

A Case for the Ephemeral: Temporary Public Art and Its Place in Our Communities

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“Nothing is permanent. Everything is subject to change. Being is always becoming.”

~ Siddhartha Gautama (The Buddha)

INTRODUCTION

If public art is “a part of our public history, part of our evolving culture and our collective memory,” as Executive Director and Chief Curator, Association for Public Art, Penny Balkin Bach writes in *Public Art in Philadelphia*, then it is essential for arts administrators to consider how space, the projects that inhabit public space, and how communities engage with space are used to reconcile this “holy trinity.” *Public history, evolving culture, collective memory*, all three of these ideas contain both the fixed and the fleeting in their definitions. Public artists create within the space between the two, between the fixed and the ephemeral, the temporary. It is critical for an artist to consider the time spent on either side, to reconcile the two, and how the timeliness of their project benefits from the overall process of their creation.

While traditionally considered a service of municipalities, providing fixed murals or sculpture for communities to enjoy, artists are redefining public art, creating between the fixed and the temporary. For the past three years, there has been a focus on reconciliation in America’s cultural landscape as creative nonprofits and arts organizations pivot their priorities through the lens of equity. Public art proved an effective realm in which to reconcile the seemingly never-ending layers of our society. Slowly tearing away one layer after another, our artists and communities created, participated, and observed as public art inspired, dismantled, and transformed our perspectives on contemporary life. In the wake of racial injustices, public health crises, and distrusts in our current societal systems, public art acted as a vessel of change and conversation as artists, administrators, and activists began decolonizing and challenging

societal structures and mindsets in their communities and organizations. Society's ideas of permanence and structure were examined. Across the country, street artists gathered to graffiti monuments that symbolized a whitewashed dominance over a people; projection artists brought to light eviction crises in vulnerable and low-income neighborhoods; Indigenous artists claimed billboards and reclaimed their legacy with artwork and imagery dedicated to the LANDBACK movement¹; and local artists metamorphosed plywood coverings on broken doors and windows into affective art pieces to reflect the Black Lives Matter movement (see *Appendix A and B*). The essence of these artistic events for and by the public coalesces the need for more similar art processes: public art that engages and reflects evolving communities, promotes the equitable engagement of artists, and brings awareness to timely issues. In the framework of dismantling structure in order to re-mantle a new process for public art as well as what public art has the potential to *be*, temporary public art rises to this challenge of reflecting an impermanent world.

Temporary public art has often morphed into healing processes, even solutions, for artists and communities. Addressing the issues of equity, community displacement, and community identity, temporary public art challenges the structures of “traditional,” permanent models of public art. What administrators across all art forms can learn from temporary public art is how to engage their communities more authentically, address equity issues in their own spaces, and ensure a gamut of artists and patrons see themselves reflected in the creative spaces of a community. Temporary public art reflects community identity in a moment in time; it aligns itself with spatial justice advocacy in promoting more collaborative and equitable forms

¹ A movement dedicated to returning Indigenous land back to Indigenous Peoples.

of public art; and temporary public art combats circumstances where permanent art has prompted artwashing² and community displacement. Temporary public art addresses timely issues relating to community, equity, and the controversies typically associated with the process of implementing traditional, permanent public art.

COMMUNITY IDENTITY & ENGAGEMENT

In a discussion on traditional standards of permanent monuments, Paul Farber, director and co-founder of Monument Lab, states how “in a broad sense, conventional monuments have conflated a mastery of technique, a mastery over place, and a mastery over people” and that traditional monuments often create “distance from those whose stories we’re trying to bring to life” (Farber). In general, the idea of permanent public art runs this risk of dissonance from the community. Outside artists with no ties to the community are often chosen for commissions as their portfolios speak for them, not their connection with a place or space. The emphasis on permanent artwork is the successful completion of a commission. There are stakeholders to consider and deadlines to meet. The end goal becomes the drive, and the process is de-prioritized. While community engagement does reside in the end goal (ideally, an artist would want the community to engage with their artwork), the actual process is where community engagement is most effective.

Communities want to see themselves reflected in the artwork inhabiting their public spaces. According to Americans for the Arts’ Public Opinion Poll, *Americans Speak Out About the Arts in 2018*, 71 percent of Americans believe that the “arts improve the image and identity of their communities.” But, even more reflectively, the arts improve how communities feel

² The use of art to gentrify communities and contribute to culture erasure.

about the image and identity of their communities. Additionally, in 2018, Americans for the Arts, in partnership with its Public Art Network Advisory Council, created the “Five Reasons Why Public Art Matters,” where the following areas were identified as playing the biggest roles in overall community health: economic growth and sustainability, attachment and cultural identity, artists as contributors, social cohesion and cultural understanding, and public health and belonging (Walsh). “There’s no question that public art can help revitalize cities and communities as well as enrich lives... [T]emporary projects, in distilling the characteristics and histories of specific places, spaces, and landscapes, can [continue] to have spiritual and economic impact after they’re gone, perhaps effecting permanent change” (Huebner).

