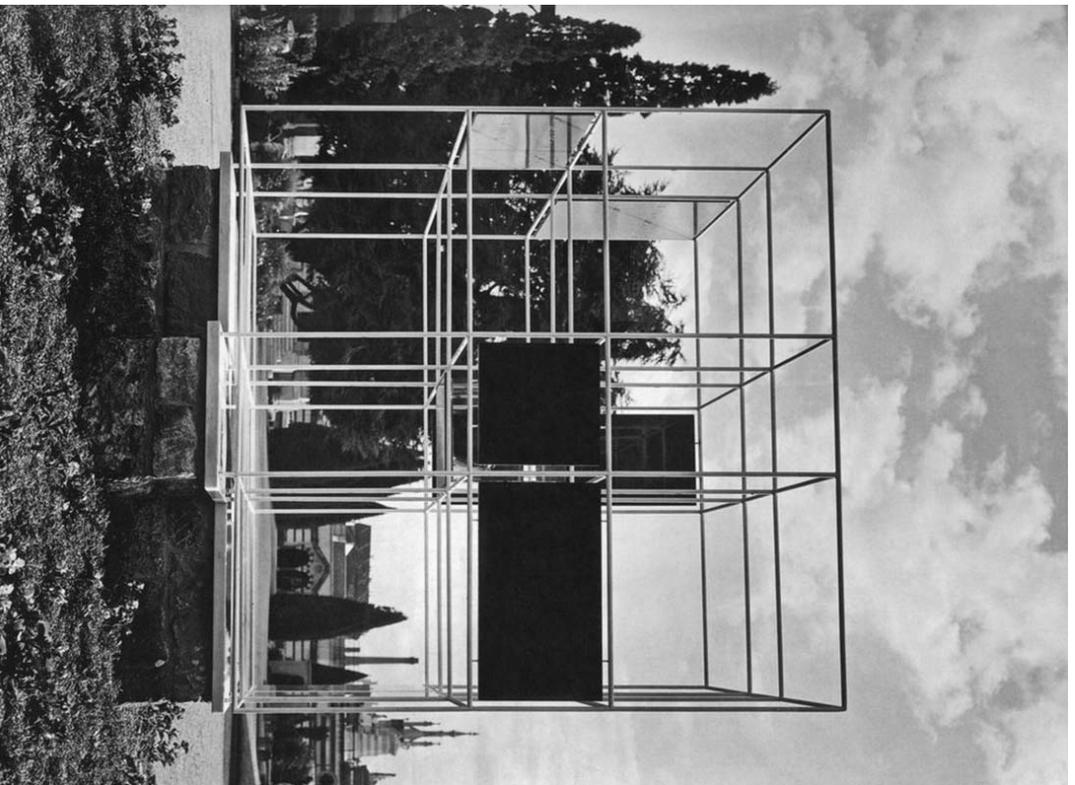


Fig. 0.11

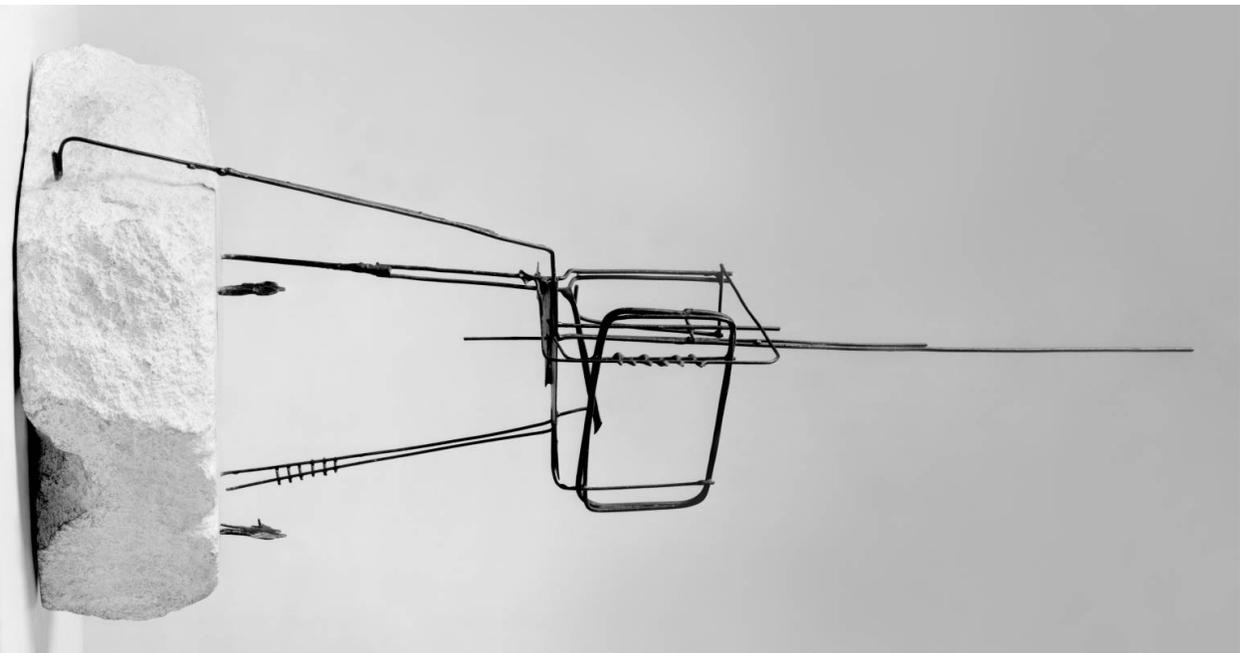
*BBPR, Monument for the Victims of
the Concentration Camps (1944-45)*

Fig. 0.12



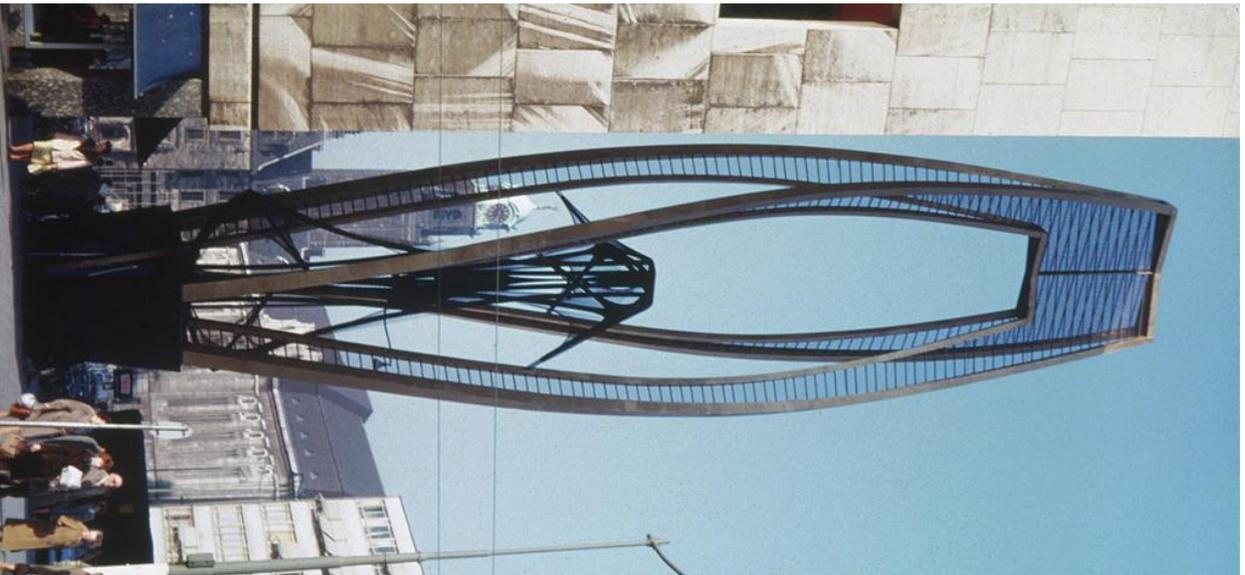
Eduard Ludwig. *Monument to the Victims of the Berlin Airlift* (1951)
Platz der Luftbrücke, Berlin, Germany

Fig. 0.13



Reg Butler, *Final Maquette for 'The Unknown Political Prisoner'* (1951-2) painted stone and painted bronze, Image © Tate, Artwork Lent by the Estate of Reg Butler 1986

Fig. 0.14



Naum Gabo, *Construction at the Bijenkorf Building* (1957)
De Bijenkorf department store, Rotterdam

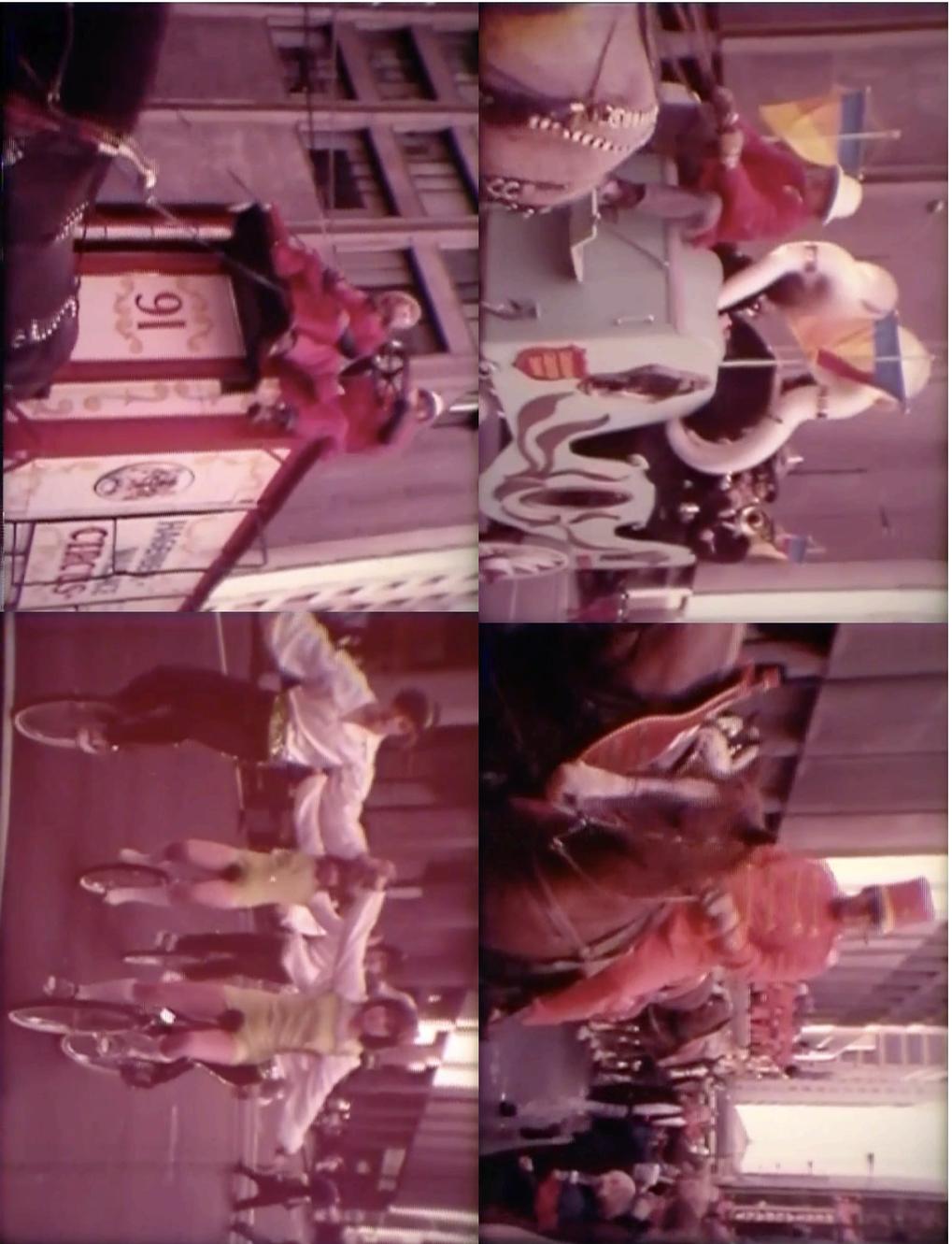


Fig. 1.2

Film stills of *Flamingo's unveiling*,
“Fine Art in Federal Buildings: The First Work”

Fig. 1.3



Alexander Calder, *Flamingo* (1974)

Fig. 1.4



Film still of *Flamingo's* unveiling,
“Fine Art in Federal Buildings: The First Work”



Fig. 1.5



Film stills of *Flamingo's* unveiling,
“Fine Art in Federal Buildings: The First Work”

Fig. 1.6



Film stills of *Flamingo's* unveiling, “Fine Art in Federal Buildings: The First Work”

THE WHITE HOUSE
WASHINGTON
October 24, 1974

The dedication of the Alexander Calder sculpture is a conspicuous milestone in the Federal Government's effort to create a better environment for our people. The Chicago Federal Center will be greatly enhanced by this splendid work of art. The Center's functional service will be further complimented by its attraction to the people of Chicago and the City's many visitors.

My personal admiration of Alexander Calder is well known. And it was the Calder Stabile in my own hometown which helped encourage me more than ever to support the arts when I was in the Congress. Its impact on urban redevelopment in Grand Rapids persuaded me of the immeasurable value Americans are getting for the tax dollars that are expended on the arts.

Mrs. Ford and I regret that we cannot join you in this celebration but we are happy to express our good wishes to all of you through Administrator Arthur Sampson of the General Services Administration. We send our very best wishes to Mayor and Mrs. Daley, to Mr. and Mrs. Alexander Calder and all those who attend.

Gerald R. Ford

Fig. 1.7

Gerald Ford letter to General
Services Administration
(October 24, 1974), held in Art
in Architecture Program
Archives, United States
General Services
Administration, Great Lakes
Region, Chicago, Il.

Fig. 1.8



Henry Moore, *Reclining Figure* (1965)



Fig. 1.9



Henry Moore, *Reclining Figure* (1965)



Fig. 1.10

Alexander Calder, *La Grande Vitesse* (1969) © Artstor

Fig. 1.11



Alexander Calder, *La Grande Vitesse* (1969)

Fig. 1.12



Alexander Calder, *La Grande Vitesse* (1969)

257

© Janet Pickel



Fig. 1.13

Alexander Calder, *La Grande Vitesse* (1969)

258

© Matt Stangis

Fig. 1.14



THIS IS A 1/25TH SCALE MODEL OF THE GIANT SCULPTURE
CREATED ESPECIALLY FOR VANDENBERG CENTER BY THE GREAT
AMERICAN ARTIST, ALEXANDER CALDER.

THE CALDER STABLE IS THE FIRST WORK OF MONUMENTAL
PUBLIC ART IN AMERICAN HISTORY TO BE FINANCED JOINTLY
BY THE FEDERAL GOVERNMENT THROUGH THE NATIONAL ENDOWMENT
FOR THE ARTS (\$45,000) AND BY CONTRIBUTIONS FROM THE COM-
MUNITY (\$85,000). NO LOCAL TAX MONIES WERE USED.

THE GRAND RAPIDS CALDER IS PAINTED A BRILLIANT
RED-ORANGE. IT IS TITLED "LA GRANDE VITESSE," WHICH
TRANSLATED LITERALLY MEANS "THE GREAT SWIFTNES," OR MORE
FREELY "THE GRAND RAPIDS." IT IS 54 FEET LONG, 45 FEET
HIGH AND WEIGHS 84,000 POUNDS.

THE CALDER WAS DEDICATED JUNE 14, 1969. IT HAS BECOME
THE UNIQUELY IDENTIFIABLE SYMBOL OF GRAND RAPIDS.

THIS MODEL WAS RENDERED BY HETZER HARTSOCK AND
CONTRIBUTED THROUGH THE KEEBER FUND IN 1975.

Plaque affixed below the model for *La Grande Vitesse*, Grand Rapids, MI (n.d.)



Fig. 1.15

Alexander Calder, *Flamingo* (1974)

Fig. 1.16



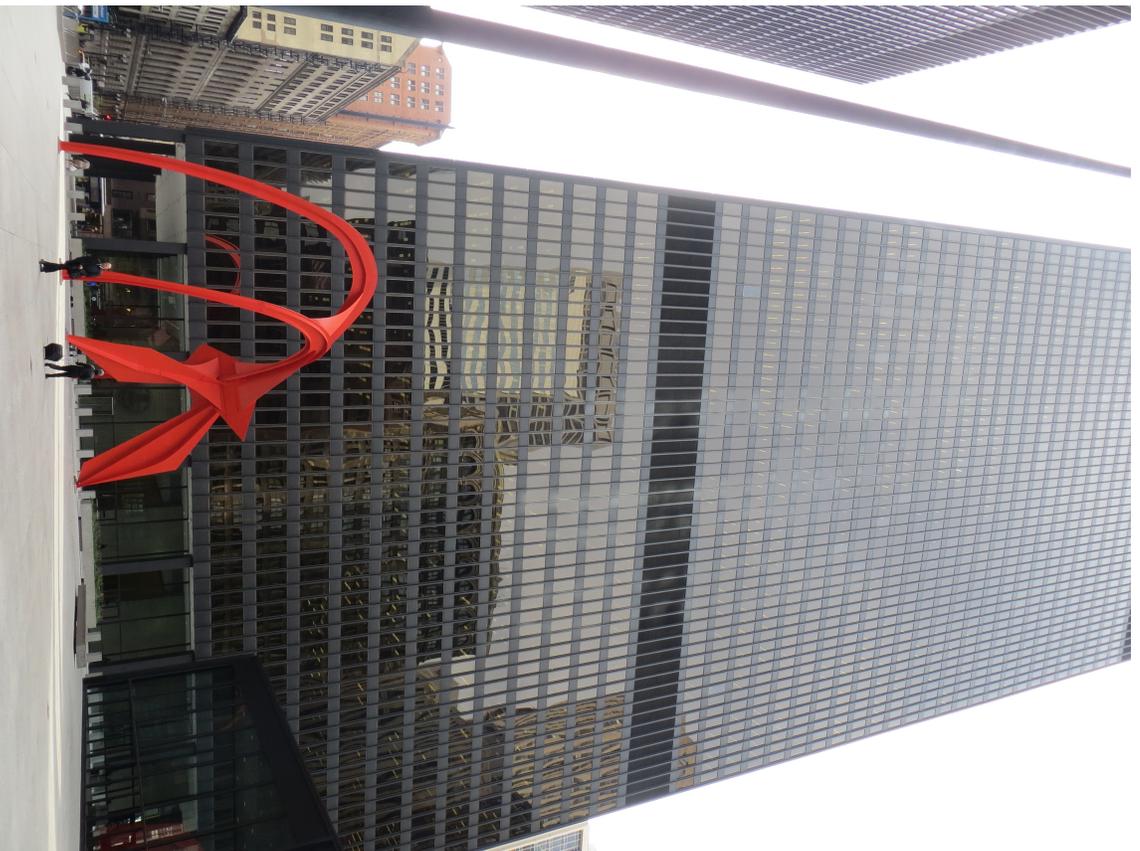
Alexander Calder, *Flamingo* (1974)



Fig. 1.17

Alexander Calder, *Flamingo* (1974), Detail

Fig. 1.18



Alexander Calder, *Flamingo* (1974)



Fig. 1.19

Alexander Calder, *Flamingo* (1974), Detail

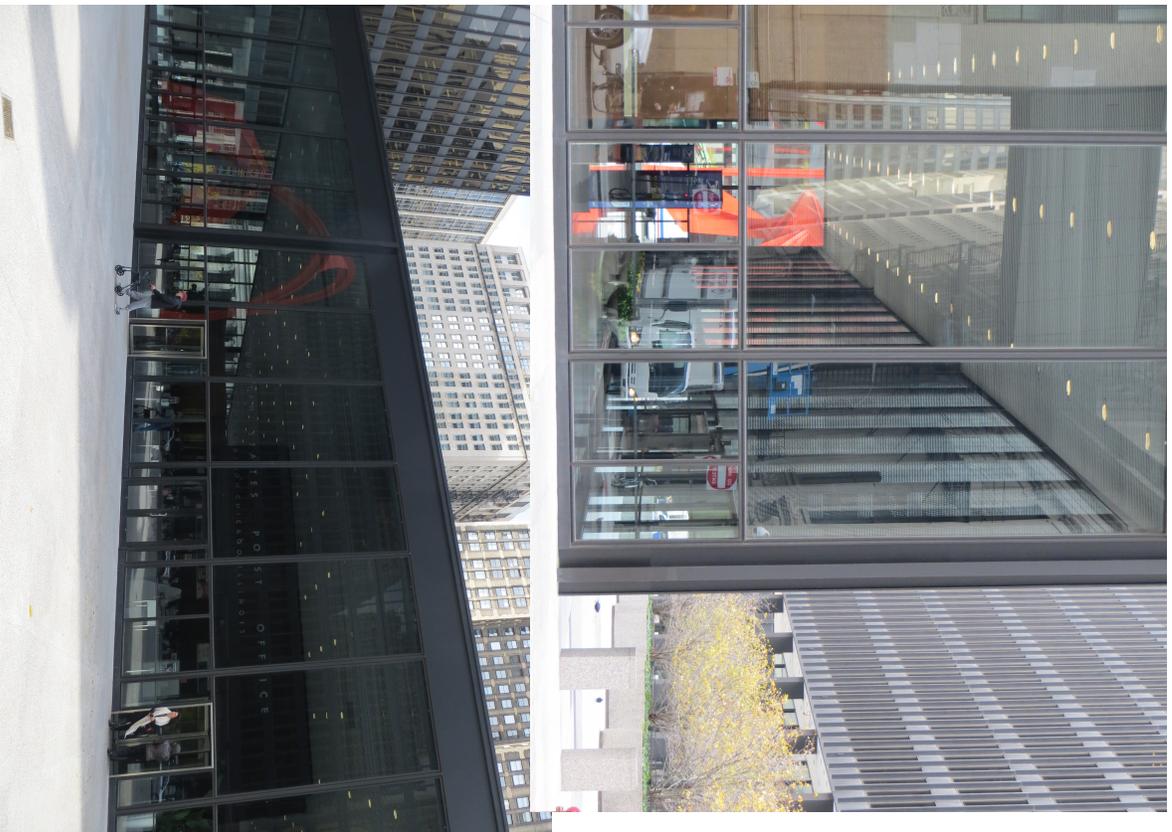


Fig. 1.20

Alexander Calder, *Flamingo* (1974), Site Detail

Fig. 1.21



Alexander Calder, *Zarabanda (One White Disc)* (1955)
Hirshhorn Museum and Sculpture Garden, Washington DC

Fig. 1.22



Alexander Calder, *Spirale* (1958), Paris
Image: UNESCO

Fig. 1.23



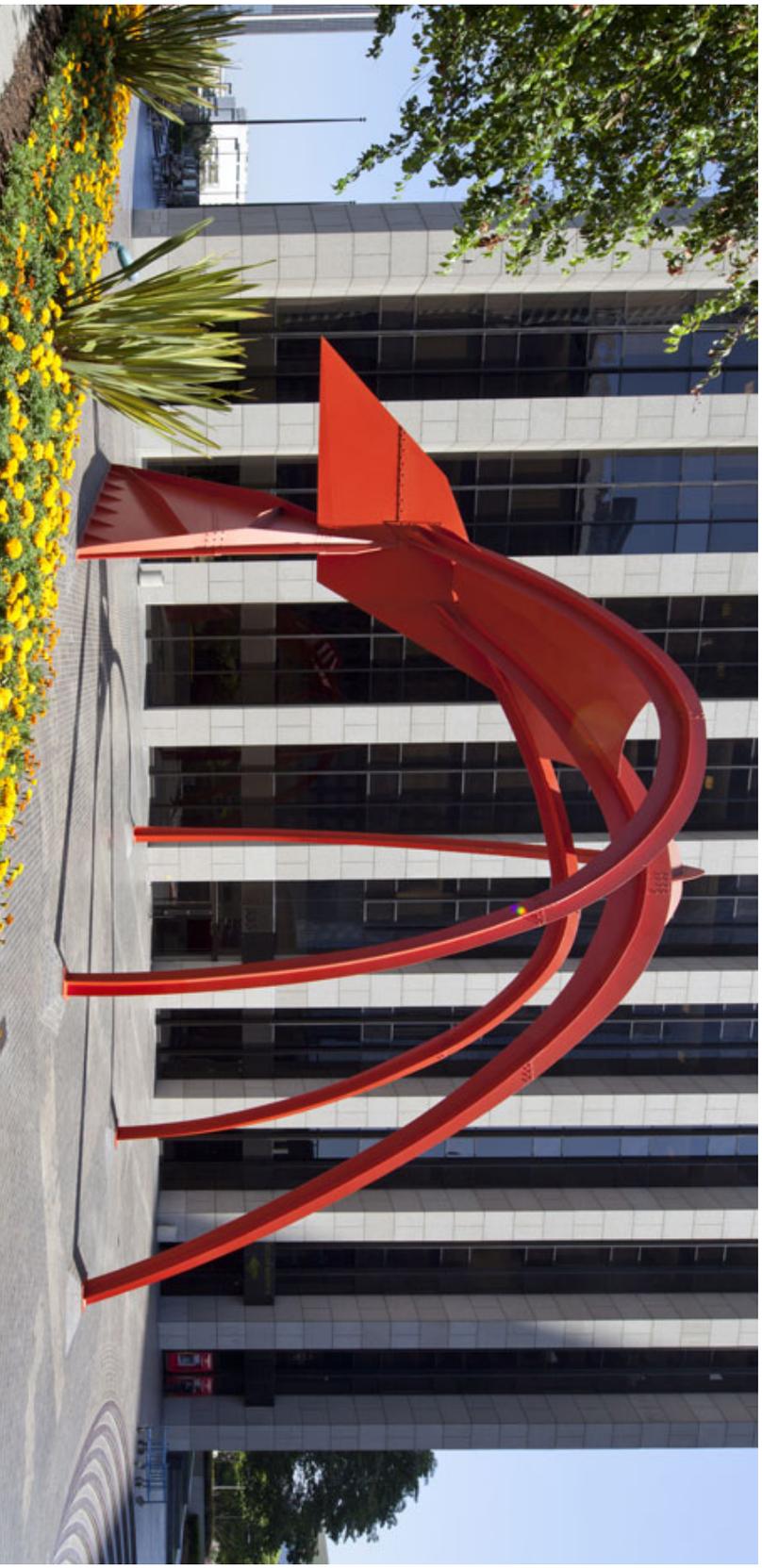
Flamingo at Segre Iron Works (n.d.), Waterbury, Conn. Image: Robert Hicks



Fig. 1.24

Medium-scale *Flamingo* at Segre Iron Works (n.d.), Waterbury, Conn. Image: Robert Hicks

Fig. 1.25



Alexander Calder, *Four Arches* (1974)
Image: Arts Brookfield

Fig. 1.26



Alexander Calder, *Flamingo* (1974)



Fig. 1.27

Flamingo for the Blind installed at U.S. Post Office, Chicago Loop (n.d.) Image © GSA



Fig. 1.28

Flamingo for the Blind at The Art Institute of Chicago



Fig. 1.29

Model of La Grande Vitesse (1975), with La Grande Vitesse in background, Grand Rapids, MI

Fig. 1.30



Model of La Grande Viesse (1975), Detail

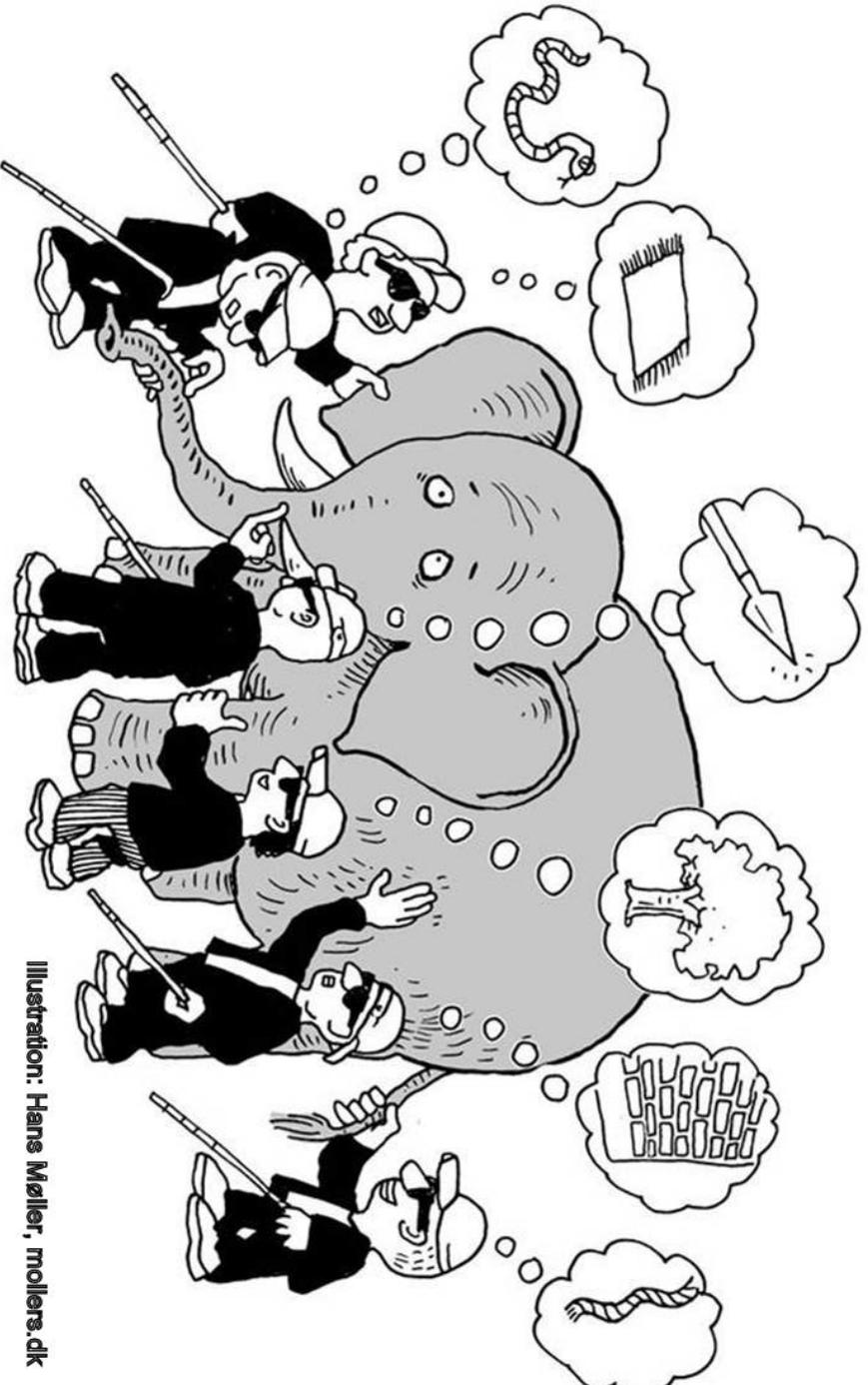


Illustration: Hans Møller, mollers.dk

Hans Møller, *Blind Men Feeling Elephant* (n.d.)

