

Abstract

Where is the public art in Madison and who is served by it? We catalogued, photographed, and geotagged 81 permanent, publicly owned, outdoor artworks in Madison, creating a GIS layer from their locations and other attributes. We compared the distribution of art to socio-economic data and analyzed how far different parts of Madison are from the art. We interviewed an art professor/public artist, and did an artwork visual analysis, coding for site setting and theme. 86% of the art is located in and near the isthmus. The majority was art + utility themed, and the smallest amount was art + social justice themed. The Madison public is served as viewers, artsy-branded neighborhoods, students' art education, cultural tourism's economic benefits, and communities whose issues are addressed. Many artworks and their locations were determined by donors, and one artwork was removed because it functioned as a gathering place for the homeless.

Introduction

“The history of art has sometimes been presented as a history of styles. The history of public art will more likely be seen as a history of intentions” (Miles 1989, 39, in Knight 2008, 22). Public art is not thought of as art for art’s sake. The artworks serve a purpose beyond the act of creative expression. It is instead thought of as art with a purpose beyond the act of creative expression. In the first half of the 20th century, public art was meant to edify the populace, to instill in them the civic virtues, to memorialize veterans, or to commemorate wars (Rajer and Style 1999, 13). Since then, the purpose of public art has broadened to include other intentions: creating community cohesiveness, “developing a sense of place,” fostering a sense of civic identity, “addressing community needs,” integrating marginalized groups into the community, educating the populace, and “promoting social change” (Hall and Robertson 2001, 5). These are the ways public art is supposed to serve the public. Does it do so? We are addressing these

questions by analyzing the geography of permanent public art in Madison, Wisconsin. Before looking at the current state of Madison art, however, we will start by uncovering its history.

The history of public art in Madison started early, with the Native American effigy mounds. When the state was founded in 1848, Wisconsin Indian rock art and effigy mounds as well as European American carved gravestones and obelisks were the primary examples of public art in the area (Rajer and Style, 1999, 13). After the Civil War, Grand Army of the Republic groups of Union veterans all over Wisconsin began to raise money and set up public monuments to memorialize the soldiers who had died. Most were simple monuments that could be bought out of a catalog, but in Madison, an original monument was built: the Camp Randall Memorial Arch, by artist Lew Porter was installed in 1912 (Rajer and Style 1999, 17).

At this same time, the capitol building was being rebuilt in Capitol Square. The capitol building project was the first time public money was used for public art in Madison. Planned and built in the Beaux Arts style, the architect and artists worked together to incorporate a number of artworks into the building plans. A statue was planned for the top of the dome. Six groups of statues were planned: one group at the base of the dome on top of each of the four entrances and one each on top of the pediments on the east and west wings of the building. All six groups of statues were created by sculptor Karl Bitter, and personified different civic virtues. The statue on the top of the dome is a woman personifying Wisconsin. The basic design was by a Wisconsin artist, Helen Farnsworth Mears, but her commission was taken away (apparently as a result of sexism) and her mentor, a male artist from New York named Daniel Chester French took over the project (Rajer and Style 1999, 21-23).

After a burst of public art for and around the Capitol in the 1910s and 1920s, very little public art was installed in Madison for a number of decades. A couple of pieces were installed at the beginning of the 1950s, and then none until 1979 with the beginning of the “Percent for Art Program” in Madison. The program, though quite controversial at the time, was the beginning of a new stage for public art in Madison and was responsible for new public art being installed steadily through the next few decades (Rajer and Style 1999, Smithsonian database).

Where is public art located in Madison, Wisconsin? Who is served (and not served) by Madison's public art sites? We want to create a database and maps to document the locations of public art as well as information about each piece of art (title, artist, owner, general location, date installed). We will then add to this understanding by conducting interviews with people knowledgeable about the public art process in Madison and by data mining newspapers for historic local opinions. We will use our database, maps made from it, and the other information we gather to answer such questions as:

Where is the art?

How does the distribution of the art compare with the population distribution in Madison? The income distribution? The racial distribution? Is it located in places that are frequented by all groups of people or just some? Where is the art compared to where people spend time in their everyday life? Is it in places that must be visited specially or in places that people go every day? Is it in places that invite people to sit and appreciate the art or in places where the art is not easily visible, or can be passed by only quickly?

Who is the art for?

Is public art made for the enjoyment of the elite or for all classes? Who are the artists who were

commissioned to make the art? Are they only from one class of society or from all? What classes had input into the decisions about where the art was located and what its themes were?

What are the themes of the art?

Does Madison's public art celebrate and further entrench the status quo or are some pieces revolutionary? What virtues and whose do they espouse? What themes, if any, resonate with people's everyday lives? Are these themes meaningful to people nowadays, or are they archaic monuments that most people in Madison would feel no connection to?

Site Setting

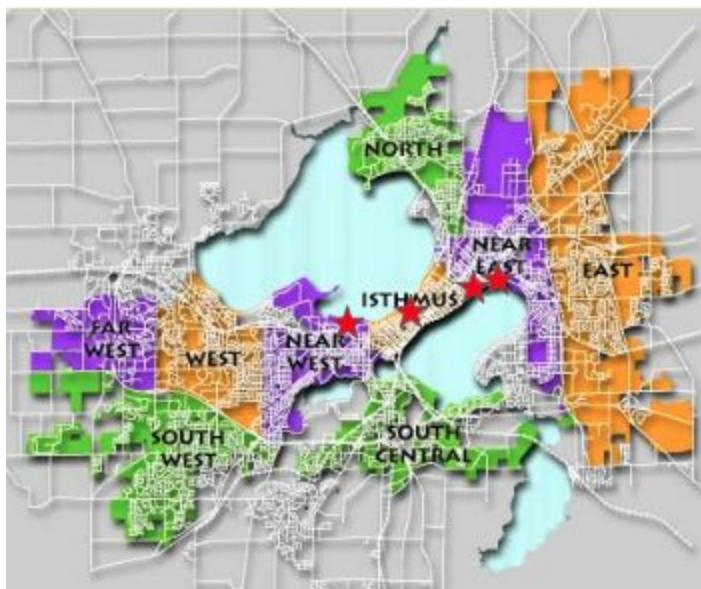


Figure 1: The neighborhood sections of Madison, Wisconsin. The red stars show the public art clusters. <http://thekrusecompany.net/welcome-wisconsin>

"I believe that the city plan of Madison will fail in one important point if it neglects to consciously conceive of this city as an...art center, one that should provide adequately for...the many fine and varied expressions of art in the city itself. For art is not only the flowering of civilization, it is also its seed."

- John Nolen in *Madison: A Model City*, 1911, quoted in the city of Madison DPCED website

In the time of John Nolen, Madison's city plan contained art, and Madison's current city plan does as well. Does Madison have "fine and varied expressions of art"? Our preliminary finding is that there are four public arts clusters in Madison: the University of Wisconsin campus, the Capitol Square area, the Schenk-Atwood neighborhood, and Olbrich Botanical Gardens and Park. As can be seen on the map above, these clusters are all either on the isthmus, or close to the isthmus on the near west or near east side of town. Our preliminary analysis is that 22% are in Olbrich (either the gardens or park), 14% are in the Schenk-Atwood neighborhood, excluding Olbrich gardens, 19% are in the Capitol Square area, and 13% are on the UW campus. Only 32% of the public art in Madison is not located in one of these four clusters. Most solitary public art works are located on the isthmus. These are interesting preliminary numbers to begin with, and raises the question of whether there is a disparity between the different groups of people served by public art in Madison, since most people live outside of these neighborhoods.

Literature Review

We looked to literature to gain context on the purpose of public art and how it is contextualized throughout time and space. Permanent public art is an aesthetically driven process that is the intersection of collaboration and cooperation to extend, resist and accommodate authority. We included the trends in commissioned work on a national scale and related that to Madison whenever possible. We grounded our understanding of public art by questioning the limitations and extensions of public space through both infrastructure and social

production. Identity, community, redevelopment, and public are the key concepts that guide this review.

Public Art Dimensions

Public art is contextualized in many different ways, but generally exists as the product of the intersection between artists, architects, and planners (Hunter 1986, 51). These three groups have to collaborate about how to best represent the public in a particular space. Differing styles of public art all align with a collective benefit. Evaluating the success of these goals is indefinite; generally, public art is considered successful if there is not outright public opposition to it like there was in the examples cited by Kwon below. The collective benefit of public art can be perceived at many scales; the two most commented on are the community level and the city level. Public art aligns directly with the production of space, and is therefore a process and not a thing. The goals of that process are defined as art that has a purpose besides art. (Hunter 1986)

Art is a ‘representation of a representation’ (Kwon 2002, 152). This is supported by the thought that places become caricatures of themselves (Hayden 1995, 18). Place and public art are not synonymous but they are both created by human experience. Public art can address “common experiences” (Raven 1989, 142), but the extent of this is widely debated. George Segal, a famed sculptor who has been consistently commissioned for his notoriety since the mid 1970s, spoke of these common experiences in saying, “something rings true about it. We are hungry for some common belief. Everyone wants to feel attached to something larger than himself” (Hunter 1986, 51). The public’s attachment leads to provocative interaction with public art both physically and conceptually, but the primary goal is conceptual interaction. The physical interaction is less important as expressed by Richard Serra’s thought, “any use is a misuse” (Kwon 2002, 72). The

era of functional art as furniture is criticized for the homogenized collaboration and cooperation of the public art process (Posner 1988,17). Because you do not need to purchase tickets to see public art as you would in a museum, “art and life become mutually sustainable” (Posner 1988, 17). Neil Smith in *Evictions* says, “two things can only interact or reflect each other if they are defined in the first place as separate” (Deutsche 1996, 72).

Public art reflects the value system of some public, but if those two things (public art and the public) are in turn defined as separate, that gets at the core of the separation between the artist and the community, versus the community and art. There is a clear disconnect between the artist and society because artists are just commissioned as the middle men or translators of an idea into an entity that is presented to the public. They still have some level of authority as a middle man, and as Kwon compares their work to colonization, they have “institutionally sanctioned authority,” and, according to Kwon, they are not questioned. This doesn’t align well with Kwon’s thought that public art is meant to be unsettling but also to reassure the public. She says that the public should be “affirmed of self knowledge and self view through art” (Kwon 2002, 97). There is this conceptual juxtaposition between the unsettling and reassuring. Kwon cites Jason Ahearn’s work in the South Bronx as assimilative art to compare it to Serra’s *Tilted Arc* as aggressive intervention (Kwon 2002, 99). Ahearn installed three life-like plaster sculptures of local residents of the area. She makes it clear that Ahearn’s pieces, which she selects as an example of public art, confront the site rather than exist as a part of it, and that they are not embellishments. The *Tilted Arc* teeters along the same contrasting levels of complexity and illustrates the idea that public art should be visually “sensitive” but conceptually “challenging.” (Raven 1989, 145). Rosalyn Deutsche accepts that public art can be decoration,

but deems public art to be anti-individualist, contextualist, and site specific (Deutsche 1996, 68). The conglomeration of these three ideas is heavily influenced by capitalism, and Deutsche says that public art aims to “present as natural the conditions of the late capitalist society into which it hopes to integrate us.”

Community Art

To further understand public art, one should consider broadly the complete interaction of the public with artists in community-based art practices. Examples of how these practices can fortify or threaten the community are represented in Kwon’s “In One Place After Another” and in programs implemented in Madison by Dane Arts, such as Dane Arts Mural Arts (“DAMA”). As mentioned, Kwon uses Jason Ahearn’s work in the Bronx as an example of “assimilative” art in contrast to Richard Serra’s work for the federal plaza as “aggressive.” While the criticism is often that commissioned sculptors are famed white males disconnected from the communities in which their art will be situated, Ahearn did not fit with this typical formula. He lived in the Bronx and was engaged with the community. He made casts for his sculptures on the sidewalk and encouraged other people in the community to join him. He chose to represent three people he met in the community with whom he felt he had established a friendship. .

However, when his art was installed it did not last more than 24 hours. He was charged with cultural appropriation by a black woman who said he had “no capacity to represent” African Americans. (Kwon 2002, 91). His response was “it’s not my job to be the punk artist in the neighborhood” (Kwon 2002, 92). Ahearn was held accountable for representing a concept that other people did not feel he understood. This concept of “othering” is present in the public art realm, and is described by Grant Kester as the creation of three positions: “the artist/reformer,

the class Other (whose presence legitimates the reformers authority), and the public” (Kester 2011, 171).

Kester’s description of the public is as an entity that only “has potential,” but does not exist yet(Kester 2011, 172). The public is who we want to respond to public art, as Kester argues, “The public isn't a fixed entity but rather a process or mode of interaction that is available to all. But this openness can be sustained only so long as it is never fully tested: so long as the public sphere is limited to like minded members of the same class”(Kester 2011, 176). Similar to how Deutsche uses Lefebvre’s theory to say that public space is never public, so public art cannot actually serve something that is not there, Kester is taking the point a step further by adding the “other” as a completely different entity separate from the public. Kwon’s use of the Ahearn example shows an artist who was completely dedicated to trying to understand a walk of life that he was not a part of so that he could represent them, but no such effort could ever be successful because of this concept of othering. Gilles Deleuze’s book *Difference and Representation* cites art as a source of repetition because of this idea of representation. He says, “The history of the long error is the history of representation...” (Deleuze 1994) This exemplifies the issue that public art critics are exploring because artists are limited in what they can represent by the nature of a certain profile that seems to be required if artists are to be famed enough to be commissioned for public art.