When the world went into lockdown in March 2020, the realities of COVID-19 planted the seed of “the new normal.” Communities were forced to re-examine their lifestyles, livelihoods, and traditions, often through the lens of grief and loss. In Albuquerque, New Mexico, the city’s Public Art Program commissioned the temporary public art project, *Lost & Found*. *Lost & Found* created space for community members “to reflect and share stories or photos of loss and/or learning.” For four evenings, *Lost & Found* engaged community members in “introspective and contemplative” creation when asked to ponder over what the first 18 months of the pandemic had given and had taken away from them. The installation featured black and white paper flags, representing various feelings, types of loss and hope, challenges, and victories, and designed by local artists; the flags “will be used in a larger video project documenting the local impact of the pandemic that will be shared with the community” (“Lost and Found,” *see Appendix C*). The outcome of the project was to collect 550 stories, as it would have been 550 days between the start of lockdown and the final day of the installation.

Lost & Found engaged not only community members but artists who work across different genres. In addition to the video project, the stories from the installation were given to Albuquerque's poet laureate to turn into a poem (*see Appendix D*). The nature of temporary public art encourages collaboration between art forms. Arts organizations such as Art in Odd Places (AiOP), in New York, have made it their mission to promote multi- and inter-disciplinary art forms in the realm of public space. AiOP showcases temporary public art across the globe in addition to a festival every year (*see Appendix E*). It is AiOP's mission to "stretch the boundaries of communication in the public realm by presenting artworks in all disciplines outside the confines of traditional public space regulations... [reminding us] that public spaces function as the epicenter for diverse social interactions and the unfettered exchange of ideas ("About"). In Johnson County, Kansas, the Arts and Heritage Center opened a call for artists in Fall 2022, to bring temporary public art to their 2023 Theatre in the Park summer season. Johnson County's goals for the temporary public art "are to engage visitors... with an artwork that is fun, interactive and/or participatory; create a sense of magic in the park... that can be enjoyed during daylight and evening hours, artists are encouraged to incorporate lighting as part of their design; create a piece that is site-specific and inspired by the usage and visitation; [and] provide opportunities for local and regional artists" ("Theatre in the Park...").

The transient nature of temporary public art also creates a sense of urgency when it reflects current events. Western States Arts Federation's (WESTAF) Call For Entry (CaFÉ), which is an art submission platform, released a 2019 article "Temporary Public Art Experiences Bring Global Issues to the Forefront of Mainstream and Civic Culture" stating that "committees involved in bringing temporary experiences to particular communities can approach these time-

based events as a means to reflect contemporary [sentiments]. Unlike permanently sited public art... temporary public art experiences are particularly suited for the ‘here’ and ‘now.’” *Lost & Found* is an example of a temporary public art project responding to the “here and now,” as are the alternatives creatives are bringing to historic statues in their communities.

On May 25, 2020, the public murder of African American male George Floyd by a white male Minneapolis, Minnesota Police officer sparked activists, community members, and creatives everywhere into passionate protests and conversations about the deeply rooted racism that continues as an undercurrent in the fabric of our American communities. Monuments of white historic patriarchs who played definitive roles in whitewashing American history were no longer allowed to reflect the identity of communities that never saw themselves reflected in the first place. From these fires of injustice rose Reclaiming the Monument (RTM), a “projection-based protest art project headquartered in Richmond, Virginia, whose body of work addresses systemic racism, human rights, and historical narratives through public art.” RTM’s “Monumental Protest Projection” created projection art that “re-contextualized the facades of Confederate Monuments and other oppressive symbols in Richmond” (“About Us,” *see Appendix F*). These projections urgently reflected the thoughts and concerns of a community and truly expressed what it means to reclaim space through social justice action.

EQUITY & SPATIAL JUSTICE

Urban theorist and political geographer Edward Soja describes the concept of spatial justice in his 2009 article “The city and spatial justice” as “an intentional and focused emphasis on the spatial or geographical aspects of justice and injustice. ...[T]his involves the fair and

equitable distribution in space of socially valued resources and the opportunities to use them”

(2). Considering the “equitable distribution” of space, resources, and opportunities opens the realms of possibility and supports the realm of equity in public art. By its nature, temporary public art aligns itself with these values and can fulfill these values in ways permanent public art have not.

Commissions that are funded through a city’s percent-for-art funds (municipal funds allocated specifically for public art from a percentage, typically, 0.5% to 2%, of the city’s capital construction budget), installations tend to be building or site-specific, which limits space or time to experiment with process and outcome. In a conversation between arts administrator Shelly Willis and artist Janet Zweig, the two converse about the percent-for-art model and its limitations. Public artists and administrators continue to face issues such as “entrenched bureaucratic systems, unquestioned conventions within the field, the lack of inspired creation, and local politics.” Zweig divulges the inequitable nature of the percent-for-art application process and that the “expectations of what the artist needs to know, understand, and be good at... are too high. They require a certain kind of business and managerial expertise that scares away many successful studio artists” (Willis).

In a 2021 report “Diversity, Equity and Inclusion in State Arts Agency Public Art Programs: A Roundtable Report,” the National Assembly of State Arts Agencies (NASAA) supported percent-for-art inequities stating

Using percent for art funds to commission public art other than exterior sculptures extends the types and demographics of artists who can participate. Large-exterior-sculpture artists who can complete a high-cost project are anecdotally less diverse than

the full scope of practicing artists. States are beginning to experiment with ways of funding mobile art, temporary works and performance – all of which get to the same purposes of public engagement without the restrictions of art that is inexorably tied to a facility (8).

