

Artist(s)	Project Title	Project Location	Commissioning Agency	Type
<i>Category descriptions on page 4</i>				
<u>TRADITION (& CRAFT) RENEWED AND EXTENDED</u>				
Owen Smith, Mosaika Art and Design	<i>Building the Iron Horse</i>	San Francisco, CA	San Francisco Arts Commission	Permanent
Owen Smith, Mosaika Art and Design, Michael H. Casey Designs Inc.	<i>The Four Elements</i>	San Francisco, CA	San Francisco Arts Commission	Permanent
Sonia Romero	<i>MacArthur Park, Urban Oasis</i>	Los Angeles, CA	Los Angeles County Metropolitan Transportation Authority, Metro Art	Permanent
Ladies Fancywork Society, Jim Green	<i>Wildgarden / Talking Fence</i>	Denver, CO	Central Platte Valley Metropolitan District	Temporary
Catherine Widgery	<i>Cloudbreak</i>	Denver, CO	Denver Office of Cultural Affairs	Permanent
Harrell Fletcher, Avalon Kalin	<i>The Knowledge</i>	Portland, OR	Portland State University	Permanent
<u>IN SITU: WHEN BIGGER IS BETTER</u>				
Zhang Huan	<i>Three Heads Six Arms</i>	San Francisco, CA	San Francisco Arts Commission	Temporary
Myfanwy MacLeod	<i>The Birds</i>	Vancouver, British Columbia, Canada	City of Vancouver Olympic Paralympic Public Art Program	Permanent
Christopher M. Lavery	<i>Cloudscape</i>	Denver, CO	Denver International Airport	Temporary
Adam Kuby	<i>Portland Acupuncture Project</i>	Portland, OR	Regional Arts & Culture Council	Temporary
Craig LeBlanc	<i>Henri</i>	Edmonton, Alberta, Canada	City of Edmonton	Permanent
Anne Marie Karlsen	<i>Wheels</i>	Santa Monica, CA	City of Santa Monica Cultural Affairs Division	Permanent
Ball-Nogues Design Studio	<i>Cradle</i>	Santa Monica, CA	City of Santa Monica	Permanent
Marylyn Dintenfass	<i>Parallel Park</i>	Fort Myers, FL	City of Fort Myers Public Art Committee Lee County, Florida	Permanent
<u>REPURPOSING THE FAMILIAR</u>				
Lead Pencil Studio, Annie Han, Daniel Mihalyo	<i>Non-Sign II</i>	Blaine, WA	US General Services Administration Art in Architecture Program	Permanent
Mark Grieve, Ilana Spector	<i>Cyclisk</i>	Santa Rosa, CA	City of Santa Rosa, CA	Permanent
Jefre Manuel	<i>"EWASTE" - Electronic Waste</i>	Boca Raton, FL	Corina Mavrodin, Space Utilization and Analysis	Permanent
Ball-Nogues Design Studio	<i>Table Cloth</i>	Los Angeles, CA	UCLA Department of Architecture and Urban Design Herb Alpert School of Music UCLA Design Media Arts	Temporary
Janet Zweig	<i>7:11AM 11.20.1979 79°55'W 40°27'N</i>	Pittsburgh, PA	Pittsburgh Parks Conservancy for the City of Pittsburgh	Permanent
Rebecca Lowry	<i>Regard.</i>	West Hollywood, CA	Los Angeles Art Association artlab 21 City of West Hollywood	Temporary