Capitalism

Public art has many masters who can range from large corporations and public institutions of government to the smaller artists’ collectives, and individuals. The larger entities here can fix public art more easily and to a larger scale than their smaller counterparts because

they have more money to do so. Arguably, the process of erecting public art has become increasingly monetized, with the end result of having a piece that represents only the values of the artist and selection committees of an institution that allowed the piece to be put on display (McGonagle 1990, 42). Aesthetics are a critical value here, which are favored in large institutional public art and create the notion that the pieces erected are firstly there to look pretty and be consumed by the public and only secondarily there to have their values discussed and thought about (McGonagle 1990, 43). These values tend to leave out large portions of society from their scope and understanding. An example of this is Tom Lea's mural *Back Home, 1985*, depicting post Civil War Missouri. It presents a white confederate family standing on the ruins of a house next to burned fields, a representation of "an entire region's dispossession due to the totality of the Civil War" (Post 2011, 52). Though it fails to mention slavery, the piece has both aesthetic value and makes the viewer think about the horrors of the Civil War. Furthermore, the piece was funded by the federal government under the New Deal, part of which used public money during the Great Depression to fund public art. The values of the federal government of that time come through in the sense that the *Back Home, 1985*, like much public art installed by large institutions, is not overtly profane, but subtle in its message whether it be aesthetic or thought provoking. Money also affects the ability of institutions to make repairs on public art pieces. Artist Athena Tacha makes a good example of someone who has been employed by quite a few large institutions to create her courtyard sized pieces and many of whose works have fallen into disrepair because of various institutions failures in allotting funds for such a purpose (Senie 2000, 11).

Institutions and Elitism

Museums are another aspect of money and institutional power that are thought of as exclusive places largely representing artistic pursuits funded by high society. The large institutions funding public art have only really taken these pieces and placed them outside without taking measures to help the general populace understand these pieces' purpose (McGonagle 1990, 42). Although public art may change in style over time, public art remains a pursuit and reflection of the culture of the wealthy and elite since they have been able to fund it more easily (McGonagle 1990, 43). Large institutions often have an inherent bias toward the high culture of art found in museums, even when trying to incorporate artists with new styles. This culture is manifest in the specific values of each institution erecting public art with each piece being presented as acceptable, giving it value ownership of a space (Mcgonagle 1990, 43). One such institution, the University of Arizona at Tuscon, largely left the public out of its discussions when choosing Athena Tacha to create a piece. Local and student artists wondered why they hadn't been considered and the bad timing of trying to fund and erect the piece during a tuition increase eventually led to the project being scrapped (Senie 2000, 12). Regardless of that situation, Tacha appears popular with large institutions as she has erected over 30 courtyard style pieces in various cities including *Water Links* in Madison, Wisconsin. The piece resided on the University of Wisconsin Campus at Grainger Hall, but has since been removed. Tacha's general idea behind this and many of her other pieces was to combat the inherent violence of our technologically dehumanized modern society by simply providing serene sculptures with places to rest (Senie 2000, 8). Though this may be a positive ideal, it has been appropriated by the large institutions that fund her work and thus represents their ideals which may not reflect that of the

general public depending upon each institution's inclusion of them in the decision making process.

Large institutional public art can however have inclusive aspects to it. An example of this is Thomas Scheidel's *Calder for the Blind*, which is a public art piece in Grand Rapids, Michigan that recreated a smaller version of artist Alexander Calder's massive abstract metal sculpture *La Grande Vitesse*. *Calder for the Blind* is textured and has braille signs which serve to include the blind in experiencing the larger piece by being able to feel and read about it while also being able to be enjoyed by those who can see (Mikulay 2007, 194). Publicly funded public art falls into its own category in that public institutions, like the now defunct Wisconsin Percent for Arts Program, at least tried to be inclusive and understanding of the public in their appointment of members to their artist selection committee (Wisconsin Arts Board 2012, Paragraph 2).

Smaller Institutions and Inclusiveness

Smaller institutions are also important to note when discussing public art. A great example here is the Socrates Sculpture Garden in Queens, New York. The facility was started by artists themselves as indoor studio and outdoor display spaces. A foundation was formed to support it and local government approved their work to restore an abandoned lot and turn it into a public park. Since then over seven hundred artists from around the world have had the opportunity to create large works and place them in the park. The public has also benefited by being able to use the park informally as well as for events, some of which encourage people to create and add to the park (Baker 2008, 193-194). This serves as an example of a public art space that is less influenced by the values of high art and the elite, however the influence of foreign artists may not resonate with locals. Another example of this is 5Pointz building, also in Queens,

New York. The owner of this large defunct warehouse agreed to let graffiti artists spray paint the building and it quickly became a street art “Mecca” that attracted artists from around the world (Frazier 2013, Paragraph 4). Graffiti here was also vetted by the owner and curator of the space allowing it to occur here legally. However, like the Socrates Sculpture Park, there is simply less large institutional influence here, which has the effect of creating art that the local artists want without being influenced by money or elite culture. Illegal graffiti is also important to note because it lacks even the minimal controls that 5Pointz had. It exists as the expression of the person/people making it and no one else. It can be profane, which is significant because it goes against the large institutional culture of aesthetic beauty and subtlety in value statements. Instead of that it can say whatever it wants. It can be completely profane and hate ridden, revolutionary, beautiful or anything else it wants, not without potential consequence, but definitely without the review process held by institutions.

Public Art on State Street

State Street in Madison is crucial in connecting the UW-Madison campus and the central business district. Abe Lincoln sits in front of Bascom Hill and stares down State Street to the Capitol. The city of Madison has sought to redesign State Street and published plans in 1999 and 2001. The public played a role in providing input to these plans. In the 2001 plan, the public’s input in terms of public art were as follows:

1. “Provide an area for ongoing community ‘graffiti’ to help maintain control.
2. Add sculptural pieces of all types.
3. Public art should be by Wisconsin artists.
4. Establish State Street as a ‘Free Art’ zone
5. Include encouraging street performers, folk artists, etc., by commissioning rotating art works from local artists, and working with landowners to use empty storefront/office space for temporary art exhibits.
6. Integrate public art with structures, signs, paving, etc. that artistically tells of the street’s history.

7. Have an outdoor art market for students and other artists to sell their works.
8. Provide for more festivals and outdoor theater taking place on the street.
9. Include opportunities for student art.
10. Provide for more murals.
11. Take care to avoid things easily damaged by graffiti.
12. Engraved text is a good link to Wisconsin's history and would be educational.
13. Granite scroll would reflect Madison's unique-ness.
14. Consider opportunities for rotating public art.
15. Need to provide for maintenance.
16. Integrate art into the overall design vs. solitary, isolated pieces of art.”

(City of Madison 2001)

The City of Madison opens the plan with four distinct goals: 1) to make the street environment as “flexible” as possible, 2) to make it “timeless,” that is, not overly trendy, 3) to make it long lasting and easy to maintain, and 4) to make it sustainable. They justify these goals by saying they are “principles that make design distinctive yet simple” (City of Madison, 2001).

The second goal is a rival to Deutsche’s idea that public art is responsive but “lacks commitment” (Deutsche 1996, 69). Deutsche’s ideas are a strong criticism of “objectified” art lost in translation by politics and the redevelopment goals of the city (Deutsche 1996, 54); however the city of Madison’s 2001 plan lies on the other side of the spectrum. With the money that is provided for publicly funded art, timelessness is important and sustainability is key because in the long term maintaining art can be expensive.

The program that has had the most influence on public art in the United States is the federal government's Percent for Art Program. This takes a small percentage (up to 1%) of the total cost of a new federal building and sets it aside to be spent on art (often outdoor sculpture) for that building (Knight 2008, 6). This idea of how much money the Madison Arts Commission has to work with counters this idea of an elitist art authority that is described by George Segal, “we all came from an elitist background. Artists used to belong to a private club, essentially.

Now the question is whether you can maintain your eliteness, the density of your subject matter, a decently high level of thinking, and still be accessible to a lot of people” (Hunter 1986, 55). The MAC’s emphasis on sustainability is highlighted through the story of folk artist Sid Boyum. Sid Boyum was a celebrated local artists, and when he died his son wanted to donate his works to the city of Madison. The city did not initially accept these pieces because they did not have the money to maintain them. In order for the city to accept the donation, Boyum’s son, along with members of the community and UW students, had to raise the money for maintenance before the city accepted the offer and placed the works in city-owned places in the Atwood neighborhood (Rajer and Host-Jablonski 1999, 18-20).

Philosopher’s Grove

Jill Sebastian’s *Philosophers Stones* are 34 granite forms that were meant to be a gathering place for people, installed in 2004. Located at the top of State Street it was meant to be an intersection of two different communities, the mature end of the Capitol and the less mature community comprised of students from the University Wisconsin campus at the other end. Sebastian is quoted in the *Isthmus* as saying that when she was first commissioned, city officials asked her to build a “democratic space” where people could sit and converse without having to spend any money. Ten years later the stones were removed after much debate by the City of Madison Downtown Coordinating Committee. There are many inconsistencies in the minutes provided for these meetings. The first meeting discussing the possible removal of the stones are November 20th, 2014. The agenda for the meeting is listed as “Philosopher’s Grove” however there are no minutes because this meeting was “canceled.” In the next meeting under the heading “Philosopher’s Grove” on December 18th, 2014, Bill Fruhling from the Planning Division

reported that the public meeting held on November 20 to gather input on the Philosophers Grove-top of State Street area “went very well” (Madison Minutes, 2014-15). The December meeting minutes detail the debate of how to change the users of the space. Not once are the homeless mentioned, only “users” and “public.” This relates to Lefebvre’s definition of “dominant space” and how it is homogenous or uniform (Kwon 2002, 88). Only after the stones were removed, in later meetings throughout 2015, was homelessness mentioned. Madison newspapers such as the *Isthmus* consistently aligned the space with homelessness. The closest the minutes come to discussing homelessness before the removal of the stones from Philosophers Grove was the parameters of banning someone from State Street as opposed to the banning them from Philosopher’s Grove as a park. These inconsistencies within the minutes align with the ill-motivated five year trial that followed the removal of Richard Serra’s *Tilted Arc*. As discussed, the artist is given a lot of authority, but often is held accountable in the realm of creating successful public art.



Former home of Philosopher's Stones. Photo by Sela Gordon.

Evaluation

If public art is going to be evaluated, the goals of public art have to be agreed upon (which they aren't), and a practical method must be identified for determining whether those goals are satisfied (which doesn't exist). A number of groups and researchers, however, are working on both these issues. In 2010 OPENspace, a UK research group, issued a report titled *Public Art: A Guide to Evaluation*. This report proposes a matrix for the group commissioning a piece of public art to use to determine their values and goals for the piece. Here are the four main subsets in the matrix: "Artistic Values (visual/aesthetic enjoyment, design quality, social activation, innovation/risk, host participation, challenge/critical debate)

Social Values (community development, poverty and social inclusion, health and well being, crime and safety, interpersonal development, travel/access, and skills acquisition)

Environmental Values (vegetation and wildlife, physical environment improvement,

conservation, pollution and waste management-air, water and ground quality, and climate change and energy), and Economic Values (marketing/place identity, regeneration, tourism, economic investment and output, resource use and recycling, education, employment, project management/sustainability, and value for money)” (Gressel 2012). The report also has a “personal project analysis”, which suggests ways to evaluate the project based on the results in the values matrix (Gressel 2012). There is constantly a search of how to quantify the effects of public art and it is unclear if public art has a correlation with any of the four main subsets of the matrix. Much of this has to do with how the evaluator is ranking the importance of the four subsets. This goes back to the idea of defining community or the public because individual or quantitative evaluation may not be representative of the collective. In *Art and the Challenge of Evaluating*, Katherine Gressel notes some forms of evaluation that have been used, some which are much easier or cheaper to implement than others:

1. data mining local newspapers to see whether there is discussion about a new piece of public art
2. employing someone to periodically sit by the artwork to note how many people pass by or interact with the art
3. employing that person to administer questionnaires to the people in the vicinity of the art
4. surveying participants in a community-participant public art work
5. surveying people in the neighborhood about public art
6. providing a QR code on a piece of art that leads to more information about the art, and then tallying how many people use the code
7. providing a phone number or QR code on a piece of art that leads to a survey, or leads to a comment box
8. checking to see whether the art has been vandalized
9. “outsourcing” evaluation: asking a community group that has been instrumental in getting the artwork installed to do some form of post-installation evaluation
10. providing a downloadable podcast about the art, and then checking to see how many times it has been downloaded

(Gressel 2012). A number of these forms of evaluation only evaluate how many people interact with the piece of public art, not whether the piece fulfills any of the other many claims of public art significance. Tim Hall and Iain Robertson evaluate the claims about how public art can help what they call “urban regeneration” and find that there is little evidence that public art actually accomplishes that objective, but rather “these claims remain largely untested and unproven” (Hall and Robertson 2001, 19).

Methods

Our research project is interdisciplinary. To answer our research question we are using kinds of evidence from different fields: quantitative primary and secondary data, visual analysis, an interview, datamining newspaper archives, and literature review (Booth et al 2008, 85).

List of Artworks

We chose to focus on the works of public art in Madison that are government owned, and are on at least one of the two following lists:

- 1) The list of public art works owned by the City of Madison that is on the Madison Arts Commission website
- 2) The list of outdoor public sculptures in Madison, Wisconsin from the Save Our Sculptures! list available through the Smithsonian.

Save Our Sculptures is a program of Heritage Preservation, Inc. working with the Smithsonian Institution’s National Museum of American Art to inventory public sculpture in the US. The Save Our Sculptures! list doesn’t document every piece of public art it finds, but rather the professionals and volunteers who put artworks on the list choose “artworks with more artistic value over those with purely historical or sentimental value” (Rajer and Style 1999, 4). We

would rather have had a list available of all the artworks, and judged them ourselves, but this is a reasonable list to use considering our time constraints. Each of these lists has 52 sculptures on it. Combining these lists, taking out duplicates, and taking out any sculptures that are not publically owned we ended up with 81 sculptures to locate and map.

Photography & Observer Experience

We visited every artwork on the list that we could find. A few artworks have been moved, put into storage, or had incorrect address information that prevented their location. We observed the artwork and its site setting, and took photographs of both (Phillips and Johns 2012, 117).

Geolocation

We used a few different ways to get the GPS coordinates for the sculptures. For some, we used a device borrowed from the geography library. For others, we used smartphone apps. On an Android phone, we used the MapItMobile app. On iphones, we used the Easy GPS app. MapItMobile doesn't provide accuracy information, but Easy GPS provides coordinates +/- 10 meters or less. We tried to get as close to the sculptures as practically possible, which was right at most of the sculptures, but up to two meters away for a few sculptures that were not as accessible.