Fig. 1.31



Alexander Calder, *Flamingo* (1974), Detail

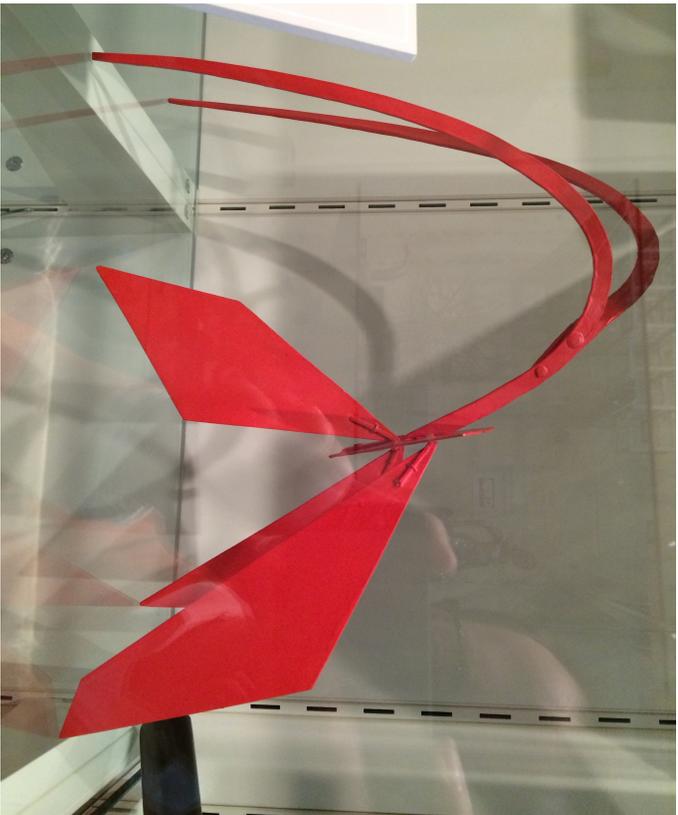
Fig. 1.32



Arthur F. Sampson, GSA Administrator, with *Flamingo* maquette (c. 1973)

Image © GSA

Fig. 1.33



Maquette for *Flamingo* at Smithsonian
American Art Museum (2013)

279



Fig. 1.34



Undated *Flamingo* conservation photos
(circa 1991 or 1998)

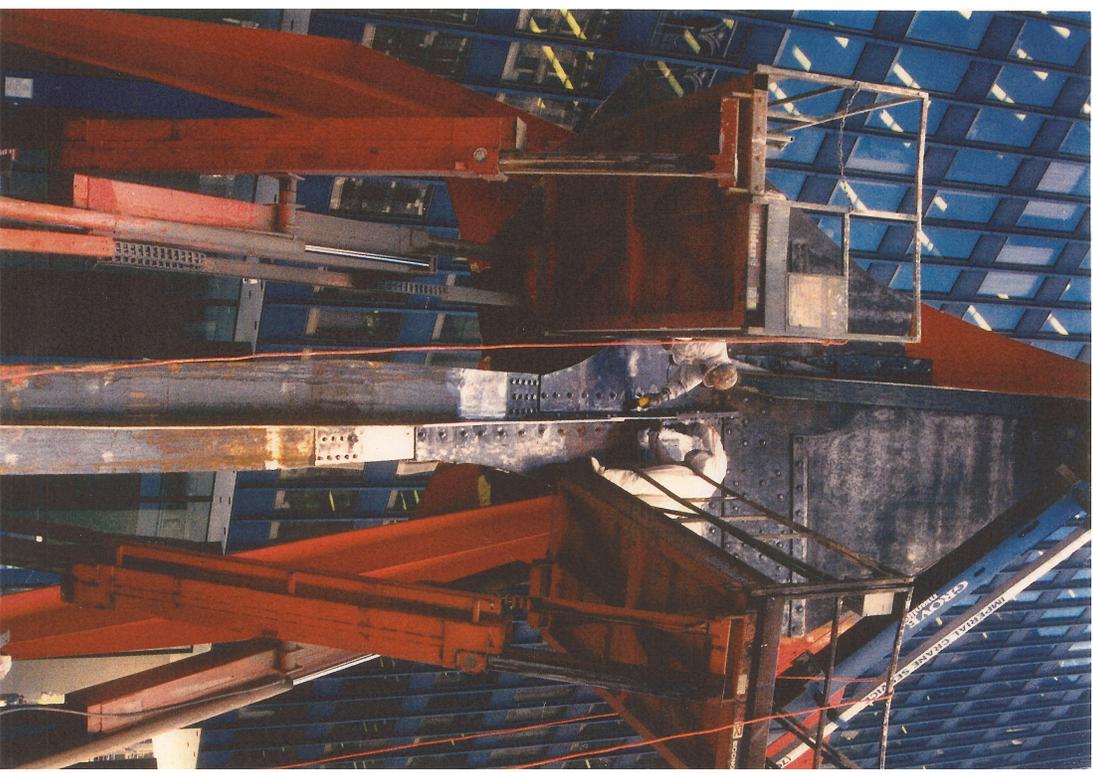


Fig. 1.35

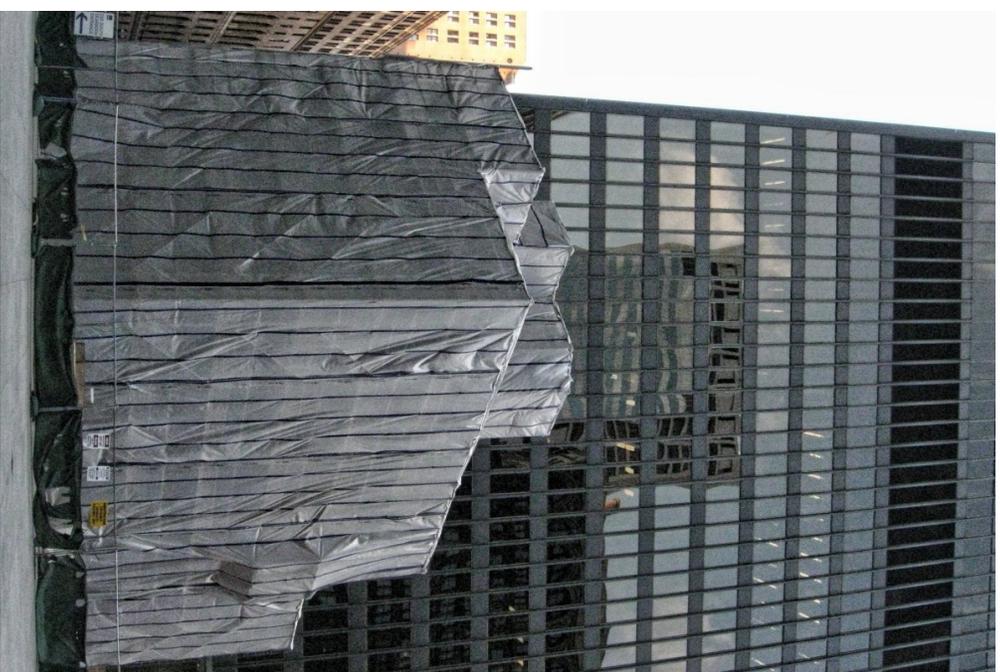
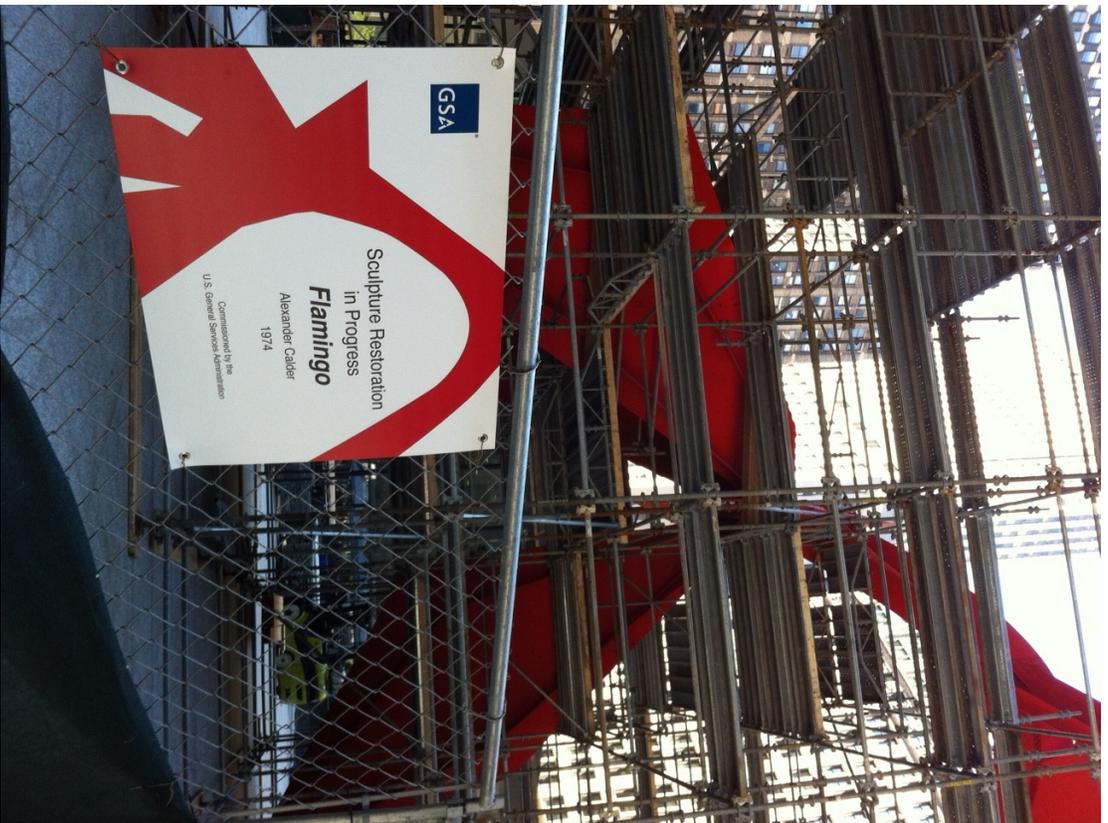


Fig. 1.36

Conservation of *Flamingo* by McKay Lodge Laboratory (2012)
Image © GSA
281

Fig. 1.37



Picasso, *Untitled* (1967)



Fig. 1.38

Flamingo with Farmer's Market (n.d.)

Images © GSA

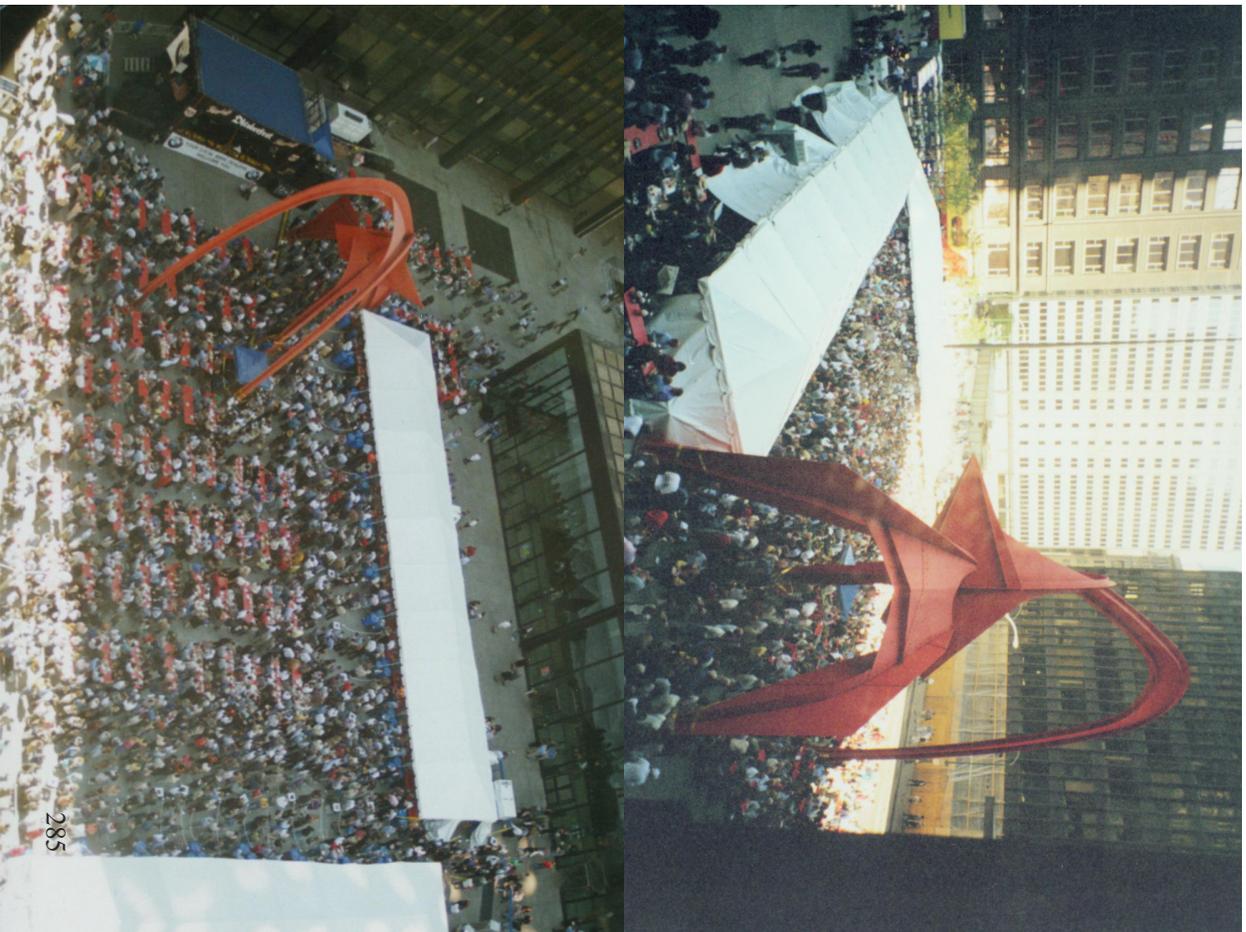
283





Fig. 1.39

Flamingo with Immigration rally (2008)



285

Flamingo with Octoberfest (n.d.) Fig. 1.40

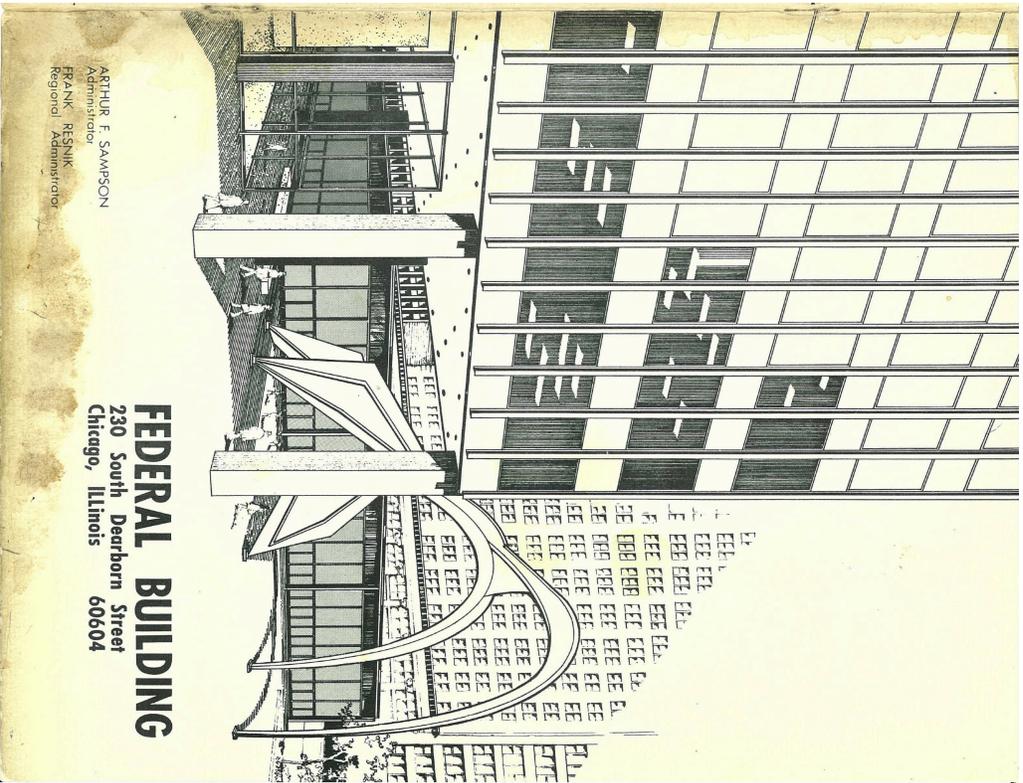


Images © GSA

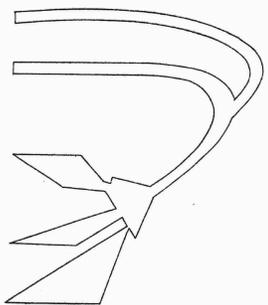


Fig. 1.41

Protests surrounding *Flamingo* (April 2008)



GSA Federal Building pamphlet and orientation materials (n.d.)



THE CALDER

Arching loftily over the Federal Center Plaza to the north of the New Federal Building on Dearborn Street, the Alexander Calder stabile, "Piamingo", brilliantly contrasts in both color and form to the rigidly ordered architecture of the Chicago Federal Center. Unlike the precise pattern of line, plane and mass in the architecture of the surrounding buildings, the Calder swoops through graceful, whimsically unpredictable, everchanging curves of seemingly fluid steel. Its bold red skin taunts the viewer to look and look again, distracting attention from the more sober, imposing decorum of the mighty architectural towers nearby. But if this feisty stabile at first tries to steal attention from its overpowering neighbors, its ultimate contribution to the setting is complete harmony and compatibility.

Calder as an Artist

Born in 1898 to a family of artists and sculptors, Alexander Calder has himself become one of America's greatest living sculptors. A native of this country who has lived in France for years, he is an artist whose work expresses an international education joined with a native American ingenuity. His art is based on a fascination with mechanical forms, the use of new or unconventional materials, and dedication to enlivening abstract forms with humor.

It is this splendid harmony of structure and material and the simultaneous contrast of color, form and philosophy which integrates the "Piamingo" with its majestic architectural surroundings.

Fig. 1.42



Fig. 1.43

School of the Art Institute of Chicago promotional mailing (n.d.)
Image © School of the Art Institute of Chicago

Fig. 1.44



John Hughes, *Ferris Bueller's Day Off*, Film Still (1986)

Copyrighted Material

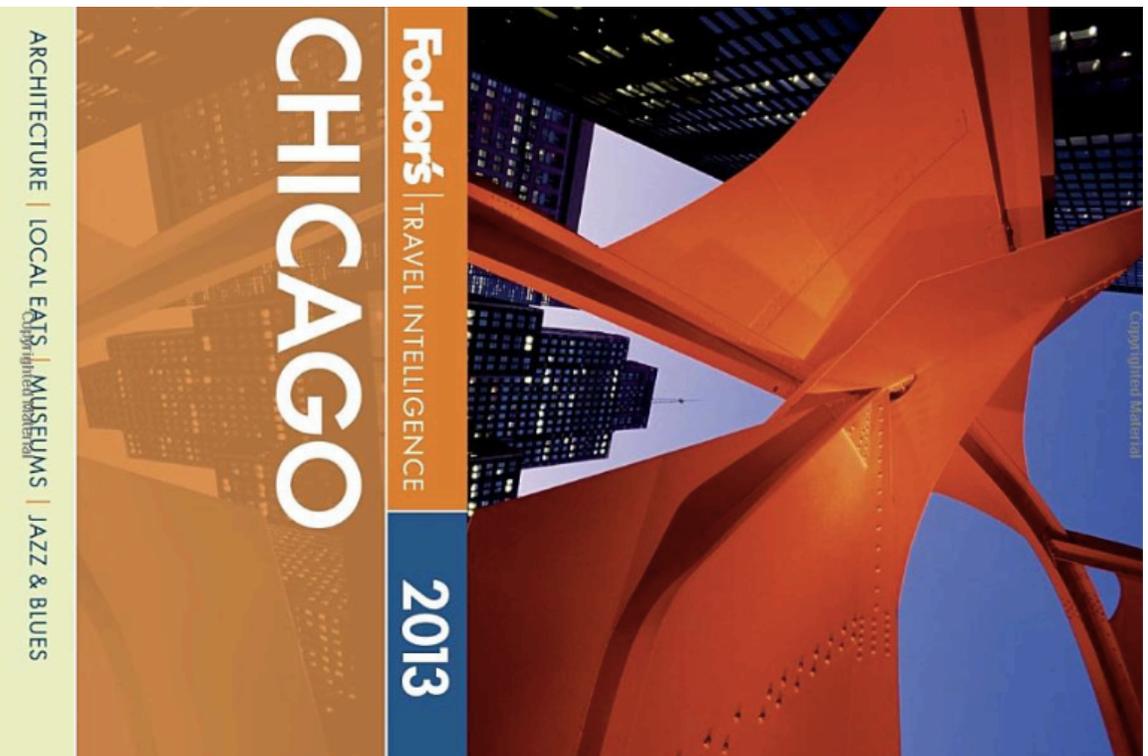


Fig. 1.45

Fodor's *Chicago* guidebook cover page (2013)