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<u>COMMUNITY ENGAGEMENT & SOCIAL ACTIVISM</u>				
Dylan Mortimer	<i>Prayer Booth</i>	Olathe, KS	City of Olathe	Temporary
Janet Zweig	<i>Lipstick Enigma</i>	Orlando, FL	Florida Art in State Buildings	Permanent
Ben Roth, Brad Watsabaugh	<i>The Singing Trees</i>	Vail, CO	Town of Vail, Art in Public Places	Temporary
John Ewing	<i>Virtual Street Corners</i>	Brookline, MA & Roxbury, MA	Knight Foundation New England Foundation for the Arts Black Rock Arts Foundation Boston Cyberarts	Temporary
Linda Hesh	<i>Chance Meeting Doorknob Hangers</i>	New York, NY	Art in Odd Places	Temporary
James Grayson Sinding	<i>Letters</i>	Tacoma, WA	Tacoma Arts Commission Spaceworks Tacoma	Temporary
Jon Rubin, Dawn Weleski	<i>Conflict Kitchen</i>	Pittsburgh, PA	Artist Initiated	Temporary
Matthew Mazzotta	<i>Steeped in Exploration</i>	Smalle Ee, the Netherlands	Peer Group	Temporary
<u>NEW MEDIA AND LIGHTWORKS</u>				
Fernanda D'Agostino, Valerie Otani, Harry Dawson	<i>Intellectual Ecosystem</i>	Portland, OR	Oregon Arts Commision Portland State University	Permanent
Ed Purver	<i>In Residence</i>	Liverpool, Merseyside L5, United Kingdom	Liverpool Biennial	Temporary
Auke Touwslager, Ursula Lavrenčič, Aleš Vrhovc, Janez Jazbar, Robert Unetich	<i>Cell Phone Disco</i>	Pittsburgh, PA	The Pittsburgh Cultural Trust The Fine Foundation	Permanent
Ascot Smith	<i>Forever People</i>	Kansas City, MO	The Art in the Loop Foundation (Partnership of the Downtown Council of Kansas City) Greater Kansas City Community Foundation Kansas City Art Institute	Temporary
Laurent Louyer	<i>Sources and River of Light - Celebration of the Bow River 2010</i>	Calgary, Alberta, Canada	City of Calgary Public Art Program City of Calgary Utilities & Environmental Protection Department	Temporary
Mark A. Reigelman II	<i>White Cloud</i>	Cleveland, OH	Cleveland Public Art Cleveland Museum of Art	Temporary

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<u>HUMOR</u>				
Gonzalo Lebrija	<i>History of Suspended Time: Monument for the Impossible, 2010</i>	Denver, CO	Rockstar Art Productions MCA Denver Amy Harmon/Urban Market Partners Biennial of the Americas Carleton Company	Permanent
Matthew Dominic Farley	<i>SnoWaffle</i>	Lawrence, KS	Artist Initiated	Temporary
Franne Lee, Keith Harmon, Mac Hill	<i>Microphone Rack</i>	Nashville, TN	Metro Nashville Arts Commission	Permanent
Matt Young	<i>"Emerge" Art Bike Rack</i>	Nashville, TN	Metro Nashville Arts Commission	Permanent
Mark Aeling, Catherine Woods	<i>Tired Hydrant</i>	Bradenton, FL	Realize Bradenton	Temporary
Jed Berk	<i>A Champion Flock of Weed Eaters</i>	San Jose, CA	City of San Jose Office of Cultural Affairs	Temporary
<u>VISIONARY LEADERSHIP</u>				
Céleste Boursier-Mougenot, Rafael Lozano-Hemmer, Steve Roden, Freewaves, LAND/Yoshua Okon, Machine Project, Syyn Labs, Hadrian Predock & John Frane, Klutch Stanaway, 18th Street Art Center, John Carpenter & Jerry Digby, Robert Chapin, Jessica Cail, Ian Forrest & team, Anne Herlihy, Joshua Howell & Aaron Zelig, Gil Kuno, Corey Madden, Bruno Louchouart & Keith Mitchell, Pentti Monkkonen, Christopher O'Leary	<i>Glow</i>	Santa Monica, CA	City of Santa Monica Cultural Affairs Division	Temporary
Robin Tchoe, James Couper, Michael Steiner, Albert Paley, Henry Willet, Paul Marco, Ed Carpenter, Dorothy Gillespie, Stanley Bleifeld, Roy Shifrin, Sue Thompson, Deborah Butterfield, Tuan Nguyen, Robert G Woods, Robert Chambers, Lowell Jones, James Rosenquist, Doris Leeper, Carla Poindexter, Donald DeLue, Andrew Spear and Charles Marklin, Ed Carpenter, Rudy Trapiza, Randall Smith, Dale Rogers, Suzi K Edwards and Richard J Rudden, Kim Kori, Ernest Shaw, William King, Albin Polasek	<i>The Red Chair Visits Orange County Public Art</i>	Orange County, FL	Orange County Arts & Cultural Affairs	Permanent
Christian Moeller	<i>Hands</i>	San Jose, CA	City of San Jose Office of Cultural Affairs	Permanent
Banny Banerjee, Matt Gorbet, Susan LK Gorbet, Margaret Orth	<i>Chronos and Kairos</i>	San Jose, CA	City of San Jose Office of Cultural Affairs	Permanent
Shona Kitchen, Ben Hooker	<i>DREAMING FIDS</i>	San Jose, CA	The City of San Jose for the Norma Y. Mineta San Jose International Airport, CA	Permanent
Nik Hafermaas, Dan Goods, Aaron Koblin	<i>eCloud</i>	San Jose, CA	City of San Jose Office of Cultural Affairs	Permanent
Bjorn Schulke	<i>Space Observer</i>	San Jose, CA	City of San Jose Office of Cultural Affairs	Permanent