Secondary Information for Database

We recorded other information about the sculptures in our database, including: the title, the artist, the owner, the street location, and the year installed (when we could find it). This information came from several sources: the MAC collection information on the MAC website, information on the Smithsonian online database, the Atlas of Public Art in Wisconsin (Rajer and

Style 1999), and local newspaper articles about the installation of the artworks. We also added secondary data layers with census tract socioeconomic information from the 2010 census and the 2013 ACS.

Interview

We interviewed Gail Simpson, a UW-Madison art professor who is a public artist herself. She created one of the public art pieces in Madison, a piece called *Underflow*, which is installed at the Madison Water Utility Building. We did a semi-structured interview, with one interviewer and two note-takers. We wrote questions ahead of time (see Appendix II), which we gave to the interviewee when we set up the interview time, to allow her to have time to think about the issues. We also gave her our policy and privacy statement at that time (see Appendix I). Because rapport with the interviewer is important, we chose as our interviewer a member of our group (Sela Gordon) who has interacted with the interviewee in the past. During the interview, Sela asked the questions we wrote down, but also let the interviewee direct the conversation to provide the information and opinions that the interviewee most wanted to communicate to us, and to make up for any problems with our questions (Dunn 2010, 102-103). During the interviews we had drafts of our maps and database available to spark discussion (Dunn 2010, 115).

After the interview, we combined and recorded our notes and impressions from the interview. The transcript will be given to the interviewee in case there is anything they want to restate or clarify (Dunn 2010, 123). We will then code the combined notes regarding themes and issues related to our research questions. (Aitken 2005, 243-244, Dunn 2010, 124-125).

Visual Analysis

As we visited each artwork to record GPS coordinates, we took photographs of the artworks and the sites they are located in. After we finished geolocating all the artworks, we did a visual analysis of the works and the sites (Aitken and Craine 2005, 261). We coded the sites by kind of site and by how people experience the site (garden, sidewalk, etc.) and the works by theme (art+City Beautiful/Beaux Arts, art+monument, art+aesthetics, art+function, art+utility, and art+social justice) (Phillips and Johns 2012, 123, 128).

Case Studies

Lastly, we did a detailed analysis of a few representative artworks or areas: Philosopher's Grove and Act to look at art that was placed and then moved from its original site, and the Schenk-Atwood area to look at how one neighborhood acquired a significant portion of the public art in the city. We put together information from our GIS layers, a more detailed visual analysis of the works and sites, the information we get from our interview and government reports, and data mining from local newspapers (Gressel 2012).

Results & Analysis



Figure 2: General Distribution of Permanent Public Art in Madison. Skewed distribution: 86% of the art is in or near the isthmus

General Distribution

The art is clustered in the middle of Madison, in and near the isthmus. Within that broad cluster, the biggest clusters are at the UW campus, in the State Street - Capitol Square area, and in the Schenk-Atwood neighborhood, as we will discuss below. The location of art is important because it significantly affects who that art serves. Our full public art database, containing the

GPS locations of the art also contains for each artwork the title, artist, owner, date installed (for most of the artworks), site coding, theme coding, and general location (Appendix III).

Population Density

"Typically art gets put where the people are...Madison, Milwaukee, and college campuses. Organizations want to get the most bang for their buck."

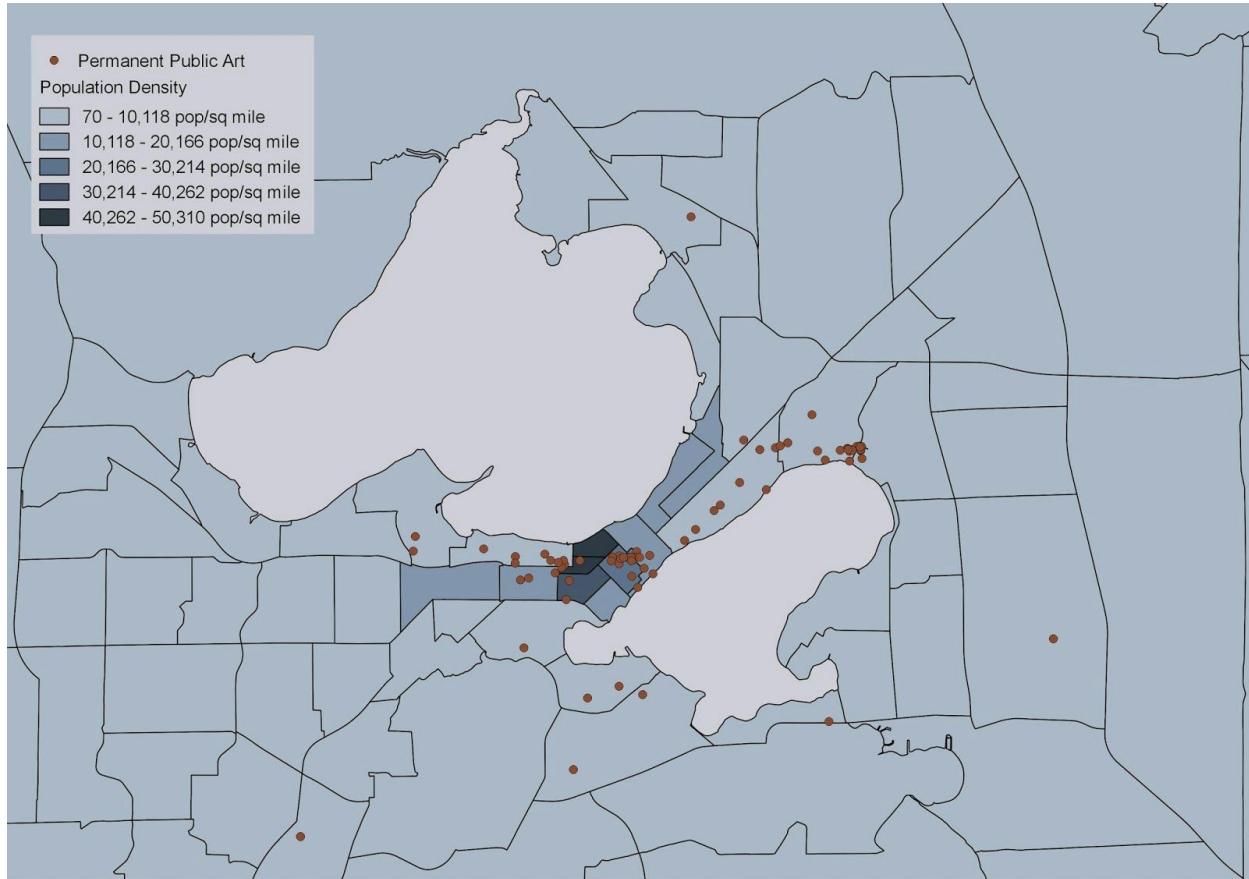


Figure 3: Population Distribution. There are a few census tracts in and near the isthmus that have a greater population density than the rest of Madison.

Reading this quote by Gail Simpson, a professor of art here at UW-Madison, presents the idea that much public art is placed in densely populated areas because the organizations paying for it view high visibility as a positive measure of return on their investment. The map largely supports this assertion and presents an equal interval analysis for population density, showing public art

found in high population density areas near capitol square and its surrounding neighborhoods on and nearby the isthmus. The UW-Madison grounds themselves have low population density and a number of public artworks as well. The south and near east sides hold the majority of the rest of the public artworks and are both low population density areas. Furthermore the eastside neighborhoods of Marquette-Schenk-Atwood have a large amount of public art and although they are shown here as having low population density, portions have higher density than their census tracts as a whole.

Owner

What public entities own and maintain the public art in Madison and where is it? Because Madison is both the state capital and the seat of the state flagship university, there is public art in Madison owned by both the city and the state (Figure 2). There is one piece of public art at the Dane County Courthouse and one at the federal building as well (Figures 2 and 4). We have separated out the art owned by UW-Madison from the art owned by the state, despite the fact that UW-Madison is a state university, to be able to see what art is more likely to be seen only by students, and what art is in areas more likely to be used by the non-university affiliated population. All but three of the state owned artworks are in Capitol Square. Of those three, two are on or near campus (*Abraham Lincoln* and the *Camp Randall Arch*) and one is on the far southeast side of Madison: *Balance Wheel*, at the Wisconsin Department of Agriculture, Trade, and Consumer Protection. As will be discussed in the neighborhoods section, the city of Madison has acquired a large number of pieces through donations, so the number of artworks owned by the city doesn't reflect as large a number of commissioned pieces.

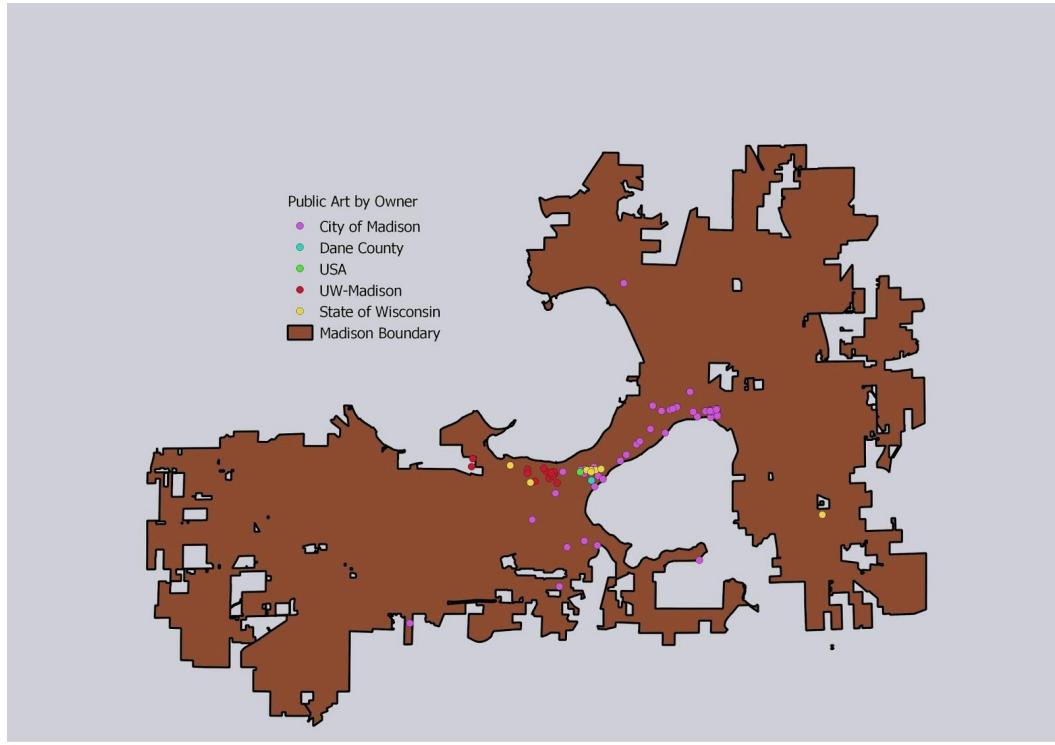


Figure 4: Map of Art by Owner. All of the UW-Madison owned art is on campus. Most of the state of Wisconsin owned art is in Capitol Square.

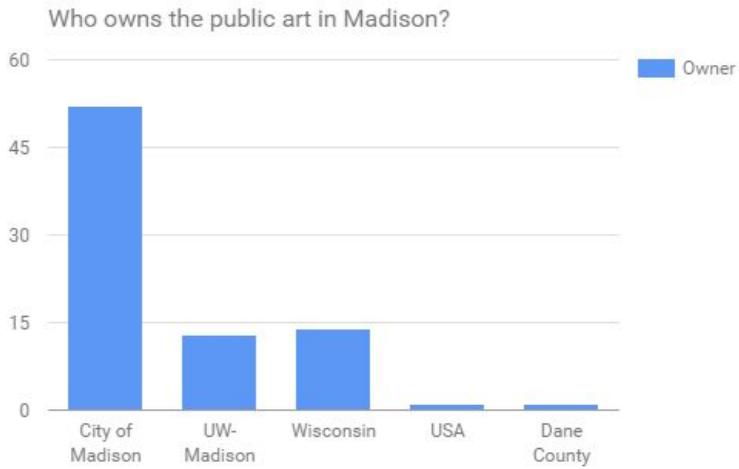


Figure 5: Ownership chart. Most of the artworks in Madison are owned by the city.

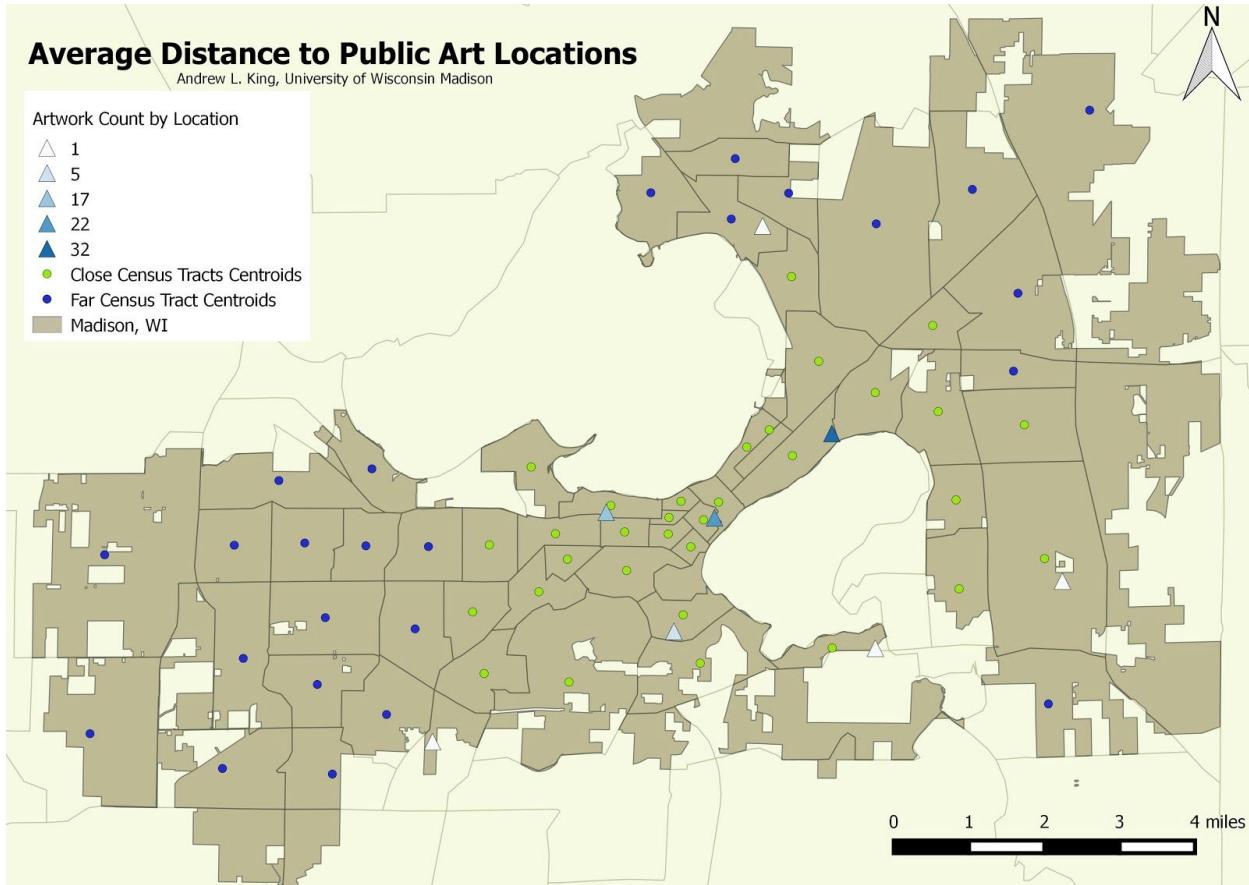


Figure 6: Average distance shows the census tract centroids (dots) as either close to or far from all public art clusters (triangles) based on whether it is above or below the average.

