

Journal of Contemporary Chinese Art: Gender

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Gender in Contemporary Chinese Art

Does gender still matter? Despite recent important contributions to the research on gender in Chinese contemporary art (Tong Yujie 2009; Cui Shuqin 2015; Welland 2018), the investigation on the complexity and nuances of gender in the practice of Chinese artists still requires to be further developed. Questions on how Chinese artists employ and express strategies of resistance to and subversion of normative behaviours and values, propositions of alternative gendered subjectivities in both individual and collective practice, particularly placed against the official gender politics of recent years, are some of the topics which require further research and theoretical formulation. The term 'Chinese' is intended as cultural and interpreted in its broadest sense, to include artists and practices not only from the PRC, but also Hong Kong, Taiwan, as well as global Chinese diasporas.

The guest editor of this issue would like to invite article submissions from academics and practitioners employing a variety of approaches and/or from an interdisciplinary perspective, including performing arts and visual culture, to gather alternative and new research on (but not restricted to): theories of gender and gender diversity in art, gender and curatorial practice, gender in the practice of women (and non-) artists, gender and LGBTQIA+ artists, queer theories, feminist artists and feminist art. As such, this issue is designed to stimulate original research, critical thinking and new understandings of contemporary Chinese art.

Timeline

1 June 2018, abstracts due (300 words)

30 September 2018, full manuscripts due (6–7,000 words)

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Please send submissions and correspondence to:

Guest Editor Monica Merlin Monica.merlin@bcu.ac.uk with the subject 'JCCA 6.1'.

Please visit Intellect's website www.intellectbooks.com to follow its house referencing guidelines.

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