n.paradoxa: international feminist art journal

Katy Deepwell

Call for papers for n.paradoxa:
international feminist art journal

n.paradoxa is the only international feminist art journal in the world. The focus is on the work of contemporary women artists (visual arts, post-1970) and readings of their work in relation to feminist theory. Contributions, published in English, are welcome from women writers, artists and theoreticians anywhere in the world. More information about n.paradoxa can be found at www.ktpress.co.uk. Current volume is Material Histories (July 2009) and next volume in print is Pleasure (Jan 2010).

Call for Papers for forthcoming Volumes in print

If you would like to submit an article on contemporary women's art practices (visual arts only) or an aspect of feminist art theory, an interview with a woman artist or a feature to n.paradoxa, please contact the editor. Do not send finished articles. Articles are commissioned through negotiation with the editor: k.deepwell@ukonline.co.uk
n.paradoxa publishes contributions from women artists and critics from anywhere in the world.

Please send, well in advance of the copy deadline, an outline (1-2 paragraphs) and a short resume (1 page only).
P lease also outline the relation of your proposal to the theme of a particular volume.

Future volumes:

Volume 26: Feminist Pedagogies (July 2010)
(Copy deadline: 1 May 2009, to be published July 2010)

How are we teaching students about feminist art practices or a history of the woman's art movement since the 1970s or about feminist theory's relation to art? What constitutes "the" feminist curriculum, and its most paradigmatic examples of artworks and set texts? Are there "canonical" methods and approaches which define feminist art and are these singular or plural? Can 'feminist art' be taught as a practice: in the studio or in the lecture room? Are independent workshops in/outside of cultural institutions (museums and galleries) a more effective means for

transmitting/generating feminist ideas or artworks? As some of the most active feminist professors from the 1970s (aged between 55-75) have retired or approach retirement from University positions, what will become of their teaching methods or their innovations? What legacies of their feminist teaching, schools, workshops or initiatives remain to generate new scholarship in this field?
In this volume, polemical contributions by women artists, critics or historians which explore what might constitute a feminist pedagogy in art education since the 1970s (at University level or as professionals) are welcomed as well as discussion of innovative examples to change curricula; the legacies set by important feminist teachers; and explorations of readings of feminist art since the 1970s which have generated new feminist artworks.

Volume 27: Women's Work (Jan 2011)
(Copy deadline: 1 Nov 2010, to be published Jan 2011)

'A woman's work is never done'. Women's work is often defined as repetitive, dull, endless and never-ending: even, as the opposite of "free" creative cultural labour of the artist. This volume will investigate how women's labour appears as a subject in/of representation in contemporary women artists' works and in its relation to women's employment in the labour markets of the world (both legal and illegal work in factories, shops, service industries, agriculture, black markets and the sex industry). When women's role in the paid labour market is dominant in the service industry and in many lowly paid, menial tasks - all essential for maintenance of the economy or environment - how can a feminist critique of labour or the feminist critique in art provide a means to question or challenge oppressive practices in paid work or the family. Women's work - outside traditional employment or as a characteristic of it - is often defined as the small and insignificant chores which are needed to maintain, shop, clean and cook for a family. This has often been the subject of feminist art practices which take these essential tasks as a means to question the values attributed to waged labour. Defining the shifts of women's work in a globalised economy - characterised by migration and exploitation - unites them in common frustrations about their "local" situation but how have feminist readings of art work about these subjects emerged in developed and developing economies in rapidly changing and often fragile economies.

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