Average Distance

The above map is of mean distance to public art in Madison and shows the locations close and far from public art by census tract.. This analysis started by clustering public art locations and finding their centroids represented by the triangles, then calculating the distance from those locations to all census tract centroids, represented by the dots. These distances were then aggregated and averaged. A tract centroid is **close** if it is below this average distance, and likewise is considered **far** if it is above it (Figure 6). Here we see close tracts downtown and on the east and near west sides because most public art is in or near these areas. This map shows that being on or close to the isthmus provides greater access to public art.

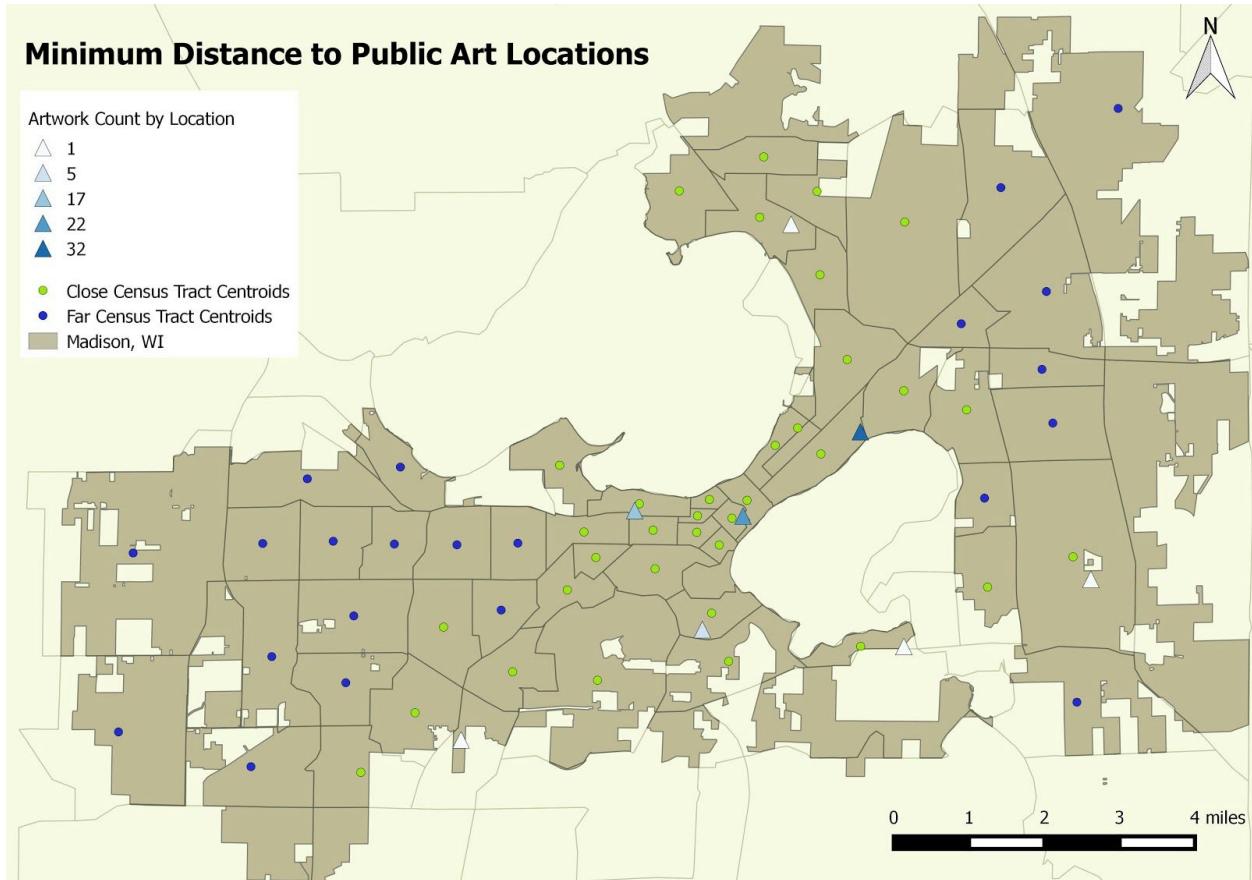


Figure 7: Minimum distance gives an inside look into what areas are closest to a single public art cluster (triangles) from census tract centroids (dots).

Minimum Distance

Again, census tracts are defined here as either close or far from public art polygon centroids.

Minimum distances are calculated from all census tract centroids to the nearest public art polygon centroid. An average of these distances is taken. If a single census tract has a minimum distance greater than this average it is considered far, if it's minimum distance is less it is considered close. Since we know public art is concentrated on or near the Isthmus which

includes downtown Madison, the campus area, and the near east side, census tracts overlapping and near to these areas are considered close. There are also close tracts nearby to outlying public art locations outside the major cluster. Subsequently, the furthest tracts are those on the far west and east sides as they are further than the average distance away from the nearest art location cluster.

How does the distribution of the art compare with the racial distribution in Madison?

We overlaid our public art layer onto a demographic layer showing the percent nonwhite for each census block (Figure 8).

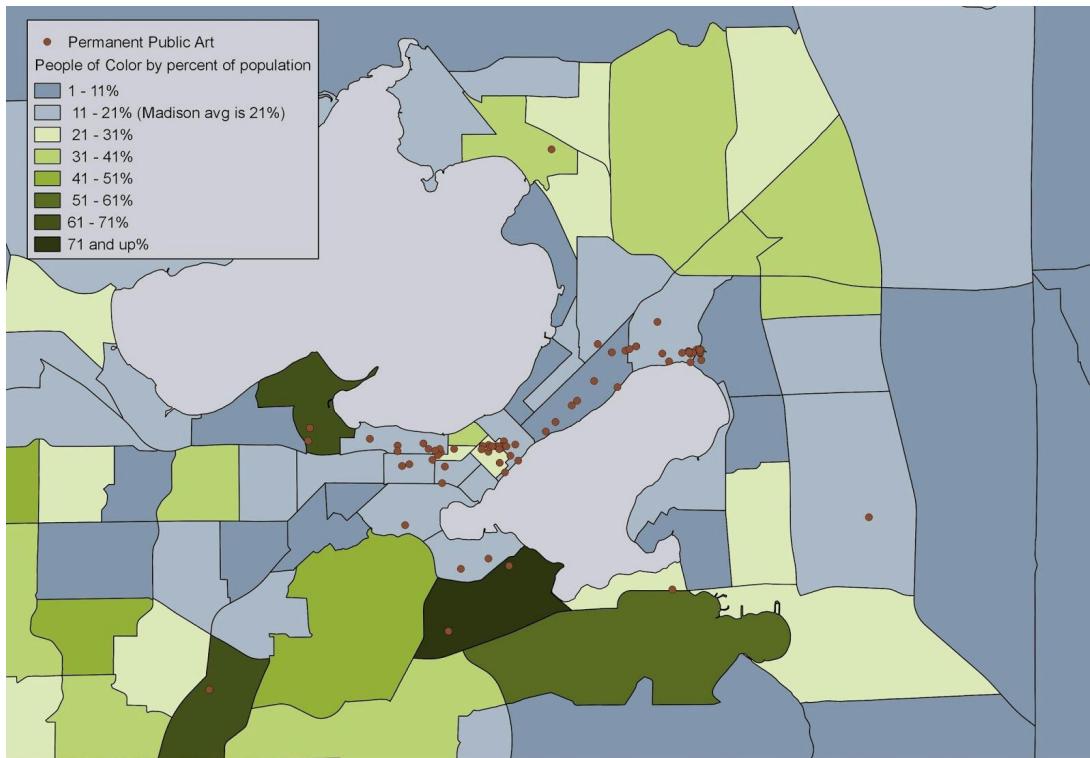


Figure 8: Racial Distribution by Census Tract. Close to 70% of the artworks are in areas whiter than the Madison average

The above map shows the percent of nonwhite residents by census tract. 57 out of 18 artworks (70%) are in areas whiter than the Madison average of **79%**, while the remaining 24 out of 81 artworks (30%) are in areas with more people of color than the Madison average of **21%**. While much of the distribution shows artworks in areas with more white population than the Madison average, the tracts representing the Capitol building and some campus neighborhoods have a greater non-white population than this average. This is significant as residents have access to artworks at the Capitol and, as many of them are students, will travel to the nearby UW-Madison campus and encounter the wealth of artworks there.

That being said, it is hard to draw conclusions from this as most public art is centrally located on or near the isthmus with most of the communities in Madison not having public art in them regardless of the racial composition of these communities. The city of Madison as a whole is a little more than three-quarters white (non-Hispanic) (Census Bureau QuickFacts), so from Figure 6 we see that only 6 out of the 81 artworks are in census tracts more than the average nonwhite. When race is compared to average distance to clustered public art locations calculations, these 6 were found in 4 census tracts with 3 of them being considered close and 1 far. Dane county holds 33 tracts with a higher than average nonwhite population. The city of Madison encompasses or partially borders 31 of these. Comparing race to average distance shows 10 close tracts and 15 far tracts where the nonwhite average was above **21%**. Even though Madison intersects with 31 tracts only 25 were included in the average distance calculation as the city's border did not overlap the centroids of these census tracts. The centroids are needed as the ending point in the distance calculation.

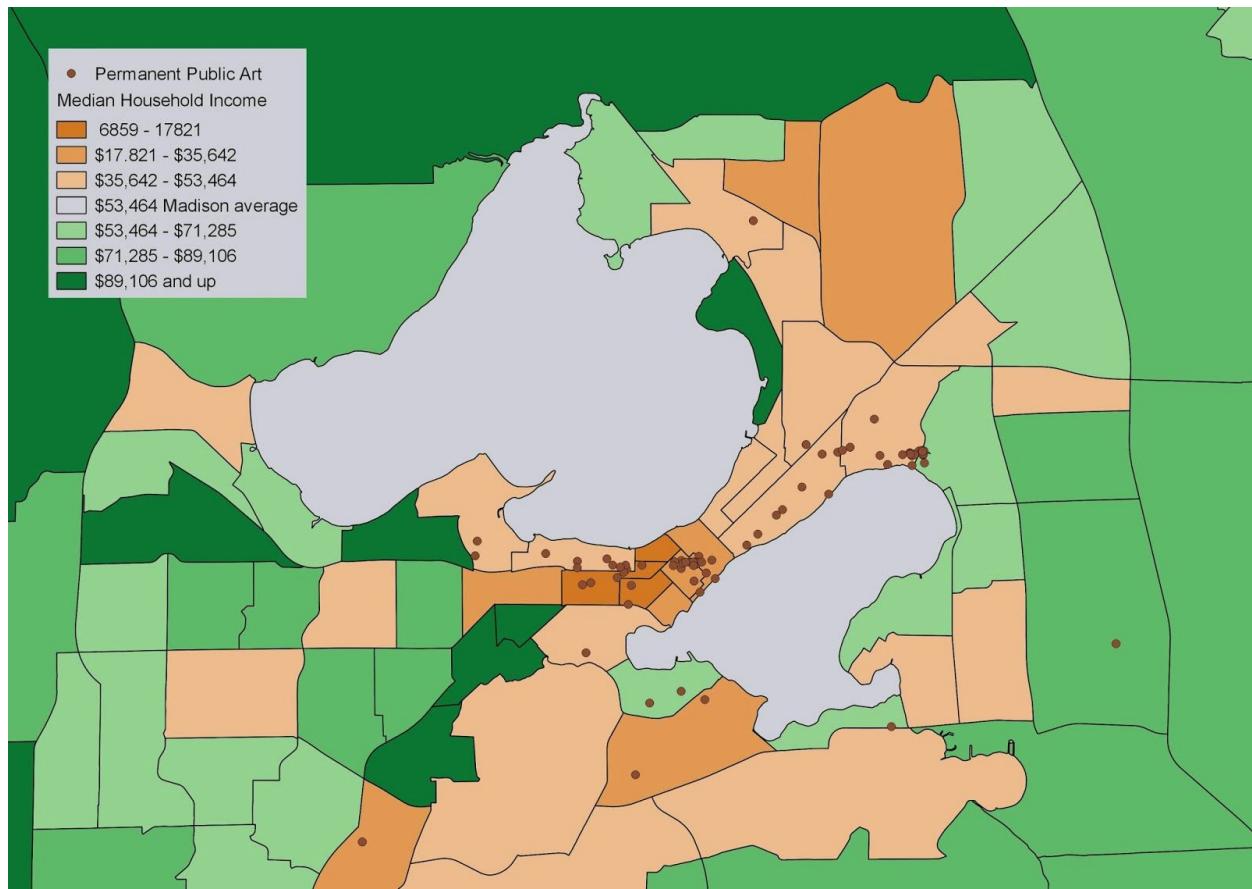
How does the distribution of the art compare with the income distribution in Madison?