In their essay “Spatial Justice: a frame for reclaiming our rights to be, thrive, express and connect,” Kenneth Bailey, Lori Lobenstine, and Kiara Nagel define “spatial justice” as “most simply... the intersection of space and social justice.” Bailey, Lobenstine, and Nagel channel 20th century French philosopher and sociologist Henri Lefebvre in continuing that “when we inspect [the spaces human societies organize], we can see how justice and injustice are played out in the visible and invisible structural arrangements of space.” Bailey, Lobenstine, and Nagel continue in their essay, “any and every marginalized group has had the space itself used as a part of the terrain through which they experience injustice in their day to day lives.” Permanent public artworks are often large commissions which require demonstrated experience and access to calls-for-entry. Disproportionately, artists who secure these commissions do not broadly reflect the communities where the art will be created. From the same 2021 report, “Diversity, Equity and Inclusion in State Arts Agency Public Art Programs: A Roundtable Report,” NASAA surmised that

Artists of color are under-represented in large commissions (which are often the focus of public art opportunities). Artists who have the credentials, portfolios, and experience to do large-scale works of art are anecdotally observed to be primarily White and male. While this doesn't detract from the talent and work of these artists, it does speak to the ability of well-resourced and well-connected artists to submit more competitive

proposals. Artists who have not worked on large-scale commissions don't always have opportunities to gain this experience. This disadvantages diverse, less experienced and under-resourced artists. (6)

In response to the gatekeeping of large-scale, permanent works, NASAA also reports how more and more artists of color are doing temporary installations (“Diversity...,” 8). The temporary public art process aligns itself with spatial justice advocacy in promoting more collaborative and equitable forms of public art.

Regional arts agencies are becoming tremendous advocates for racial and spatial justice in public art. The New England Foundation for the Arts (NEFA) created two Public Art Grants for creatives based in Massachusetts: the Collective Imagination for Spatial Justice (CISJ) grant and the Public Art for Spatial Justice (PASJ) grant (“Public Art”). The CISJ grant focuses on the “support teams” of “artists, creatives, culture bearers, cultural organizers, and community-based organizational collaborators,” who are asked to imagine: “What does public art that fosters positive social change look, sound, and feel like in your community?” (“Collective Imagination...”) PASJ grants are project-based and rooted in spatial justice practices. Many of the past awardees were temporary works that were inclusive and highly engaging with the community. Program Office for Public Art at NEFA, Kamaria Carrington lauded the artists and organizations creating “public dance, murals, pop-up ‘care labs’... re-indigenizing space, taking risks to scale up dreaming to a municipal level... [They] are invested in revealing new justice-centered worlds, holding communities with care, and showcasing local creativity of artists in public spaces across the state” (“Massachusetts Artists...”).

Pop-up exhibits and satellite spaces, especially ones that merge public art with other disciplines, bring support to the idea of spatial justice. Communities turned off by the elitism and historical non-inclusiveness of traditional, permanent art spaces, such as museums, benefit from exhibitions brought to them to experience, even temporarily, in their own public spaces. In 2015, the Museum of Contemporary Art (MOCA) partnered with Los Angeles's Underground Museum on projects that brought collection pieces (some already on view at MOCA, some not) into a non-traditional public art space. "7 Fragments for George Méliès," an animated film installation by South African artist William Kentridge and a work from MOCA's permanent collection, found a temporary home in Underground's storefront "satellite" space, free and accessible to the public, and inclusively bringing important museum works of art to a "largely working-class black and Latino neighborhood at the heart of Los Angeles." In his article "Why Every Art Museum Should Launch a Pop-Up Satellite," Kriston Capps writes, "Take the artworks out of storage and put them into [the] communities... There isn't a city in the country that wouldn't benefit from such a program: a non-museum space for showcasing museum-collection works."

Artists that are advancing the field in advocating spatial justice include temporary projects in their portfolios. Boston Artist-In-Residence, Lily Xie, recently wrote how public art "offers an opportunity for communities pursuing spatial justice to shift the affective aspects of transformation and engage in the radial reimagination of how power is distributed in space" and analyzes how "socially engaged public art" in the neighborhoods of Boston and Seattle's Chinatowns "support their community's efforts to repair past spatial harms, and what distinguishes their function from other forms of political and social activism" (Xie). Xie's

“Washing,” a temporary, public installation projected onto the outside of a building wall, reflected the community’s viewpoints on the two highways that run through Boston’s Chinatown. “Washing” was developed “to tell the stories of how community power and systemic injustice have shaped Boston’s Chinatown, and grow [the] collective capacity to imagine and demand a better future” (Mahmoud; see *Appendix G*).

COMBATING COMMUNITY DISPLACEMENT

In a Public Art Resource Center report, Americans for the Arts confirms that “artwashing” is used as a gentrification tactic. Americans for the Arts explains how often times murals and other public art are encouraged as economic development tools, and attractive terms are offered to galleries and arts-based businesses to incentivize relocation. The community and culture that was originally in a place gets pushed out and overlaid with [dominant] cultural norms in an aim to build a place that is attractive to people who can afford to participate in the new real estate or commerce offerings (6-7).

The neighborhoods of Boyle Heights, Los Angeles; Macon, Georgia; and Bushwick, New York, know this all too well, and these neighborhoods are using temporary public art projects and ephemeral modalities to discourage gentrification and full-on stop the tactic of artwashing. Boyle Heights community members established a coalition, Boyle Heights Alliance Against Artwashing and Displacement (B.H.A.A.A.D.), and developed “CONTRA-AGAINST The Artwashing of Boyle Heights,” a digital project created with the Anti-Eviction Mapping Project. B.H.A.A.A.D. describes how “developers and real estate speculators have their eyes trained on

the arrival of artists as the moment to start accumulating property.” Consisting of maps and narratives, B.H.A.A.D.’s digital project details the fight against displacement (*see Appendix H*).

