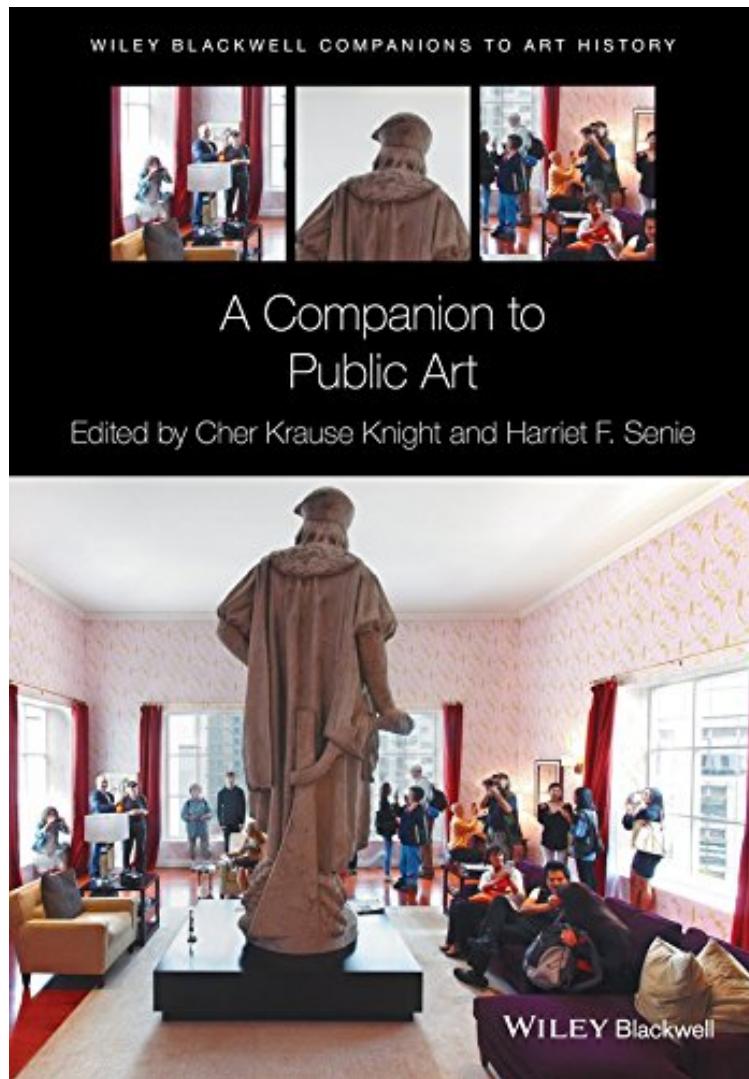


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A Companion to Public Art (Blackwell Companions to Art History)

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From Wiley-Blackwell : A Companion to Public Art (Blackwell Companions to Art History) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Companion to Public Art (Blackwell Companions to Art History):

A Companion to Public Art is the only scholarly volume to examine the main issues, theories, and practices of public art on a comprehensive scale. Edited by two distinguished scholars with contributions from art historians, critics, curators, and art administrators, as well as artists themselves Includes 19 essays in four sections: tradition, site, audience, and critical frameworks Covers important topics in the field, including valorizing victims, public art in urban

landscapes and on university campuses, the role of digital technologies, jury selection committees, and the intersection of public art and mass media Contains ldquo;artistsrsquo;s philosophyrdquo; essays, which address larger questions about an artistrsquo;s body of work and the field of public art, by Julian Bonder, eteam (Hajoe Moderegger and Franziska Lamprecht), John Craig Freeman, Antony Gormley, Suzanne Lacy, Caleb Neelon, Tatzu Nishi, Greg Sholette, and Alan Sonfist.

From the Back CoverA Companion to Public Art is the only scholarly volume to examine the main issues, theories, and practices of public art on a comprehensive scale. Edited by Cher Krause Knight and Harriet F. Senie, two distinguished scholars in this burgeoning field, it brings together established and emergent scholars ranging from art and architectural historians, critics, public art curators and art administrators, as well as artists. With 19 essays in four sectionsmdash;tradition, site, audience, and critical frameworksmdash;the Companion assesses public art as it is taught, thought about, and talked about within the field, and as it is conceived in the public and popular imagination. The essays discuss important topics in the field, including valorizing victims, public art in urban landscapes and on university campuses, the role of digital technologies, jury selection committees, time and memory, patronage, and the intersection of public art and mass media. In addition to perspectives from scholars and professionals in the field, it contains contributions by artists. These ldquo;artistsrsquo;s philosophyrdquo; essays address larger questions about an artistrsquo;s body of work and the field of public art, by Julian Bonder, eteam (Hajoe Moderegger and Franziska Lamprecht), John Craig Freeman, Antony Gormley, Suzanne Lacy, Caleb Neelon, Tatzu Nishi, Greg Sholette, and Alan Sonfist. Authoritative and indispensable, this guide is essential reading for anyone involved in the teaching, creating, commissioning, and contemplating of public art. About the AuthorCher Krause Knight is Professor of Art History at Emerson College, USA. She is the author of *Power and Paradise in Walt Disneyrsquo;s World* (2014); and *Public Art: Theory, Practice and Populism* (Blackwell Publishing, 2008). Knight is the co-founder of Public Art Dialogue, an international professional organization devoted to providing an interdisciplinary critical forum for the field. She is co-founder and co-editor of the journalnbsp;Public Art Dialogue, the first peer-reviewed journal devoted specifically to public art, with Harriet F. Senie.nbsp; Harriet F. Senie is Professor of Art History and Director of the M.A. program in art history and the art museum studies track at City University, New York, USA. She also teaches at the CUNY Graduate Center. She is the author of *Memorials to Shattered Myths: Vietnam to 9/11* (2015); *Dangerous Precedent? The 'Tilted Arc' Controversy* (2001); and *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (1992). She is co-editor of *Critical Issues in Public Art: Content, Context, and Controversy* (1992, revised edition 1998), and co-founder and co-editor of the journalnbsp;Public Art Dialogue, the first peer-reviewed journal devoted specifically to public art, with Cher Krause Knight.