Image: Fodor's

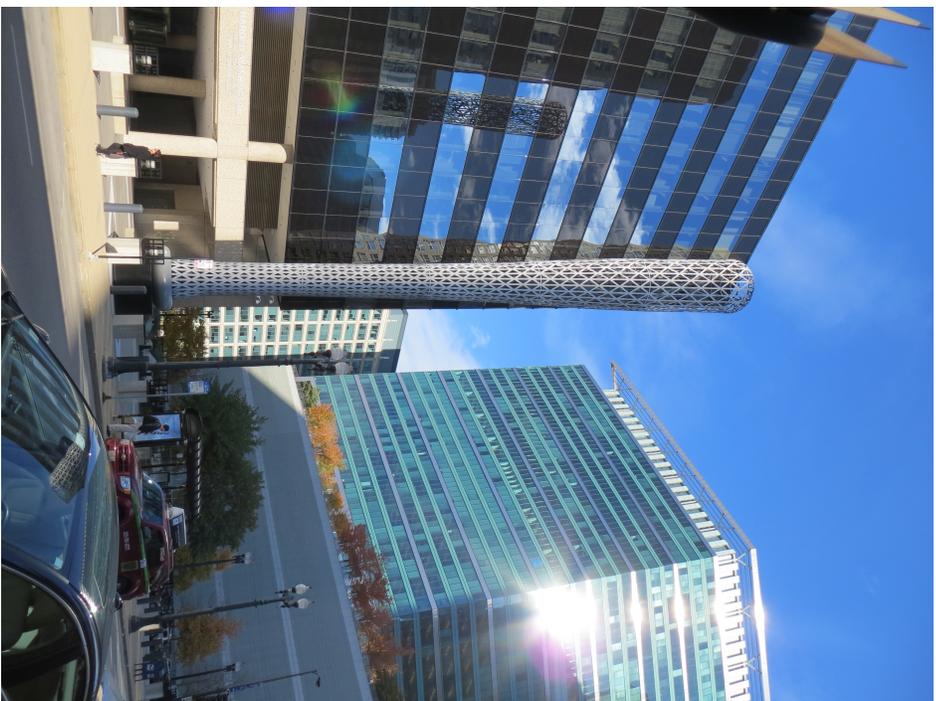
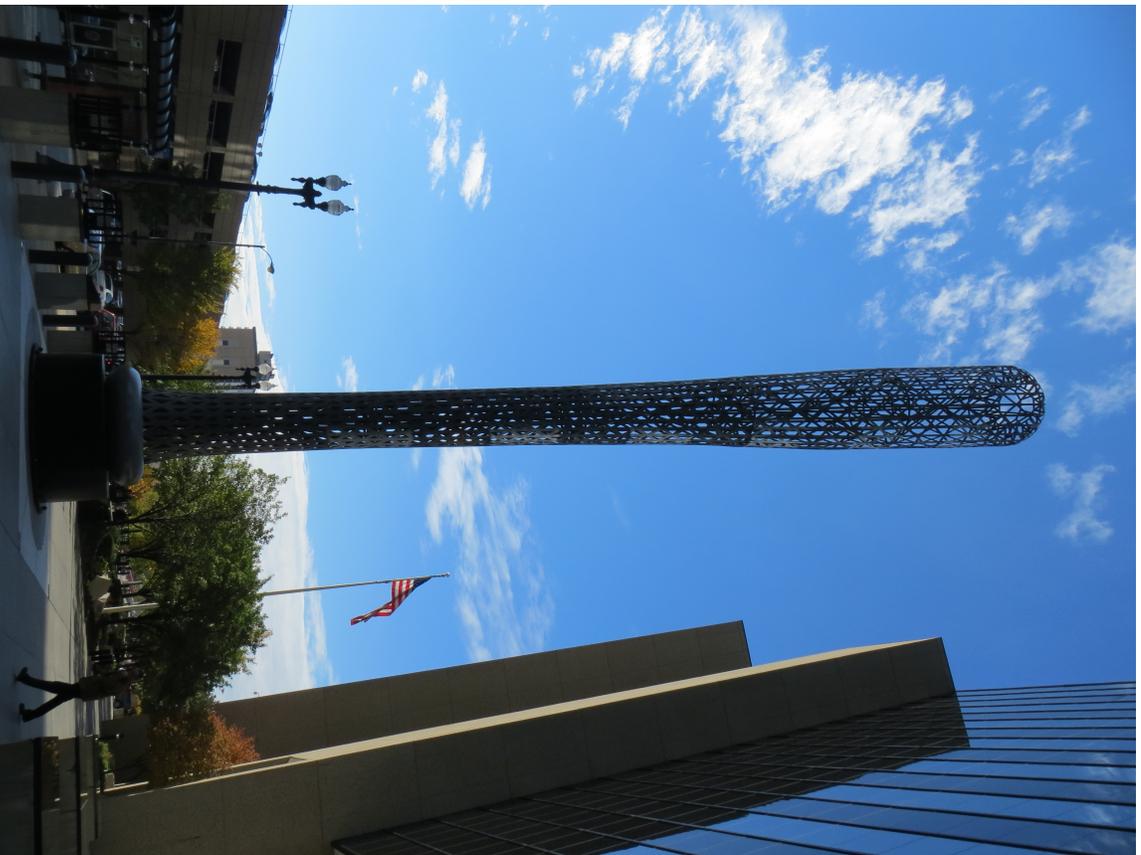
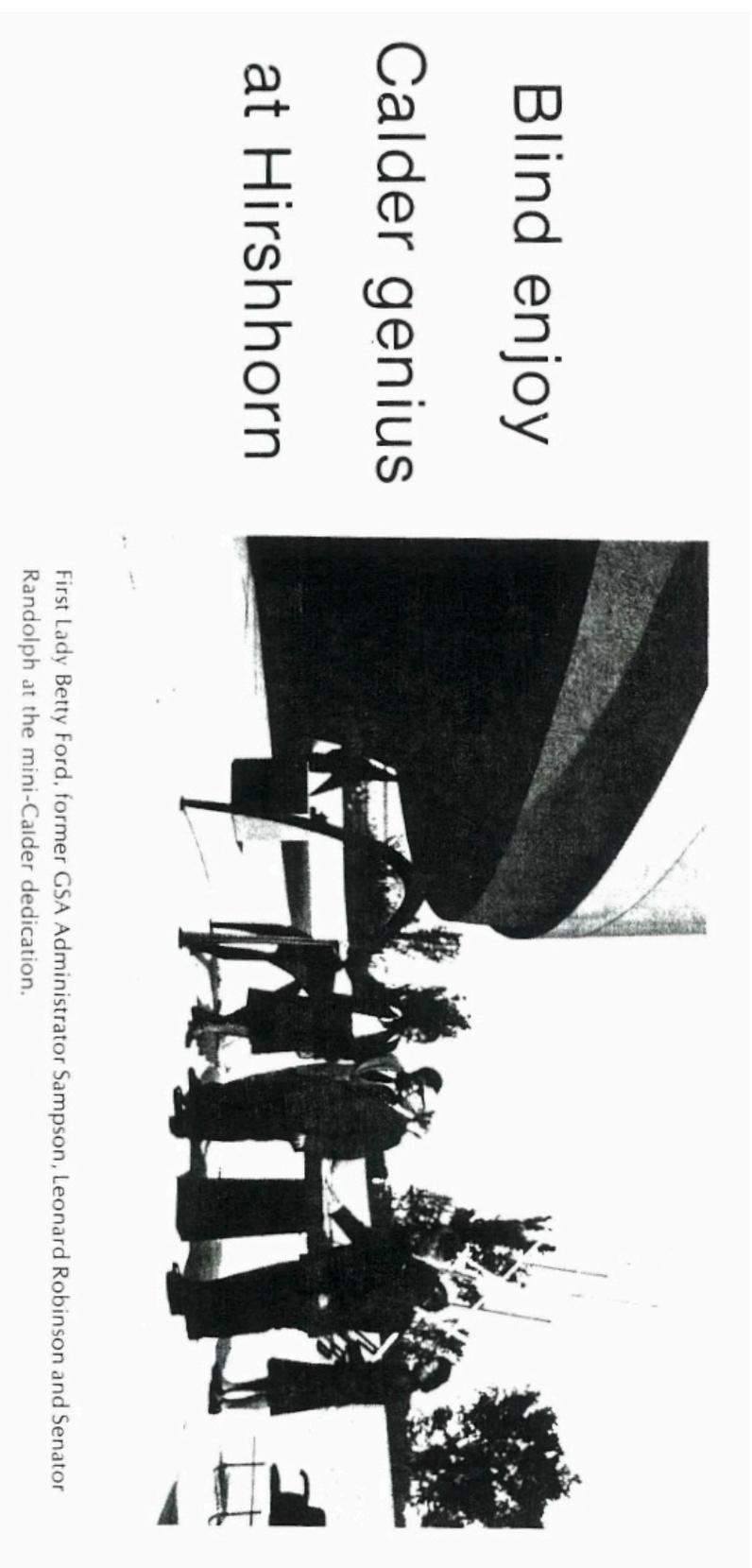


Fig. 1.46

Claes Oldenburg, *Batcolumb* (1975)

Fig. 1.47



GSA newspaper scan, “Blind Enjoy Calder Genius at Hirshhorn,” (n.d.)

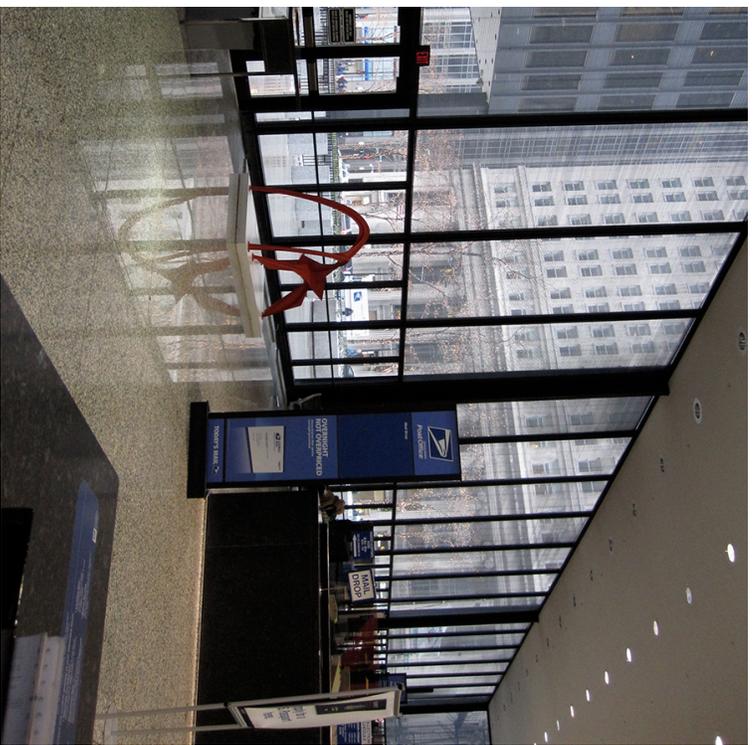


Fig. 1.48

Flamingo for the Blind installed at U.S.
Post Office, Chicago Loop (n.d.)



Fig. 1.49

Flamingo for the Blind at Art Institute of Chicago (2014)

Fig. 2.2



Sylvia Stone, *Installation Model for Dead Heat* (1978)
mixed media: painted wood and paperboard, plastic and aluminum
21 1/4 x 56 1/4 x 63 1/8 in.

Image © Smithsonian American Art Museum



Fig. 2.3

Rosemarie Castoro, *Maquette for Hexatryst* (1979)

Mixed media: fiberglass, plastic, copper, suede and paper
8 x 63 x 54 in.

Image © Smithsonian American Art Museum

Fig. 2.4



Charles Ginnever, *Maquette for Protagoras* (1976)
Welded Cor-Ten steel
5 1/8 x 15 x 6 1/4 in.

Image © Smithsonian American Art Museum

Fig. 2.5

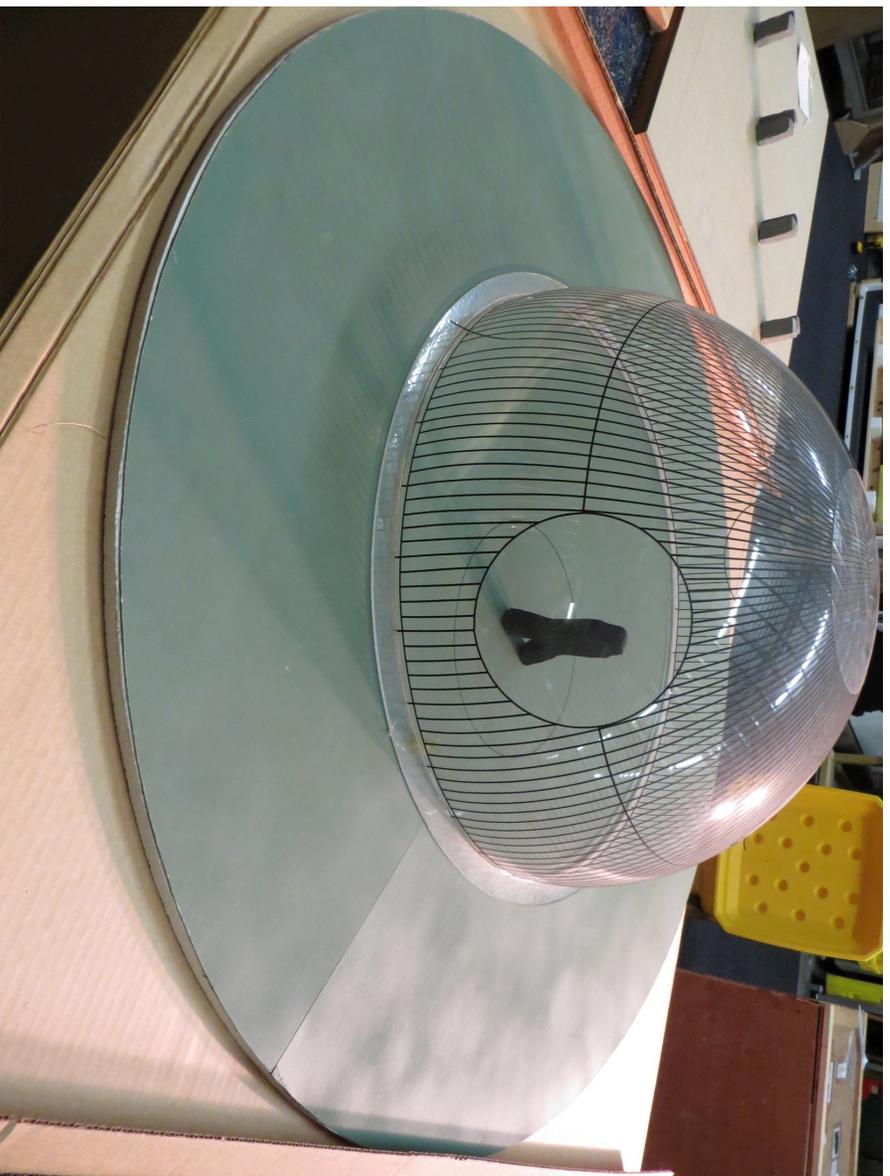


Claes Oldenburg,
Study for Bat Column (1975)

Welded and painted steel on steel base
39 1/2 x 12 x 12 in.

Image © Smithsonian American Art Museum

Fig. 2.6



Nancy Holt, *Maquette for Annual Ring* (1980)

Mixed media: assembled plexiglass, press tape, fiberboard, paperboard and wood
12 1/4 x 43 1/4 in.

Image: author

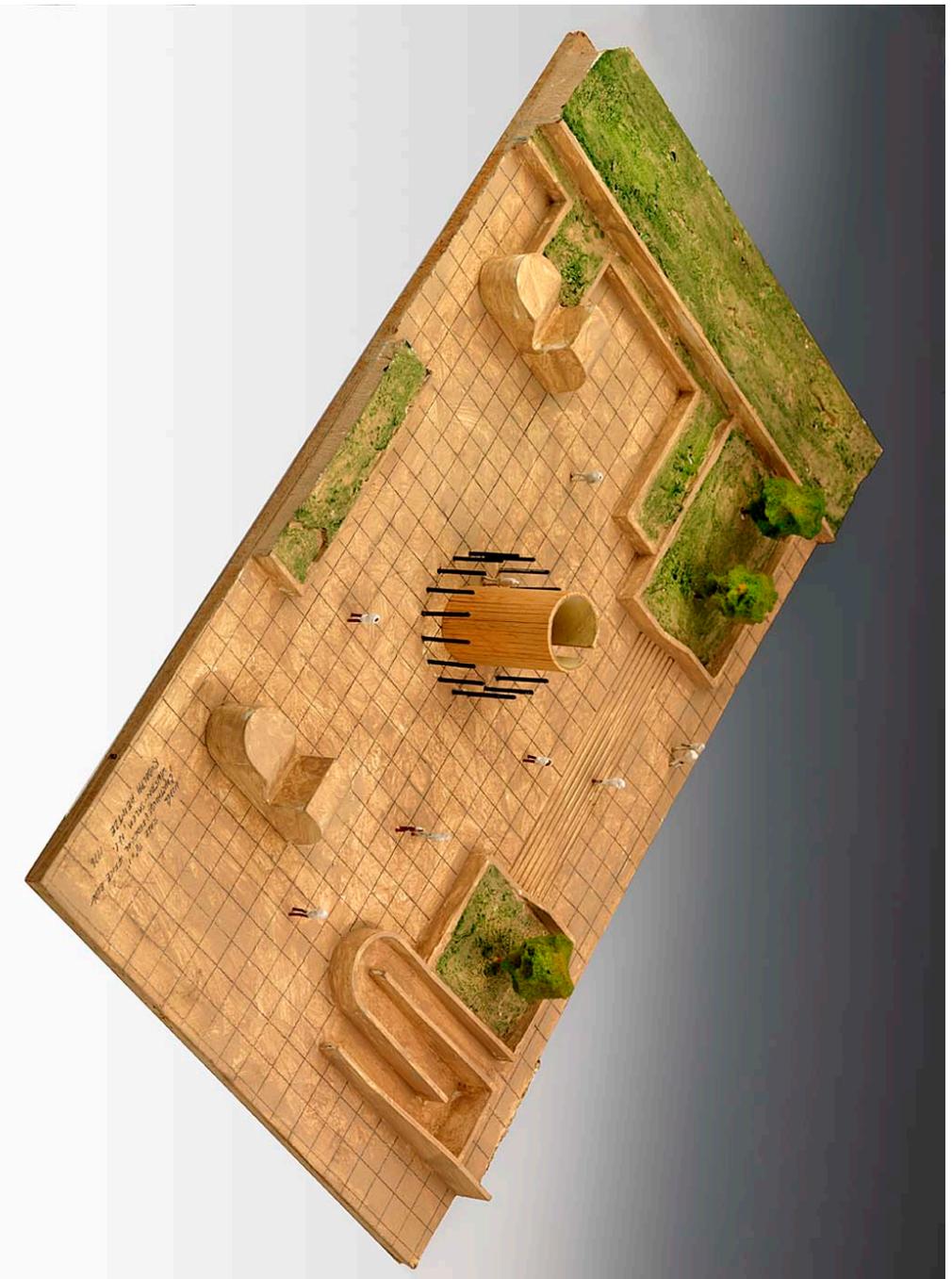
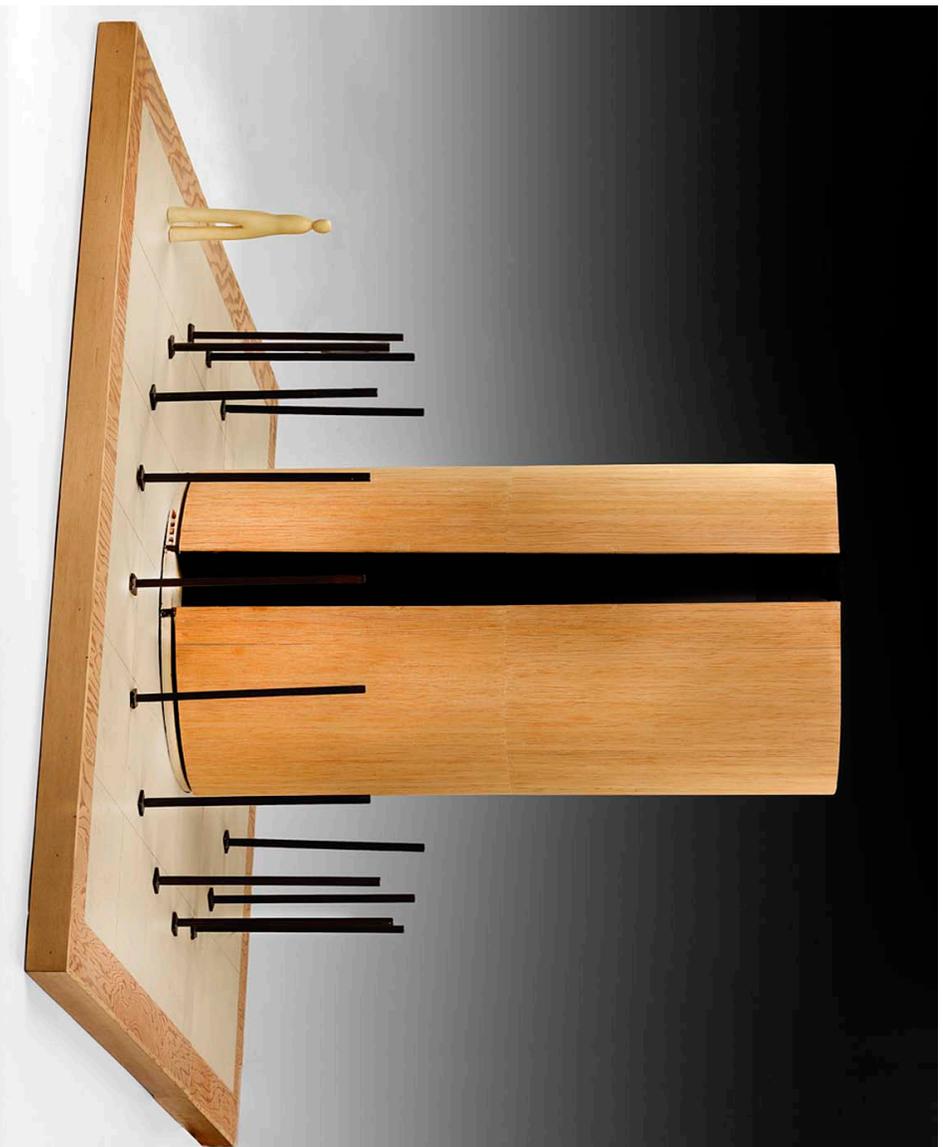


Fig. 2.7

Rudolph Heintze, *Intermediate Installation Design for Locations* (1976)
3 3/8 x 24 x 14 in. Image © Smithsonian American Art Museum

Fig. 2.8



Rudolph Heintze, *Intermediate Installation Design for Locations* (1976),
Wood, aluminum, synthetic polymer, and oil on fiberboard and plywood base
25 3/4 x 34 1/8 x 34 1/8 in. Image © Smithsonian American Art Museum

Fig. 2.9



Rudolph Heintze, *Final Installation Design for Locations* (1976),
Painted wood and plaster on fiberboard, 13 1/8 x 29 7/8 x 29 7/8 in.
Image © Smithsonian American Art Museum



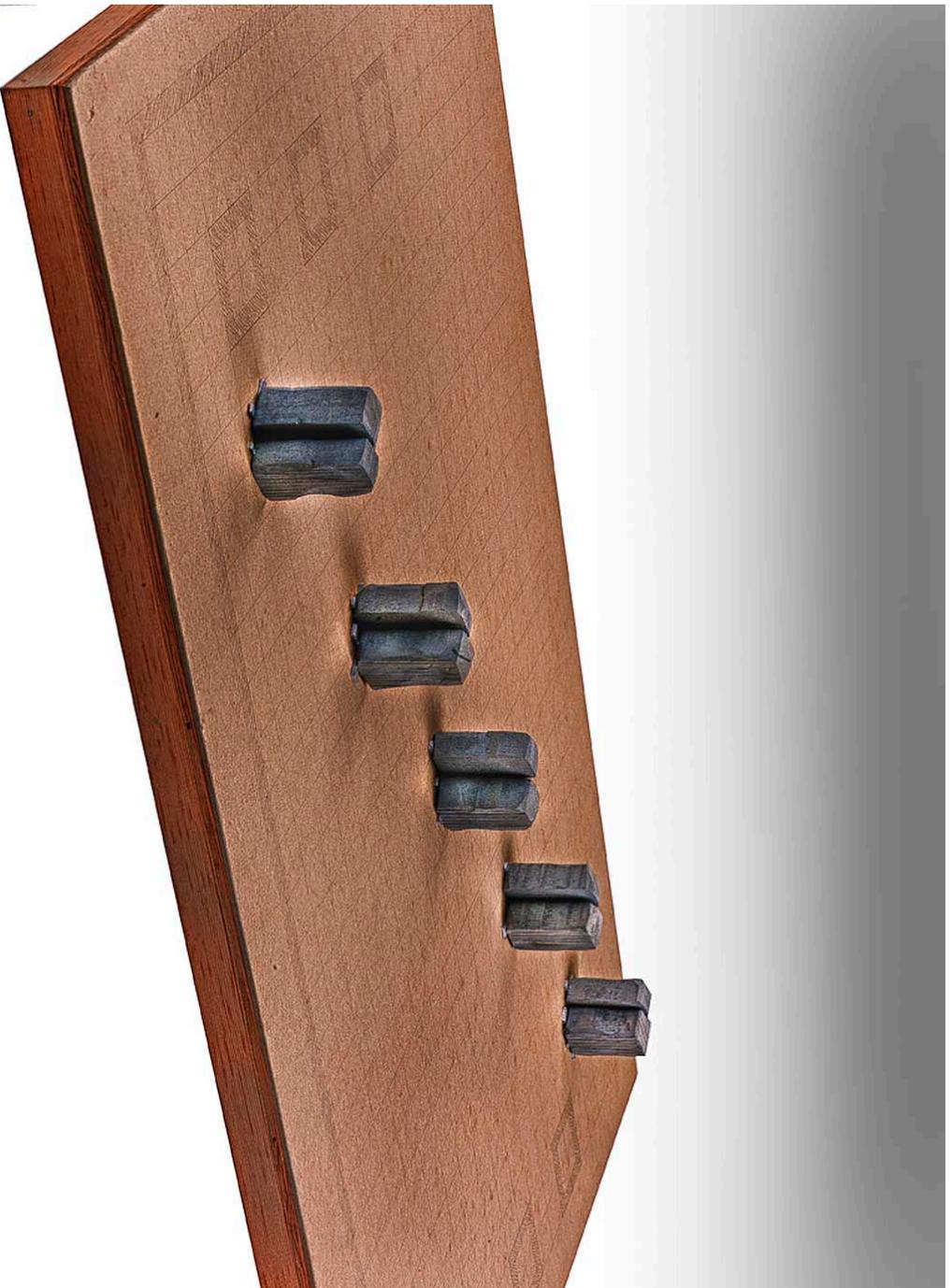
Fig. 2.10

Athena Tacha, *Maquette for Ripples* (1979)

5/8 x 16 x 8 1/4 in.

Image © Smithsonian American Art Museum

Fig. 2.11



Robert Morris, *Untitled (Installation Model for Akron Commission)*, 1978
synthetic polymer on wood, pencil, and paperboard, 3 1/2 x 38 1/4 x 26 in.
Image © Smithsonian American Art Museum

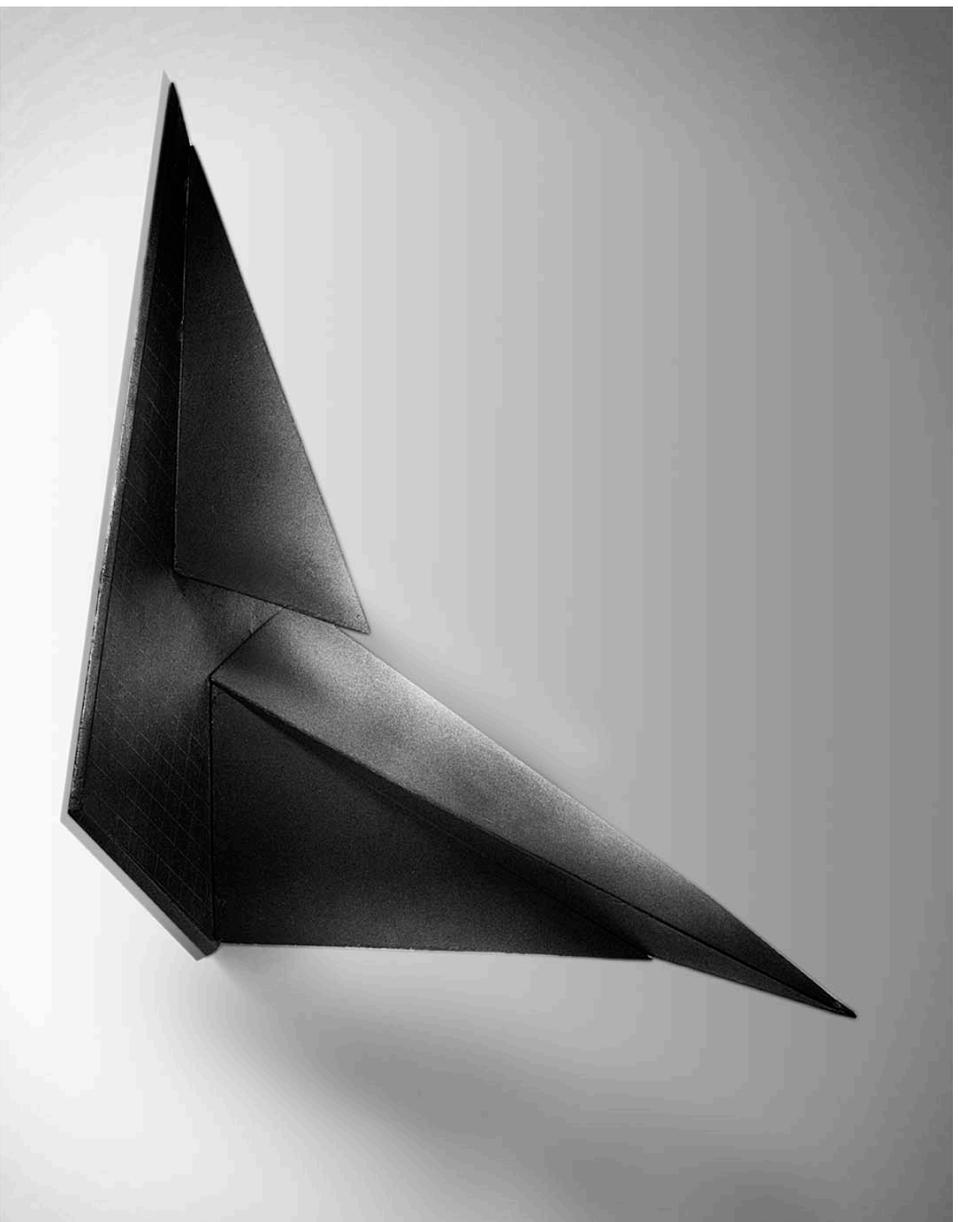


Fig. 2.12

Beverly Pepper, *Maquette for Excalibur* (1975)

Welded steel, 8 1/4 x 16 x 11 in.