Informed and empowered by the practices of the Boyle Heights community, artists-in-residence Samantha Hill and Ed Woodham took the opportunity to call out the Macon Arts Alliance in Georgia when they were terminated from an artist residency when they refused to participate in what they identified as community artwashing. In 2016, Macon Arts Alliance’s Mill Hill Visiting Social Practice Artist Residency, a 3 to 9-month residency program where “visiting artists will work with local artists to engage the neighborhood in creative projects that will result in a creative assets map and cultural master plan for the neighborhood,” was viewed by many as an attempt to further displace an already fractured community. Samantha Hill explains in the artists’ 2016 press release:

... as we interviewed people from the neighborhood and talked to members of Macon’s African American community, it became very clear that Ed and I had been bamboozled and were part of a gentrification ‘art-washing’ scenario. As we began to ask for genuine responses off script of the [Macon Arts Alliance’s] selected voices, we learned that many people in Macon’s art community felt marginalized by the narrow vision of the Macon Arts Alliance (“Social Practice...”).

In a 2016 news article from BURNAWAY, an “Atlanta-based digital magazine of contemporary art and criticism from the American South,” writer Matthew Terrell describes the effect of working directly with East Macon artists and the impact it had on artists Woodham and Hill. The two were quickly shown a community that faced segregation, displacement, and gang violence, which made the artists “question the actual community benefit of their projects.” Reflective of

the points B.H.A.A.D. considers in Los Angeles, in Georgia, Woodham and Hill thoughtfully consider

Artwashing has become so prevalent that artists have to ask ourselves some extremely urgent questions. 1) What kind of art spaces are possible and what kind of art institutions do we need to not only refuse complicity but resist gentrification? 2) What kind of art practices can thrive and magically transform everyday life while refusing and resisting being a tool for growth by dispossession? And 3) what political movements can art contribute to that expose the lie of gentrification inevitability? (“Social Practice...”).

As Jillian Billard considers in “Art & Gentrification: What is ‘Artwashing’ and What Are Galleries Doing to Resist It?,” a 2017 article that covers the artwashing in neighborhoods such as Boyle Heights and Bushwick, New York, Billard poses the question: “Do artists and art spaces have a responsibility to examine the effect on the spaces they inhabit?” With temporary public art, there is less emphasis on art as an action or idea to be placed upon a community and more emphasis on art as an action or idea that is generated from within a community.

According to Peter Moskowitz’s article, “What Role Do Artists Play in Gentrification?” New York tenants’ rights activist, Will Giron, remembers as he watched his friends move away from Bushwick, “priced out as average rents increased by 44 percent in 20 years (the only thing preventing them from increasing beyond that is the relatively large stock of rent-controlled housing). In their place has come a flood of outsiders, most of whom are white; dozens of art galleries; hundreds of artist studios; and everything else associated with gentrification—fancy bars, restaurants, and clothing shops.” In Bushwick, New York, for six weeks towards the end of 2015, activists and residents collaborated with NYC Light Brigade to create a temporary project

of resistance art. *Mi Casa No Es Su Casa: Illumination Against Gentrification* consisted of 21 signs with messages “to not only raise awareness about the displacement of people of color in the community due to gentrification but to [also make clear] that [the community] are fighting back” (Voon; see *Appendix I*). The people of Bushwick have seen continuously “corporations hire artists to put up murals, commercial or non-commercial, to beautify a community but otherwise do not contribute to any of a community’s needs” and Mi Casa No Es Su Casa, active since 2014, continue to create temporary art installations in response, displaying their art as “close to the accused as possible” (Hazel; see *Appendix J*).

To avoid artwashing of any kind when introducing public art into a community, artists must consciously engage in self-reflection and intentionality. NASAA’s report found

Each state is different, with different cultural heritages, geographies, histories of immigration, diaspora, and other factors that drive population growth and settlement. However, all states have rural areas, suburbs and urban cores with layers of diverse populations throughout. How public art programs can reflect, serve and advance the unique demographics of a state is of continuous concern (9).

Mi Casa No Es Su Casa also encourages artists to be aware of where their pay is coming from and if they are “profiting from the exploitation of the community – which is what developers do when they hire artists to do large murals when they’re not from the area and they’re not about the area. It mostly used to whitewash the area, basically, and attract higher income individuals” (Hazel).

ENDURING VS. EPHEMERAL

There are communities that do choose to focus on combatting displacement and injustice with public art that is meant to endure longer than the ephemeral. Popularized by the beautiful murals of the Chicano Arts Movement in the mid-1970s and enriched in Latino culture, by the 1990s, the Mission District neighborhood of San Francisco, California, began to attract young, white businessfolk who worked in the dot-com industry. After the “dot-com boom” in the late ‘90s, the cost of living and rent prices skyrocketed, displacing many lower-income families and artists. While the neighborhood continues to be gentrified, the murals remain steadfast and continue to reflect the identity of the culture of the neighborhood. Public art is created to speak against gentrification and injustices against the community. It is the *idea* of the mural that remains enduring and permanent in this community, an idea that reflects their cultural identity. According to mural arts organization Precita Eyes Muralists’s website, many of the mural processes are now collaborative between artists, community residents, Precita Eyes staff and board, and community youth (“Mural Arts”).