Figure 9: Median Household Income. 96% of the artworks in Madison are in census tracts with a median household income below the Madison average

This map shows a scale of median household income by census tract. 78 out of 81 (96%) of the public artworks in Madison are situated in census tracts with a median household income below the Madison average of about \$54,000 per year. The usefulness of looking at median household income to judge who is being served by public art can be misleading in Madison, however, since so many students live in the campus and isthmus areas, and their incomes are only temporarily depressed. Also, many professionals work downtown and experience public art, but do not live there. Furthermore, the census tracts representing the marquette-schenk-atwood neighborhoods

are represented as below the Madison median income average, however they do not show the affluent subsection of these communities that live on or near lake Monona, whose residents also have good access to the large amount of public art in those areas. Ultimately, the median income is based on those who live in an area and therefore does not necessarily reflect the change this statistic may take if the median income of the people travelling to these areas for work was taken into account.

Is the art located in places that are frequented by every group of people or just some?

This question is addressed by looking at the following Madison neighborhoods, campus, State Street - Capitol Square, Olbrich Botanical Gardens, and by exploring the distribution of art in parks or on streets.

Neighborhoods

How are the public artworks distributed by neighborhood? Madison is a city of neighborhoods, and some of the neighborhood associations are strong and active. A number of the pieces of public art were placed due to neighborhood groups working with the city. One Schenk-Atwood group worked to place twelve donated artworks by Sid Boyum, a popular folk artist who lived in the neighborhood, and at another time, a group worked to place Henry Whitehorse's Effigy Tree in the neighborhood. The *Spirit of Greenbush* in the Greenbush neighborhood, and the four sidewalk poetry pieces on Williamson Street in the Marquette neighborhood are other examples of pieces placed with the help of neighborhood groups.

The Schenk-Atwood neighborhood has the distinction of containing 35% of the public art in Madison. There are a few reasons for this. Although all the art in this neighborhood is owned

by the City of Madison, hardly any of it was commissioned directly by the city. First, the neighborhood contains Olbrich Botanical Gardens, which, with thirteen artworks, contains 16% of the artworks on our list, all artworks that were donated to the gardens. Second, are the artworks placed with the help of neighborhood groups. Additionally, the neighborhood also has two artworks in Olbrich Park: Sunbathers and Act (Act was relocated from downtown). The Schenk-Atwood neighborhood had a reputation as an artsy neighborhood before it started acquiring public art, which suggests a recursive relationship between this reputation and the desire of the neighborhood groups to obtain public art. The Marquette neighborhood, which also has an artsy reputation, has a strong neighborhood association as well, and an active plan to increase the amount of public art they have (they currently have five pieces of public art). In 2011 the Marquette neighborhood association started a \$100,000 capital campaign to raise money to do so (Marquette Neighborhood website).

Campus

There is a lot of art on the University of Wisconsin - Madison campus, both inside and outside the buildings, and our list only captures a portion of it. Even so, there are 14 pieces of UW-Madison art on our list, which is 17% of the list. The students of UW-Madison are not only surrounded by public art on campus, but by art near campus, such as *Spirit of Greenbush* just south of campus and the art in the State Street-Capitol area (Figure 8).

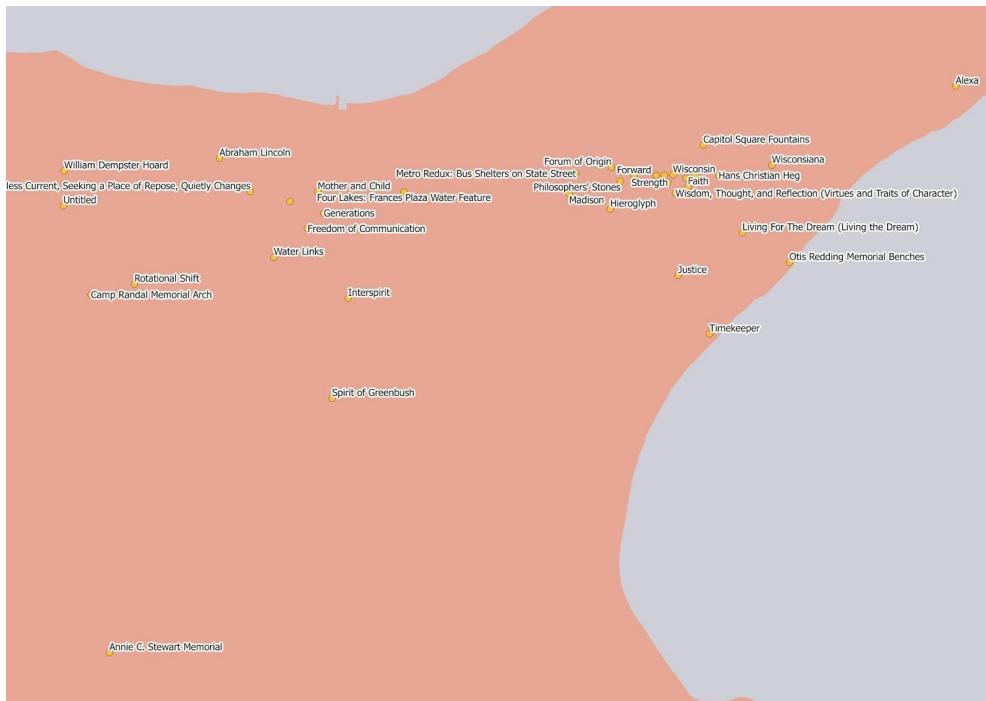
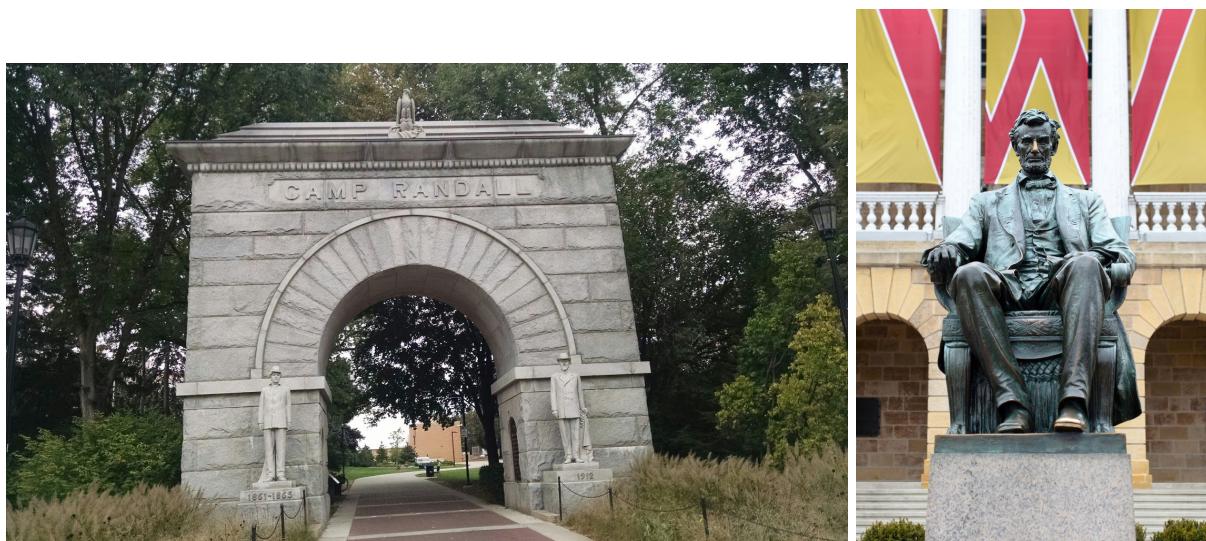


Figure 10: Art in the UW-Madison Campus and State Street-Capitol Area.

Visitors to Madison, or Madison residents who are not connected to the university, will not usually see many of the UW-Madison artworks as many are located in the interior of campus, but may see a few that are well known or on the periphery of campus, including the Camp Randall Memorial Arch, Abraham Lincoln, and the artworks around the Chazen art museum.



Examples of public art on the UW-Madison campus. From left to right: Camp Randall Memorial Arch and Abraham Lincoln. Both monuments commemorate the Civil war and memorialize

service to country, common goals for public art prior to WWII. Photos by Andrew King and Robert Streiffer.

State Street - Capitol Square

The State Street - Capitol Square area of Madison is the central business district, the seat of the state capitol, and the location for many city and county buildings. It is a walkable district, used by people who work there, students, visitors to Madison, and Madison residents who are coming to shop at State Street or visit the capitol or downtown museums and entertainment. The area includes most of the Madison artwork that is owned by the state, encompassing 11 pieces on Capitol Square (Figure 11).

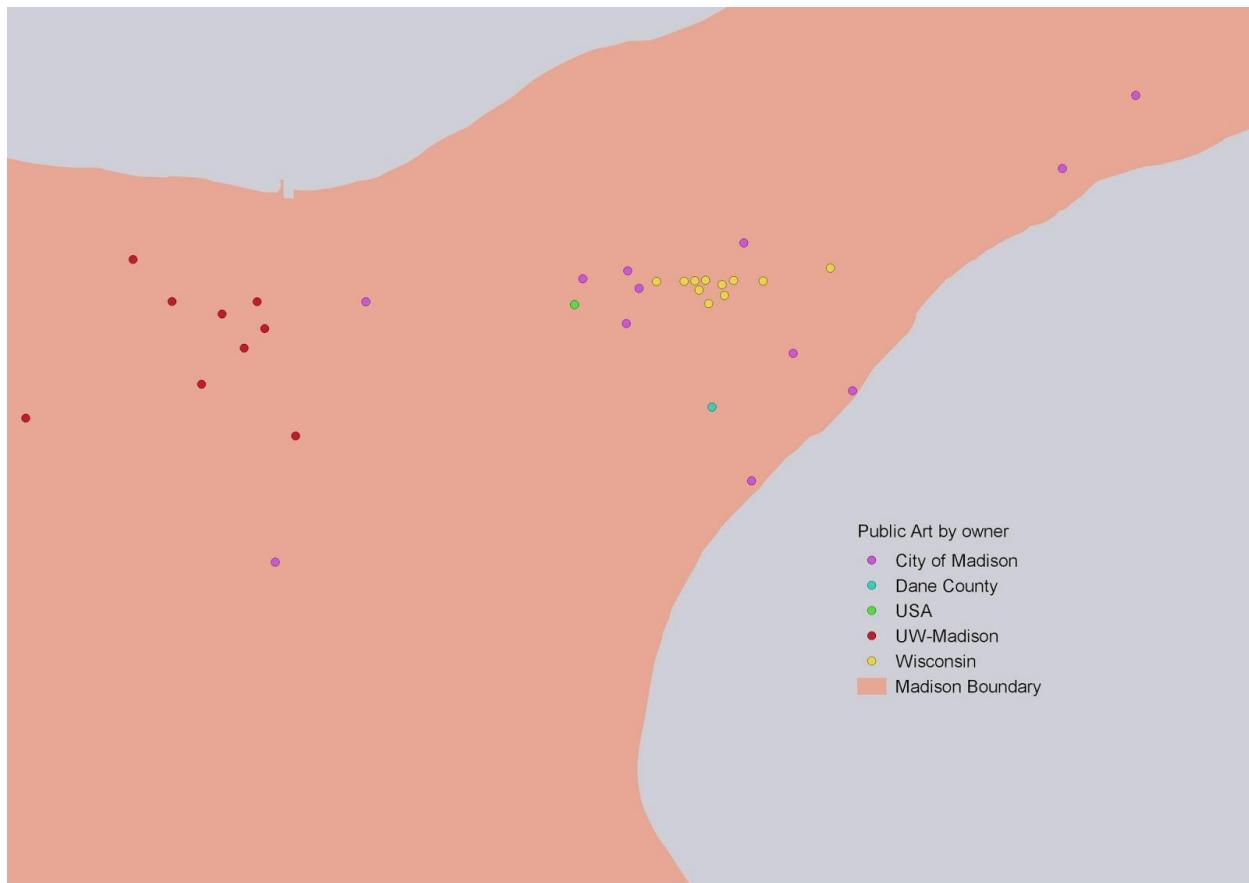


Figure 11: Art in the State Street-Capitol Area. A cluster of 11 artworks owned by the state are at or very near to Capitol Square.

Olbrich

Thirteen out of the 81 public art pieces are in Olbrich Botanical Gardens (16%). Olbrich is unique in our study in terms of access and accepted behavior. It is a set of connected outdoor gardens, operated by a public-private partnership between the city of Madison parks division and the Olbrich Botanical Society. The outdoor gardens are free to enter and open during daylight hours year-round except on a few holidays. Unlike the other city parks, Olbrich Botanical Gardens is enclosed. Access is somewhat restricted, because the only way to get into the gardens is through the visitor center building. And yet, the site is accessible especially for people who live far from public art because there is free parking at Olbrich, it is on a bus route, and also is on the Capital City bike trail. Besides being enclosed, it also differs from the other city parks in what behaviors are allowed in the gardens. There is a much more restrictive “etiquette” policy at the gardens than at city parks (Olbrich web site). Olbrich Botanical Gardens serves people who live in Madison, visitors to Madison, and schoolchildren who come to the gardens on field trips. Almost all the art in the gardens falls into two thematic groups: figurative art with botanical themes (gigantic leaves, for example) and art from Thailand, in the Thai garden. Olbrich has a Thai garden because the art for it was donated to UW-Madison by the government of Thailand.



The Thai garden at Olbrich. Photo by Rob Streiffer



Two botanical sculptures by Sylvia Beckman at Olbrich. Photos by Rob Streiffer

What are the themes of the art?

