

FIELD

A JOURNAL OF SOCIALLY- ENGAGED ART CRITICISM

Call for Papers: Summer 2014

FIELD, a new on-line, peer-reviewed journal devoted to socially engaged art practice, is pleased to solicit critical essays for its inaugural issue.

Socially engaged practices have expanded dramatically over the past decade and represent one of the most important new tendencies in contemporary art. At the same time the mainstream art press has largely ignored this work, focusing primarily on a handful of highly visible artists who supplement their gallery-based practice with the creation of various collaborative or participatory projects. *FIELD* was created in order to foster the development of new critical paradigms capable of addressing a broad range of contemporary collaborative and socially engaged art practices. Just as these new practices often cross boundaries between art, activism, urbanism, and critical pedagogy (among many other fields), the criticism and analysis of this work requires a new, trans-disciplinary approach that moves beyond the conventions of existing art theory and criticism. We invite contributions from artists, art historians, critics, curators, theorists, and activists, as well as scholars working across the humanities and social sciences (sociology, ethnography, philosophy, urban studies, geography, political science, etc.).

We're especially interested in the following:

- Case studies and analyses of existing or recent projects, based on direct observation and the detailed description of actual working processes.

- Writing that develops new analytic criteria for the analysis of this work and new forms of notation suitable to performative and process based practice.
- Writing that offers new interpretations of canonical or widely cited socially engaged art projects from the past.
- Writing that employs new research methodologies and new forms of critique, and that draws on methodological and theoretical sources outside those typically found in contemporary art criticism.
- Writing that presents the voices and insights of non-artist practitioners and participants.
- Writing that draws original theoretical insight out of practice, or that uses practice to challenge the assumptions of existing art theory.
- Writing that critically examines projects situated on the border between art practice and adjacent fields and disciplines (activism, urbanism, design, education, ethnography, etc.)

We're also interested in interviews, dialogues and debates, and book or exhibition reviews, and welcome submissions or proposals that employ any of these formats, from collective as well as singular authors. We're open to varying word counts, but our primary focus will be on longer essays (4000-7000 words) and shorter essays, dialogues and reviews (1000-3000 words). We encourage authors to submit images or other visual materials that help to document or otherwise contextualize their writing, but we rely on authors to secure permissions if necessary. Please submit your unpublished essays and essay proposals or queries to fieldjournal1@gmail.com. The journal plans to publish its first issue in the spring of 2015. Our first submission deadline is **October 15, 2014**.

- Grant Kester and the *FIELD* Editorial Collective @ UCSD
(Noni Brynjolson, Paloma Checa-Gismero, Julia Fernandez, Alexander Kershaw and Stephanie Sherman)

FIELD Editorial Board

- . **Tania Bruguera** is an artist and the founder of Immigrant Movement International. Her most recent project is *The Museum of Arte Útil*.
- . **Teddy Cruz** is Professor of Public Culture and Urbanism in the Visual Arts department at the University of California San Diego, and Director of the UCSD Center for Urban Ecologies.
- . **Tom Finkelpearl** is the Commissioner of Cultural Affairs for New York City and the editor of *What We Made: Conversations on Art and Social Cooperation* (Duke University Press, 2013).
- . **Fonna Forman** is Associate Professor of Political Science, founding co-director of the UCSD Center on Global Justice and author of *Adam Smith and the Circles of Sympathy: Cosmopolitanism and Moral Theory*, (Cambridge University Press, 2009).
- . **Dee Hibbert-Jones** is Associate Professor of Art and Founder and Co-Director of the Social Practice Research Center at UC Santa Cruz.
- . **Shannon Jackson** is the Richard and Rhoda Goldman Chair in the Arts and Humanities at UC Berkeley and author of *Social Works: Performing Art, Supporting Publics* (Routledge 2011).
- . **Michael Kelly** is professor of philosophy at the University of North Carolina, Charlotte, author of *A Hunger for Aesthetics: Enacting the Demands of Art* (Columbia University Press, 2012).
- . **Grant Kester**, *Field* editor & founder, is professor of art history at UCSD and author of *The One and the Many: Contemporary Collaborative Art in a Global Context* (Duke University Press, 2011).
- . **Rick Lowe** is an artist, founder of Project Row Houses in Houston, and member of the National Council on the Arts.
- . **George Marcus** is the Director of the Center for Ethnography and Chancellor's Professor and chair of the department of anthropology at UC Irvine, and author of *Ethnography Through Thick and Thin* (Princeton University Press, 1998).
- . **Paul O'Neill**, is the Director of the Graduate Program, Center for Curatorial Studies, Hessel Museum of Art, Bard College, New York.
- . **Raúl Cárdenas Osuna** is an artist, theorist, and the founder of Torolab collective and the Transborder Farmlab in Tijuana, Mexico.
- . **Francesca Polletta** is Professor of Sociology at UC Irvine and author of *It Was Like a Fever: Storytelling in Protest and Politics* (University of Chicago Press, 2006).
- . **Greg Sholette** is an activist, artist and professor in the Social Practice Queens program at Queens College and the author of *Dark Matter: Art and Politics in the Age of Enterprise Culture* (Pluto Press, 2011).
- . **Nato Thompson** is Chief Curator, Creative Time, New York City and editor of *Living as Form: Socially Engaged Art from 1991-2011* (MIT Press, 2012).