Across the country, in downtown Baltimore, Maryland, resides an outdoor space, Graffiti Alley, a permanent space that is solely dedicated to graffiti art and is a safe haven for street artists who would otherwise be labeled “vandals” if they took their art into more public spaces. Established in 2005, Graffiti Alley is an “L” shaped alley “where artists can freely and legally paint the walls to their hearts’ content.” While a permanent space, the Alley contains the ephemeral as well. One writer’s graffiti consistently runs the risk of being graffitied over by another writer, however, the artists are not terribly phased by this. According to Outside Folk Gallery’s “Where is the Baltimore Graffiti Alley?” graffiti artists would “rather use the space provided to legally do their art than face possible jail time and a hefty fine” (see *Appendix K*).

While murals have the ability to straddle the line between permanent and temporary public art, the projects that must choose a side must be mindful of their lifecycle. Temporary public art, by nature, have shorter lifecycles than permanent public art, which leads an artist to consider the environmental implications of a piece at the end of its showcase. Not every temporary art project utilizes ephemeral materials such as light and projections. Depending on the artist's choices, temporary works still include expensive, tactile materials. According to Zachary Small's New York Times article, "Does Public Art Have an Afterlife?" if an artist does not already have gallery representation, then storing a temporary art piece can cost tens of thousands of dollars, depending on the size and the weight of the project. Small goes on to write how "emerging artists with no gallery representation, who lack the resources to ensure that every monument and sculpture has an afterlife, which can leave them scrambling to save their own work or... choosing to destroy it." New York-based artist Zaq Landsberg laments, "I try to be Zen about it, but, honestly, it hurts every time I have to destroy something" when discussing the dismantling of his exhibition *Islands of the Unisphere*. "Most of the islands ended up in the dumpster" (Small). While Pennsylvania artist Samuelle Green attempted a creative solution to the dismantling of her Honesdale temporary art project, not all artists have a choice in the sustainability of their project's demise. Green created an "architectural sculpture" of roughly one million paper pages from books to create her popular art installation, "Paper Caves." At the end of her exhibit, she gave community members opportunities to bid on pieces of the Caves ("Paper Caves fold up," *see Appendix L*).

Public art is a hard sell in many communities regardless of whether the projects are permanent or temporary. The attraction of permanent public artwork over temporary is that

they “fit” easier into the percent-for-art model that many municipalities have incorporated into development planning and budgets. Tradition and fixed structures are difficult to dismantle or re-shape in a short amount of time. The first city to adopt a percentage-for-public art ordinance was Philadelphia in 1959. From her conversation with Zweig in “There’s Always A Story...,” from an art administrator’s perspective, Shelly Willis offers how

When the percent-for-art model was established, the idea was to bring the best art out of museum walls into the public realm, and since then we’ve gone through various contortions in an attempt to do that; we’ve argued about the purpose of public art and whether or not it should be site-specific, must involve the community, or be integrated into the design of a place. In the process we may have created a system that encourages work that is stripped of the qualities we originally intended to bring to the public (77).

The system under which these municipalities work does not naturally lend itself to supporting innovative and experimental public art, qualities that are at the core of temporary public art.

Temporary art is not attached to a building, a city facility, or a fixed location, and this causes anxiety among the stakeholders and the politicians who oversee the public art process.

However, there is still value in viewing temporary art as a necessity in the permanent art construct. In an article exploring models for public art evaluation, Angela Adams, a public art administrator from Arlington, Virginia, participated in a discussion series launched by Americans for the Arts’ Public Art Network (PAN). Along with other educators and students from Virginia Tech, the group turned the series into a “classroom effort,” and “worked in teams to evaluate current and ongoing projects within the public art department of Arlington County.” It was recommended by the group to “include a temporary public art project on the site of a

permanent work that was slow in getting completed” (Hart). In CODAworx’s article, “Why and How Temporary Touring Art Installations Impact Placemaking,” Matthew Bowden confirms the importance of including temporary art in the interim: “Permanent initiatives are a must, but they can and indeed should be reinforced by punctual initiatives. Maintaining momentum is all about creatively retaining people’s interest through the quieter periods of an annual program.”

CONCLUSION

Temporary public art addresses timely issues relating to community, equity, and the controversies typically associated with the process of implementing traditional, permanent public art. When considering temporary public artworks, arts administrators across all genres can more effectively address issues relating to community, equity, and controversy and see the benefit of collaborating across genres with temporary public art projects. Temporary art can be a solution to many issues for those administrations and communities who are open to the non-traditional. Multi- and interdisciplinary artworks, when done well and with intentionality, benefit all involved – artist, administrator, and community.

Public art administrators, specifically, need to look to and create new public models outside of the percent-for-art municipal model or integrate temporary public art into the established model to ensure consistent financing. By advocating and financially supporting temporary public art, communities are, in return, more supported. NASAA confirms in their report, “Given that the history and rigidity of place often contribute to unintentional bias and inequities, flexible funding that can support public art not tied to place can go a long way toward mitigating the inherent inequities in public art practices” (“Diversity...”) In addition to consistent, intentional funding for the ephemeral, administrators must be mindful of the artists

they are commissioning into their communities. Mi Casa No Es Su Casa encourages, "... try to start elevating more local artists... because if you want real arts and culture representation, you should try to start with those who are in the neighborhood... Not fly in these people from other places to make something" (Hazel).