We categorized the art according to its theme (Figures 12 and 13). The art+monuments category encompasses art that memorializes or commemorates a person, event or idea. They are around the periphery of where public art is concentrated in Madison, which makes sense because it reestablishes the concept of strength in community as you get further from the capitol. They are closely associated with history and collective memory. The art+aesthetics category is art that focuses on the juxtaposition of clean lines in architecture, often with big abstract pieces of art. Art in this category is closely tied to the very beginnings of public art and is more conceptually unique than art+monuments. Art+function includes every piece that is a place to sit on or gather around. The genre of public art was popular in the 1980s, when not much else was commissioned because it was an obvious collective benefit. Art+function pieces give people a place to sit and encourage them to use the space. The art+utility genre is about providing some sort of public service through art pieces engaging the public in more than a surface way. The extension of this is art+social justice which includes art that is clearly geared towards or is a direct commentary on larger social, political, cultural, or moral issues and that pushes social boundaries to address these issues.

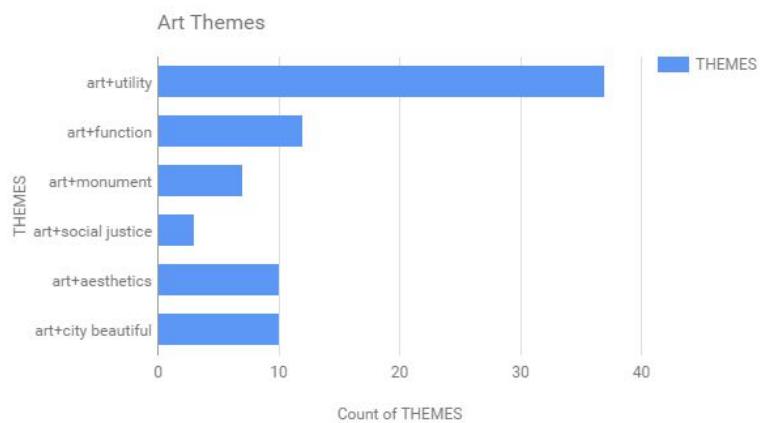
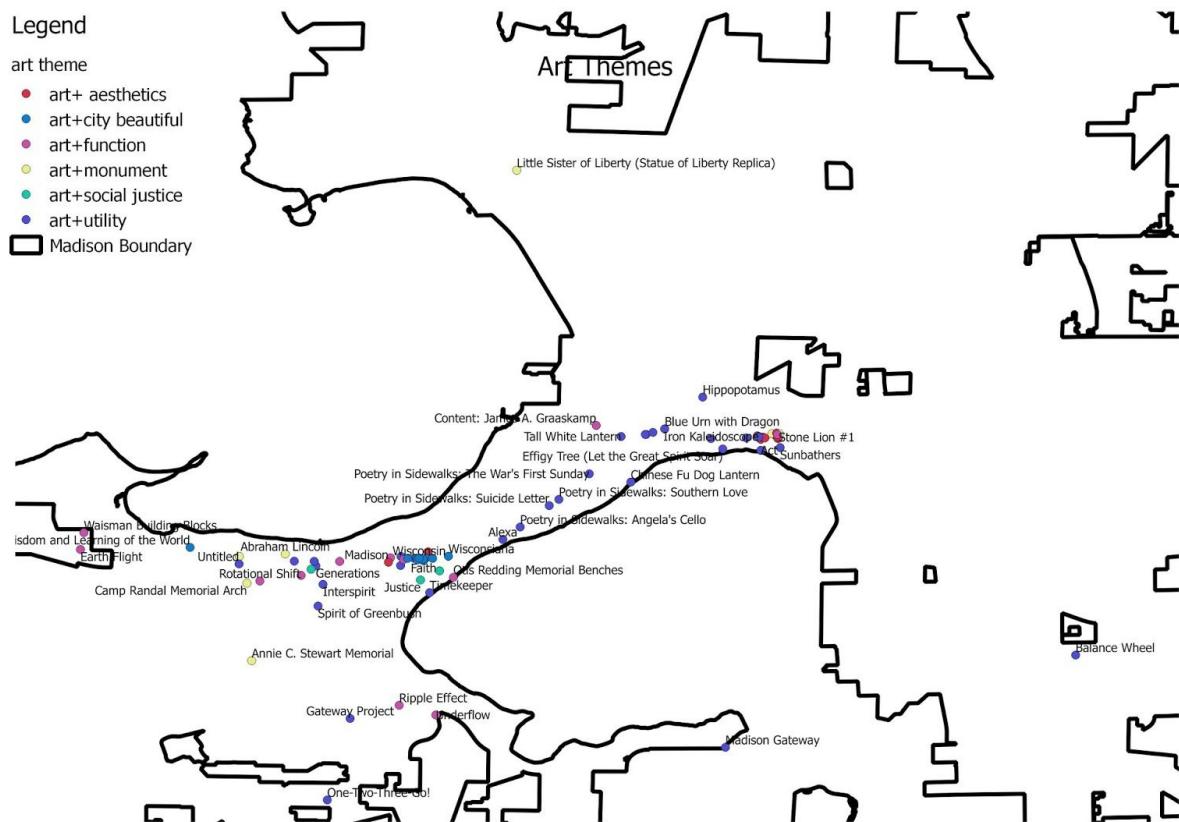
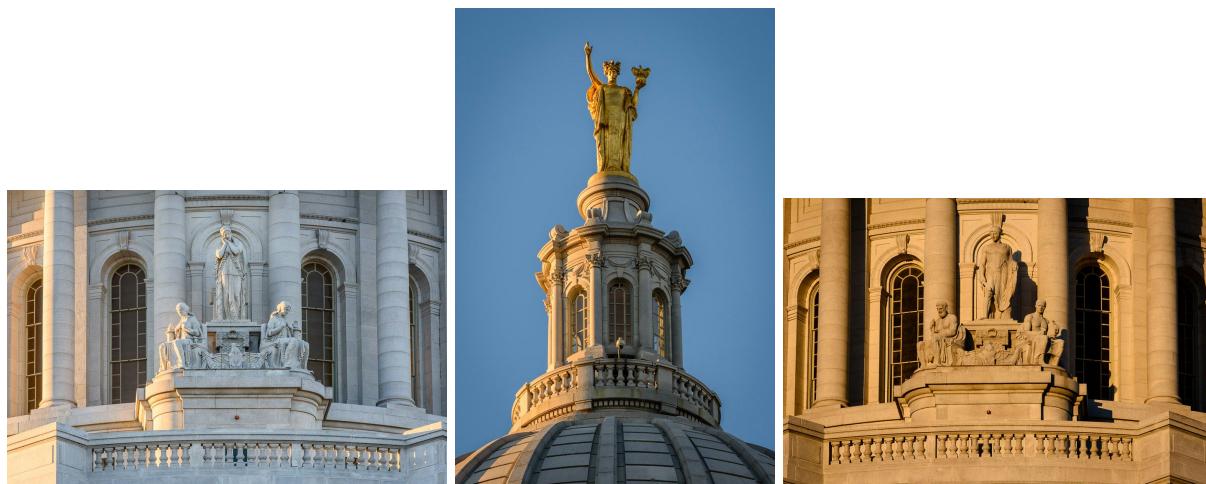


Figure 12: Art Works by Themes and Figure 13: Number of Art Works by Theme. The largest number of artworks have an art+utility theme.

The fewest pieces are within the art+social justice category, yet Madison touts itself as being a center for social and environmental justice. This is not surprising because permanent public art is expensive and needs to be sustainable both conceptually and physically. Knowing this begs the question; is controversy worth the price? It is difficult to predict if issues are going to be relevant in the extended future, and if they are going to be relevant to the same people or any people at all in the long term. We can assume that moral concepts, such as rightness and wrongness, are going to be relevant as long as there are humans but it is difficult to identify more specific issues because it is unclear how they will relate to people and space in the future. The largest category is art+utility, and this encompasses a lot of different subthemes and therefore can address a larger population in Madison. Arguably this is also the broadest category, and it is the category that was created around the same time that the first piece of public art was commissioned. The art+city beautiful category surrounds Capitol Square. The visibility of the pieces above the columns is very limited, but the sheer intricacy of the work so high up just boasts the wealth and cultural richness of the city.



Three artworks on the Capitol. Photos by Rob Streiffer.

Interview

We interviewed Gail Simpson, a professor of Art at UW-Madison and a public artist.

Simpson closely associates public art with place-making. She says public art is meant to reestablish a sense of physical community that is lost, especially due to internet and technology. Therefore public art serves as a catalyst for change in general to societal shifts and specifically as a cultural and economic driver. Public art responds to the physical community as mentioned above as well as the individual's relationship to the community. It also acts as a form of cultural tourism. Public art is meant to serve people who have a physical or emotional connection to the space and people who have not formed a connection to the space. This can typically be generalized to people who live there and for people who visit there. Public art picks up the demographic of people who don't go to museums and galleries- which is a lot of people because museums and galleries cater to a very specific demographic. She said, "We put art in public so more people can see it and increase the notion. People don't have preconceived notions about what art is supposed to be like." Simpson noted that maybe some people are not served by public art, but suggested that "someone's story is always left out (in history)" and that public art "tries not to leave out many points of view." When asked how public art should be evaluated Simpson referenced how hated Serra's Tilted Arc was. She mentioned that public art should be "given breathing room to give it context and see the changes in how people feel."



Tilted Arc, Richard Serra, Photograph from Shubin & Donaldson

Simpson's personal style allows her to create "a work in response to where it's going and who it will serve." She aims to create recognizable imagery with permanent outdoor materials. She stressed that the public art process that is often criticized in relevant literature, is 'an asset and not a problem.' She calls the process 'fair and transparent,' and sees collaboration as a form of art. She was chosen through this process for the commissioned work in front of the Madison Water utility building. The city wanted something that would relate to the activities of the site so Simpson researched hydrology and the way that water moves throughout the community. Her research was her inspiration for the form of *Underflow*.

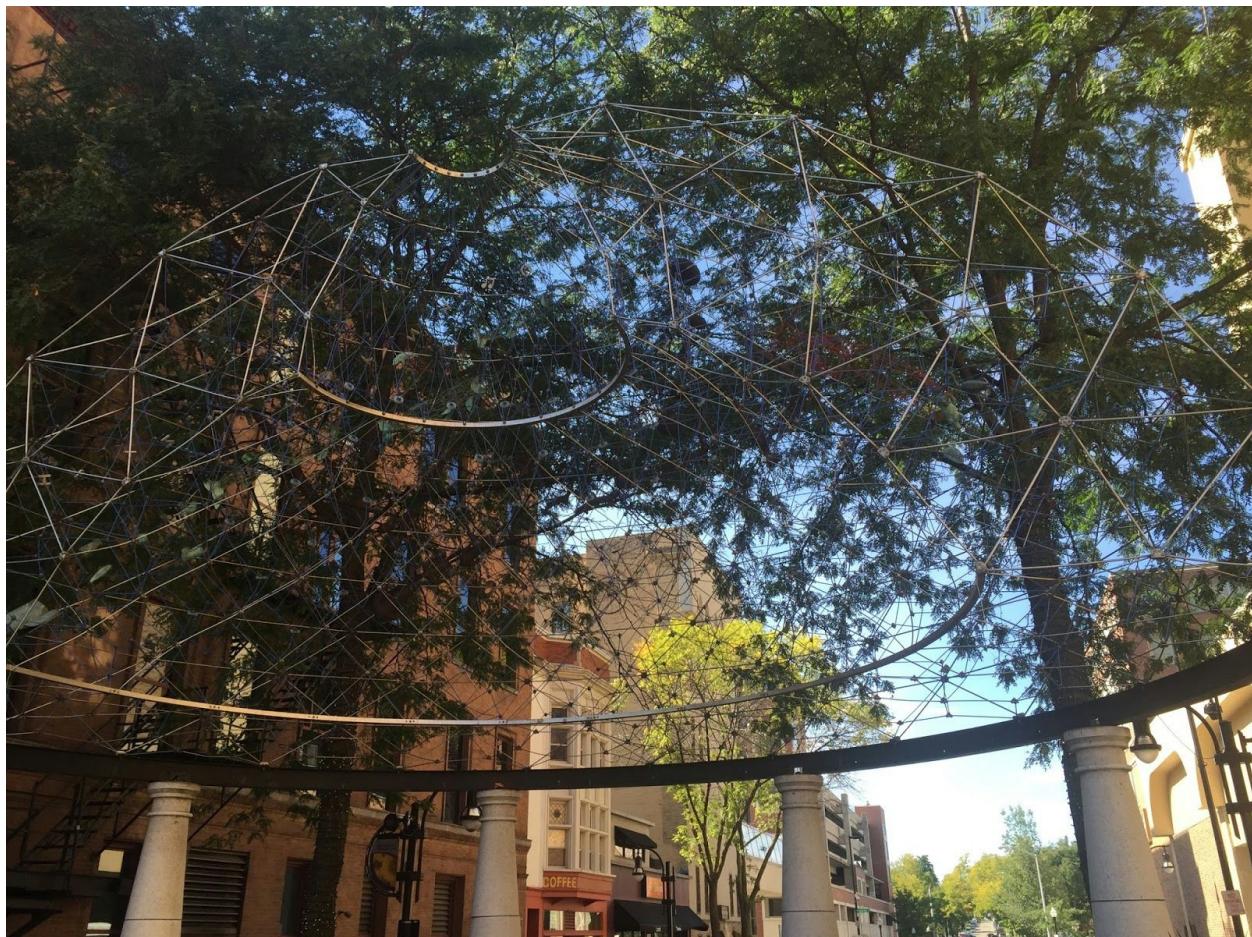


Underflow, Gail Simpson, Photograph by Sela Gordon

To make this piece site specific she wanted to create water movement and water noise to enhance the liveliness and sensory output. She made a clear distinction that all of her art is going to be displayed somewhere, and that the difference with public art and her other art is that it is not necessarily commissioned. When she's working on self generated work she responds to conditions she selects, and that these ideas aren't that different than what she may create for public art. She sees the funding of temporary public art as a good thing. With twenty years of art experience she still does temporary pieces, and even tries to install one every summer. She notes that the materials don't need to last forever, and in turn that permanent projects are more restrictive in terms of design and materials. She goes as far as to say that it is liberating to do

short term because it serves an important purpose- it lets smaller artists who may not have a track record get their foot in the door.

Simpson cites Forum of Origin by L Brower Hatcher as an important piece of public art in Madison. “It doesn’t have a huge silhouette and is underappreciated.”



