

Richard Sennett at a conference on public art sponsored by the Fairmount Park Art Association in October 1987. "We do not live where we work, and our loyalty to those environments is temporary."

To make art in a public setting, many artists, either voluntarily or out of necessity, engage in a collaborative process, working with other artists, architects, and landscape architects. Today artists can be found in the fields of landscape architecture, providing pavers, plantings, fountains, and parks; urban design, designing plazas, waterfronts, and college campuses; interior design and architecture, creating bridges, gates, and facades. When, then, does art become absorbed by and transformed into design?

Often it is the artists most capable of navigating bureaucracy who attract more than one public-art commission. Arguably, these artists are best suited to work in the public sector, since they are patient with its red tape, tolerant of its endless delays. But

the ability to be articulate or to lecture before large groups does not necessarily go hand in hand with making art. In agreeing to write grant proposals and speak before committees, the artist assumes a new role as administrator.

"In turning a private art into a public art, the artmaking process changes into a different, very



*Above: David Schafer, Plaza
of the First Reader, 1988,
Columbus Park, Brooklyn.*

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