



Public Art: Theory, Practice and Populism

By Cher Krause Knight

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This book takes a bold look at public art and its populist appeal, offering a more inclusive guide to America's creative tastes and shared culture. It examines the history of American public art – from FDR's New Deal to Christo's *The Gates* – and challenges preconceived notions of public art, expanding its definition to include a broader scope of works and concepts.

- Expands the definition of public art to include sites such as Boston's Big Dig, Las Vegas' Treasure Island, and Disney World
- Offers a refreshing alternative to the traditional rhetoric and criticism surrounding public art
- Includes insightful analysis of the museum and its role in relation to public art

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Editorial Review

Review

"Overall, *Public Art* is a provocative and impressive study of contemporary public art that is ambitious in its pursuit of populist virtues. ... Knight's book is an excellent example of art-historical scholarship." (*The Journal of Aesthetics and Art Criticism*, January 2010)

"[Knight] offers a twenty-first-century definition of public art." (*AfterImage*, July 2009)

"A broad account of public art in the United States, from its history and growth to its current meaning and purpose." (*Sculpture Magazine*, March 2009)

"The thorough bibliography will greatly benefit public art professionals, artists, art historians, and laypersons. Providing a detailed, frank account of public art and viewer agency across the broadest spectrum, *Public Art* offers insight into works that might be beyond traditional conceptions. By bringing art that is often at the margins to the center, Knight offers fresh ideas on a subject ripe for further discussion. Recommended." (*Choice*, November 2008)

"Cher Krause Knight ... focuses on the notion of populist involvement as the yardstick by which to measure public art projects. She touches on well-known moments in the history of public art to illustrate the ways that the public has been variously excluded, humored, harangued, or genuinely integrated into projects. Most interesting are her musings on commercial sites, like Disney's Magic Kingdom and Las Vegas casinos. In their admittedly pandering capacity for spectacle, she argues, such places include the public in ways that snooty art commissions don't—whatever you say about their aesthetic values." (*Public Art Review*, Fall 2008)

Review

"Cher Knight situates public art in a continuum of visual experience that includes museums, earthworks and Las Vegas. Embracing spectacle and popular engagement, she expands existing parameters to make public art both more provocative and more truly public."

—**Dr. Harriet F. Senie**, author of *Contemporary Public Sculpture; The 'Tilted Arc' Controversy*; and co-editor of *Critical Issues in Public Art*

"In this remarkable book, Cher Knight has done a splendid job of synthesizing current thinking on public art rightly concluding that in the modern world it is the public who awards value."

—**Dr. Sally Webster**, Professor of Modern and Contemporary Art, Lehman College and the Graduate Center CUNY

From the Back Cover

American public art is a living entity always in flux. It is not relegated only to physical objects, but is manifested through an accretion of meaningful experiences. Though the art world has often taken an elitist view of popular culture, public interest in art has grown. This dynamic has thrust public art into the center of academic and intellectual debate, especially in the last few decades.

This book takes a bold look at public art through a populist lens, offering a more inclusive guide to America's creative tastes and shared culture. It examines the history of public art – from FDR's New Deal to

Christo's *The Gates* – and challenges preconceived notions of public art, expanding its definition to include sites such as Boston's Big Dig, Las Vegas' Treasure Island, and Disney World. In doing so, it offers a refreshing alternative to the traditional rhetoric and criticism surrounding public art.

Reframing populist sentiments, *Public Art: Theory, Practice and Populism* lobbies for a revolution in the way we think about, talk about, and appreciate public art.

Users Review

From reader reviews:

Joshua Ricker:

Reading a book tends to be new life style in this era globalization. With reading you can get a lot of information that may give you benefit in your life. With book everyone in this world may share their idea. Ebooks can also inspire a lot of people. Plenty of author can inspire their particular reader with their story or maybe their experience. Not only the storyplot that share in the ebooks. But also they write about advantage about something that you need example. How to get the good score toefl, or how to teach your sons or daughters, there are many kinds of book that you can get now. The authors on earth always try to improve their proficiency in writing, they also doing some research before they write on their book. One of them is this *Public Art: Theory, Practice and Populism*.

Elizabeth Hager:

Playing with family in the park, coming to see the ocean world or hanging out with good friends is thing that usually you may have done when you have spare time, subsequently why you don't try matter that really opposite from that. One activity that make you not experience tired but still relaxing, trilling like on roller coaster you already been ride on and with addition of information. Even you love *Public Art: Theory, Practice and Populism*, it is possible to enjoy both. It is fine combination right, you still need to miss it? What kind of hang-out type is it? Oh seriously its mind hangout men. What? Still don't buy it, oh come on its named reading friends.

Evelyn Nay:

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