As a traditionally site-specific art realm, public art, when ephemeral, affords the artist the choice in where, the community members the choice in how, and the state of the community the choice in why. If we are to consider what Lily Xie points out as this "growing overlap between the fields of urban planning, art, and social justice," then arts administrators need to reconsider and re-open themselves to the "who" is involved in public art decision-making processes. Aligning ourselves with projects that "seek to bring about changes that redistribute socially valued resources and opportunities, especially among racial and spatial lines" resets our communities and positions them to be economically, culturally, structurally, and socially thriving (Xie).

In J. Faith Almiron's article "Why We Need Unconventional Public Art Now More Than Ever," Art In Odd Place's founder and director, Ed Woodham was quoted, "Public space, really now more than ever, is sacred civic ground. And we are still exploring it." Temporary public art has the capacity to utilize public space in fuller and more intentional ways than permanent public art because the essence of temporary public art is more aligned with the community- and justice-centered. Woodham continues to ask, "What is public space? If you have to push a door to go in somewhere, suddenly it becomes privileged or elitist. So public space becomes our space, no matter who you are" (Almiron).

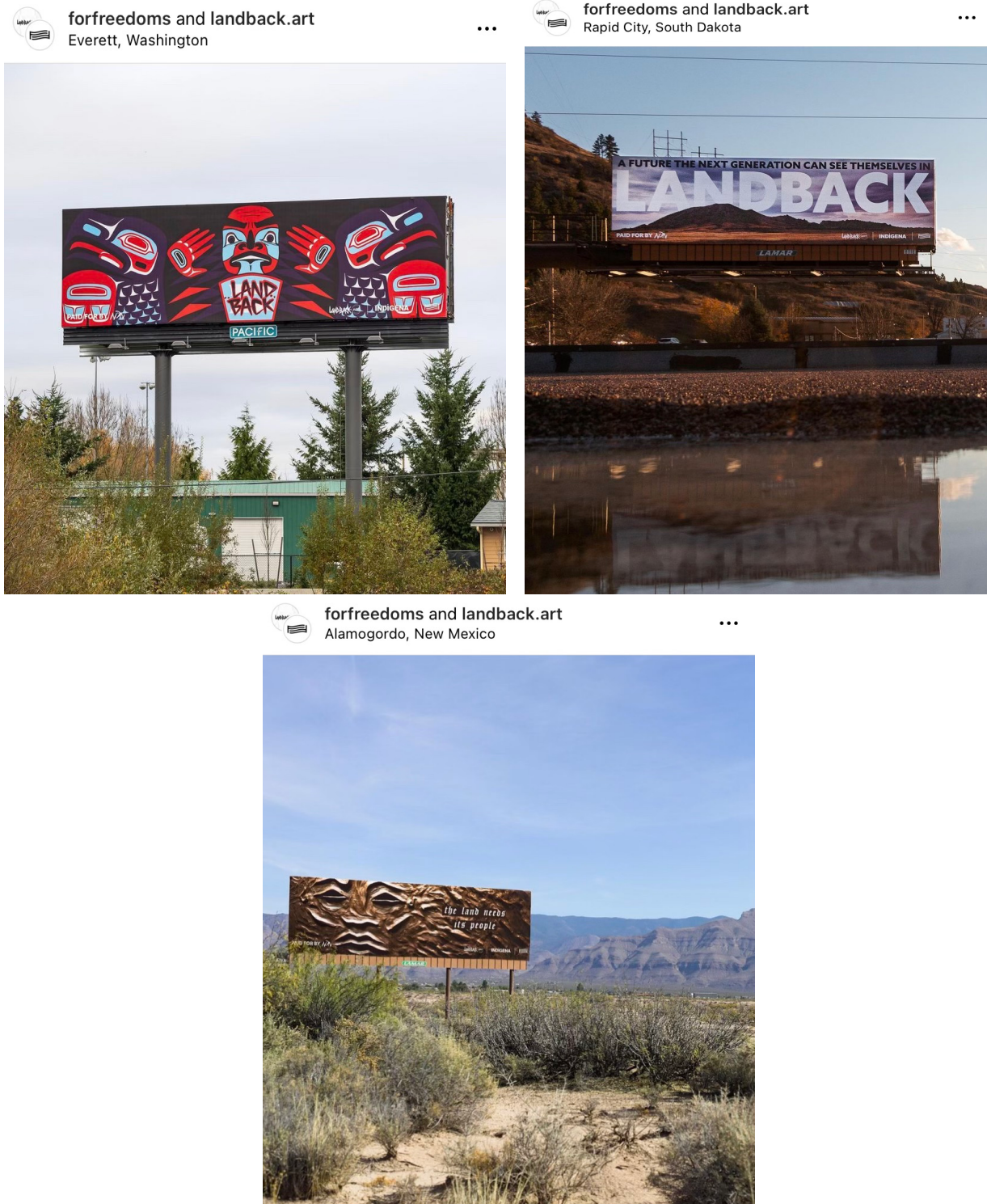
In slight contrast but in the same spirit, NEFA encourages public art administrators in their empowering position to realize “a most just version of what is possible in public” remembering that “context is important [because] public spaces are not neutral... and public art made in public spaces are not neutral.” Administrators must address “the intersectionality of spatial justice and racial justice [as it] is critical to cultivating a more vibrant public art ecosystem” (“Public Art”).

The ephemeral opens space to be more equitable and helps to dissolve competition and hierarchy. The ephemeral reminds us that “this too shall pass.” Temporary public art provides non-hierarchical space and structure for communities to reflect on urgent issues and how these issues are shaping their identities and informing their futures. The ephemeral keeps temporary public art relevant and reciprocal. Temporary public art attempts to right the wrongs that fixed-art structures have caused in communities, especially the vulnerable ones.