Image © Smithsonian American Art Museum



Fig. 2.13

Ronald Bladen, *Maquette for Host of the Ellipse* (1980), painted wood, 17 5/8 x 32 x 6 in.
Image © Smithsonian American Art Museum

Fig. 2.14



Mark di Suvero
Preliminary Maquette for Motu Vignette (1974)
21 3/4 x 11 5/8 x 10 1/4 in.
Welded Steel
Image © Smithsonian American Art Museum



Fig. 2.15

Mark di Suvero, *Revised Maquette for Motu Vignet* (1976)
welded steel, rubber, nylon, photograph on plywood base
8 x 14 5/8 x 11 3/8 in. Image © Smithsonian American Art Museum

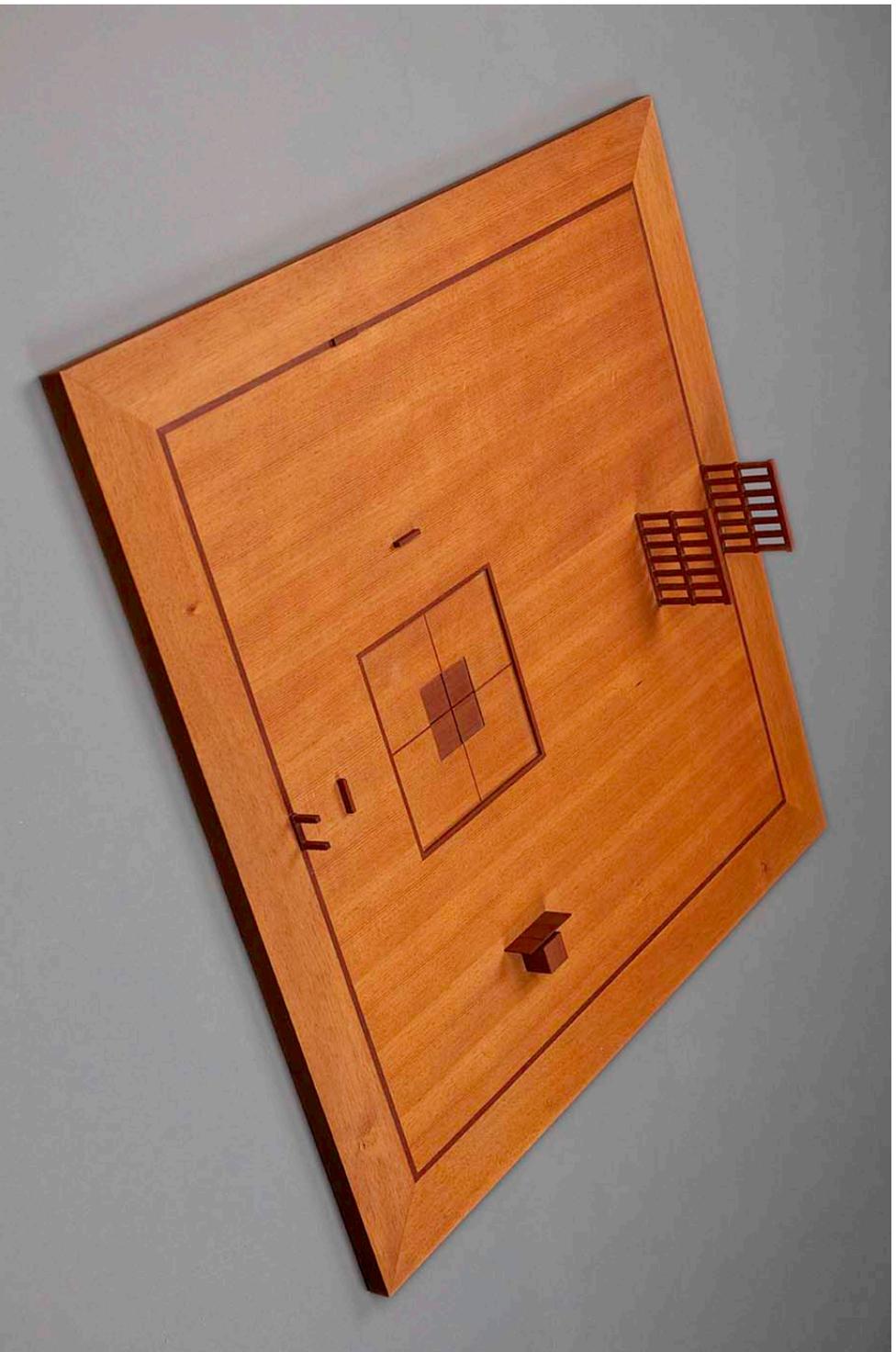
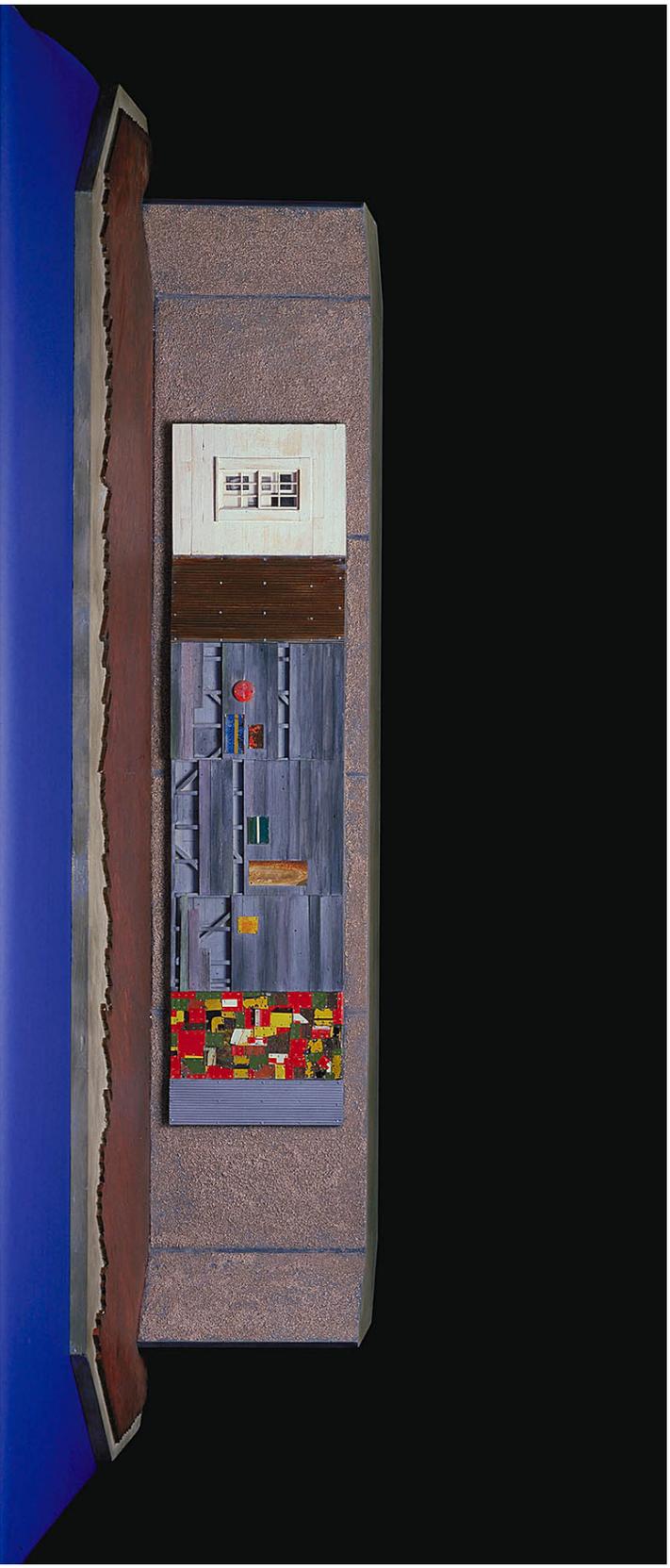


Fig. 2.16

Richard Fleischner, *Model for Sited Project* (1979), Assembled and glued wood and fiberboard, 4 3/4 x 35 7/8 x 35 7/8 in. Image © Smithsonian American Art Museum

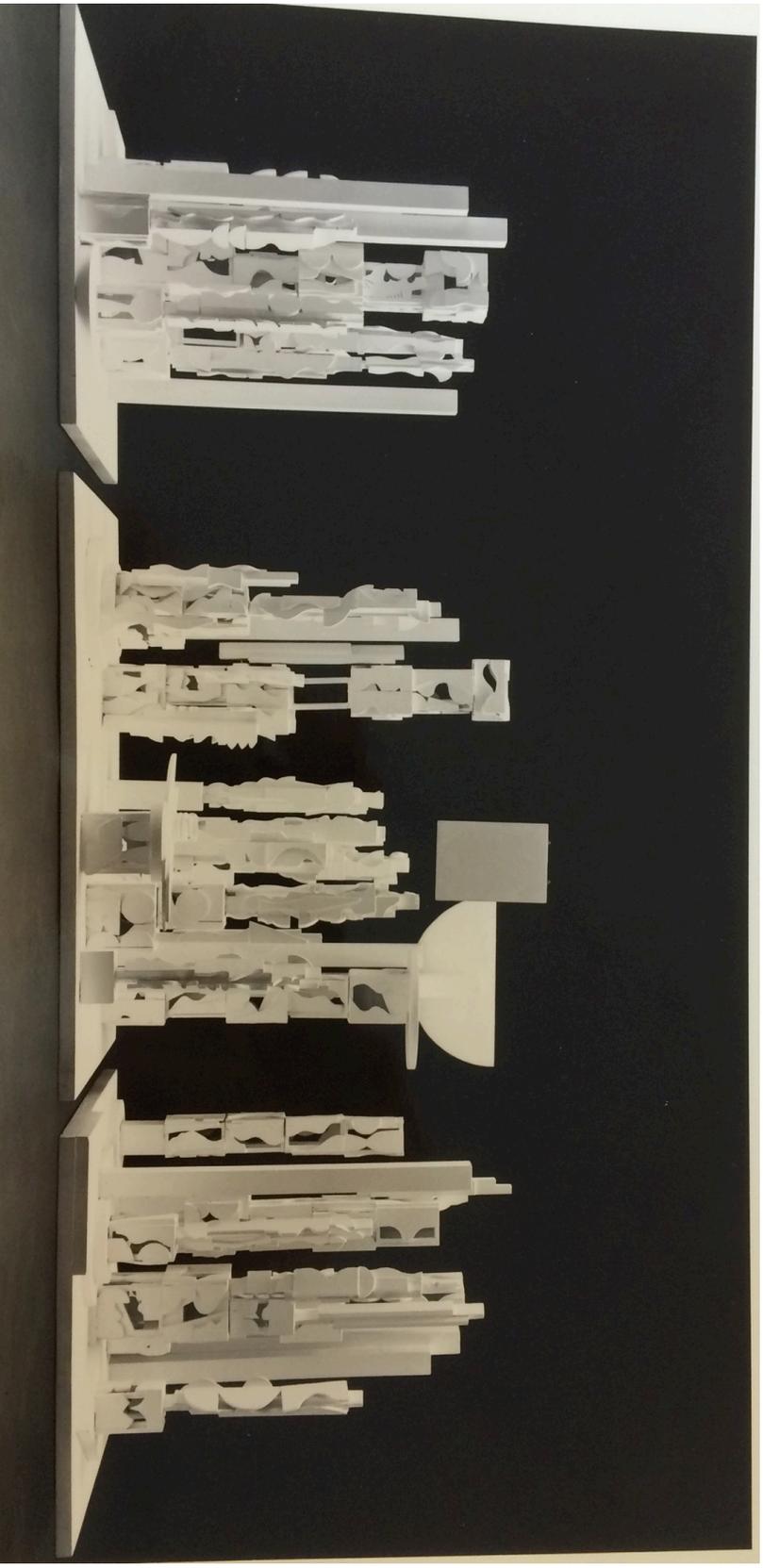
Fig. 2.17



William Christenberry, *Maquette for Southern Wall* (1978)
Assembled and painted wood, sand, paperboard, pencil on paper, plastic and metal
11 x 60 1/8 x 20 in.
Image © Smithsonian American Art Museum

Louise Nevelson, *Study for Bicentennial Dawn* (1976)
Nailed, glued, and painted wood
Four groups, two suspended elements
Image © General Services Administration

Fig. 2.18



Louise Nevelson
Study for Bicentennial Dawn (1976)
Detail of sculpture group
Nailed, glued, and painted wood
Image © author

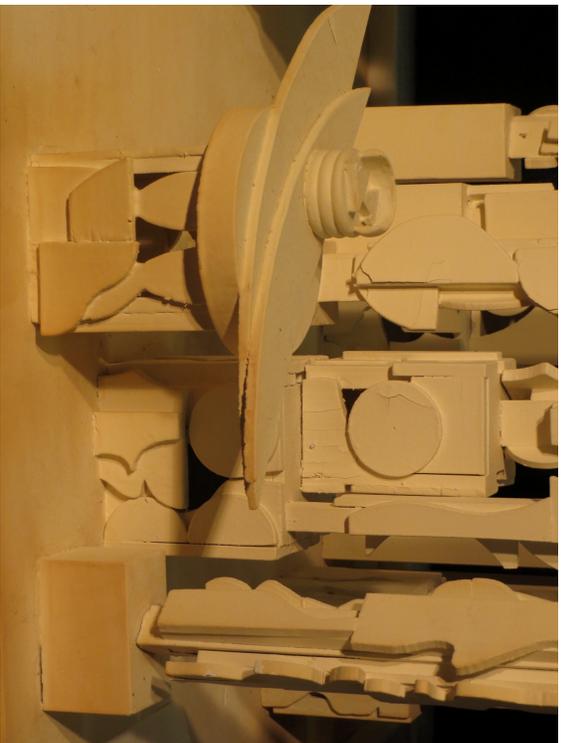


Fig. 2.19

Louise Nevelson

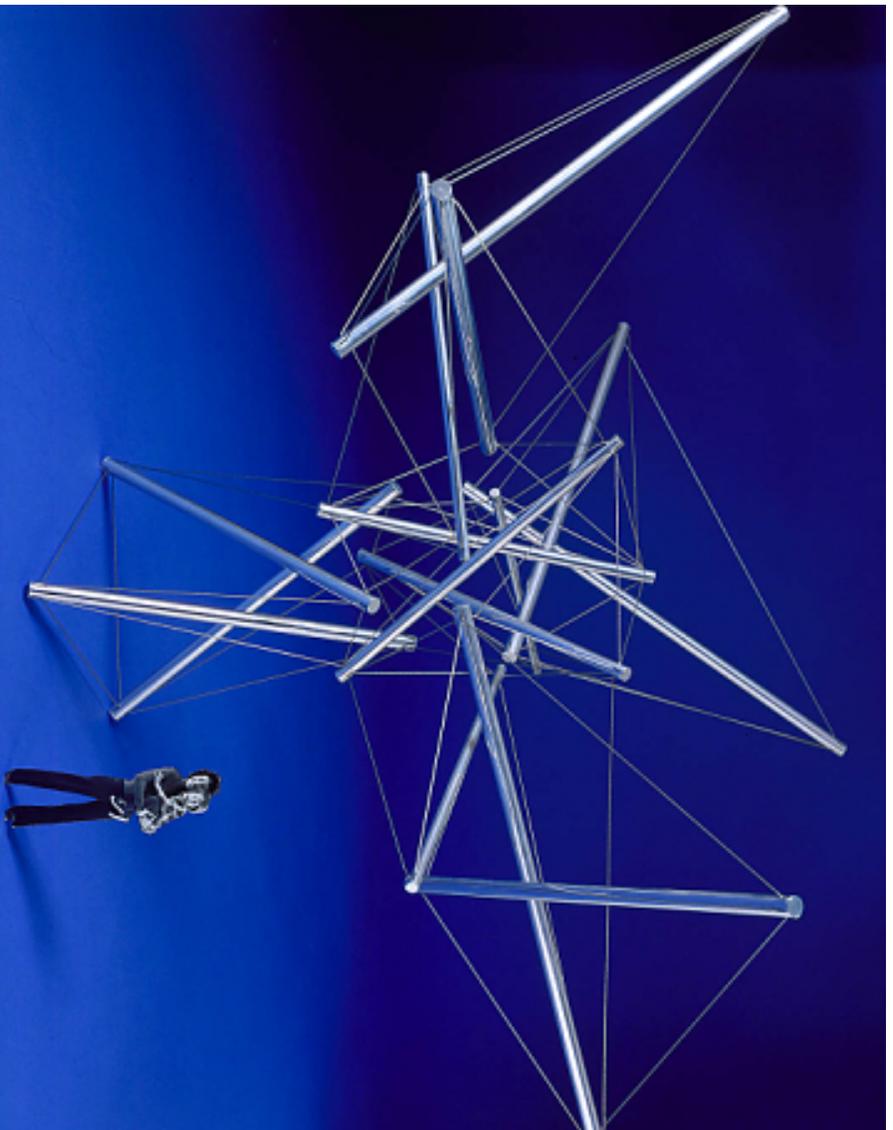
Bicentennial Dawn (1976), installation view

Nailed, glued, and painted wood. Image © Library of Congress



Fig. 2.20

Fig. 2.21



Kenneth Snelson, *Maquette for Tree I* (1979)
mixed media: stainless steel, wood, plastic, paper
17 3/4 x 25 x 24 3/4 in. Image © Smithsonian American Art Museum

Fig. 2.22



Stan Dolega, *Untitled Maquette* (n.d.)

2 1/4 x 19 5/8 x 9 5/8 in.

Wood, painted paperboard, and plastic

Image © Smithsonian American Art Museum



Stan Dolega Fig. 2.23

Untitled (1981)

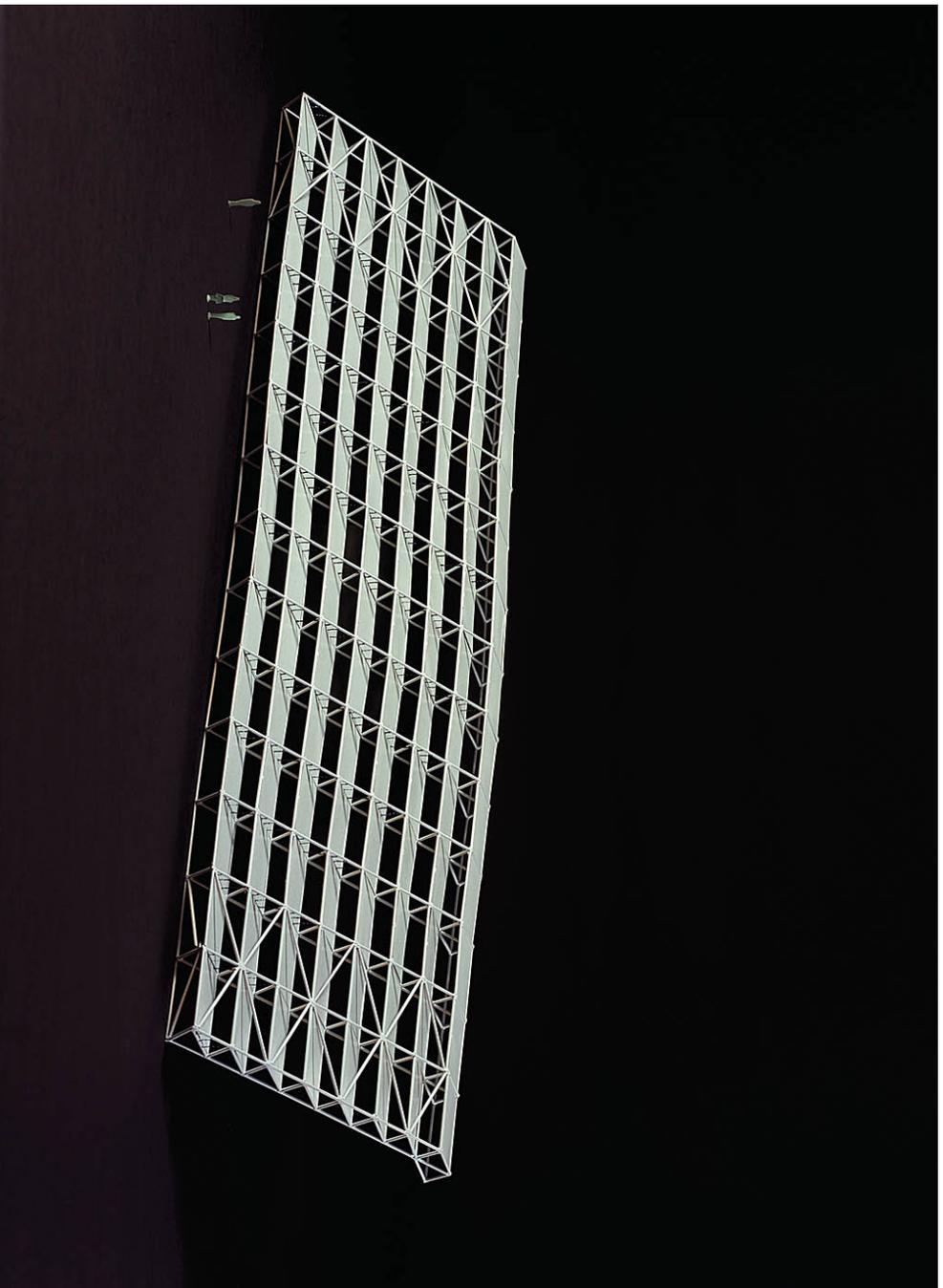
Earth and mixed media,
Federal Building & U.S. Post
Office,
301 Yakima Street, Wenatchee,
WA

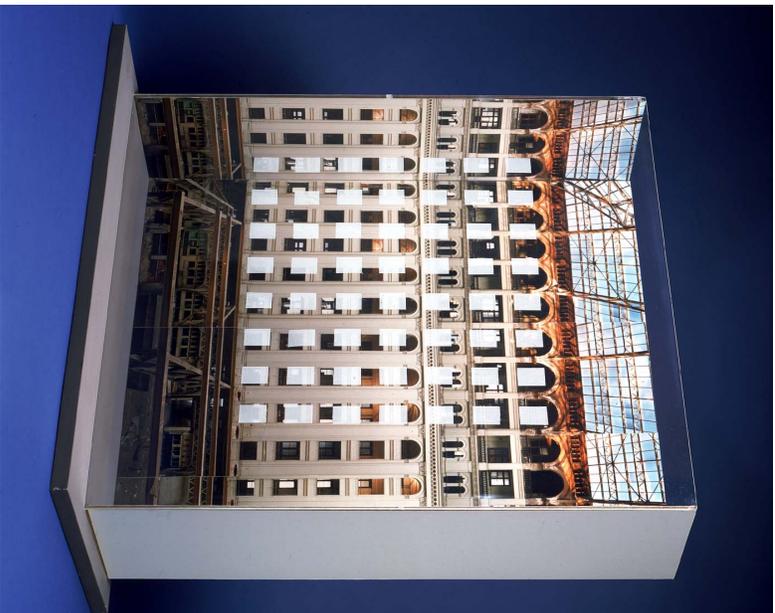
Image below © Google Maps



Ray King, *Maquette for Solar Wing* (1984), Plastic, glass, metal and mixed media
Image © Smithsonian American Art Museum

Fig. 2.24





Robert Irwin
Untitled Maquette for 48 Shadow Planes
(1980)
22 3/4 x 22 1/8 x 10 in.



John Chamberlain, *Detroit Deliquescence Maquette*
(1979)
9 1/4 x 48 1/8 x 37 in.

