

Art in Public Spaces – CSA (New York, 22–24 May 08)

Cultural Studies Association US

Call for Papers

"Art in Public Spaces"

The Visual Culture Division invites submissions for the Sixth Annual Meeting of the Cultural Studies Association (U.S.) to be held on the campus of NYU in Greenwich Village, in New York City, May 22-24, 2008.

http://www.csaus.pitt.edu/frame_home.htm

Deadline: October 22, 2007

Art in Public Spaces

Public art, particularly in the form of monuments, has a centuries-old history, one traditionally associated with civic and state ideals that were increasingly subverted in the post-revolutionary era by the destruction of extant monuments and the erection of anti-monuments. Urbanization provided an important backdrop to the development of the public spaces of modernism, enabling as it did the flourishing of mass culture and mass media. As the nature and function of public space continued to shift over the course of the twentieth century, so did the meaning of "public" and of "art" in those spaces.

From Vladimir Tatlin's Monument to the Third International to Maya Lin's Vietnam Memorial; and from Spencer Tunick's Naked States to Creative Time's Panasonic-funded The 59th Minute: Video Art on the Times Square Astrovision, not only have the role and function of art in public spaces changed, so has the definition of public art's "social responsibility." As the rhetoric of globalization increasingly de-emphasizes the city in favor of the flows of capital, information, and identity, what is meant by "public space" is less clear as the boundaries between public, private, and corporate space are increasingly blurred if indeed they ever really were secure. Theories of "public space" now often include not only the "virtual" public space of, for example, Second Life, but, more problematically, even the "private spaces" now made public on the Internet via webcams and surveillance.

In the face of Robert Smithson's "non-sites," of controversy over Richard Serra's Tilted Arc, of graffiti gone high art, and of home videos gone

"viral," how are we to understand the ways that the art and visual culture of public spaces intersects with or redefines social responsibility today? Can we even talk about "public space" or "public art" anymore? What, if anything, is lost or gained by the redefinition of these terms?

Topics might include, but are certainly not restricted to the following:

The nomadism of site-specific art characterizing encounters between local and global artists characterizing biennales of the last decade

The AIDS quilt

The ongoing destruction of traditional monuments such as the Bamiyan Buddhas by the Taliban in Afghanistan and that of Saddam Hussein by US troops

Graffiti art, street art, tagging, web graffiti, hacking

Homelessness and private space in public

Public space and invasion of privacy

* Surveillance in public and self-surveillance in private

Please submit via email a 500-word abstract of a 15-20 minute paper proposal, including name, department, and institutional affiliation, email address, and one-page CV by October 22 to:

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Reference:

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