

World 3, Vol. 7: Art History and Archaeology

OCAI Institute, Beijing, China

Deadline: Jan 1, 2023

OCAI Institute 中国美术学院

World 3 is an academic series initiated by OCAI Institute. Taking art history as its basic orientation while exploring points of connectivity in other disciplines, the series features original publications and Chinese translations of innovative thematic research in art history and theory, and in other relevant fields such as cultural, social, and intellectual history, the history of linguistics, psychology, philosophy, and religion. Other columns include review and commentary on associated international events, publications, exhibitions, and research institutions. The series offers a publishing platform for the research outcomes in related fields, and strives for the cultivation of new modalities of thinking and epistemology in Chinese scholarship.

World 3, as the core publication series of OCAI Institute, was launched in 2014, and printed in color.

The seventh volume of World 3 features "Art History and Archaeology."

Art history and archaeology are inextricably connected, overlapping in terms of academic lineage, research materials, objects, methods, as well as iconic scholars. Even though the purposes, functions and paths of development of the two disciplines are different, and the pursuit of disciplinary independence also creates tensions between them constantly, it is an undeniable fact that they are closely related and continue to intertwine and interact at different levels.

When it comes to current research in art history, archaeology is undoubtedly one of its major intellectual foundations, continuously providing empirical materials and methodological inspirations for research on art history. Compared to art history, archaeology places more emphasis on scientific objective examination and quantitative analysis. In contrast, modern art historiography, since its inception, has been expressing anxiety between the two ends of the spectrum: art and science.

On one hand, art history is an empirical study focusing on specific material heritage; on the other hand, it also aspires to interpret the internal and external factors and developmental patterns of artistic phenomena. As early as the end of the 19th century, art history formed profound discourses with intellectual fields such as philosophy, eagerly inspecting and reflecting on its own academic language. Art historical concepts, methodologies, and historiographical thoughts gradually developed into important research subjects. The focus on theoretical issues had fostered the reception of an increasing variety of theoretical concepts from other disciplines in art history. Archaeology also played a critical role in this process, and approaches of observation such as intellectual archaeology and visual archaeology often present themselves in the study of art history.

The concept of “art archaeology,” invented by Chinese scholars when introducing Western art history and archaeology to China, is now being reconsidered; the concept of “archaeological art history” as a branch of art history has also been proposed. Over the past two or three decades, contemplations on the relationship between the two disciplines have never rested and will surely continue to spark inspiring ideas. In this volume of World 3, we hope that scholars from different fields will present their unique perspectives in the form of case studies or theoretical elaborations.

Columns

World 3 includes the following columns: “In Focus,” “Theories and Criticisms,” “Frontiers,” “Institutions and Perspectives,” and “Book Reviews”:

“In Focus” is the key column. It includes research on theories and methodologies in the history of fine art, architecture, film, and design, as well as other relevant fields such as cultural, social, and intellectual history, the history of linguistics, psychology, philosophy, and religion. Each volume features three to five articles. Each manuscript ranges from 6,000 to 12,000 words; For specific research purposes, the word limit can be discussed and agreed upon with the editors.

“Theories and Criticisms” introduces recent theoretical trends and research, emphasizing their mutual relevance to art historical research. Each volume features at least one article. Each manuscript ranges from 3,000 to 6,000 words.

“Frontiers” offers overviews of the history and status of key research fields, as well as commentaries and reports on major figures, academic activities, conferences, publications, and exhibitions. At least one article will be included per volume, with a maximum length of 3,000 words.

“Institutions and Perspectives” introduces world-renowned research institutes in art history and their research projects. One to two articles will be included per volume, with a maximum length of 3,000 words for each article.

“Book Reviews” provides reviews on scholarly research, journals, and research-based exhibitions whose influence, innovation, and unique vision have made an impact in the discipline. At least two reviews will be included per volume, with a maximum length of 6,000 words.

Submission Guidelines

1. All manuscripts should indicate the columns to which they are submitted.
2. All authors, including co-authors, should submit a short biography (100 words), contact information, and address in a separate word document (manuscripts will be reviewed anonymously).
3. Style:
 - (1) Please add page numbers and use footnotes.
 - (2) Chinese authors should follow the style of World 3: Art History and Museum, or go to <https://www.kdocs.cn/l/cbYC3gbwrf1v> to view “World 3 Writing Style and Examples”; English authors should follow Chicago Manual of Style, 17th Edition.
4. All manuscripts should be submitted electronically, with texts in word files, images in jpeg files. For editing and proofreading purposes, a PDF copy is required if the article includes special words or symbols.
5. Please send the manuscript to World 3 Editorial Office, OCAT Institute:

world3journal@ocatinstitute.org.cn

6. The deadline for submission is January 1, 2023.

Evaluation Procedure

1. All manuscripts will be reviewed by Chief Editors.
2. Qualified manuscripts will be anonymously reviewed by the Editorial Committee (at least two committee members).
3. Notification will be sent within 30 days of receipt of the manuscript. Official notification will be issued no later than January 31, 2023.
4. Editors will make necessary revisions and corrections of accepted manuscripts according to the publication guidelines. (Special cases will be discussed with the authors)

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2. Manuscripts should not be submitted to more than one publication. Please do not publish the manuscript in academic journals, books, other printed publications, or online platforms before submission and after acceptance.
3. Authors of accepted manuscripts are deemed to have agreed that World 3 has all copyright rights to their manuscripts except for the right of authorship.
4. All contributors are considered to agree with and abide by the provisions of this "Call for Papers."
5. The right to interpret this "Call for Papers" belongs to the organizer.

To Contributors

1. Different levels of contribution fee are applied to different columns.
2. Payment will be made by the end of the year of publication.
3. Two copies of the published book would be offered to contributors.

About the OCAT Institute

The OCAT Institute is an independent non-profit research center dedicated to the history of art and its related discourses. It is also an integral part of the OCAT Museums. The Institute has three main areas of activity: publication, archive, and exhibition. The scope of its research encompasses Chinese art from antiquity through the modern and contemporary period. More specifically, it investigates artists, artworks, art movements, exhibitions, aesthetic discourses, as well as art institutions, publications, and other aspects of art's overall ecology. It will establish a research archive and facilitate dialogue and exchange between China and abroad. In addition, it serves as an exhibition platform in Beijing.

The OCAT Institute aims to establish a paradigm of valuation, a framework of academic investigation, and a unique set of methods, for historically grounded research on modern and contemporary Chinese art. Its scholarly vision has at its core: knowledge, intellect, and research. It seeks to forge connectivities between traditional art history and research on modern and contemporary art, and support the translation and publication of critical works on art history. Through an interdisciplinary approach that bridges contemporary art research, critical theory, and the history of ideas and visual culture, it promotes an integrated methodology and an open spirit of academic research.

Reference:

CFP: World 3, Vol. 7: Art History and Archaeology. In: ArtHist.net, Apr 9, 2022 (accessed Apr 22, 2026), <<https://arthist.net/archive/36368>>.