Fig. 2.25

Images © Smithsonian American Art Museum

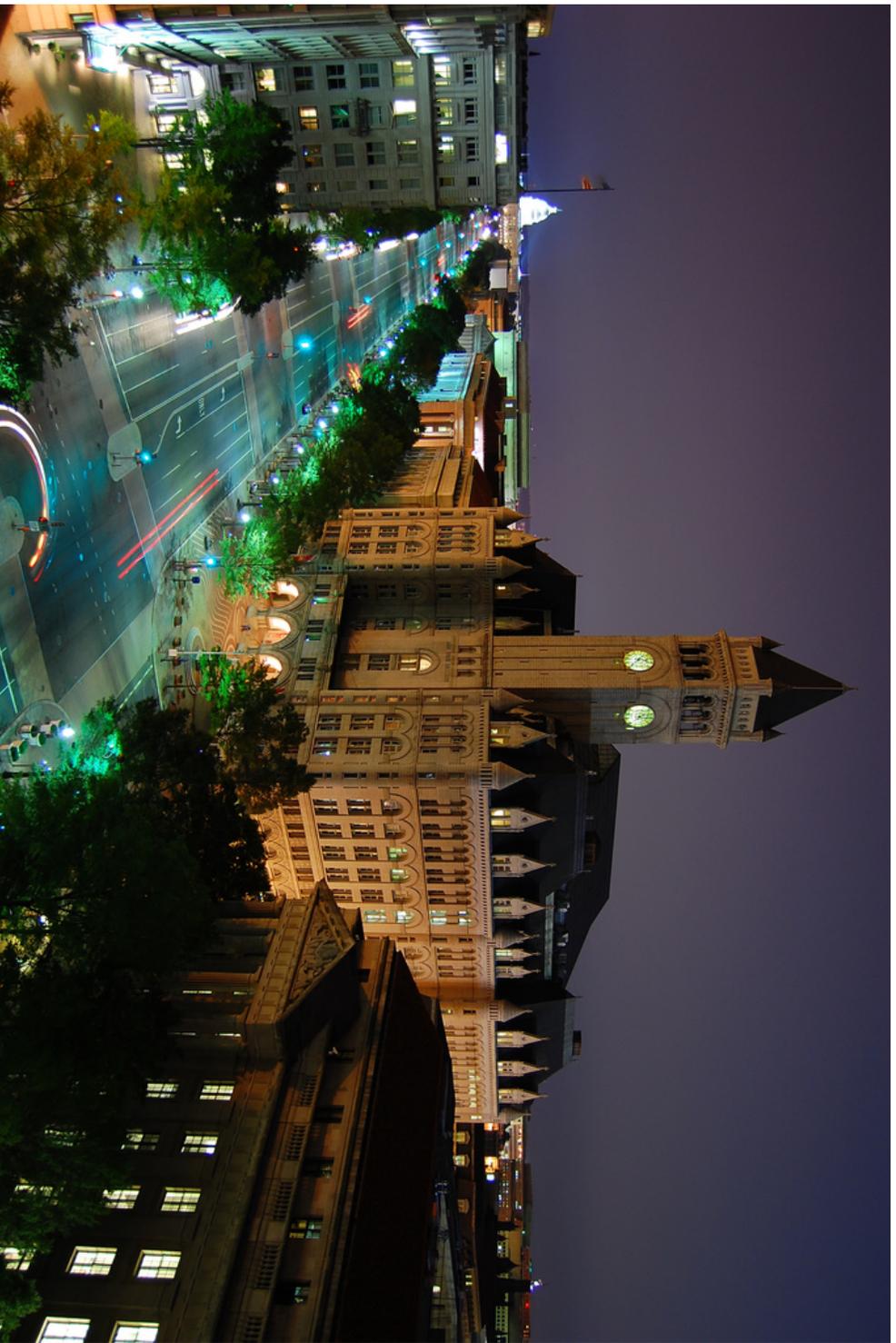


Fig. 2.26

Old Post Office in Washington, D.C. (1892-1899)



Images © GSA

Cortile of Old Post Office in
Washington, DC (1892-1899)



Fig. 2.27

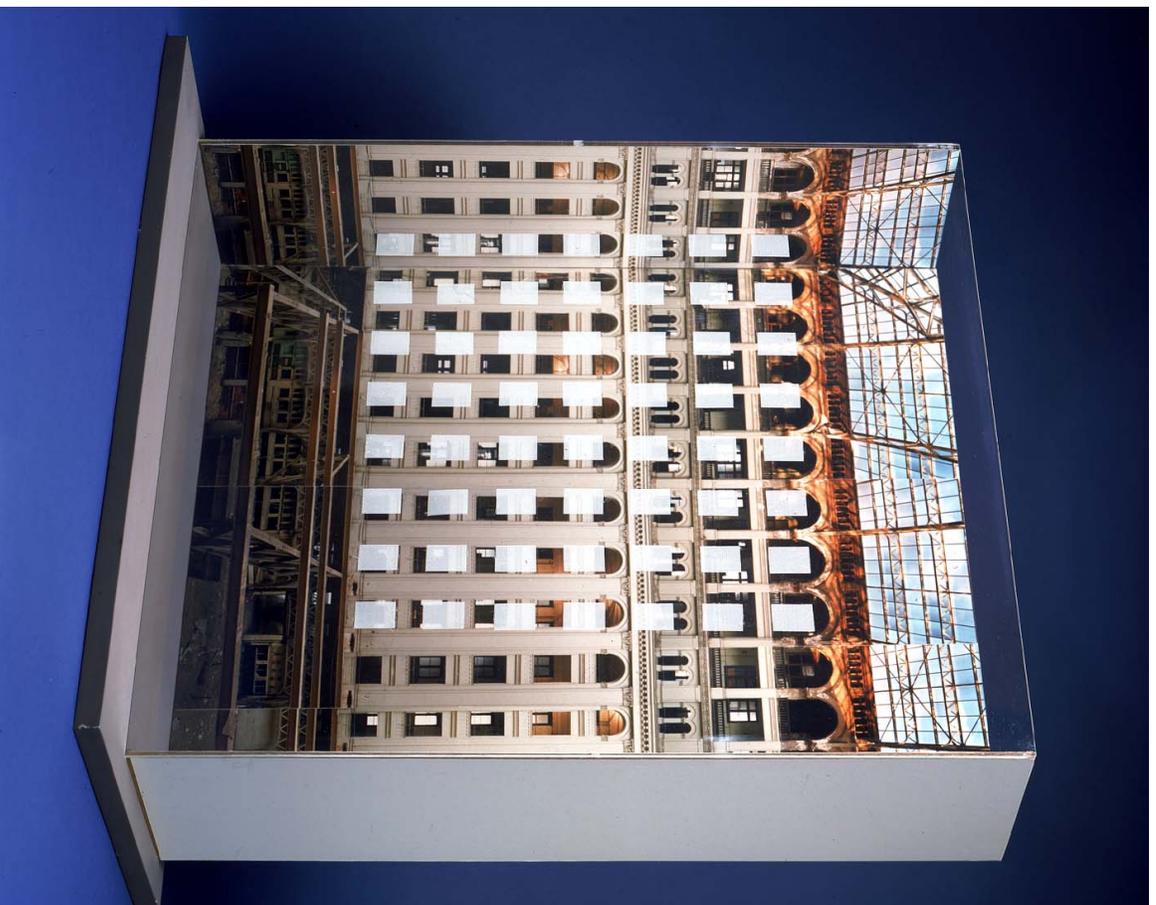
Fig. 2.28



Robert Irwin, *48 Shadow Planes* (1983)

Image © GSA

Fig. 2.29



Robert Irwin
Untitled
(Maquette for *48 Shadow Planes*)
(1980)
22 3/4 x 22 1/8 x 10 in.
Image © Smithsonian American
Art Museum

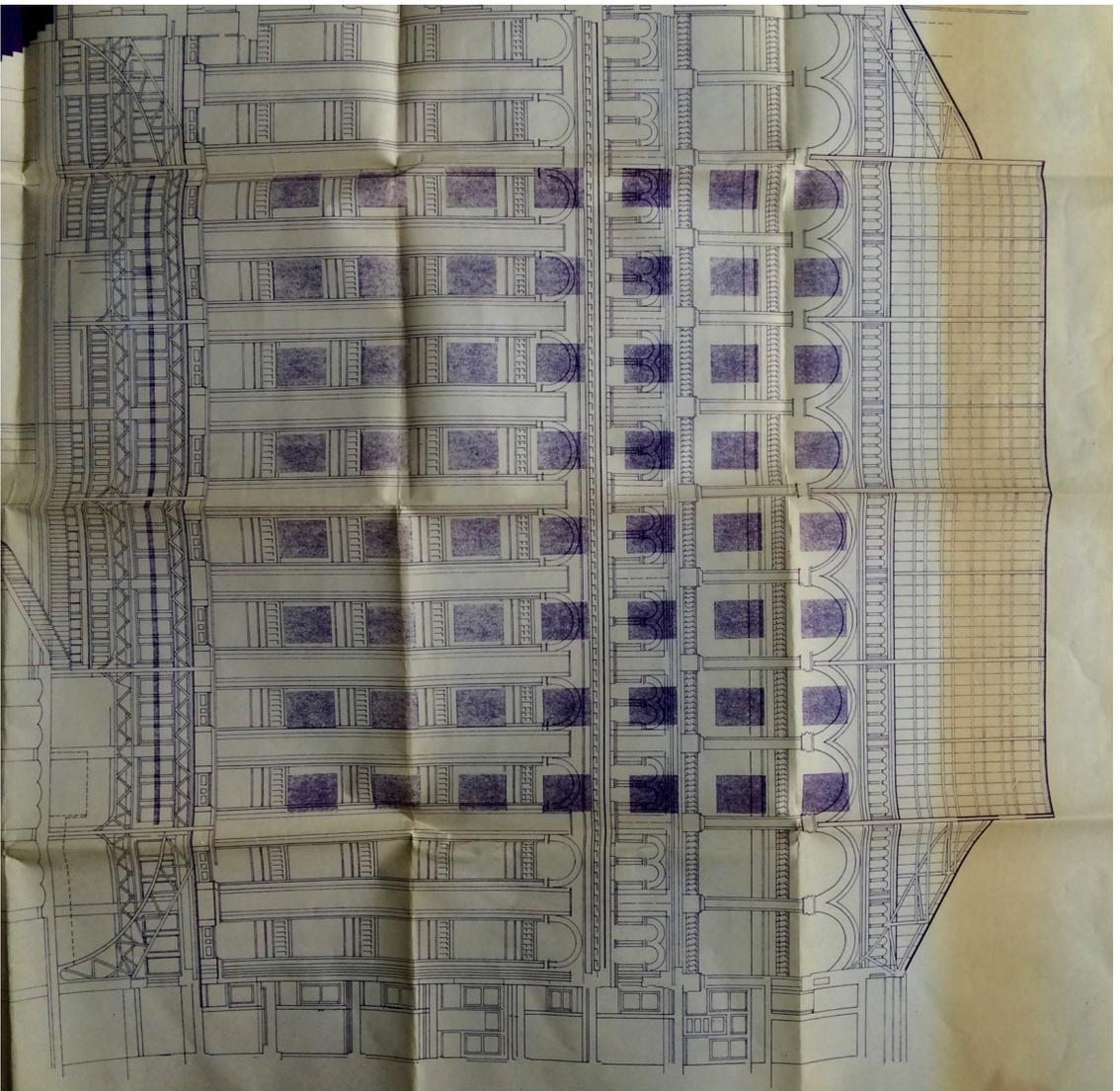


Fig. 2.30

Robert Irwin
48 Shadow Planes
GSA Blueprint
(n.d.)

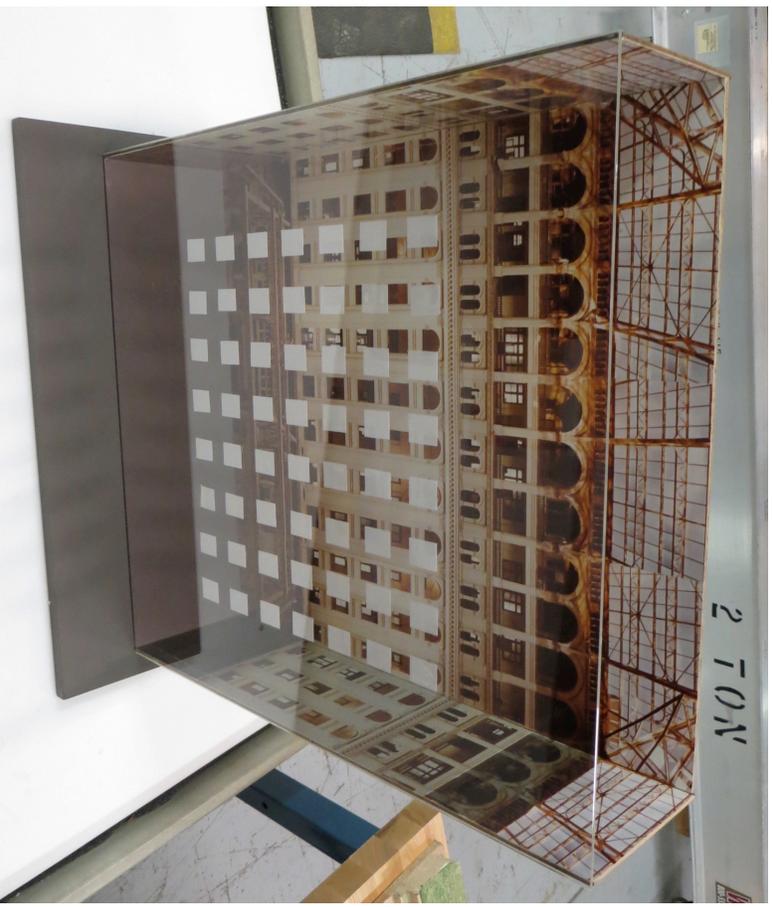


Fig. 2.31

Images © author

Robert Irwin, *Untitled Maquette for 48 Shadow Planes* (1980)



Fig. 2.32

Robert Irwin, *Untitled Maquette for 48 Shadow Planes* (1980)

325

Image © author

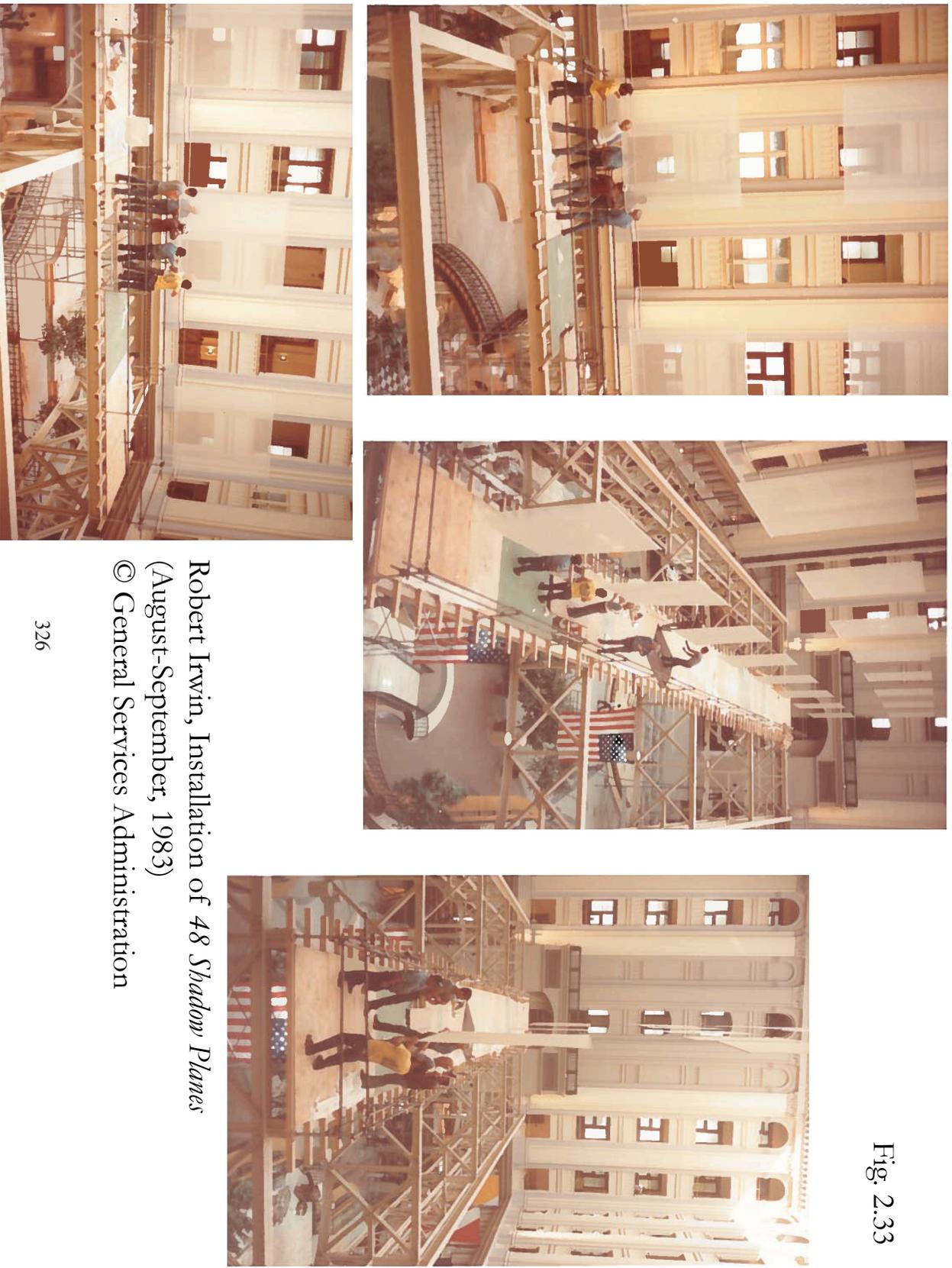


Fig. 2.33

Robert Irwin, Installation of 48 *Shadow Planes*
(August-September, 1983)
© General Services Administration



Fig. 2.34

Old Post Office Unveiling
(September 11, 1983)

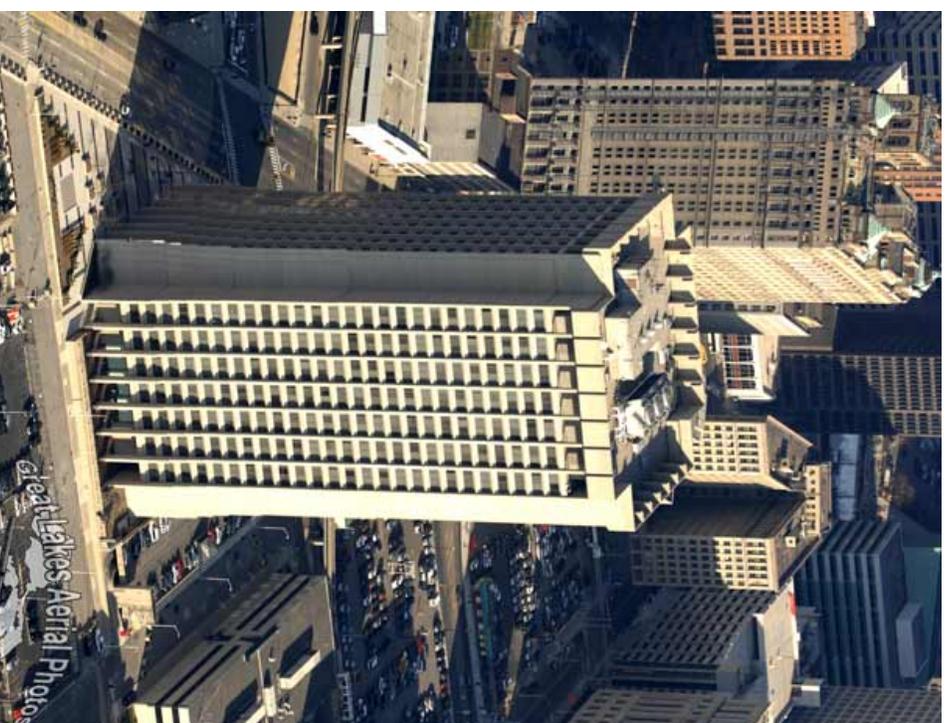
Fig. 2.35



The Trump Organization, Old Post Office Speculative Renderings (c. 2014)
© The Trump Organization 328



John Chamberlain
© Jimm Roberts



Patrick V. McNamara Federal Building
329 © Great Lakes Aerial Photos

Fig. 2.36

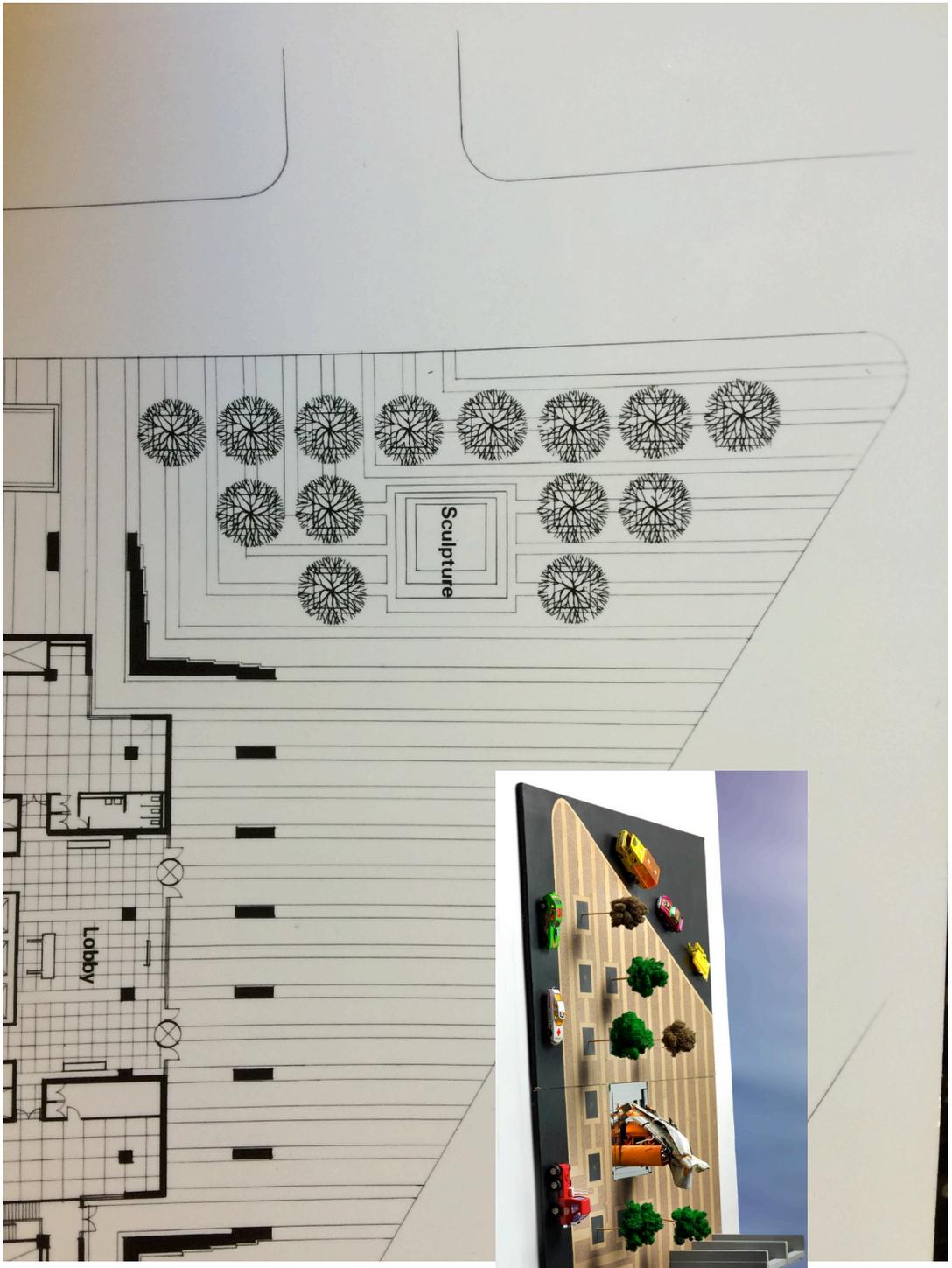
John Chamberlain, *Detroit Delinquency Maquette*
(1979) 9 1/4 x 48 1/8 x 37 in.
Images © SAAM



Fig. 2.37



Fig. 2.38



GSA, Plan for Patrick V. McNamara Federal Building (n.d.)



Fig. 2.39

Installation View of *Detroit Deliquescence* at The College for Creative Studies
Detroit, MI (2009)



Fig. 2.40

John Chamberlain, *Detroit Deliquescence Maquette* (1979), Detail



Fig. 2.41

John Chamberlain, *Detroit Deliquescence Maquette* (1979), Detail

Fig. 2.42



John Chamberlain, *Detroit Deliquescence Maquette* (1979)

© General Services Administration



Fig. 2.43

GSA Design Review (March 28, 1979)
(From left: Hawkins Ferry, Irene Walt, John Chamberlain,
Tom Harris)



© General Services Administration



Fig. 2.44



John Chamberlain, *Gondola* Marianne Moore, 1982
(Image © Hauser and Wirth, 2014)



A QUESTION MARK — Donald Thalacker wonders how Detroiters will receive John Chamberlain's 'autonomous parts' sculpture (model at left) scheduled to be installed outside the McNamara Building downtown.

A steal at 15 cents

contrast, he said, the practice in Canada and Mexico is to allocate two to five percent of the cost of art in public buildings.

After he spoke, Thalacker signed copies of his book "The Place of Art in the World of Architecture" (Chelsea House, \$35), which records the histories of the GSA commissions not only with facts and figures but with firsthand observations.

Thalacker mentions that it took him two years to write the book, fitting it in after 10-to-12-hour office days and a hectic travel schedule. "I don't have any time left over for my own work," he says.

"That's why I finished the book because there are so many stories that should be preserved."

Thalacker grins wickedly when he tells his one GSA commissioner in Chicago heard two men groaning about wanting their money back when the big Calder "Flamingo" was dedicated in 1974. So he dug into his pocket, pulled out two pennies and gave one to each man, explaining that actually their share would be less but that there was no way to break a penny. From that moment on, he told them, the red Calder would belong to every other man, woman and child in the country — except those two and their heirs. Sneepishly the men gave the money back and walked away.

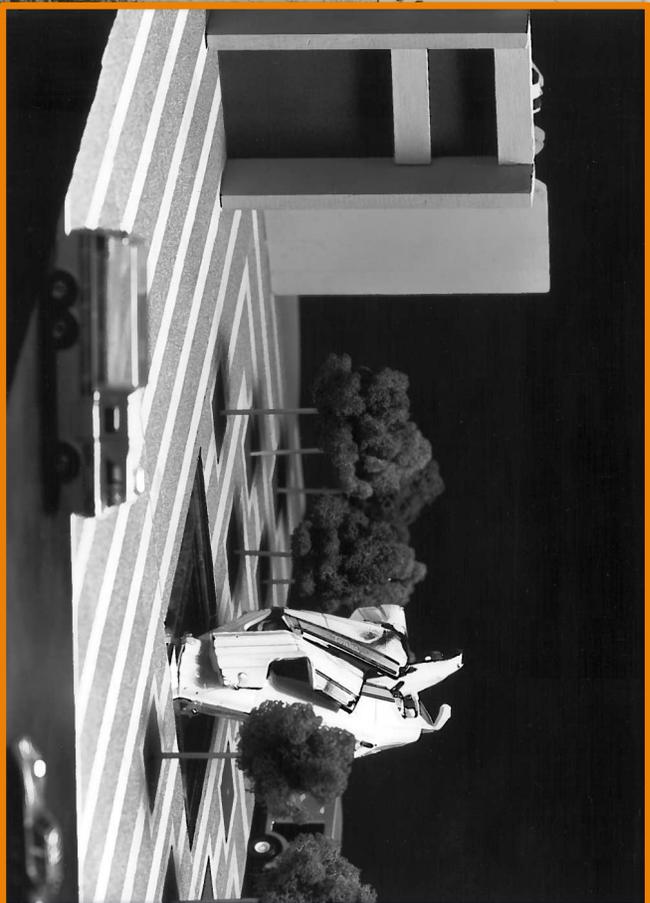
"THERE'S a scandal in the GSA art program, it's because the government is ripping off artists," Thalacker says. "Oldenburg paid \$20,000 of his own money into 'Batonroum.' DiSvero did his steel-and-ribber 'Moth' sculpture in Grand Rapids for \$40,000 when his work was bringing \$80,000."

"Not one artist that I know of has realized a financial profit. At a conservative estimate, the government's investment in more than 200 art works commissioned over the past 20

years has increased by 400 percent."

head of the art-in-architecture program in 1973, some courageous choices have been made, based purely on esthetics rather than popular appeal, says George Rosenbaum, in Buffalo has been called everything from "adventurous" to "portuguese," says Daly that artists commissioned for GSA projects are "the best sculptors in America."

