

Public Art Dialogue, Special Issue: Colonial Afterlives

Deadline: Dec 1, 2025

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Title: Colonial Afterlives: Public Art and the Trans-Pacific World.

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This special issue of *Public Art Dialogue* invites scholarly contributions (research articles, short essays, and artists' projects) that examine the enduring visual, spatial, and ideological legacies of colonialism in public spaces across the Pacific world. It seeks to explore how imperial legacies forged transoceanic connections that continue to shape the public sphere through means including but not limited to monuments, architecture, civic rituals, theater, dance, street art, and performative acts.

Recent scholarship on the effects of the Spanish Empire in Latin America and Southeast Asia, particularly in engendering political and cultural exchange, provides an important starting point for a broader exploration of colonial legacies across the Pacific. In his classic 2005 text *The Age of Globalization: Anarchists and the Anti-Colonial Imagination*, Benedict Anderson demonstrated the key importance that globalization had on spreading resistance to the Spanish Empire across Asia and the Americas. Since then, a significant number of scholarly texts have further fleshed out how local resistance to European imperialism shaped connections in, around, and across spheres of Iberian colonial influence, illustrated by Koichi Hagimoto's concept of intercolonial alliance, Pearlle Rose S. Baluyut's triangular study of 'visual histories of occupation', and Nicole CuUnjieng Aboitiz's articulation of peripheral internationalism. From an alternative perspective, Kristin L. Hoganson and Jay Sexton have likewise demonstrated the entangling force of globalization through their study of transimperial connections across colonial powers.

While these studies have made vital contributions to the global history of art, politics, and cultural resistance, the material connections that helped shape the trans-Pacific world remain under-explored, as does the role of public art in mediating the legacy of imperialism. This special issue seeks to fill that gap by foregrounding public art—broadly defined to include architecture, monuments, landscape design, performance, civic spectacle, commemorative practice, and video installations or interventions—as a central site where colonial transpacific power was embodied, contested, and reimaged in the Americas and Southeast Asia. We aim to extend the conversation beyond bilateral or national frameworks and encourage submissions that reveal the complex visual entanglements between these two regions across time, from early colonial encounters to contemporary postcolonial interventions.

For a description of what constitutes public art, please see Public Art Dialogue's journal page: <https://www.publicartdialogue.org/journal>

We welcome papers that engage, but are not limited to, the following topics:

- Comparative studies of public monuments, urban design, and commemorative spaces shaped by imperial aesthetics in the Americas and Southeast Asia;
- Artistic and architectural forms emerging from or responding to trans-Pacific colonial circuits (e.g., the Manila-Acapulco galleon trade);
- Religious iconography and spatial practices as vehicles of colonial and postcolonial public expression;
- Contemporary interventions, removals, or reinterpretations of colonial-era public art and their political implications;
- The performance of nationalism and anticolonial resistance through public performance, pageantry, and ritual;
- Inter-Asian and inter-American artistic solidarities and circulations across the Pacific;
- Museological and curatorial politics of colonial heritage in global cities;
- Transimperial transformations of colonial legacies under concurrent or later regimes of foreign influence (e.g., Dutch, U.S., Japanese, etc.);
- Connections with other geographies of Iberian imperial influence, including Africa and South Asia;
- Philosophical or political essays;
- Presentations of, and reflections on, projects for artworks in public space.

We invite submissions from a wide range of disciplines, including art history, architecture, anthropology, religious studies, political theory, cultural studies, performance studies, and history.

Submission Instructions and Publication Timeline:

Please submit one 400-word abstract and a brief CV with the subject line "Public Art Dialogue Special Issue" to contact@globalperipheries.com by December 1, 2025. Complete articles (6,000 - 8,000 words, including abstract, notes, and references), essays (2000-3000 words) and Artists' Projects (at least 1000 words) will be due September 1, 2026, when they will undergo peer review. Articles selected for publication will appear in Public Art Dialogue in July 2027. We plan to hold a private and virtual colloquium in May 2026 with the selected proposals to enrich our reflections and research before the summer begins. A second and public colloquium will be held when the issue is published. Our aim is to build a research group and to potentiate the Global Peripheries Network.

Works Referenced

Anderson, Benedict. *The Age of Globalization: Anarchists and the Anti-Colonial Imagination*. London: Verso, 2013. First published by Verso as *Under Three Flags* in 2005.

Baluyut, Pearlle Rose S. "Occupation, Resistance and Collaboration: Triangulating Japan, the Philippines and Singapore through Fernando Amorsolo's *Defend Thy Honour*." In *Visual Histories of Occupation: A Transcultural Dialogue*, edited by Jeremy E. Taylor, 97–120. London: Bloomsbury Academic, 2021.

CuUnjieng Aboitiz, Nicole. *Asian place, Filipino nation : a global intellectual history of the Philippine Revolution, 1887-1912*. New York: Columbia University Press, 2020.

Hagimoto, Koichi. *Between Empires : Marfi, Rizal, and the Intercolonial Alliance*. New York: Pal-

grave Macmillan, 2013.

Hoganson, Kristin L., and Jay Sexton, eds. *Crossing Empires: Taking U.S. History into Transimperial Terrain*. Durham: Duke University Press, 2020.

Reference:

CFP: Public Art Dialogue, Special Issue: Colonial Afterlives. In: ArtHist.net, Sep 27, 2025 (accessed Apr 30, 2026), <<https://arthist.net/archive/50708>>.