“In the same way that a melody can fill a subway car with joy or sorrow, public art can crack open a callous heart, in live time. Even if it is a fleeting moment of shared laughter, public art reminds us that maybe we are in this thing called life, together, after all” (Almiron).

APPENDIX

A. LANDBACK Movement. LANDBACK.ART. @forfreedoms and @landback.art. Instagram. (Artist credits, clockwise: Nahaan @chilkat_tattoo; Nick Tilsen; River @natanehriver).



B. Trombetti, Sarah. "Art for Change: Public Art Grows As A Means of Activism Against Police Brutality and Racial Injustice." 21 January 2021. <https://www.thelantern.com/2021/01/art-for-change-public-art-grows-as-a-means-of-activism-against-police-brutality-and-racial-injustice/>



Boarded up windows and doors display works of public art memorializing the Black Lives Matter movement and victims of police violence. Credit: Sarah Trombetti | Lantern Reporter

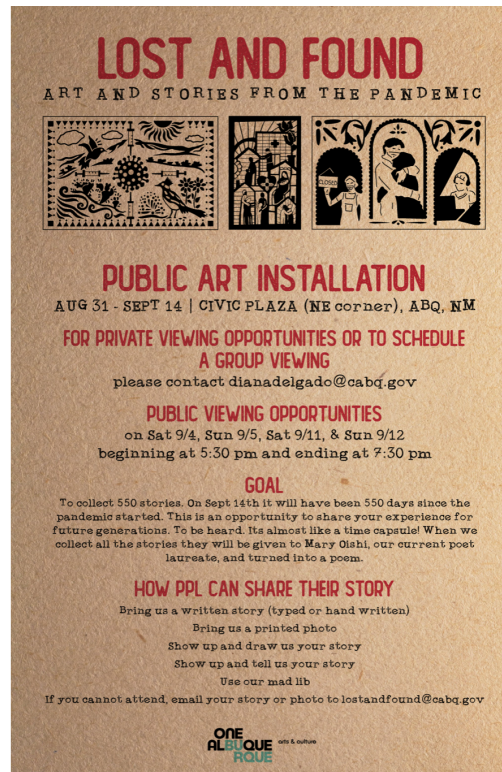
C. Lost & Found: Stories from the Pandemic. YouTube. 2 September 2021.

https://www.youtube.com/watch?v=W_m5HD9u5lk



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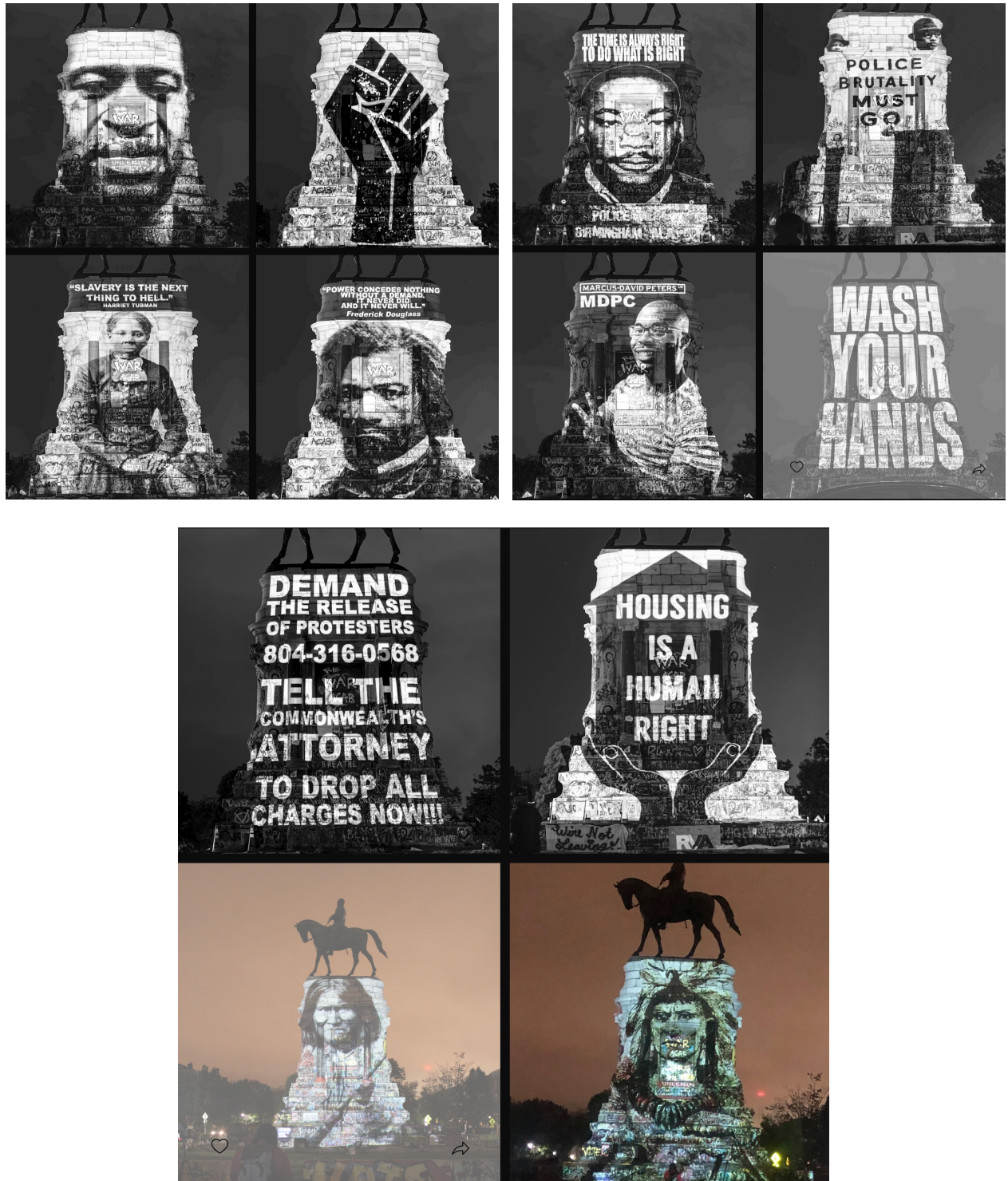
[Greensboro](#)

