

ANTE UP: DO THE RULES OF THE GAME DETERMINE THE OUTCOME?

The quality of a public art project is frequently determined by the process that informs and drives its creation. Public art programs are charged with management of project definition, artist selection, contract negotiation, public reviews, and evaluation; project facilitators also have opportunities to help shape the conditions or circumstances under which artists can produce great work. In the context of a roundtable discussion, we will explore how processes of commissioning and executing public art can stimulate or stifle creative response; the effect of the call process on the quality of the artwork; the means through which public art projects and programs can be reinvigorated to encourage new types of artworks; and, how to identify new public artists and ensure their success in the field.

Moderators

Norie Sato is a Seattle-based artist working in public art. Her art for public places during the past 20 years has incorporated individual, collaborative, and design teamwork and planning projects. She works from context-driven ideas first and then finds the appropriate form and materials. She is a member of the PAN Council and recently completed projects in Scottsdale and Miami.

Janet Kagan is a Principal in the Percent for Art Collaborative, an interdisciplinary public art research and consulting group; she plans, develops, and facilitates public art programs and projects. Janet serves on the PAN Council, on the boards of regional arts organizations, and publishes about public art trends and projects; she holds a MBA and a MA in Philosophy of Art. www.percentforartcollaborative.org

Panelists

Larry Kirkland has collaborated with design professionals and community leaders creating meaningful places throughout the US including recent works for Pennsylvania Station, New York City, The City of Denver, The California Museum of Science, Los Angeles and the Federal Courthouse, Sacramento, the American Red Cross Headquarters, and the National Academies of Science, Washington DC. Outside the USA he has installations including: Putra World Trade Center, Kuala Lumpur, Malaysia, Hong Kong Central Station and Kansai International Airport, Osaka, Japan. He has extensive experience on public art selection and review panels and has written several art master plans. www.larrykirkland.com

Mary Lucking creates artworks that help people explore, understand, and enjoy the environments where they live. Working in media as varied as concrete walls, terrazzo, glass and street signs, she creates artworks that highlight unique historical, natural, and shared aspects of a site. Mary's permanent public art commissions can be seen in Massachusetts, Maine, Tennessee, and Arizona, where they are incorporated into urban and rural walking and biking trails, bus and rail stations, traffic circles, and highway rest stops. She holds a BArch from Wellesley College and a MFA in Art and Technology from the School of the Art Institute of Chicago. She currently lives and works in Tucson, AZ. www.lizardacres.com

Pasha Rafat was born in Tehran, Iran in 1944. He received his MA/MFA from California State University, Fullerton. His recent work was seen at Ace Gallery, Beverly Hills earlier this year. He lives and works in Las Vegas and teaches at University of Nevada, Las Vegas where his teaching focuses on photography and art in public places. <http://www.pasharafat.com>

Ruri Yampolsky manages the public art program of the Mayor's Office of Arts & Cultural Affairs for the City of Seattle. She was a project manager at this agency for 15 years, focusing on site-integrated and design-team artwork projects undertaken by the program in conjunction with large-scale capital construction projects, including Seattle City Hall, Seattle Justice Center, as well as police and fire facilities, and utility and transportation projects. Prior to joining the program, she was an architect in New York. She has written several articles that appear in Public Art by the Book. www.seattle.gov/Arts/whatwedo/PublicArt

Selected Roundtable Discussion Topics

- The Creative Process and the Commissioning Process: In Sync or In Conflict?
- What Gets in the Way of Conceiving, Developing, and Producing Great Public Art?
- New Talent and New Media: How Should Artists Transition into the Field?
- Mid-Flight Corrections: What Should Happen When the Artist Has a Better Idea?
- Who is the Community and What is Their Role?
- How Does the Artist's Contract Facilitate or Impede the Creative Process?
- How to Build Mutual Trust among Artist, Administrator, and the Community?