BELOW: Mark DiSvero's "Moth" Grand Rapids' Ford Federal Building



Excerpt from 'The Detroit News' (August 26, 1980)

Fig. 2.46

Document and image c/o GSA



Fig. 2.47

Damage to *Detroit Deliquescence*
and
Removal by McKay Lodge Fine Art
Conservation Laboratory Inc. (2005)



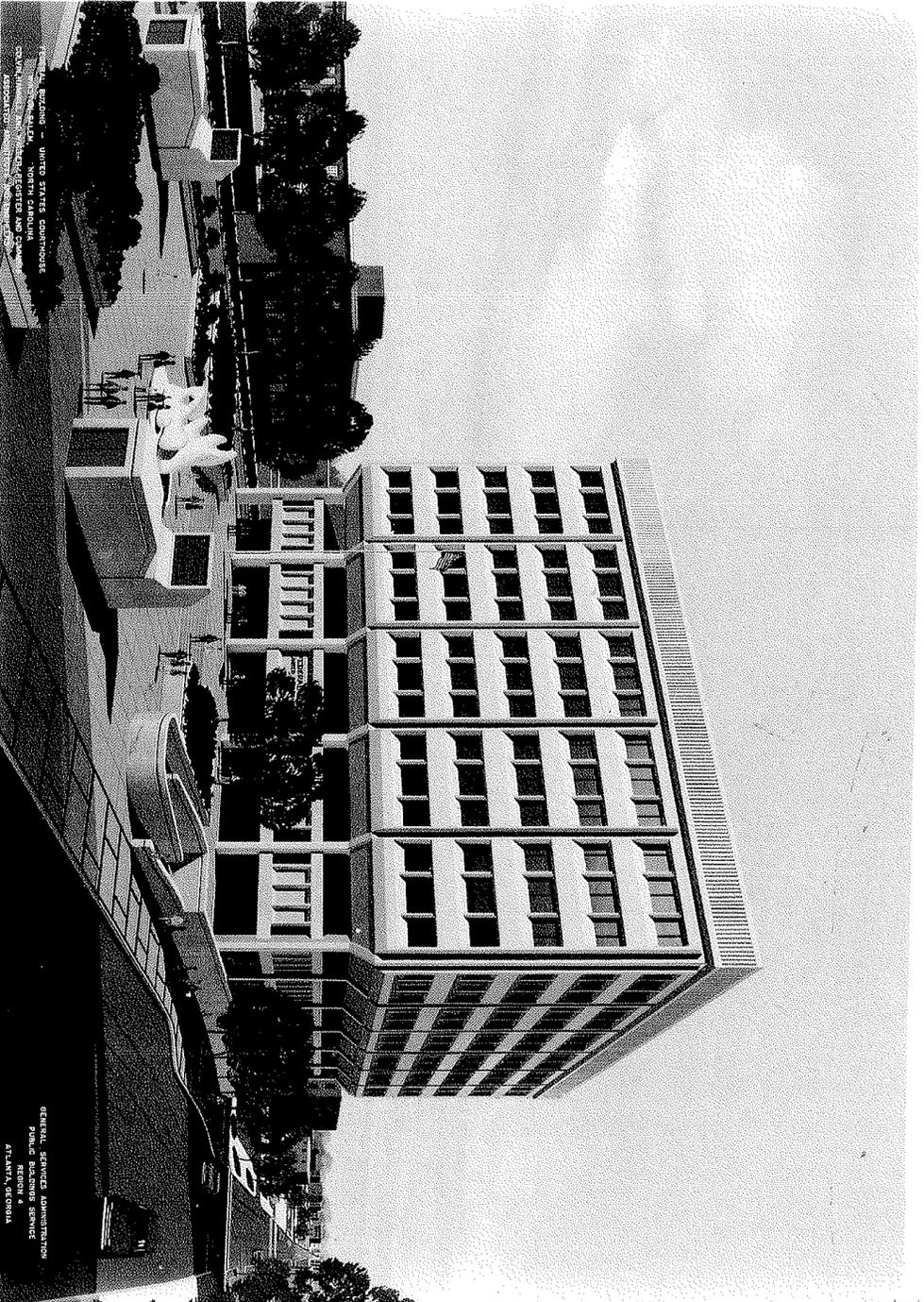
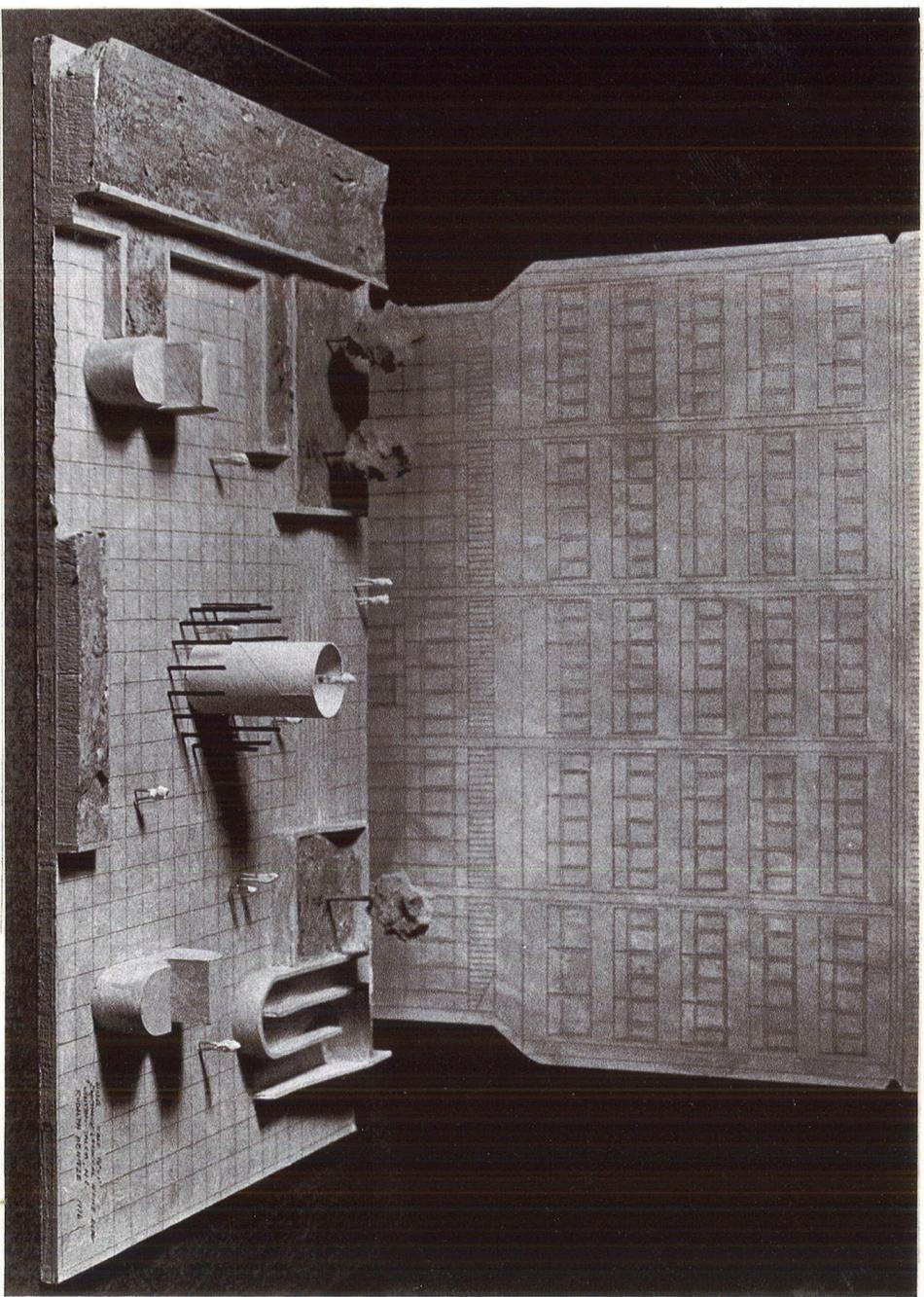


Fig. 2.48

Colvin, Hammill, and Walter / Register and Cummings, *Winston-Salem Federal Building Proposal* (n.d.)

Fig. 2.49



RUDY HEINTZE *Untitled (maquette)*. Estimated date of completion: November 1976. Cedar and Cor-ten, 24' x 24' x 24'. Federal Building, Winston-Salem, North Carolina.

Image © GSA

342

Rudolph Heintze, *Untitled (maquette)* (1976)

Fig. 2.50



Mark di Suvero, *Motu Viget* (1977)
Steel, tire, chain,
Grand Rapids, Michigan

Images © author



Fig. 2.51

Richard Fleischner, *Baltimore Project* (1980)



Fig. 2.52

Richard Fleischner, *Baltimore Project* (1980)

Image © author

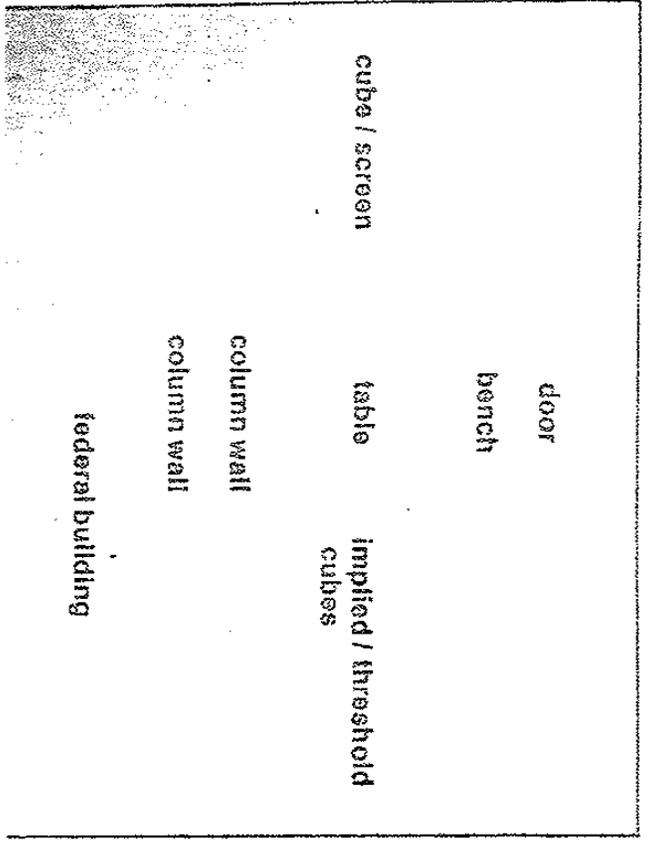


Fig. 2.53

Richard Fleischner, *Baltimore Project* (1980)

Image © author

Fig. 2.54



Richard Fleischner, *Arts Magazine Schematic* (1981)

In Ronald J. Onorato, “Richard Fleischner’s Baltimore Project,”
Arts Magazine, October 1981.

Images © author



Richard Fleischner, *Baltimore Project* (1980)



Fig. 2.55

Fig. 2.56



Richard Fleischner, *Baltimore Project* (1980)
Image © author

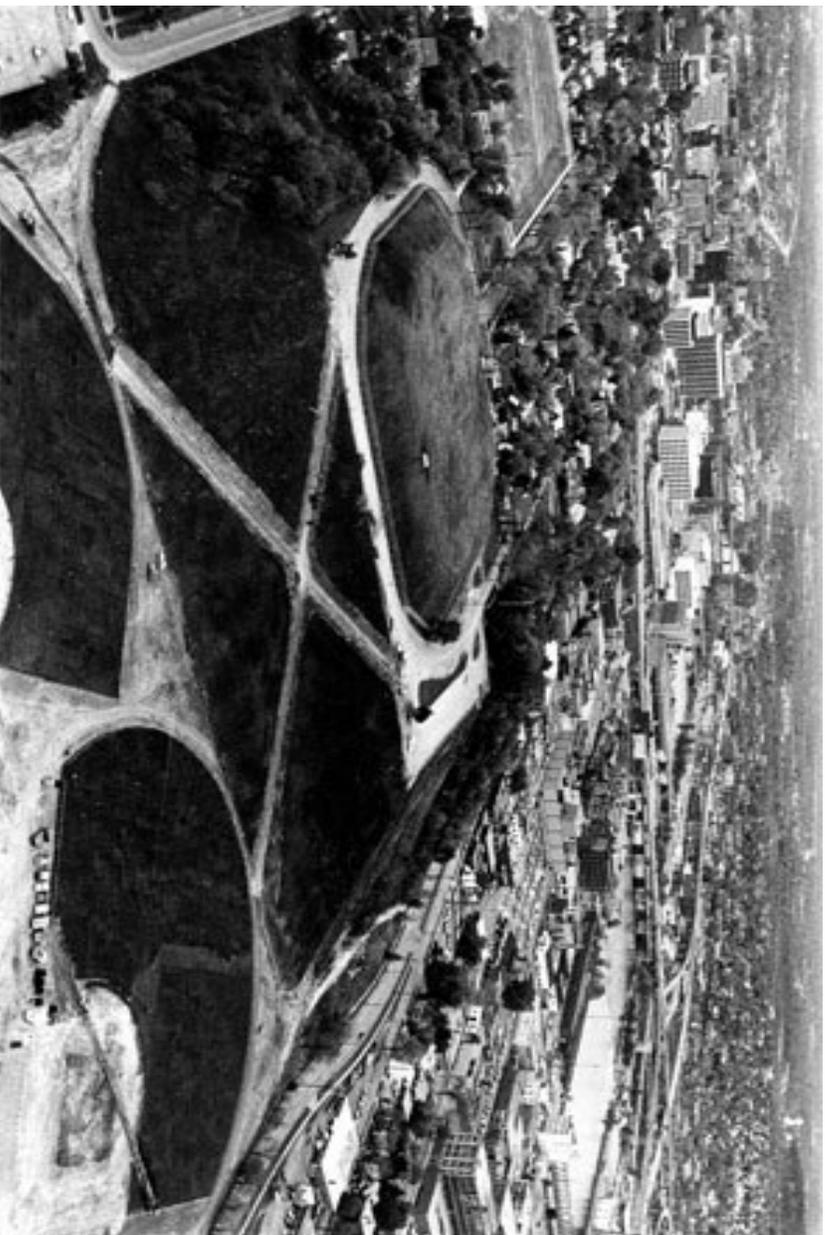


Fig. 2.57

Richard Fleischner, *Baltimore Project* (1980)

Images © author

Fig. 3.1



Robert Morris, *Grand Rapids Project* (1974)

Installation view just after completion. Image © Artforum.



Fig. 3.2

Robert Morris, *Grand Rapids Project* (1974)

View from the artwork's Northeast corner, 2014. Image © author.



Fig. 3.3

Joseph Kinnebrew, *Grand River Sculpture* (1975)

Image © Petswelcome.com



Fig. 3.4

Postcards of City Walls completed projects (1970-1978)

Clockwise from upper left: Todd Williams, *Wall Painting at Dean Street*, 6th Avenue and Carlton Avenue, Brooklyn, NY (1973); Allan D’Arcangelo, *Wall Painting at 64th Street Between Amsterdam and West End Avenues*, *New York City* (1970); Alvin Loving, *Wall Painting at 103 West 42nd Street*, *New York City* (1973); and Richard Haas, *Wall Painting at South Street and Peck Slip*, *New York City* (1978). All images from Irving Sandler Papers, Series IV, Box 53, Getty Research Library.

Thomas R. Gould, *King Kamehameha I* (1878), Bronze and Brass Alloy



Image c/o Govisithawaii.com

Fig. 4.1



355 Image c/o Hawaiian State Government



Fig. 4.2

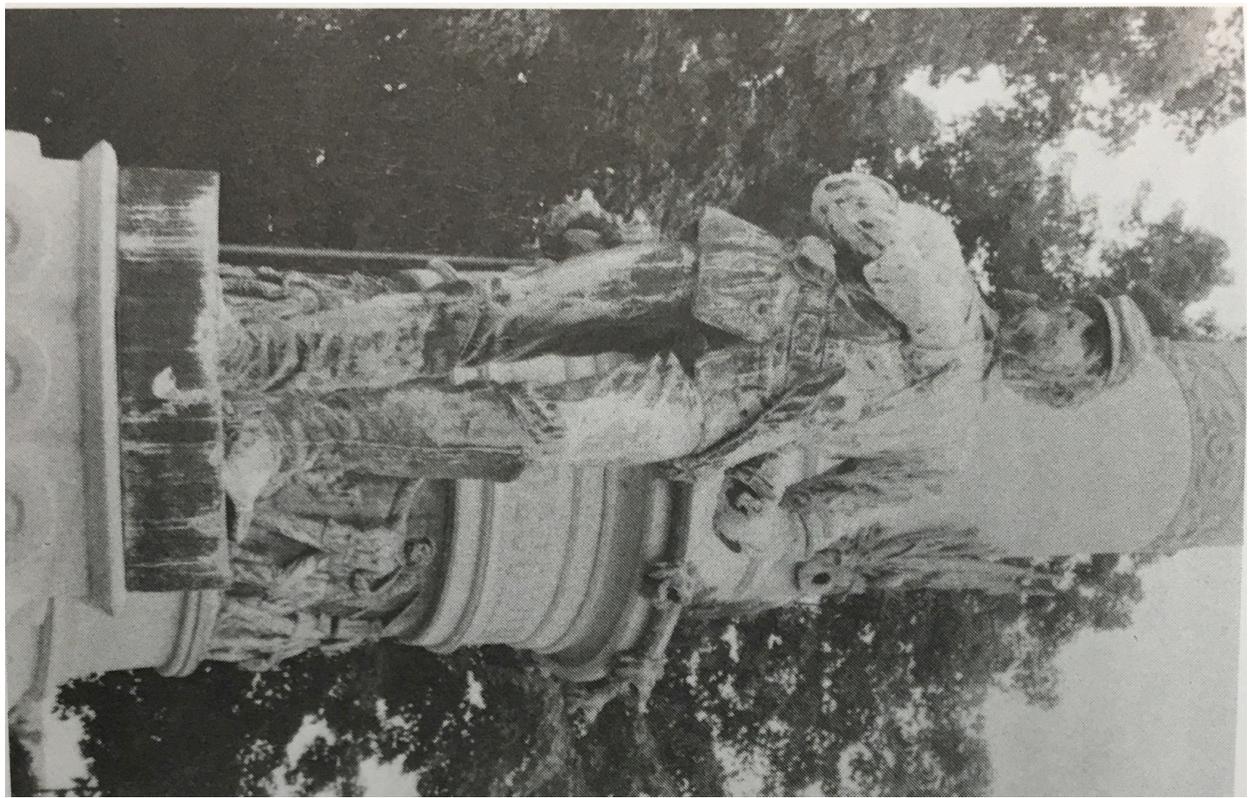


Judith Baca,
*The Great Wall of
 Los Angeles (The
 History of
 California),*
 Tujunga Wash
 (1976-2016)
 13' x 2,754'
 Images c/o
 SPARCinLA

Fig. 4.3

Caspar Buberl, *The Cavalryman*, part of *The Soldiers Monument* (1878-79), Manchester.
Left: Pre-conservation
Below: Post-conservation

Images c/o David Ruell and New Hampshire SOSI, *No Stone Unturned: Saving Outdoor Sculpture!* (Concord: Northlight Studio Press, 1994).



357





Fig. 4.4

Richard Serra, *Tilted Arc* (1981)
Image c/o Art in Architecture Program, General Services Administration

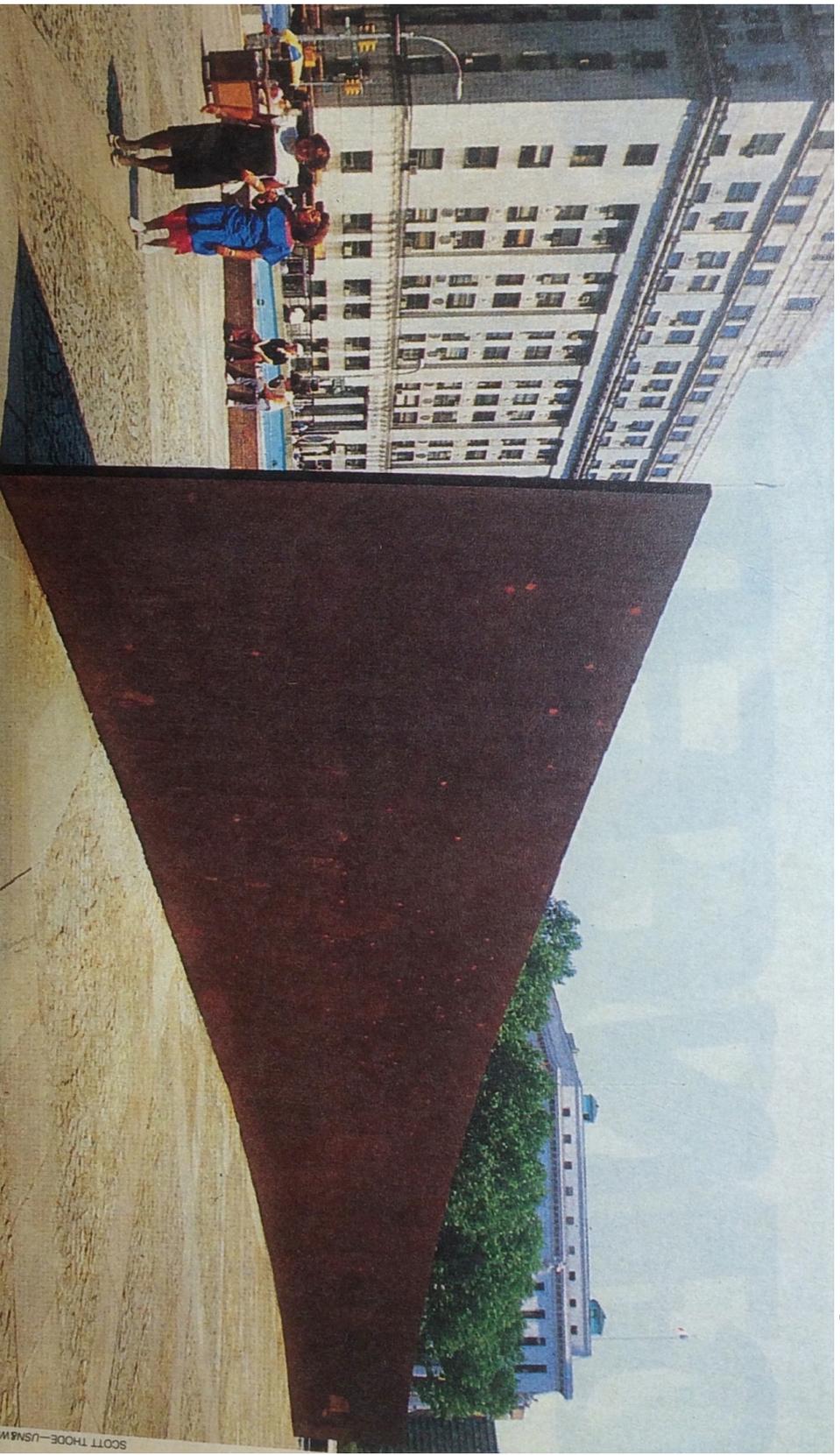


Fig. 4.5

Richard Serra, *Tilted Arc* (1981)

Image c/o Art in Architecture Program, General Services Administration

Fig. 4.6



Richard Serra, *Tilted Arc* (1981)
Image c/o Art in Architecture Program, General Services Administration



Tilted Arc's removal (March 15, 1989)



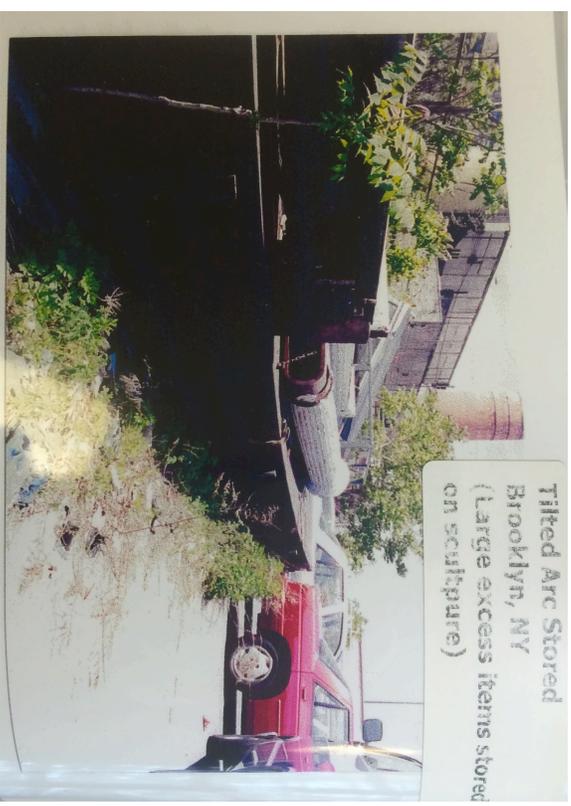
Fig. 4.7

Above and below: the removal of Richard Serra's *Tilted Arc* from Federal Plaza in New York City on the night of March 15, 1989. All photos except page 36: Frank O. Geary.

Images c/o *Art in American*, May 1989



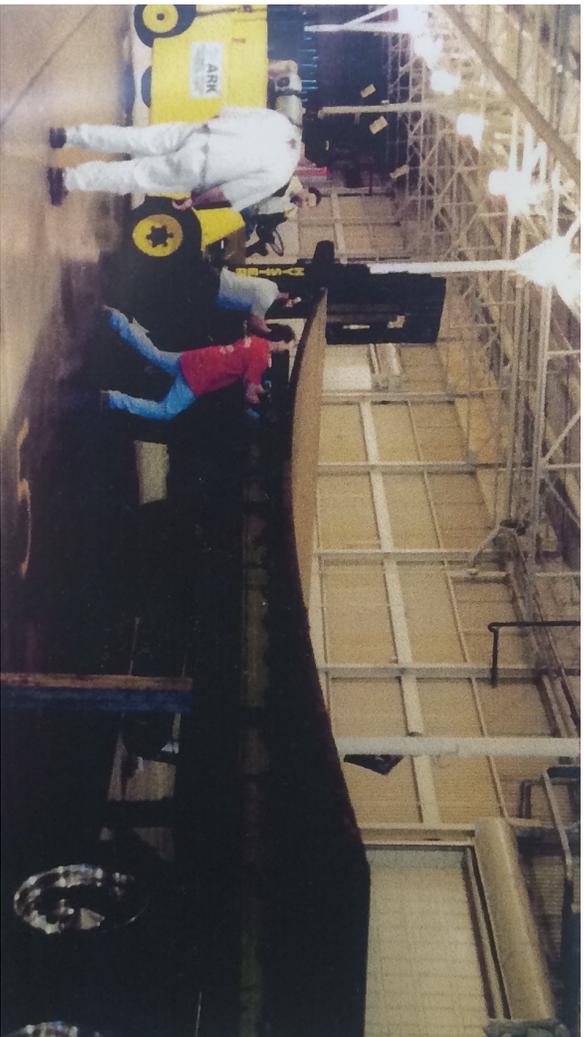
Fig. 4.8



Titled Arc in storage (1989-1999)
 GSA Storage in Brooklyn, NYC

Images c/o Art in Architecture Program,
 General Services Administration

Fig. 4.9



Dismantled Tilted Arc Storage Relocation Project (1999)
Move from New York to Maryland
Image c/o Art in Architecture Program, General Services Administration



Fig. 4.10

Tilted Arc in storage (2004)
Photo by McKay Lodge Conservators.