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[Orlando: 2015](#)

F. Excerpts from "Gallery." Reclaiming the Monument.

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G. "Washing." Lily Xie, lead artist, in collaboration with Asian Community Development Corporation. 2021.



- A crowd of people gather to watch Washing, a set of videos projected onto the outline of a house on a building wall. There are around 50 people watching, sitting, and talking to one another. (2021 Derek Schwartz)



- Two people share an umbrella while they watch Washing, a set of videos projected onto the outline of a house on a building wall. Bright lights from apartment buildings and streetlamp illuminate the area. (2021 Nohemi Rodriguez)

H. "CONTRA – AGAINST the Artwashing of Boyle Heights: A project by B.H.A.A.D. in collaboration with Anti Eviction Mapping Project. <https://artwashing.antievictionmap.com>. Accessed 3 February 2023.



356 Mission / Ooga Booga *	SHUTDOWN
Maccarone *	ACTIVE
Venus Over Los Angeles *	SHUTDOWN
Museum as Retail Space *	SHUTDOWN
Nicodim *	ACTIVE
IBID Gallery *	RELOCATED
BBQ LA *	ACTIVE
Corey Helford Gallery	ACTIVE
Chimento Contemporary *	RELOCATED
Sage Projects	RELOCATED
Groundspace Project	SHUTDOWN
The Journal Gallery	ACTIVE
UTA Artist Space *	SHUTDOWN
Cloud Noir / Patrick McCarthy Gallery	ACTIVE
FachaPatoto Studio and Gallery	SHUTDOWN
The Wild Honey Studio	ACTIVE
Anechoic Audio Mastering	ACTIVE
Parrasch Heijnen Gallery *	ACTIVE
Royal Rehearsal Space	ACTIVE
Little Big Man Gallery *	ACTIVE
Self Help Graphics *	ACTIVE
PSSST *	SHUTDOWN

Beyond The Data

Gallery Name: Parrasch Heijnen Gallery
Address: 1326 S Boyle Avenue, Los Angeles, CA 90023
Gallerist:
Owner: WALLINGFORD INVESTORS c/o JERROLD S. FELSENTHAL

Map showing Boyle Heights area with streets: Central Avenue, Alameda Street, Santa Fe Avenue, Mateo Street, 4th Street, 6th Street, 8th Street, 10th Street, 12th Street, Cesar E Chavez, E 1st Street, Solo Street, White Boulevard.

Leaflet | Map tiles by Stamen Design, CC BY 3.0 — Map data © OpenStreetMap contributors

I. Excerpts from *Illumination Against Gentrification* temporary public art project. 2015.



Illumination Against Gentrification signs outside a bodega (all photos courtesy Illumination Against Gentrification)

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(Photo: @micasaresiste)

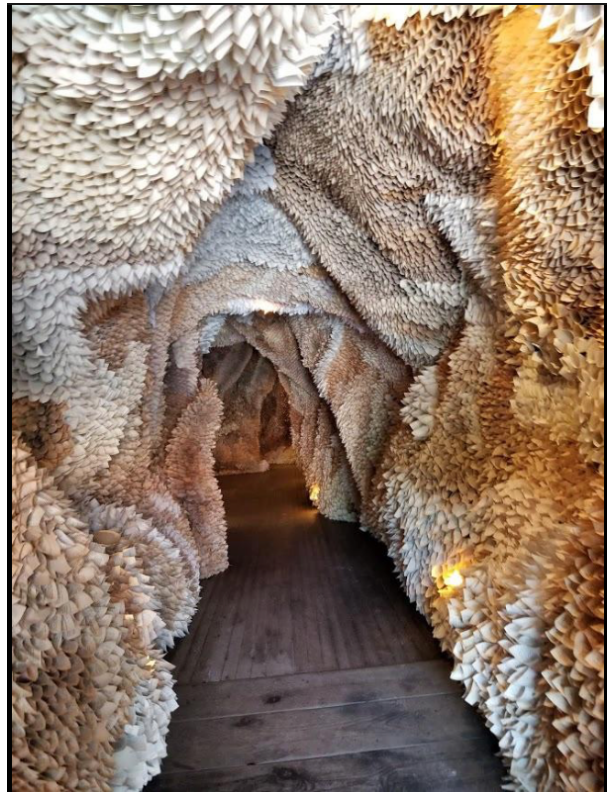


(Photo: Ryan Roco)

K. Graffiti Alley. <https://outsidefolkgallery.com/baltimore-graffiti-alley/>. Accessed 11 March 2023.



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