Forum of Origin, L. Brower Hatcher, Photograph by Sela Gordon

Another local issue she brought up was the removal of Philosopher’s Stones, and called it a “huge mistake.” “They were beautiful and just because you don’t like who’s sitting there doesn’t mean you should move them.” People’s discomfort with homeless people will not be solved by removing art or amenities in public space. trying to encourage people not to gather is counter to

the artist's wishes for the piece. "Put more art and more seating to bring more people to the space." "Make it less weird by having more seating for people to help integrate." "Less cold and more inclusive." Simpson believes in public art and its ability to activate space, she called it 'absurd' that people think public art is a reason for violence.

In suggesting some negative effects of public art and possible cultural appropriation, Simpson provided us with a fitting example as she calls public art an inadvertently contentious issue. The Fallon Statue in San Jose's Pellier Park falls into the art+monument category. She calls it 'a dead white man on a horse.' He was a U.S. general who stole territory from Mexico, and much of the public were in outcry and expressed that they felt this monument was not a heroic story, but a tragic one. Instead of removing the piece San Jose chose to commission five more pieces of public art to put in the same square. The new pieces served to tell the other stories instead of getting rid of one that was only representative of some of the public. Today it is a major destination and addresses a much wider demographic due to its richness of history and well planned bias cover up.

Simpson uses public art as an example of an economic driver, and mentioned decommissioning the Percent for Arts program has made it so that economic benefits are removed. She talked about the behind the scenes impact artist had on metal fabricators. Artists spend money in the state they are working in to produce their art. Artist's money stays in the state where they produce art, and calls it 'economically foolish' to have repealed the program. According to Simpson, Wisconsin never has had a huge amount of designated sites in which to place art, such as campuses, hospitals, some state government buildings, and especially prisons. With this idea, she said that the sites for public art in Wisconsin are densely populated areas to

get ‘the most bang for your buck.’ She does recognize that not everyone can be served, and says that when anyone is telling a story that there is bias and someone is always left out, but she asserts that the head of the MAC, Karin Wolf, is a one person department who is able to identify opportunities and make public art to as many people as possible. She counters the idea that art inside of the capitol or inside Olbrich is less accessible and says that a good number of schools take field trips to both the garden and to the capitol. The art in these settings help activate these spaces to create an experience that the public or specific groups seek out.

Discussion

Those served by public art are mainly the downtown, University of Wisconsin-Madison campus, and near east side communities (Figure 2). People who experience public art in these areas do so because they live, work, or travel to or through them. This is arguably a large percentage of the people of Madison. Madison’s lakes, with downtown on the isthmus between them, influence the flow of people to these centralized communities with many people travelling through downtown to get to either side of town.

Though these areas are dense and have many people moving through them for various reasons every day, public art may not necessarily be accessible to many of them. Some art is partially hidden in the landscape. For example the piece *Mother and Child*, a statue by William Zorach of a larger than life mother sitting with a child clinging to her, appears on the University of Wisconsin-Madison Campus in The Chazen Museum of Art’s back courtyard and is only accessible by pedestrian mall. Although the museum’s other side faces University Avenue, a

busy through-street for people traveling from one side of town to the other, motorists cannot see the piece. *Mother and Child* is therefore primarily serving the campus community and does not cross the threshold of serving the larger public like it might if it were visible from University Avenue.



Mother and Child, William Zorach, Photograph by Andrew King

In contrast *Generations*, by Richard Artschwager, appears as the front garden assemblage of plants and seating of the Chazen and is in clear view of motorists on University Avenue. This piece is more accessible to the eye of the general public and not just the university community.



Generations, Richard Artschwager, Photograph by Andrew King

Visibility does not necessarily mean engagement with artworks, yet it is a step towards giving people better access to art.

Though many people pass through these public art heavy communities in Madison, the many who do not are not being served by it in the sense of experiencing the art in the first person. It is worth noting, however, that they could still be being served by the art in the sense of benefitting from the economic impact of cultural tourism or from identifying with the people or issues represented or addressed by the art. For example, even native Americans who have never visited Henry Whitehorse's effigy tree could still be said to be served by it in these ways.

Most of the publicly funded art in Madison is centralized and not spread out evenly throughout the city (Figure 2). These centralized communities, though dense, occupy a relatively small physical area compared to the rest of the city of Madison. This makes them easy to miss if you have no reason to go to or pass through one of them.

Though the small centralized location of public art in Madison can be difficult for some to view, many still do. A high population density in the public art heavy communities in and near downtown ensures that a large number of people will encounter and be served by the art in those locations (Figure 3). Simpson explained that even though much of Madison's public art is in small, selective locations, much art will get the most "bang for its buck" by being in a dense area. Density therefore ensures viewers and also demands an artwork has relevance to those whom it serves. However, public art in Madison is not always in dense areas. The piece *Underflow* by Gail Simpson is in a sparsely populated area in front of the Madison Water Utility building. The piece is close enough to the street to be seen by passing drivers and people walking. We speculate that drivers are the primary viewers due to the low density of the area and the building being far from amenities within walking distance. The majority of those viewing the piece up close are people who work at the building, are affiliates of Madison Water Utility, or are people who go specifically to view the piece. We assume this is a very small fraction of the people who may view other pieces of public art because most public art in Madison does appear in denser and more visible locations. There are other pieces with similar site settings to *Underflow*, showing that even though the majority of publicly funded public art are in densely populated and high traffic areas, there are exceptions.

Average and Minimum Distance

The average distance map (Figure 4) shows the census tracts that have the greatest access to all public art locations in the city of Madison. The minimum distance map (Figure 5) shows those census tracts are closest to a single public art polygon centroid. Average distance to all areas returns tracts in a centrally located area between all of the public art polygon centroids. Minimum distance to the nearest area returns the census tracts closest to a single public art polygon centroid. The average and minimum distance calculations yield nearly the same results because even with some outliers most public art polygon centroids are in close proximity to one another. This proximity produces similar results with the minimum distance to nearest single polygon calculation returning polygons mostly within the central area and the average distance calculation is heavily weighted towards polygons within the central area as well. There are some outliers, though they do not greatly affect the results because their distribution on the east, west and south sides of town continues to promote the isthmus as the center of the distribution.

The results could be quite different if public art was more widely dispersed. Average distance yields census tracts that are close to all areas of interest, therefore they will represent a single centralized location when calculated. Minimum distance to the nearest polygon yields census tracts that are closest to areas of interest and create a pattern similar to the distribution of those interest areas themselves. Since our areas of interest are predominantly centrally located, so too are the close minimum distance census tracts.

Limitations of Average and Minimum Distance

There are limitations to using census tracts to represent Madison. Areas at the city boundary do not encompass full census tracts and if the centroid of these tracts does not fall

within the boundary of the city it was not included in the analysis. These areas can include tracts that are large compared to those within Madison giving them centroids that can be relatively far from the city itself. Also, municipal areas bordering Madison were not included, some close to downtown and some further out. Including either of these areas would change the average distance analysis and show more tract centroids as *close* because the average of average distances would be greater due to the outlying census tract centroids that could have been included due to a partial intersection with the city of Madison, or their being in a municipality bordering the city. The minimum distance analysis would show similar change as its average would also most likely increase in distance by adding these census tract centroids and thus include more centroids defined as close. Though certain centroids were not included in the analysis the results are significant because they define the majority of census tracts in Madison as either close or far and show a pattern of access that favors the isthmus and areas near to it.

Racial Outcomes

Accessibility with respect to particular income and racial groups is also an important factor. Figure 6 shows that almost all of the art is in areas that have more white people than Madison's average, so people of color are less likely to have art where they live. Figure 7 shows that almost all of the art is in areas where the median household income is lower than average for Madison. This would seem to be contradictory, since nonwhite racial distribution and lower median household income tend to be correlated, but could be accounted for by the large student populations in those areas.

For everyone except for people who live in the Atwood neighborhood, the members of the UW-Madison campus, and people who work downtown, the artwork is mostly situated in places where it must be visited specially. Much of the art is situated in places where people can sit and appreciate the art in a leisurely fashion, but some is not. For example, *Community*, a piece in the diverse neighborhood of Allied Drive, located in a courtyard with nowhere to sit. The census tract encompassing this area shows at least 61% nonwhite residents with a maximum median household income just below 36 thousand dollars a year. The name *Community* fosters



Community by James J. McFadden, Photograph by Andrew King

ideas of gatherings, yet the space has no seating. *Community* seems to be saying we would like to have community, but presently do not.

Elitism, Public Art and The Gail Simpson Interview

Portions of the literature review touched on ideas that the process of erecting public art objectifies the art itself because individuals can instill their own values into a piece that will be seen by a great many people. This process varies, privately funded public art is subject primarily to whoever is funding it and their whims. Publicly funded art has more substantial review process, with a panel of artists, landscapers, architects, bureaucrats and politicians deciding what should be erected for a given space. In Madison this process focuses around the Madison Arts Commission's goal of creating artworks that are inclusive. As someone who has been a part of the review process and on public art panels, Gail Simpson reinforced the Arts Commission's goals by explaining that the group tried to be as inclusive as they could in content and location for each piece and that as an artist she enjoyed developing ideas with the group. This directly clashes with some of the opinions in the literature review, partially because much of the art referred to there is privately funded, but also because regardless of where the funding is from there are still very select people deciding what will be erected and essentially what is art. Ultimately, the publicly funded public art review process seems more inclusive than that of its privately funded brother, yet they are both still elite.

Olbrich Botanical Gardens

The gardens are very accessible in some ways (free and open almost every day of the year, easy to get to on bike, bus, or by car.) but do have some things about them that make them less accessible than the artwork on streets or in parks. Some people might not feel comfortable having to go through the visitor center to get to the gardens, or feel comfortable with the restricted range of acceptable behavior in the gardens.

Art+Function

12 out of 81 (15%) pieces are within the art+function category. These pieces provide somewhere to sit and therefore encourage gathering. Eleven of these pieces are still in place today. Philosopher's Stones were removed because they were encouraging gathering, and the city did not like who was gathered there. The sole purpose of the art+function category is to give people a place to congregate and interact. For the most part this concept creates a positive atmosphere that enhances people's experience in a space, but in the case of Philosopher's Grove, another problem was highlighted. It is clear that there is a public discomfort with homelessness, as the stones were removed because the wrong type of people were congregating for the city to view it as a success. While Philosopher's Grove featured this issue in a way that ultimately led to the stones' removal, it created a necessary dialogue about homelessness and homeless presence in public.

Nudity

Of a total of 81 pieces of art, only 2 show any nudity and both of those are situated in ways that serve to minimize exposure. The Thai figure of a woman in Olbrich depicts her breasts and is located off a small side-path in the north-east corner of the park farthest from the entrance. Sid Boyum's *Tree Spirits* shows both breasts and a vagina. While it is located prominently on the median between Atwood Avenue and Eastwood Bypass, the nudity is positioned at the base of the work and cannot be seen except by crossing the street into the median and standing right next to the statue. As Kwon notes, public arts reflects the values of the public; the placement of these two pieces suggests a public discomfort with nudity in general and of women in particular.



From left to right, Thai Woman in Olbrich and Sid Boyum's Tree Spirits. Photos by Robert Streiffer and Catherine Streiffer.

As it Compares to Temporary Public Art

Permanent public art is timeless physically and conceptually. It transcends small ideas and surface level debates, encompassing the human experience and eternal truths. Thematically permanent public art covers both general and specific ideas. They encompass broad categories of people, ideas or objects that can be explained further by specific ideas that prove the validity of these broad categories. Permanent public art by nature builds physical community because it is made to be site specific. The art is put in a space to create a more complete setting that people can relate to. Permanent public art can support the creation of identity, but not in the same way that temporary art does. Permanent public art is very limited by the fact that it is often outside and needs to be weather resistant. There are few materials that are feasible for long term permanent public art and they are often heavy and expensive. While this limitation can lead to collaboration that some may see as a economic and social benefit to public art (Simpson

interview), it is definitely something that has an effect on the nature of the art. Regardless on the back end of the creation of public art, the reality of the front end is that every person who views public art comes from a different perspective. And even those same people who view the art may view it differently at different times in their life depending on how they view the landscape and how they view themselves or how they perceive themselves in that landscape.

As it Compares to Studio Art

Public art's limitations help define the genre. Materials typically used such as bronze, granite, metals or stone are easily contrasted with the delicate concept of oils or brush strokes in other types of studio art. The sheer size and weight of these pieces are what propel them to be more than objects. Therefore these limitations turn into concepts that imply that public art has to be relational. There is always an assumed relationship between human viewer and the piece. The size and weight of these industrial materials are relational to the size of the average human viewing it. The viewers of public art, or more generally, the public, are who contextualizes the work to shift the pieces from art objects to art. Without someone viewing the piece and mentally grappling with its purpose and content, it is unclear if public art has its own reality. Art in a studio can also be made with the viewer in mind but it does not have to adhere to time or culture the same way permanent public art does. Public art is more frank in the sense that is meant to get away from stuffy studio art that not everyone can understand. It is not meant to be a window to another world, it is more so a window for the viewer to react in terms of how the art relates to their own world. However, the more frank permanent public art may be, it does not lose aesthetic surprise because of the aspect of site specificity. Within permanent public art there is no attempt

made at creating an alternate reality, The ultimate goal is to have the viewer respond to exactly what is in front of them and approach this viewing without preconceived notions. When done right, the placement of permanent public art creates aesthetic surprise so that the art becomes the entire space.

Future Research

Future research should be done to establish which arts organizations, especially the now defunct percent for arts program funded and/or oversaw the installation processes of these publicly owned pieces as well as which oversaw the acceptance of donated pieces for the City of Madison.

Conclusion

In conclusion, we return to our original research questions. Where is public art located and who does it serve? We have found public art in Madison is clustered primarily in and near the isthmus, with 86% of the artworks there. This clustering is primarily due to the fact that in Madison the flagship state university, the central business district, and the state and city government area are all in close proximity to each other.

