

***Public Art Dialogue*- Call for Artist Project Submissions**

Public Art Dialogue is accepting artists' projects submissions for *The Failure of Public Art* issue to be published in Fall 2020. Artists' projects are unique artworks and/or art interventions designed specifically for the pages and cover of *Public Art Dialogue*. Projects should relate to the theme of the particular issue and treat the journal itself as a site/space for public art. Artists of all disciplines and at all points in their careers are encouraged to submit projects to the journal.

The Failure of Public Art

Submission Deadline: *March 1, 2020*

Co-editors: Cameron Cartiere & Jennifer Wingate

with guest co-editor: Anthony Schrag

In honor of the 10th Anniversary of *Public Art Dialogue* journal, we dedicate this issue to reflections, observations and critical analysis on the failures - and perceived failures - of public and participatory art. The history of public art is filled with controversial works, from Richard Serra's *Tilted Arc* (1981-1989) and Antony Gormley's *The Angel of the North* (1998), to innumerable commemorative works and historic monuments. What have we learned from projects that have not withstood the test of time, or perhaps, because of time, found their true relevance? Are monuments too often monumental failures, or are they opportunities to redefine our understanding of the ethics of representation? Public performance and participatory practices also have evolved under the umbrella of public art over the past several decades, but have our conceptions of participatory art gone unchallenged? Art in the public realm also is hindered with the process of immediate evaluation: this often fiscally-mandated requirement to report results has propagated an overly positive emphasis on successes within public artworks and participatory projects. However, if we only celebrate our successes and are continually deaccessioning our our controversies, where is the learning? It is, in part, through failures that we are able to develop and grow as a field, but how can we do that if the failures are invisible? How can we develop deeper understandings of the practice if we are unable to see where it works, when it has transformed over time, and where it simply has failed?

Submissions may explore works within the full range of art in the public realm - sited sculptures, monuments and memorials, performative and participatory public projects, temporary and permanent works. Submissions might also address public art policies, commissioning trends, and historical re-evaluations.

About *Public Art Dialogue*

Public Art Dialogue serves as a forum for critical discourse and commentary about the practice of public art defined as broadly as possible to include: memorials, object art, murals, urban and landscape design projects, social interventions, performance art, and web-based work. *Public Art Dialogue* is a scholarly journal, welcoming of new and experimental modes of inquiry and production. Most issues are theme-based, and each features both peer-reviewed articles and artists' projects.

The journal is overseen by co-editors Cameron Cartiere and Jennifer Wingate and assisted by an international editorial board, which reflects the diversity and cross-disciplinarity of the public art field. We welcome submissions from art historians, critics, artists, architects, landscape architects, curators, administrators, and other public art scholars and professionals, including those who are emerging as well as already established. The journal is published twice yearly in print and electronic formats in English language only, and is affiliated with the professional society of the same name.

For submission guidelines more information please visit
www.tandfonline.com/rpad.

Questions about artist's projects can be directed to Ashley Corbin-Teich:
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