Images c/o Art in Architecture Program,
General Services Administration

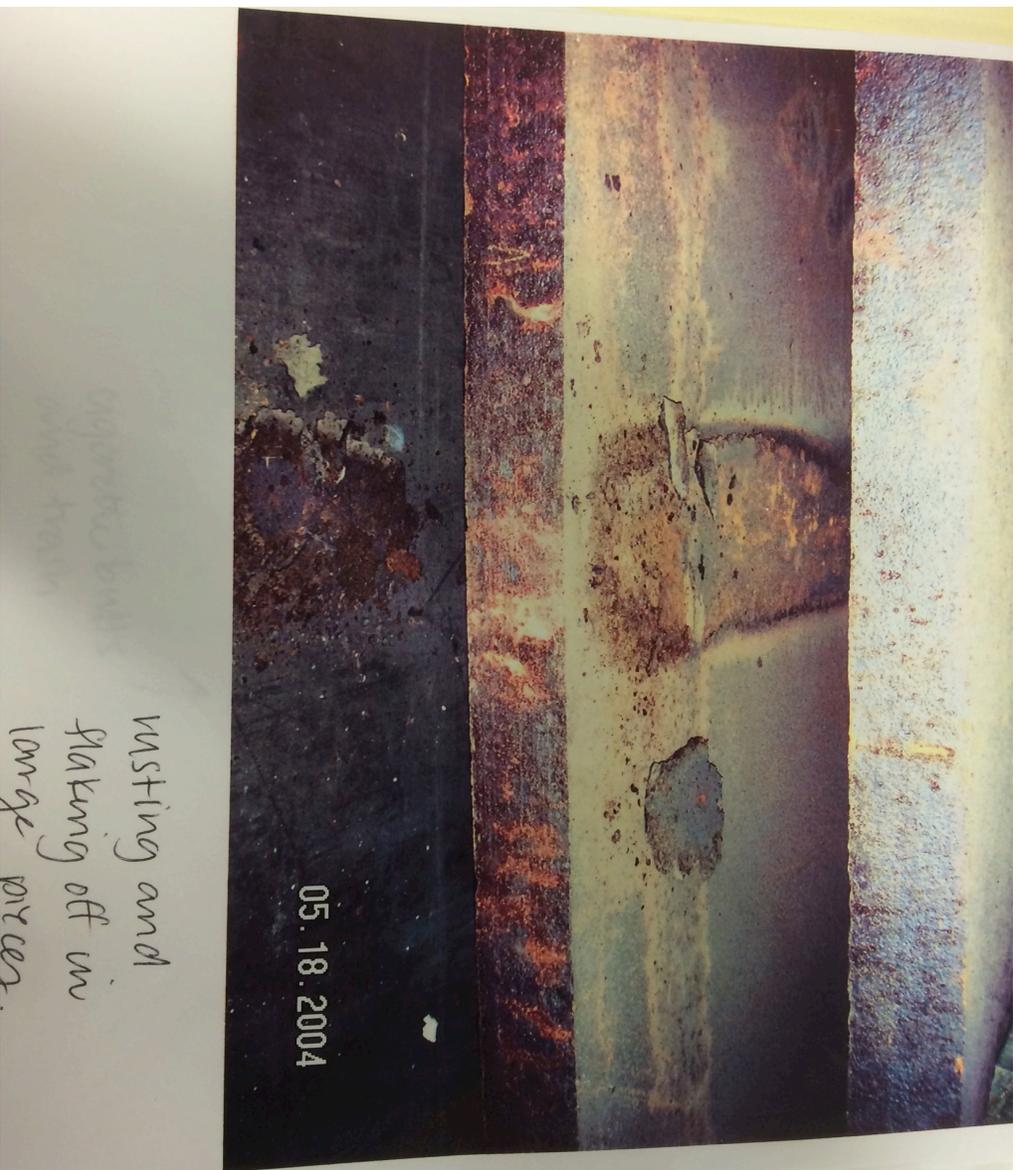


Fig. 4.11

Tiled Arc in storage (2004)
Photo by McKay Lodge
Conservators.

Images c/o Art in
Architecture Program,
General Services
Administration

Following page: *Tiled Arc* Conservation by
McKay Lodge, Arlington, VA, June 2009.



Fig. 4.12

Tilted Arch Conservation by McKay Lodge (June 2009), Arlington, VA.



Fig. 4.13

Nancy Dwyer, *Multiple Choice* (1995)
Aluminum, Painted, Epoxy, 18" X 15
-30" X 26.

Courtyard, 85 St. Josephs Avenue,
Staten Island, New York

Image: NYC Department of
Education, Public Art for Public
Schools

Fig. 5.1



The Fourth Plinth, Trafalgar Square, London (2008)

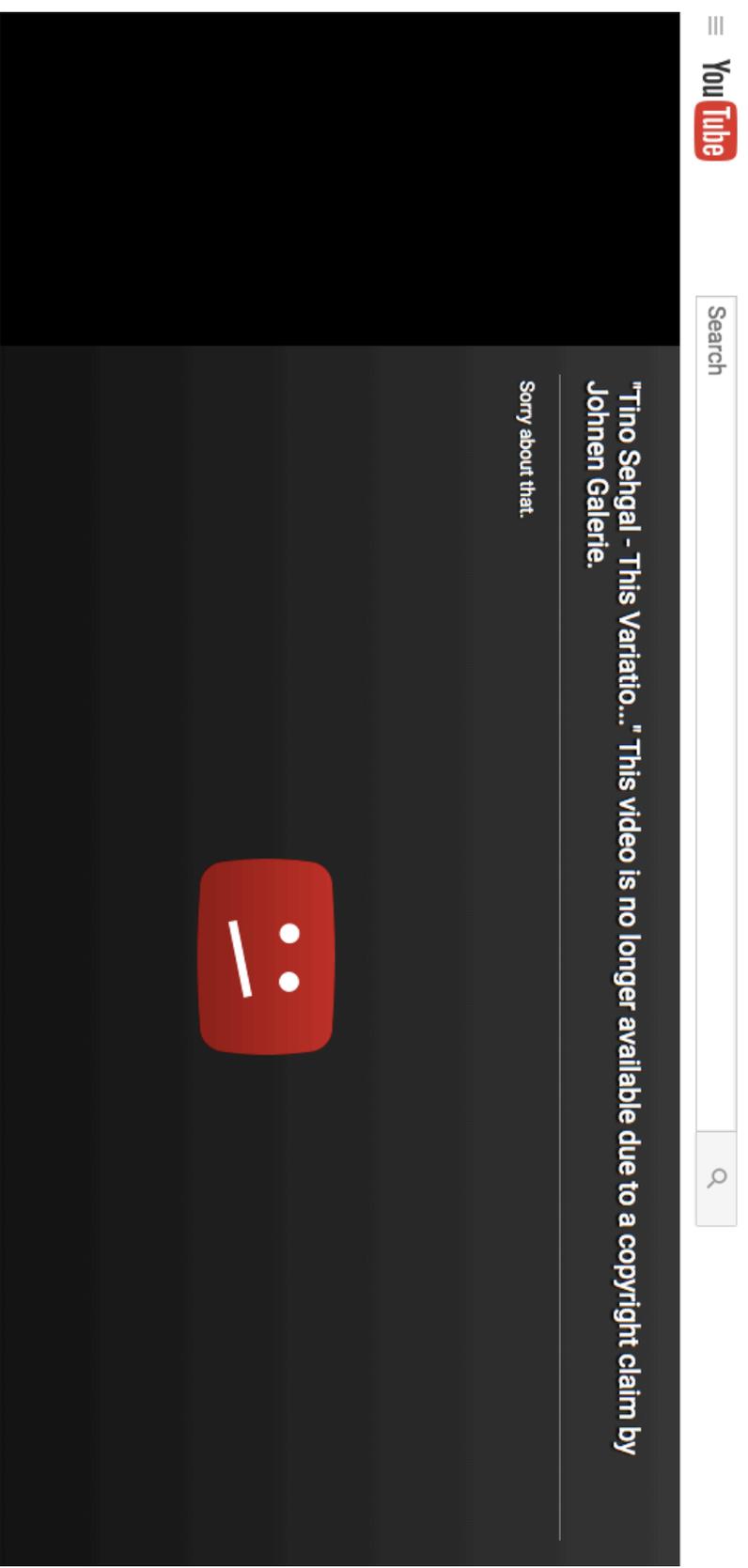
Image: *The Telegraph*

Fig. 5.2



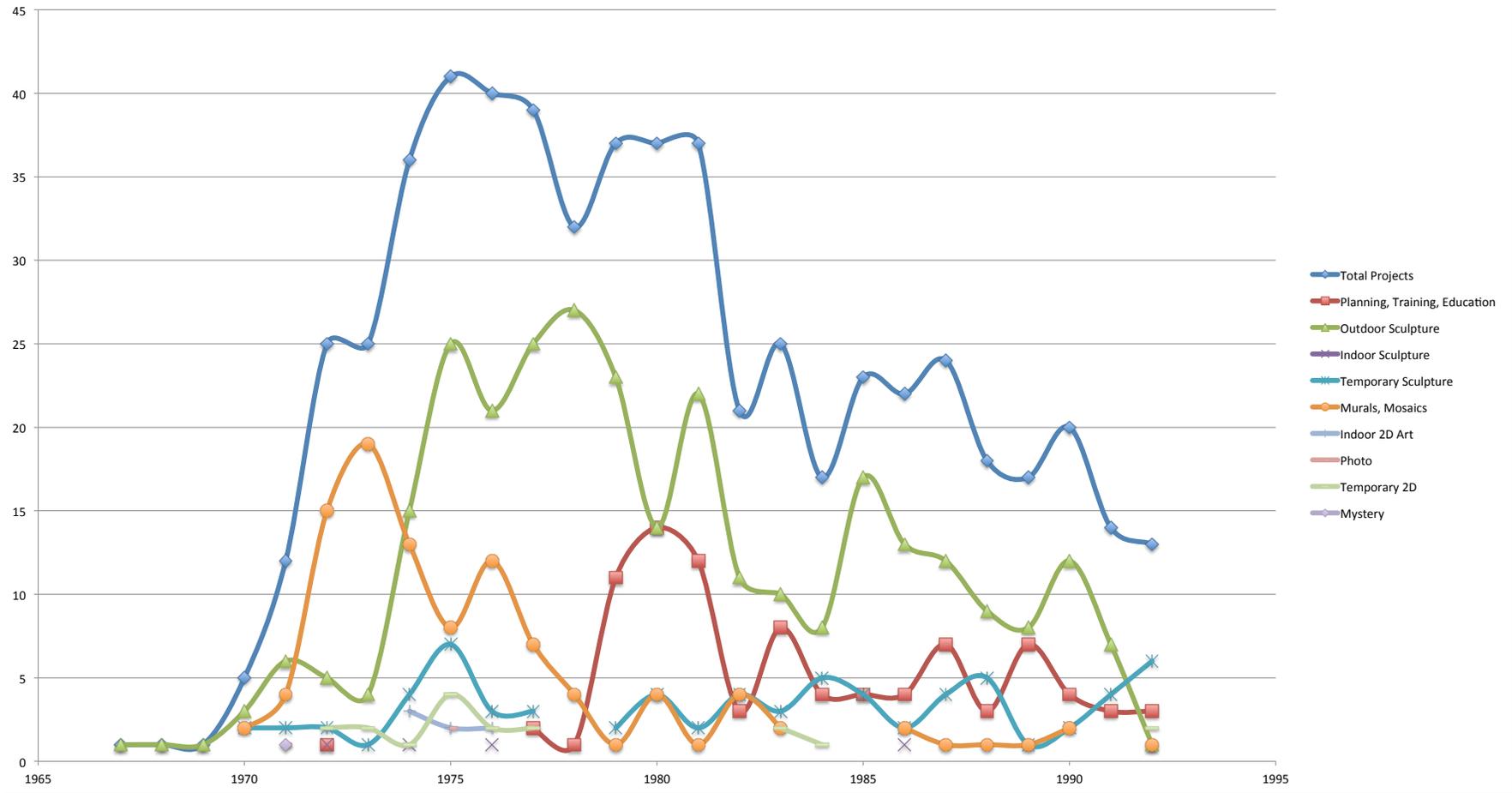
Rachel Whiteread,
Monument (2001)
Image: Gagosian Gallery

Fig. 5.3



YouTube Screen capture (August 12, 2016)
<https://www.youtube.com/watch?v=gIIK9N0EQ1k>

Appendix 1: National Endowment for the Arts' Art in Public Places – Artwork Type by Year



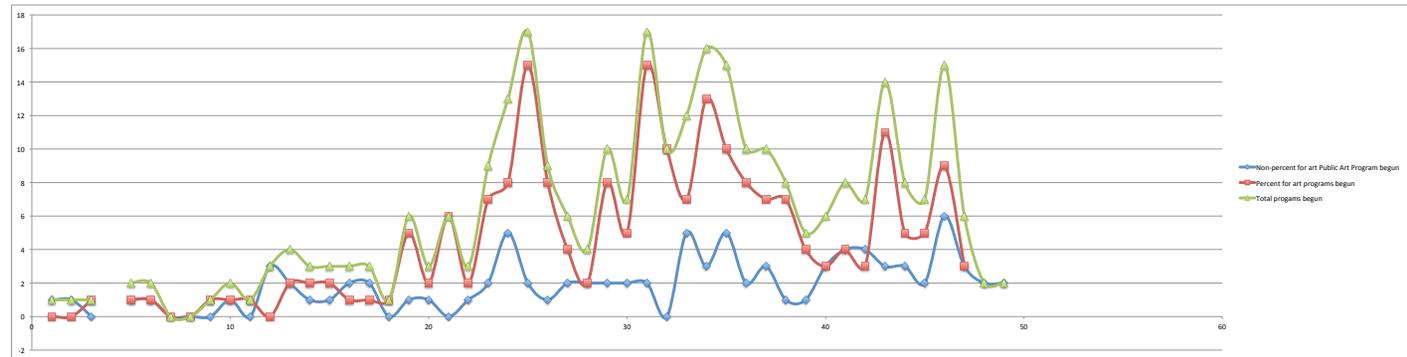
Appendix 2 Public Art Programs ranked by volume

State/Possession	State/ Terr.	Number of Public Art Programs	Number of Percent for Art Programs	State Percent for Art Program?	First Year of State Percent Program
California	CA	75	46		
Florida	FL	35	30	YES	1979
Arizona	AZ	20	15		
Washington	WA	20	18	YES	1974
Colorado	CO	17	10	YES	1977
New York	NY	13	6		
North Carolina	NC	12	5	INACTIVE	1982-1995
Texas	TX	11	9		
Iowa	IA	9	6	YES	1979
Minnesota	MN	7	3	YES	1984
Ohio	OH	7	4	YES	1990
Georgia	GA	6	4		
Illinois	IL	6	3	YES	1977
New Mexico	NM	6	5	YES	1986
Pennsylvania	PA	6	1		
Tennessee	TN	6	4		
Massachusetts	MA	5	1	YES*	1980-1991, 2014-
Missouri	MO	5	3		
Oregon	OR	5	5	YES	1975
Connecticut	CT	4	1	YES	1978
Maryland	MD	4	4	YES	2005
Utah	UT	4	4	YES	1985
Virginia	VA	4	1		
Wisconsin	WI	4	3	INACTIVE	1980-2011
Alaska	AK	3	3	YES	1975
Indiana	IN	3	0		
Kansas	KS	3	2		
Louisiana	LA	3	2	YES	1999
Nevada	NV	3	1		
Oklahoma	OK	3	3	YES	2004
Arkansas	AR	2	1	INACTIVE	
Hawaii	HI	2	2	YES	1967
Idaho	ID	2	1		
Maine	ME	2	2	YES	1979
Montana	MT	2	2	YES	1983
Nebraska	NE	2	1	YES	1978
New Jersey	NJ	2	2	YES	1978
Wyoming	WY	2	1	YES	1991
District of Columbia	DC	1	1	YES	1986
Delaware	DE	1	1		
Guam	GU	1	1	YES	2011
New Hampshire	NH	1	1	YES	1979
Northern Mariana Islands	MP	1	0		
Rhode Island	RI	1	1	YES	1987
South Carolina	SC	1	1	YES	1981
South Dakota	SD	1	0		
Vermont	VT	1	1	YES	1988
West Virginia	WV	1	0		
Alabama	AL	0	0		
American Samoa	AS	0	0		
Federated States of Micronesia	FM	0	0		
Kentucky	KY	0	0		
Marshall Islands	MH	0	0		
Michigan	MI	0	0	INACTIVE	1980-1991
Mississippi	MS	0	0		
North Dakota	ND	0	0		
Palau	PW	0	0		
Puerto Rico	PR	0	0		
Virgin Islands	VI	0	0		

Appendix 3: Public Art Programs by Year of Creation

Public Art Programs begun by year

Date Begun	Non-percent for art Public Art Program begun	Percent for art programs begun	Total programs begun
1872	1	0	1
1890	1	0	1
1930	0	1	1
~			
1959	1	1	2
1960	1	1	2
1961	0	0	0
1962	0	0	0
1963	0	1	1
1964	1	1	2
1965	0	1	1
1966	3	0	3
1967	2	2	4
1968	1	2	3
1969	1	2	3
1970	2	1	3
1971	2	1	3
1972	0	1	1
1973	1	5	6
1974	1	2	3
1975	0	6	6
1976	1	2	3
1977	2	7	9
1978	5	8	13
1979	2	15	17
1980	1	8	9
1981	2	4	6
1982	2	2	4
1983	2	8	10
1984	2	5	7
1985	2	15	17
1986	0	10	10
1987	5	7	12
1988	3	13	16
1989	5	10	15
1990	2	8	10
1991	3	7	10
1992	1	7	8
1993	1	4	5
1994	3	3	6
1995	4	4	8
1996	4	3	7
1997	3	11	14
1998	3	5	8
1999	2	5	7
2000	6	9	15
2001	3	3	6
2002	2		2
2003	2		2
2004			0
2005			0
2006			0
2007			0
2008			0
2009			0
2010			0
2011			0
2012	1		1



Red	Percent for Art Programs
Blue	Non-percent for art programs
Green	All public art programs

*Incomplete records past 2002

PLUS twenty three other programs that do not have dates listed Plus TEN programs with no dates

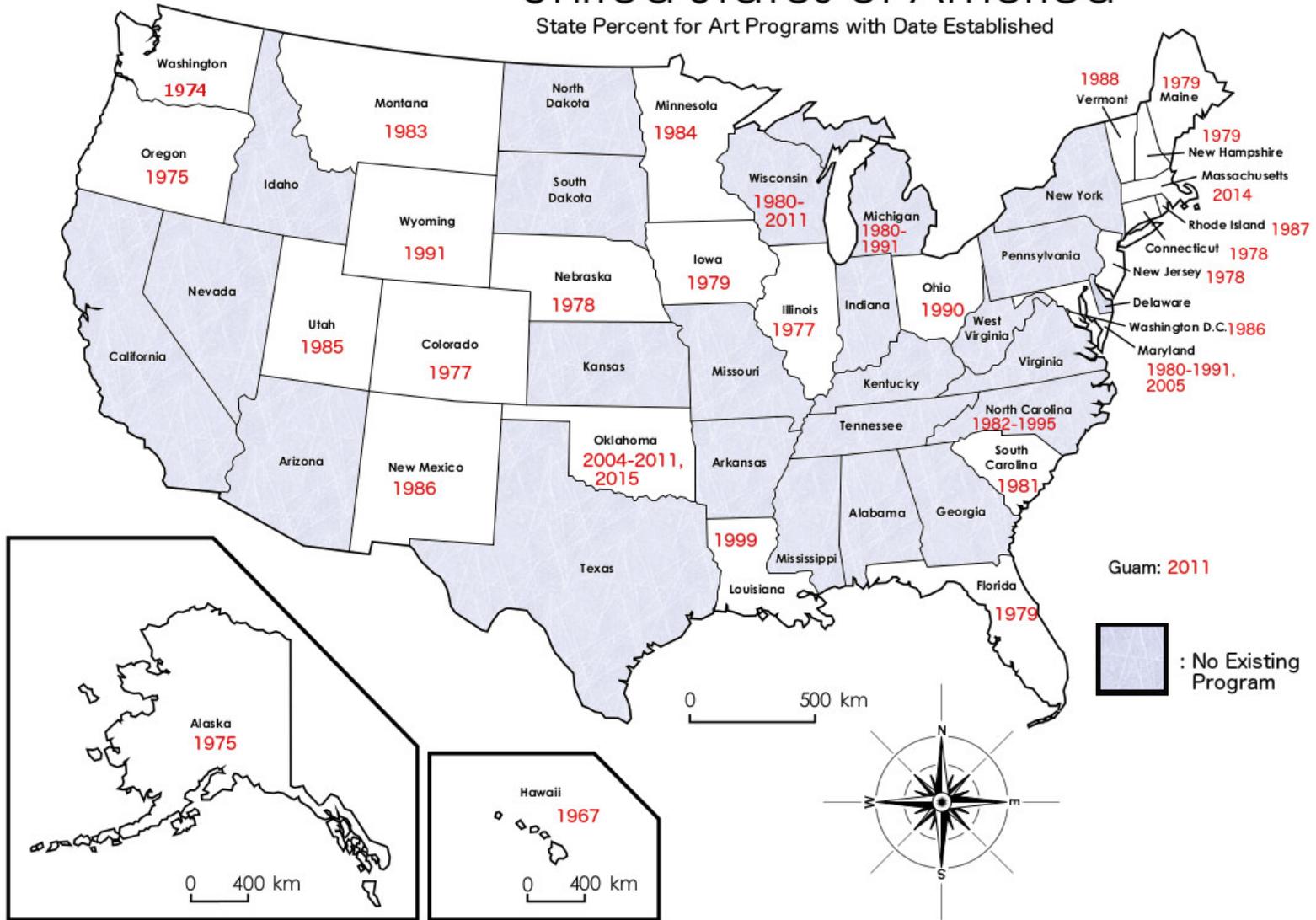
Appendix 4: National Endowment for the Arts' Art in Public Places –Funding by State

By State			By Total Grant amount		
State/Possession	State/ Terr.	Total NEA grant amounts (\$)	State/Possession	State/ Terr.	Total NEA grant amounts (\$)
Alabama	AL	60,000.00	1 New York	NY	1,515,316.00
Alaska	AK	20,000.00	2 California	CA	1,364,927.00
American Samoa	AS		3 Massachusetts	MA	644,030.00
Arizona	AZ	252,500.00	4 Washington	WA	639,575.00
Arkansas	AR		5 Illinois	IL	605,500.00
California	CA	1,364,927.00	6 Pennsylvania	PA	505,750.00
Colorado	CO	144,000.00	7 Michigan	MI	433,100.00
Connecticut	CT	177,500.00	8 Ohio	OH	405,400.00
Delaware	DE		9 Iowa	IA	367,685.00
District of Columbia	DC	270,000.00	10 Maryland	MD	324,342.00
Federated States of Micronesia	FM		11 Texas	TX	296,000.00
Florida	FL	255,000.00	12 District of Columbia	DC	270,000.00
Georgia	GA	241,305.00	13 Florida	FL	255,000.00
Guam	GU		14 Arizona	AZ	252,500.00
Hawaii	HI	70,000.00	15 Georgia	GA	241,305.00
Idaho	ID	23,000.00	16 Missouri	MO	234,750.00
Illinois	IL	605,500.00	17 Minnesota	MN	228,440.00
Indiana	IN	163,200.00	18 New Jersey	NJ	199,950.00
Iowa	IA	367,685.00	19 Louisiana	LA	192,985.00
Kansas	KS	50,241.00	20 North Carolina	NC	184,805.00
Kentucky	KY	70,000.00	21 Connecticut	CT	177,500.00
Louisiana	LA	192,985.00	22 Indiana	IN	163,200.00
Maine	ME		23 New Mexico	NM	159,276.00
Marshall Islands	MH		24 Colorado	CO	144,000.00
Maryland	MD	324,342.00	25 Oregon	OR	135,000.00
Massachusetts	MA	644,030.00	26 Nebraska	NE	129,500.00
Michigan	MI	433,100.00	27 Wisconsin	WI	101,000.00
Minnesota	MN	228,440.00	28 Virginia	VA	100,750.00
Mississippi	MS	30,000.00	29 Wyoming	WY	87,000.00
Missouri	MO	234,750.00	30 Oklahoma	OK	85,000.00
Montana	MT		31 Utah	UT	79,860.00
Nebraska	NE	129,500.00	32 Nevada	NV	77,500.00
Nevada	NV	77,500.00	33 Hawaii	HI	70,000.00
New Hampshire	NH	20,000.00	34 Kentucky	KY	70,000.00
New Jersey	NJ	199,950.00	35 South Dakota	SD	60,830.00
New Mexico	NM	159,276.00	36 Alabama	AL	60,000.00
New York	NY	1,515,316.00	37 Kansas	KS	50,241.00
North Carolina	NC	184,805.00	38 Tennessee	TN	45,000.00
North Dakota	ND	24,000.00	39 Vermont	VT	41,175.00
Northern Mariana Islands	MP		40 Mississippi	MS	30,000.00
Ohio	OH	405,400.00	41 West Virginia	WV	27,500.00
Oklahoma	OK	85,000.00	42 North Dakota	ND	24,000.00
Oregon	OR	135,000.00	43 Idaho	ID	23,000.00
Palau	PW		44 Alaska	AK	20,000.00
Pennsylvania	PA	505,750.00	45 New Hampshire	NH	20,000.00
Puerto Rico	PR		46 South Carolina	SC	12,500.00
Rhode Island	RI	10,000.00	47 Rhode Island	RI	10,000.00
South Carolina	SC	12,500.00	48 American Samoa	AS	
South Dakota	SD	60,830.00	49 Arkansas	AR	
Tennessee	TN	45,000.00	50 Delaware	DE	
Texas	TX	296,000.00	Federated States of Micronesia	FM	
Utah	UT	79,860.00	Guam	GU	
Vermont	VT	41,175.00	Maine	ME	
Virgin Islands	VI		Marshall Islands	MH	
Virginia	VA	100,750.00	Montana	MT	
Washington	WA	639,575.00	Northern Mariana Islands	MP	
West Virginia	WV	27,500.00	Palau	PW	
Wisconsin	WI	101,000.00	Puerto Rico	PR	
Wyoming	WY	87,000.00	Virgin Islands	VI	

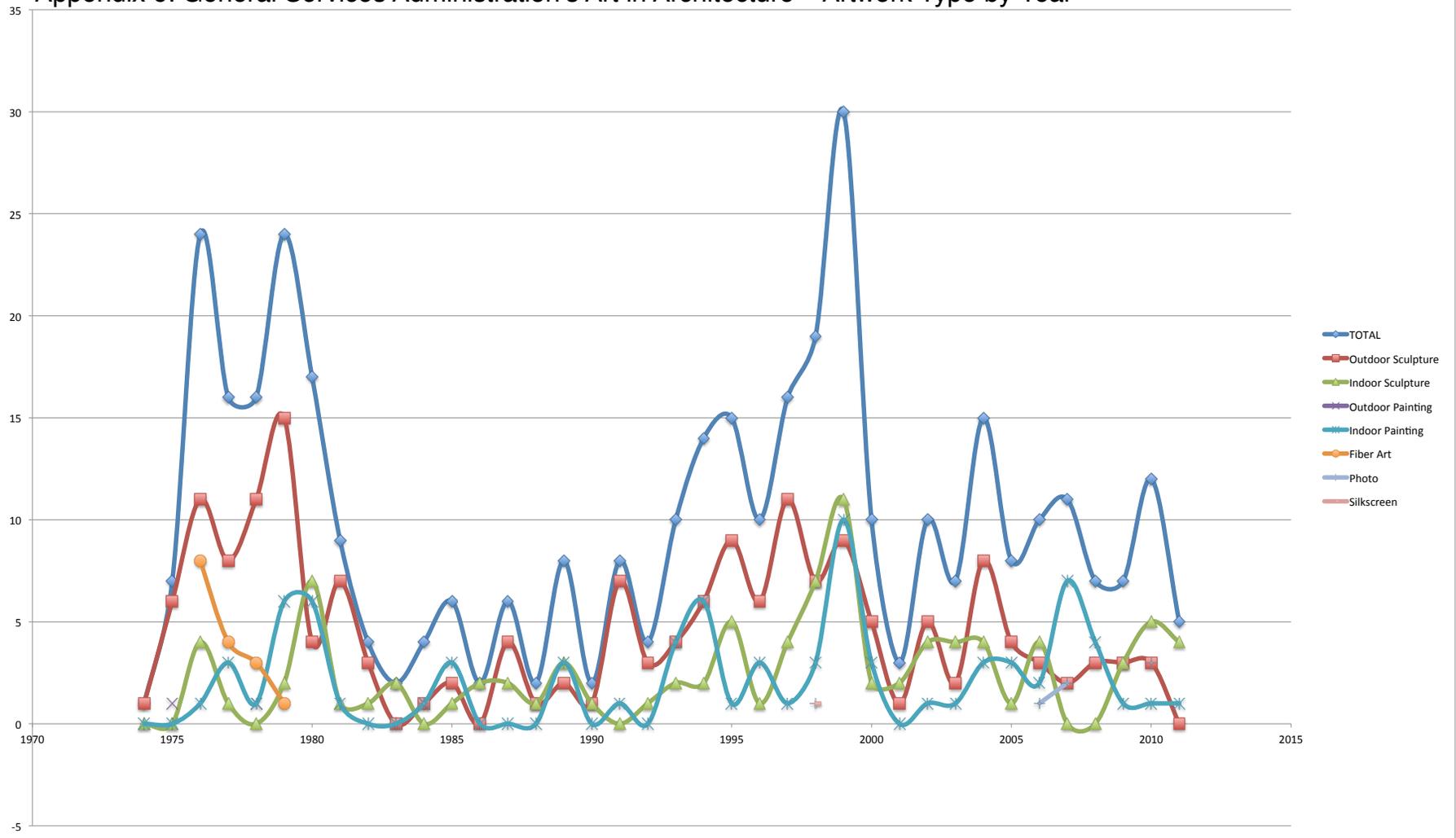
3 projects

United States of America

State Percent for Art Programs with Date Established



Appendix 6: General Services Administration's Art in Architecture – Artwork Type by Year