The public is served by public art in a number of ways: viewers who interact with the art; neighborhoods or cities who wish to brand themselves as creative or artsy (which can bring people into the city and university), students who can be educated by art, artists, fabricators, contractors, and others who benefit economically from cultural tourism, and communities whose issues and concerns are addressed by public art. The public art in Madison serves the population

and communities in all those ways. Against this egalitarian backdrop, however, we also see a dearth of portrayals of social justice in its art and a disturbing violation of social justice in its treatment of the homeless, as well as examples of non-democratic influence over the placement of art by those wealthy enough to donate art or to pay for it to be moved.

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Appendix I: Policy and Privacy Statement

We are UW-Madison geography students working on our senior project. We are looking at the geography of public art in Madison. Our research question is “Where is public art located in Madison? Who is served (or not served) by Madison's public art?”

The data gathered in this study are confidential and anonymous. No personal identifiers will be used unless you specify otherwise in writing. You have the right to not answer any question or to stop the interview at any time without explanation. You have the right to review, comment on, and/or withdraw information prior to the paper's submission and class presentation.

You are welcome to attend the presentation and/or receive a digital copy of our research report. The presentation will be on December 15th at 7 pm in UW-Madison Weeks Hall (the geoscience building on Dayton Street) in room AB20. If you want a digital copy of our research report, please email us at sigordon4@wisc.edu.

Appendix II: Interview Questions

For Gail Simpson:

Public Art in general:

1. Ideally, what should public art accomplish?
2. Who benefits from public art? Who is not served by public art?
3. How do you think public art should be evaluated after its installation?

Your art in specific:

4. How would you describe your art, your style?
5. Does the public art process (proposal call, committee evaluation, site setting, etc) affect your vision for an art piece?
6. What were your motivations for creating Underflow?
7. How was your process designing Underflow similar or different to designing something that will not be publicly displayed?
8. Can you compare and contrast the public art process between Madison and Milwaukee?
How was it different making Underflow and Compass?
9. <http://www.actualsizeartworks.com/compass1.html>

Public art in Madison: (while looking at our database and map):

10. What are some of the pieces you think of as important pieces of public art in Madison and why?
11. How do you think the site setting enhances or detracts from the art in those places?
12. Why do you think public art is at the sites it is in Madison?

Back to public art in general:

13. Has the repeal of the Percent for Arts program in 2011 affected public art in Wisconsin?
14. Is there any other public art issue you would like to discuss?

Appendix III: Public Art Database

Public Art Database

Name	THESIS	2018 (perma. e)ART THIMMER (perma.)	Dancer	Artist	Location	Year In Plc	Latitude	Longitude	Reference	CYB Street	CYB Parking Lot	CYB in Vehicle	CYB Billing	CYB Walking	
Arch of Democracy	sculpture	monument	City of Madison	Audrey Hecht	C Regent and Murray in Threadbare (Baldwin's)	1981	43.0471	-89.9352	yes	yes	yes	yes	yes	yes	
Brickell	sculpture	monument	City of Madison	John M. Johnson	C Old Towne Square	1981	43.0471	-89.9352	yes	yes	yes	yes	yes	yes	
Krauske Staff	sculpture	monument	City of Madison	Andrew Braun	C USA 101/102/103 Capitol Square between 15th St of every odd and even side (sculpted) (new)	1981	43.0471	-89.9352	yes	yes	yes	yes	yes	yes	
William Demeyer Award	sculpture	monument	City of Madison	Deacon Boggs	C 10th Henry Vilas Center Ag Hall between 10th Ave and Union Dr (in front of AD hall entrance door)	1982	43.0480	-89.9102	yes	yes	yes	yes	yes	yes	
The Thoreau Current: Seeding a Plan for the Future	sculpture	monument	City of Madison	CDT Design	C USA 101/102/103 Capitol Square building just east of main entrance (old)	1982	43.0480	-89.9102	yes	yes	yes	yes	yes	yes	
Camp Randall Memorial Arch	sculpture	monument	Wisconsin	Lee Puter	C Camp Randall (part of dayton st.)	1982	43.0701	-89.9231	yes	yes	yes	yes	yes	yes	
Interstate Highway	sculpture	monument	City of Madison	James Thomas Russell	C USA 101/102/103 Interstate 90, 10th street bridge	1983	43.0701	-89.9232	yes	yes	yes	yes	yes	yes	
Water Lilies	sculpture	monument	City of Madison	Alberto Giacometti	C USA 101/102/103 Capitol Square between 15th and 16th streets (old)	1983	43.0702	-89.9232	yes	yes	yes	yes	yes	yes	
Women Building Worlds	sculpture	monument	City of Madison	Renee Weiszard	C USA 101/102/103 Wisconsin Center (old front)	1983	43.0703	-89.9231	yes	yes	yes	yes	yes	yes	
Mother and Child	sculpture	monument	City of Madison	William Zorach	C Chazen (back courtyard)	1983	43.0704	-89.9349	yes	yes	yes	yes	yes	yes	
Madison Community	sculpture	monument	City of Madison	CDT Design	C USA 101/102/103 Capitol Square building just east of main entrance (old)	1983	43.0704	-89.9102	yes	yes	yes	yes	yes	yes	
Alverno University	sculpture	monument	City of Madison	Angela A. Wellerow	C USA 101/102/103 Alverno University (old)	1983	43.0705	-89.9231	yes	yes	yes	yes	yes	yes	
Capital Budget Priorities	sculpture	street	water feature	City of Madison	C 10th of Chaudron (new Rev. Hall)	1983	43.0706	-89.9358	yes	yes	yes	yes	yes	yes	
Capital Budget Priorities	sculpture	street	water feature	City of Madison	C Capital Budget Priorities	1983	43.0706	-89.9352	yes	yes	yes	yes	yes	yes	
Food Justice, Precious Places Value Project	sculpture	street	water feature	City of Madison	Andrew Wohlford, Ste	1983	43.0707	-89.9358	yes	yes	yes	yes	yes	yes	
Hunger	sculpture	street	water feature	City of Madison	D.V. Wolfe	DT Precious Places (part of State Street Design Project)	1983	43.0708	-89.9261	yes	yes	yes	yes	yes	yes
Living For The Love (Using Our Green)	sculpture	public	street	City of Madison	Frank J. Stevens	DT Municipal Building 210 Martin Luther King Jr. Blvd. (210 MLK Blvd)	1983	43.0709	-89.9218	yes	yes	yes	yes	yes	yes
One Thing Matters or State Street	sculpture	street	water feature	City of Madison	D.V. Wolfe	DT State Street Design Project	1983	43.0710	-89.9218	yes	yes	yes	yes	yes	yes
One Thing Matters or State Street	sculpture	street	water feature	City of Madison	D.V. Wolfe	DT State Street Design Project	1983	43.0710	-89.9218	yes	yes	yes	yes	yes	yes
Philanthropic Stories	sculpture	street	water feature	City of Madison	Jill Sebastian	DT State Street at Capital Square	1984	43.0745	-89.9358	yes	yes	yes	yes	yes	yes
Wisconsin State Resources Agriculture	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital Building and pediment above Condition columns	1987	43.0767	-89.9253	yes	yes	yes	yes	yes	yes
Locally Supported by the Law	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital Building and pediment above Condition columns	1987	43.0768	-89.9252	yes	yes	yes	yes	yes	yes
Locality and Resilience	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital Building and pediment above Condition columns	1987	43.0769	-89.9251	yes	yes	yes	yes	yes	yes
Power	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital at the base of the dome over Reception Avenue above the East Wing (new entrance)	1987	43.0770	-89.9267	yes	yes	yes	yes	yes	yes
Knowledge	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital at the base of the dome over Reception Avenue above the East Wing (new entrance)	1987	43.0768	-89.9275	yes	yes	yes	yes	yes	yes
Strength	sculpture	capital	monument	Wisconsin	Carl Miller	DT Capital at the base of the dome over Reception Avenue above the West Wing (new entrance)	1987	43.0769	-89.9253	yes	yes	yes	yes	yes	yes
Home Children Reg	sculpture	capital	monument	Wisconsin	Paul Pfeifer	DT Capital grounds at the King Street entrance	1989	43.0790	-89.9252	yes	yes	yes	yes	yes	yes
Whirlwind	sculpture	capital	monument	Wisconsin	Paul Pfeifer	DT Capital grounds at the King Street entrance	1989	43.0791	-89.9252	yes	yes	yes	yes	yes	yes
Whirlwind	sculpture	capital	monument	Wisconsin	Lloyd Hirsch	DT Wisconsin general executive buildings (101 South Webster Street)	1989	43.0790	-89.9262	yes	yes	yes	yes	yes	yes
Forest	sculpture	capital	monument	Wisconsin	Jean P. Wiener-Green	DT Capital grounds west side of the State Street entrance	1989	43.0791	-89.9267	yes	yes	yes	yes	yes	yes
Wisconsin Learning of the World	sculpture	capital	monument	Wisconsin	Abbie Proudfit	DT Capital building and pediment over Condition columns	1987	43.0750	-89.9164	yes	yes	yes	yes	yes	yes
Madison	sculpture	capital	monument	USA	CDT Design	DT Madison County Courthouse (220 N. Henry Street) (part of the west facing south Court Street)	1987	43.0792	-89.9264	yes	yes	yes	yes	yes	yes
Memory, Thought, and Reflection (Mimesis and Trauma of Choice, Capital)	sculpture	capital	monument	Wisconsin	Angela A. Wellerow	DT Madison County Courthouse (220 N. Henry Street) (part of the west facing south Court Street)	1987	43.0793	-89.9264	yes	yes	yes	yes	yes	yes
All	sculpture	capital	monument	City of Madison	William King	DT Clinton Park (originally intended Clinton Park Central)	1979	43.0846	-89.9348	yes	yes	yes	yes	yes	yes
Blue Leaves on Tipped	sculpture	street	sculpture	City of Madison	John Koenig	DT Jardin du Luxembourg (part of the west side of the dome)	1981	43.0847	-89.9212	yes	yes	yes	yes	yes	yes
Blue Linen w Dragon	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Blue Plate Restaurant	2001	43.0848	-89.9171	yes	yes	yes	yes	yes	yes
Bruce Elephant	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Bruce and Bill Rogers	2001	43.0849	-89.9168	yes	yes	yes	yes	yes	yes
Bruce Elephant	sculpture	street	sculpture	City of Madison	Robert Anderson	DT Bruce Elephant Sculpture	2001	43.0850	-89.9172	yes	yes	yes	yes	yes	yes
Legend Pyramid	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Bruce Park	2001	43.0851	-89.9237	yes	yes	yes	yes	yes	yes
Poetry in Democracy, Arguing to Gods	sculpture	street	sculpture	City of Madison	John Tuckier	DT 800 Williamson Street	2001	43.0852	-89.9237	yes	yes	yes	yes	yes	yes
Poetry in Democracy, Subject Letter	sculpture	street	sculpture	City of Madison	John Tuckier	DT 800 Williamson Street	2001	43.0853	-89.9237	yes	yes	yes	yes	yes	yes
Poetry in Democracy, Southern Love	sculpture	street	sculpture	City of Madison	Peter Roskam	DT 800 Williamson Street	2001	43.0854	-89.9241	yes	yes	yes	yes	yes	yes
Poetry in Democracy, The War's First Sunday	sculpture	street	sculpture	City of Madison	Peter Roskam	DT 800 Williamson Street	2001	43.0855	-89.9241	yes	yes	yes	yes	yes	yes
Building Materials	sculpture	street	sculpture	City of Madison	John Tuckier	DT 800 Williamson Street	2001	43.0856	-89.9237	yes	yes	yes	yes	yes	yes
Building Materials	sculpture	street	sculpture	City of Madison	Bill Rogers	DT 800 Williamson Street	2001	43.0857	-89.9237	yes	yes	yes	yes	yes	yes
Maple Leaf of the Slave Initiative	sculpture	street	sculpture	City of Madison	Bill Rogers	DT 800 Williamson Street	2001	43.0858	-89.9233	yes	yes	yes	yes	yes	yes
Steve Marquette II	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Steve Marquette II	2001	43.0859	-89.9234	yes	yes	yes	yes	yes	yes
Steve Lee #1	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Steve Lee #1	2001	43.0860	-89.9233	yes	yes	yes	yes	yes	yes
Steve Lee #2	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Steve Lee #2	2001	43.0861	-89.9233	yes	yes	yes	yes	yes	yes
Steve Randell	sculpture	street	sculpture	City of Madison	Michael Burns	DT Steve Randell	2001	43.0862	-89.9243	yes	yes	yes	yes	yes	yes
Steve Randell (Individuality and one woman)	sculpture	street	sculpture	City of Madison	Michael Burns	DT Steve Randell	2001	43.0863	-89.9243	yes	yes	yes	yes	yes	yes
Barberettes	sculpture	street	sculpture	City of Madison	Marie Molle	DT Clinton Park	1980	43.0867	-89.9271	yes	yes	yes	yes	yes	yes
Tell White Leader	sculpture	street	sculpture	City of Madison	Bill Rogers	DT Tell White Leader and Abroad	2001	43.0868	-89.9261	yes	yes	yes	yes	yes	yes
That Pavilion	sculpture	street	sculpture	City of Madison	The art	DT Clinton Park	2003	43.0869	-89.9265	yes	yes	yes	yes	yes	yes
That Pavilion	sculpture	street	sculpture	City of Madison	The art	DT Clinton Park	2003	43.0870	-89.9265	yes	yes	yes	yes	yes	yes
United	sculpture	street	sculpture	City of Madison	Alex Tolokar	DT Clinton Park	1980	43.0863	-89.9232	Cathedral	no	yes	yes	yes	yes
Little River of Liberty (State of Liberty Radio) monument	sculpture	monument	City of Madison	NR	NR	NR	1981	43.0864	-89.9233	Archives 101/circ	yes	yes	yes	yes	yes
Gateway Project	sculpture	street	sculpture	City of Madison	Roger Janzen	DT South Park Street and Bell Street (101 E. Park Street)	1987	43.0865	-89.9232	yes	yes	yes	yes	yes	yes
One Two Three Out	sculpture	street	sculpture	City of Madison	Marie Tolokar	DT Cypress Spring Park, Magnolia Lane and Cypress Way off Stewart Lincoln St	2001	43.0867	-89.9270	yes	yes	yes	yes	yes	yes