

## Journal of Contemporary Chinese Art, 9.1: The New Generation

Deadline: Mar 31, 2021

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### CALL FOR PAPERS

Journal of Contemporary Chinese Art

Volume 9, Issue 1, Spring 2022

The New Generation: Contemporary Chinese Art in the Diaspora

Co-editor: Dr. Hongwei Bao, University of Nottingham

In the past two decades, a new generation of diasporic artists have made their mark in the world of contemporary Chinese art. Many of them have attended colleges and art schools outside China and are pursuing their careers overseas. Well informed of international art trends and practices, they often strategically make use of a wide range of art vocabulary, some of which is not distinctively perceived as 'Chinese'. Speaking to a multiplicity of social and political issues not exclusively limited to those in China, these diasporic artists have developed divergent cultural identities and identifications: instead of seeing themselves solely as Chinese, some prefer being identified as Asian, Asian American, Eurasian, British East Asian, international, global, cosmopolitan, New Yorker (or citizen of another city), feminist, queer, immigrant, alien and so on. For many, an ethnic signifier such as 'Chinese' should not be the overarching category that defines their identity; nor should it be the most distinctive feature that describes their artworks and art practices. More importantly, these artworks and aesthetics challenge a conventional understanding of Chinese culture in the West, as well as its associated imaginaries of orientalism, exoticisation, and isolation.

We hope to ask a number of interrelated critical questions pertinent to our times: Are we witnessing the emergence and development of a new generation of diasporic Chinese art and artists? Is there a generational difference between an older and a younger generation? If so, how are these differences manifested in artworks and art practices, and played out in the processes of art production, curation, and dissemination? What are the political, economic, and cultural factors associated with these practices? How do these artists and artworks engage with contemporary issues such as globalisation, the rise of China's power, as well as the augmenting nationalism, anti-immigration and Sinophobia sentiments around the world? How can we construct innovative perspectives and critical vocabulary to explore, address, and analyse these artworks and artists?

Possible perspectives for proposals include (but are not limited to) the following:

- The case studies of individuals or groups of diasporic Chinese artists and their artworks in the 21st century

- The aesthetics, politics, and identity of new diasporic Chinese art
- The production, exhibition, and circulation of diasporic Chinese art in a globalised art world
- The historical, social, and cultural contexts of Chinese art in the diaspora
- Cultural legacies and burdens in diasporic Chinese art
- Artistic translation and cross-cultural practice
- Critical perspectives and new vocabulary to study contemporary Chinese art outside China

#### Timeline

31 March 2021, abstract due (300 words)

1 December 2021, full manuscript due (7,000-8,000 words)

Publication in Spring 2022

Please send submissions and correspondence to:

Co-editor Hongwei Bao ([hongwei.bao@nottingham.ac.uk](mailto:hongwei.bao@nottingham.ac.uk)) and Principal Editor Jiang Jiehong ([ccva@bcu.ac.uk](mailto:ccva@bcu.ac.uk)) with the subject 'JCCA 9.1'. About the co-editor: Dr Hongwei Bao is Associate Professor of Media Studies at the University of Nottingham, UK. He is the author of *Queer Comrades*, *Queer China*, and *Queer Media in China*.

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#### Reference:

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