Appendix 7: American Public Art Programs by Year
 Americans For the Arts - All Records, by Date

Date Begun	Name of program	City	State	% for Art	Page ref.	Notes
1872	Fairmont Park Art Association	Philadelphia	PA	NO	167	
1890	Boston Art Commission	Boston	MA	NO	122	
1930	Art on Campus Collection and Program	Ames	IA	0.5	110	Part of IA's Art in State Buildings Legislation
1959	City of Philadelphia	Philadelphia	PA	1	167	
1959	Redevelopment Authority of Philadelphia	Philadelphia	PA	NO	168	
1960	San Francisco Redevelopment Agency	San Francisco	CA	NO	52	
1960	University of Northern Iowa	Cedar Falls	IA	0.5	112	Part of IA's Art in State Buildings Legislation
1963	Art in Architecture Program - GSA	Washington	DC	Yes	75	National Program
1964	Art in Embassies Program	Washington	DC	NO	76	National Program
1964	Baltimore Office of Promotion and the Arts	Baltimore	MD	1	120	
1965	Houston Municipal Art Commission	Houston	TX	Yes	178	Percent for art was passed in 1999
1966	Humboldt Arts Council	Eureka	CA	NO	25	
1966	Idaho Commission on the Arts	Boise	ID	NO	105	
1966	South Dakota Arts Council	Pierre	SD	NO	170	Percent for Art inactive
1967	City of Palo Alto	Palo Alto	CA	NO	43	Program requires public art from city projects
1967	San Francisco Arts Commission	San Francisco	CA	2	51	Big Program
1967	Hawaii State Foundation on Culture and the Arts	Honolulu	HI	1	103	
1967	West Virginia State Art Agency's Grant and Services	Charleston	WV	NO	200	
1968	The Community Redevelopment Agency of the City of Los Angeles	Los Angeles	CA	1	33	
1968	City and County of Honolulu	Honolulu	HI	1	103	
1968	CITYarts, Inc.	New York	NY	NO	143	
1969	Arts Council of Northwest Florida	Pensacola	FL	NO	89	
1969	Port Authority of New York and New Jersey	New York	NY	1	147	*Updated
1969	Arts Commission for the City of Tulsa	Tulsa	OK	1	162	
1970	Art at BART Program, Bay Area Rapid Transit District	Oakland	CA	NO	39	
1970	Florida International University	Miami	FL	0.5	85	This is part of FL's Art in State Buildings Program
1970	Quad City Art	Rock Island	IL	NO	107	
1971	Fine Art Committee	Littleton	CO	NO	70	
1971	Chicago Public Art Group	Chicago	IL	NO	106	
1971	Seattle-Tacoma International Airport	Seattle	WA	1	197	*DATE BEGUN is "Early 1970s"
1972	Dormitory Authority of the State of New York	Albany	NY	1	141	*DATE BEGUN is "Early 1970s"
1973	City of Davis	Davis	CA	1	22	
1973	Miami-Dade Art in Public Places Program	Miami	FL	1.5	86	
1973	Lawrence Arts Commission	Lawrence	KS	2	115	
1973	Creative Time, Inc.	New York	NY	NO	144	
1973	4Culture	Seattle	WA	1	196	
1973	Mayor's Office of Arts and Cultural Affairs	Seattle	WA	1	197	
1974	Everett Cultural Commission	Everett	WA	Yes	190	
1974	Washington State Arts Commission	Olympia	WA	0.5	194	
1974	Madison CitiARTS	Madison	WI	NO	201	
1975	Alaska State Council on the Arts	Anchorage	AK	.5-1	1	
1975	City of Brea	Brea	CA	1	16	
1975	Fine Arts and Cultural Affairs	Miami	FL	1.5	85	
1975	Oregon Percent for Art Program	Salem	OR	1	166	
1975	Edmonds Arts Commission	Edmonds	WA	1	190	
1975	Wenatchee Arts Commission	Wenatchee	WA	1	200	
1976	Homer Council on the Arts	Homer	AK	Yes	2	
1976	Social and Public Art Resource Center	Venice	CA	NO	60	Mural Program

1976	Broward County Cultural Affairs Divison	Fort Lauderdale	FL		2	80	
1977	Sacramento Metro Arts Commisison	Sacramento	CA		2	47	
1977	Santa Barbara County Arts Commission	Santa Barbara	CA		1	54	
1977	Colorado Council of the Arts	Denver	CO		1	65	
1977	City of West Palm Beach	West Palm Beach	FL		1	98	
1977	City of Atlanta	Atlanta	GA		1.5	99	
1977	State of Illinois	Springfield	IL	NO		108	
1977	Public Art Fund, Inc.	New York	NY	NO		148	*Updated
1977	Art Commission of Greater Toledo	Toledo	OH		1	161	
1977	Milwaukee Arts Board	Milwaukee	WI		1	202	
1978	Municipality of Anchorage Public Art Program	Anchorage	AK		1	1	
1978	City of Fremont Art in Public Places	Fremont	CA		1	26	
1978	Boulder Arts Commission	Boulder	CO	NO		63	
1978	Connecticut Commission on Culture and Tourism	Hartford	CT	NO		73	
1978	City of Middleton	Middleton	CT	NO		74	
1978	Palm Beach County Cultural Council	West Palm Beach	FL	NO		97	
1978	Boise City Arts Commission	Boise	ID		1.4	104	
1978	City of Chicago	Chicago	IL		1.33	106	
1978	University of Iowa Art in State Buildings Committee	Iowa City	IA		0.5	115	Part of IA's Art in State Buildings Legislation
1978	City of Rockville	Rockville	MD		1	122	
1978	Forecast Public Artworks	Saint Paul	MN	NO		128	
1978	New Jersey State Council on the Arts	Trenton	NJ		1.5	137	
1978	City of Albuquerque Public Art Program	Albuquerque	NM		1	139	
1979	Florida State University	Tallahassee	FL		0.5	94	This is part of FL's Art in State Buildings Program
1979	California Arts Council	Sacramento	CA	No		46	*Documents/ records Public Art in California
1979	University Gallery	Gainesville	FL		0.5	82	This is part of FL's Art in State Buildings Program
1979	University of Central Florida	Orlando	FL		0.5	88	This is part of FL's Art in State Buildings Program
1979	University of West Florida	Pensacola	FL		0.5	90	This is part of FL's Art in State Buildings Program
1979	Florida A&M University	Tallahassee	FL		0.5	92	This is part of FL's Art in State Buildings Program
1979	Florida's Art in State Buildings Program	Tallahassee	FL		0.5	93	Obviously This is FL's Art in State Buildings Program
1979	University of South Florida	Tampa	FL		0.5	96	This is part of FL's Art in State Buildings Program
1979	City of Atlanta Department of Aviation Art Program	Atlanta	GA		1.5	100	
1979	Metropolitan Atlanta Rapid Transit Authority	Atlanta	GA	.5-1		102	
1979	Iowa Arts Council	Des Moines	IA		0.5	113	Part of IA's Art in State Buildings Legislation
1979	Maine Arts Commission	Augusta	ME		1	119	
1979	Cambridge Arts Council's Public Art Program	Cambridge	MA		1	125	
1979	Nebraska Arts Council	Omaha	NE		1	133	
1979	New Hampshire's Percnt for Art Program	Concord	NH		0.5	136	
1979	Guam Council on the Arts and Humanities Agency	Tiyan	GU	Yes		182	
1979	City of Bellvue	Bellevue	WA	NO		189	
1980	City of Paramount Art in Public Places Program	Paramount	CA	Yes		43	Percent of building permits
1980	UrbanArts Institute	Boston	MA	NO		124	
1980	Office of Cultural and Heritage Affairs	Mays Landing	NJ		1	137	
1980	Buffalo Arts Commission	Buffalo	NY		1	142	
1980	Oklahoma City Arts Commission	Oklahoma City	OK	Yes		161	***CONFIRM that this is Percent
1980	Regional Arts and Culture Council	Portland	OR		1.33	164	
1980	Salt Lake City Public Art Program	Salt Lake City	UT	Yes		183	VOLUNTARY Percent

1980	City of Spokane Arts Commission	Spokane	WA		1	199	
1980	Wisconsin Arts Board	Madison	WI		0.2	201	
1981	University of California at San Diego	La Jolla	CA	NO		28	Stuart Collection at UCSD
1981	1 Percent for Art Program	New Haven	CT		1	74	
1981	New England Foundation for the Arts	Boston	MA	NO		124	
1981	Arts and Science Council	Charlotte	NC		1	154	
1981	Percent for Art Program	Eugene	OR		1	163	
1981	South Carolina Arts Commission	Columbia	SC	.5-1		170	VOLUNTARY Percent
1982	City of Glendale Arts and Culture Commission	Glendale	CA	NO		27	***May have % now
1982	Madera County Arts Council	Madera	CA	NO		36	
1982	City of Santa Monica	Santa Monica	CA		1	57	
1982	New York City Percent for Art Program	New York	NY		1	146	
1983	Chandler Art Commission	Chandler	AZ		1	3	
1983	Glendale Arts Commission	Glendale	AZ		1	4	
1983	City of Beverly Hills	Beverly Hills	CA		1	16	
1983	South Coast Metro Alliance	South Coast Metro	CA	NO		57	
1983	City of Sunnyvale	Sunnyvale	CA		1	58	
1983	City of Orlando Public Art Program	Orlando	FL		1	87	
1983	Montana Arts Council	Helena	MT		1	132	
1983	New York City Health and Hospital Corporation's Art Collection	New York	NY		1	147	This falls under NYC's Percent for Art Program
1983	Contemporary Art Museum	Raleigh	NC	NO		155	
1983	Beaverton Arts Commission	Beaverton	OR		1	163	
1984	City of San Jose	San Jose	CA	1-2		52	1 for private, 2 for public
1984	Art on the Corner	Grand Junction	CO	NO		68	
1984	Florida Atlantic University	Boca Raton	FL		0.5	78	This is part of FL's Art in State Buildings Program
1984	Miami Beach Art in Public Places	Miami Beach	FL		1.5	87	
1984	Minnesota Percent for Art in Public Places	Saint Paul	MN		1	128	
1984	Cleveland Public Art	Cleveland	OH		1.5	158	
1984	Alexandria Commission for the Arts	Alexandria	VA	NO		186	
1985	Scottsdale Public Art Program	Scottsdale	AZ		1	8	
1985	Arizona State University Office of Public Art	Tempe	AZ		0.5	10	
1985	Tuscon Pima Arts Council	Tuscon	AZ		1	12	
1985	Arkansas Arts Council	Little Rock	AR		0.5	13	
1985	Carlsbad Cultural Affairs Office	Carlsbad	CA		1	18	
1985	City of Oxnard	Oxnard	CA	NO		41	
1985	City of San Diego Commission for Arts and Culture	San Diego	CA	.5-2		48	2% for Public .5-1 for Private
1985	City of Loveland	Loveland	CO		1	71	
1985	City of Tampa Public Art Program	Tampa	FL	.75-1		95	
1985	Aurora Public Art Commission	Aurora	IL	Yes		105	
1985	Missoula Public Art Committee	Missoula	MT		1	132	
1985	City of Santa Fe Arts Commission	Santa Fe	NM		1	141	
1985	MTA Arts for Transit	New York	NY	NO		145	
1985	City of Austin Art in Public Places	Austin	TX		2	174	
1985	Utah Public Art Program	Salt Lake City	UT		1	185	VOLUNTARY Percent
1985	City of Kent Arts Commission	Kent	WA	Yes		191	\$2 per capita for public art per year
1985	Mercer Island Arts Council	Mercer Island	WA		1	193	
1986	Arts and Humanities Commission	Casa Grande	AZ		1	2	
1986	Phoenix Airport Museum Program	Phoenix	AZ		1	7	
1986	Phoenix Office of Arts and Culture	Phoenix	AZ		1	8	
1986	City of Laguna Beach	Laguna Beach	CA	1-1.25		30	
1986	City of Palm Desert	Palm Desert	CA		1	41	
1986	DC Creates Public Art Program	Washington	DC		1	76	
1986	City of New Orleans' Percent for Art Program	New Orleans	LA		1	118	
1986	Duluth Public Arts Commission	Duluth	MN		1	126	
1986	Arts in Transit	Saint Louis	MO		1	131	
1986	New Mexico Art in Public Places	Santa Fe	NM		1	140	
1987	City of Peoria Commission	Peoria	AZ	Yes		5	

1987	Tuscon Airport Authority	Tuscon	AZ	NO		12	
1987	Mural Conservancy of Los Angeles	Los Angeles	CA	NO		35	
1987	Public Art Committee	Delta	CO	NO		64	
1987	Longmont Art in Public Places Program	Longmont	CO		1	70	
1987	Art in Public Places	Minneapolis	MN	NO		126	
1987	Public Art Saint Paul	Saint Paul	MN	NO		129	
1987	City of Las Vegas Arts Commission	Las Vegas	NV		1	135	
1987	Art in Public Places of Rockland County	West Nyack	NY		1	149	
1987	Rhode Island State Council on the Arts	Providence	RI		1	169	
1987	City of Corpus Christy	Corpus Christi	TX		1.25	175	
1987	City of Issaquah Arts Commission	Issaquah	WA	.25-.5		191	
1988	City of Tempe Public Art/ Art in Private Development	Tempe	AZ		1	10	Two programs, second started in 1990
1988	Modoc County Mural Project	Alturas	CA	NO		14	
1988	Art in Public Places	Culver City	CA		1	21	
1988	City of Manhattan Beach	Manhattan Beach	CA		1	36	*Updated
1988	City of Palm Springs	Palm Springs	CA		0.25	42	
1988	City of Pasadena	Pasadena	CA		1	44	
1988	City and County of Denver	Denver	CO		1	65	Public art requirement added to city contracts
1988	Shreveport Regional Arts Council	Shreveport	LA	NO		119	
1988	Prince George's County Art in Public Places Program	Largo	MD		1	121	
1988	Public Art on Campus	Minneapolis	MN	Yes		127	
1988	City of Albuquerque Aviation Department	Albuquerque	NM		1	138	
1988	Arts at the Airport	Nashville	TN		1	172	
1988	City of Dallas Public Art Program	Dallas	TX	.75-1.5		175	
1988	Art in State Buildings	Montpelier	VT	Yes		185	Program has a spending cap of \$50,000
1988	City of Chesapeake Fine Arts Commission	Chesapeake	VA	NO		187	Program not active
1988	City of Olympia Arts program	Olympia	WA		1	194	1% PLUS 1\$ per capita
1989	Del Norte Associaiton for Cultural Awareness	Crescent City	CA	NO		21	
1989	City of Escondido	Escondido	CA	NO		25	
1989	Public Corporation for the Arts	Long Beach	CA		1	32	
1989	LA Metro Art	Los Angeles	CA	NO		34	
1989	City of Los Angeles Public Works Improvement Program and Arts Development Fee Program	Los Angeles	CA		1	34	
1989	City of Oakland Public Art Program	Oakland	CA		1.5	40	
1989	Denver International Airport	Denver	CO		1	66	
1989	Town of Vail	Vail	CO	NO		72	
1989	Wilmington Arts Commission	Wilmington	DE	Yes		75	
1989	GardensArt	Palm Beach Gardens	FL		1	89	
1989	City of Sarasota	Sarasota	FL		0.5	90	
1989	Hillsborough County Public Art Program	Tampa	FL		1	94	
1989	Evanston Arts Council	Evanston	IL		1	107	
1989	Public Art for Public Schools	Long Island City	NY	NO		143	
1989	Bainbridge Island Public Art Program	Bainbridge Island	WA		1	189	
1990	City of Antioch Public Art Program	Antioch	CA	No		15	
1990	Art in Public Places	Emeryville	CA		1	24	
1990	City of San Louis Obispo	San Luis Obispo	CA	.5-1		53	
1990	City of West Hollywood	West Hollywood	CA		1	61	
1990	Yolo County Arts Council	Woodland	CA	NO		62	
1990	Volusia County Manager's Office	DeLand	FL	.5-1		79	
1990	Public Art Program	Viera	FL	Yes		97	
1990	Kansas City Municiple Art Commissions	Kansas City	MO		1	130	
1990	Ohio Percent for Arts Program	Columbus	OH		1	158	
1990	City of Lynnwood Arts Commission	Lynnwood	WA		1	192	
1991	City of Chula Vista	Chula Vista	CA		1.5	20	
1991	City of Mountain View	Mountain View	CA		1	38	
1991	Santa Cruz County Arts Commission	Santa Cruz	CA		2	55	
1991	Gainseville/ Alachua County Art in Public Places	Gainesville	FL		1	82	

1991	City of Saint Petersburg	Saint Petersburg	FL		1	91	
1991	City of Ames Public Art Commission	Ames	IA	NO		110	
1991	CityArts	Wichita	KS	NO		116	
1991	City of Raleigh Art Commision	Raleigh	NC	NO		156	
1991	City of Richmond Public Art Program	Richmond	VA		1	188	
1991	Wyoming Arts Council	Cheyenne	WY		1	203	
1992	Sedona Division of Arts and Culture	Sedona	AZ		1	9	
1992	City of Burbank	Burbank	CA		1	17	
1992	City of Ventura	Ventura	CA		2	60	
1992	Lincoln Arts Council	Lincoln	NE	NO		133	
1992	Bernalillo County	Albuquerque	NM		1	138	
1992	Chapel Hill Public Arts Commission	Chapel Hill	NC		1	152	
1992	Tri-Met	Portland	OR		1.5	165	
1992	Salt Lake County Public Art Program	Salt Lake City	UT		1	184	VOLUNTARY Percent
1993	City of Chico	Chico	CA		1	19	
1993	Lake County Arts Council	Lakeport	CA	NO		30	
1993	Sarasota County	Sarasota	FL		1	91	
1993	Fulton County Arts Council	Atlanta	GA		1	101	
1993	University of Texas at San Antonio	San Antonio	TX		1	181	
1994	Alameda County Art Commission	Oakland	CA		2	39	
1994	City of Aurora	Aurora	CO		1	62	
1994	Summit County Arts Exhibit Committee	Frisco	CO	NO		68	
1994	City of Cedar Rapids Visual Arts Commission	Cedar Rapids	IA	NO		112	
1994	Art in Public Places Board	Los Alamos	NM	NO		140	
1994	Civic Art and Design	Houston	TX		1.75	177	
1995	Flagstaff Public Art Advisory Committee	Flagstaff	AZ		7.5	3	restricted percent
1995	Community Art Project	Laguna Beach	CA		1	29	
1995	Calaveras County Arts Council	San Andreas	CA	No		48	
1995	Fort Collins Art in Public Places Program	Fort Collins	CO		1	67	
1995	Greely Public Art Program	Greely	CO		1	69	
1995	Nevada Arts Council	Carson City	NV	NO		134	
1995	North Caolina Zoological Park	Asheboro	NC	NO		149	
1995	Fitton Center for Creative Arts	Hamilton	OH	NO		160	
1996	City of Pleasanton	Pleasanton	CA	NO		45	
1996	Port of San Diego Public Art Program	San Diego	CA	.5-1		50	
1996	Denver Urban Renewal Authority	Denver	CO	NO		67	
1996	Public Arts Trust	Bethesda	MD		0.5	121	Slightly difference percent mechanism
1996	Cary Visual Art, Inc.	Cary	NC	NO		152	
1996	Metropolitan Nashville Arts Commission	Nashville	TN		1	173	
1996	City of San Antonio Department of Public Works	San Antonio	TX	NO		180	
1997	City of Mesa Public Art Program	Mesa	AZ		1	5	
1997	City of Yuma	Yuma	AZ	NO		13	
1997	City of Cathedral City	Cathedral City	CA		1	18	Cash of product
1997	City of Claremont	Claremont	CA	.5-1		20	
1997	City of Richmond	Richmond	CA		1.5	46	% for maintenance etc as well
1997	Grand Junction Commission on Arts and Culture	Grand Junction	CO		1	69	
1997	Art-in-the-Downtown	Fort Lauderdale	FL	NO		79	
1997	Florida Gulf Coast University	Fort Myers	FL		0.5	81	This is part of FL's Art in State Buildings Program
1997	Florida Keys Council of the Arts	Key West	FL		1	84	
1997	Art in Public Places	Stuart	FL		1	92	
1997	City of Bloomberg Percent for Art	Bloomington	IN		1	108	
1997	Iowa City Public Art Advisory Committee	Iowa City	IA	NO		114	
1997	City of Columbia	Columbia	MO		1	130	
1997	UrbanArt Commission	Memphis	TN		1	172	
1998	Santa Cruz public Art Committee	Santa Cruz	CA		2	56	
1998	Jacksonville Art in Public Places	Jacksonville	FL		0.75	83	
1998	Cedar Falls Public Art Program	Cedar Falls	IA		2	111	Percent comes from Hotel tex
1998	ICA/Vita Brevis	Boston	MA	NO		123	

1998	Greensboro Library Arts Commission	Greensboro	NC	NO	154	
	Exhibitions Programs at Philadelphia					
1998	International Airport	Philadelphia	PA	NO	166	
1998	Texas Tech University Public Art Program	Lubbock	TX		1	178
1998	Sound Transit	Seattle	WA		1	198
1999	Greater Hartford Arts Council	Hartford	CT	NO		73 ***May have % now
1999	Percent for Art Program (Art in State Buildings)	Baton Rouge	LA		1	117
1999	Public Art Board	Asheville	NC		1	150
1999	City of Hickory Public Art Program	Hickory	NC	NO		155
1999	Raleigh Durham International Airport	RDU Airport	NC	Yes		157
1999	City of Plano, Creative Arts Division	Plano	TX		2	179
1999	Municipal Art Program	Tacoma	WA		1	199
2000	Central Phoenix/ East Valley Light Rail Project	Phoenix	AZ	Yes		6
2000	Lodi Arts Commission	Lodi	CA		2	31
2000	City of Stockton	Stockton	CA		2	58
2000	Public Art Program, City of Walnut Creek	Walnut Creek	CA		1	61
2000	Pinellas County Arts Council	Clearwater	FL		1	78
2000	City of Key West Art in Public Places Board	Key West	FL	NO		84
2000	Metropolitan Public Art Coalition, Inc.	Atlanta	GA	NO		102
2000	Salina Arts and Humanities Commission	Salina	KS	Yes		116 **Check to make sure
2000	The Portland Public Arts Program	Portland	ME		0.5	120
2000	Hiawatha Public Art and Design Program	Minneapolis	MN	NO		127
2000	City of Blue Springs Public Art Commission	Blue Springs	MO	NO		129
2000	Art in Transit	Cincinnati	OH	NO		157
						***CONFIRM that this is Percent
2000	Chattanooga Public Art Program	Chattanooga	TN		1	171
2000	Arlington County Cultural Affairs Division	Arlington	VA	NO		186
2000	Milwaukee County Public Art Program	Milwaukee	WI		1	202
2001	Gilbert Public Art Program	Gilbert	AZ	NO		4
2001	Greater Des Moines Public Art Foundation	Des Moines	IA		1.5	113 Goal is 1.5%
2001	Town of Huntington Public Art Initiative	Huntington	NY	NO		142
2001	Town of Cary Public Art Program	Cary	NC	NO		151
2001	Art in Transit	Charlotte	NC		1	153
2001	Fort Worth Public Art	Fort Worth	TX		2	176
2002	City of Santa Clarita Public Art	Santa Clarita	CA	NO		55
2002	Indianapolis Public Art Program	Indianapolis	IN	NO		109
2003	Sprout Public Art	Pittsburgh	PA	NO		169
	The Arts and Culture Alliance of Greater					
2003	Knoxville	Knoxville	TN	NO		171
2004	City of Broomfield	Broomfield	CO		1	64 *Updated
2004	State of Oklahoma Art in Public Places Act	Oklahoma City	OK		1.5	162
2012	Clark County Public Art Program	Las Vegas	NV	NO		134 Confirm start date
ND	Sierra County Arts Council	Downieville	CA	NO		23
ND	City of Fairfield Arts and Community Events	Fairfield	CA		0.25	26 hybrid funding
ND	City of Fresno	Fresno	CA	NO		27
ND	Yuba-Sutter Regional Arts Council	Marysville	CA	NO		37
ND	City of Moorpark Art in Public Places Program	Moorpark	CA		1	37 *Updated
ND	City of Pico Rivera	Pico Rivera	CA	NO		45
ND	San Luis Obispo County Arts Council	San Luis Obispo	CA	NO		54
ND	City of Thousand Oaks	Thousand Oaks	CA	Yes		59
ND	MetroArts	Washington	DC	NO		77
ND	Lee County Alliance of the Arts	Fort Myers	FL		1	81
ND	City of Ormond Beach	Ormond Beach	FL	NO		88
ND	Athens/ Clarke County Public Art Collection	Athens	GA	NO		98
ND	Indianapolis Airport Arts and Culture Programs	Indianapolis	IN	NO		109 Little info on program
ND	Regional Arts Commission	Saint Louis	MO	NO		131
ND	Minetta Brook	New York	NY	NO		144
ND	City of Dayton	Dayton	OH	NO		159
						Percent comes from Hotel tex
ND	Dublin Arts Council	Dublin	OH	Yes		160
ND	City of Pittsburgh	Pittsburgh	PA	NO		168
ND	Tennessee Arts Commission	Nashville	TN	NO		173

ND	Texarkana Regional Arts and Humanities Council	Texarkana	TX	NO	181	
ND	Commonwealth Council for Arts and Culture	Saipan	MP	NO	182	
ND	Ogden City Arts	Ogden	UT	Yes	183	
ND	Auburn Arts Commission	Auburn	WA	NO	188	Little info on program
ND	Pierce County Arts and Cultural Services Division	Lakewood	WA	1	192	
ND	Renton Municipal Arts Commission	Renton	WA	Yes	195	
ND	Sheridan Public Arts Committee	Sheridan	WY	NO	203	
ND - recent	Nevada County Arts Council	Grass Valley	CA	NO	28	
ND	Arizona Commission on the Arts	Phoenix	AZ	NO	6	
ND	Sierra Vista Parks and Lesiure	Sierra Vista	AZ	1	9	
ND	Public Art Advisory Committee	Tuscon	AZ	NO	11	University Program
ND	City of Little Rock	Little Rock	AR	NO	14	
ND	City of Berkely	Berkely	CA	Yes	15	
ND	City of Cupertino	Cupertino	CA	No	22	