2011 Year in Review

Category descriptions as defined by the curators

Tradition (& Craft) Renewed and Extended

Contemporary artists in America put a premium on innovation and individuality. We are eager to embrace new materials and technology. At times this seems to come at the expense of traditional craft, concept and technology. A number of entries this year, however, evidenced a strong commitment to traditional forms and materials while infusing them with a fresh perspective. Sometimes this took the form of using a familiar craft in an unfamiliar context. Other works paid homage to the public art of previous epochs. Some artists did what every new generation of artists does, uses materials and technology such as stone, clay, and bronze for the expression of a personal and innovative vision.

In Situ: When Bigger is Better

Public sculpture that was in previous decades termed "plop art" or derided as a corporate bauble was, to a great degree, shoved aside in favor of site specific pieces. Site-specific work, at its best, is an innovative and unique response to everything that we mean by "a sense of place" - the physical space, the social space, the historical context, etc. Less successful site specific works devolve into design enhancements, predictable landscaping and architectural amenities. Some of this year's entries seem to signal a resurgence of the stand-alone sculpture, work that emphatically declares the independence of the artist and the artwork while acknowledging the circumstances of the site.

Repurposing the Familiar

Repurposing, or re-contextualizing familiar objects has been a gesture that artists have chosen to employ since the days of Duchamp's urinal. Repurposing is related to recycling in that it evidences an attention to the problems of excessive consumption and its attendant waste, but in its best form it infuses the familiar with new and often unexpected meanings. Even more challenging, for both the artist and the audience, is work that repurposes familiar concepts and asks us to reconsider our conventional way of seeing and thinking about objects and spaces.

Community Engagement & Social Activism

Public artworks, from sculptures of heroes on horseback to expansive murals have traditionally been reflections of the aspirations and interests of the community. In recent decades, members of the community have been increasingly encouraged to participate in the creation of the artwork itself. They sometimes become the artwork. The recent evolution of this trend has seen a number of pieces that go beyond celebration of community values to critique of environmental or societal problems. A number of this year's entries have been artworks used as vehicles for inspiring community activism. In doing so, they have challenged conventional notions of art, intentionally confusing the distinctions between permanent and temporary, audience and performer, formal qualities and function.

New Media and Lightworks

Public space is not only physical space, it is electronic space that may be interconnected with places/phenomenon around the world. These pieces are a reflection of our digital world that is defined by a variety of platforms that can be used for creating and participating in works of art.

Works employing LED technology was one of the larger categories this year. This is a reflection not only of the sophistication and economies of the technology, but of the continued blurring of the boundaries between the arts and entertainment as well as the round-the-clock pace of today's society. Sculptures go out at night rather than going to sleep.

Humor

Despite Americans' ravenous appetite for comedy in the movies and on television, we rarely encourage it in public artworks. Is this because of the predominantly sober tradition of public work? Is it because jokes are, by nature, time-based - a repeated joke quickly loses its humor? Is it because the best humor is always at someone's expense, and therefore is inappropriate for the public discourse? Whatever the case, witty public work is rare. Some of this year's entries, however, have effectively employed humor.

Visionary Leadership

The context in which a public artwork exists extends beyond the building or plaza that it might inhabit through the immediate audience and the wider community to the institution that commissioned it. It is at this level that vision of the arts administrator and/or consultant is of paramount importance. A comprehensive plan, a unique vision can bring a sense of cohesiveness to the experience of a suite of artworks in a single building or a constellation of works spread throughout a city. Furthermore, the skilled arts administrator is often the artist's best ally when it comes to negotiating the bureaucracy that often attends the public art process. It is important to recognize both the innovative programs that arts administrators have conceived and their tireless advocacy for the individual artist and artwork.