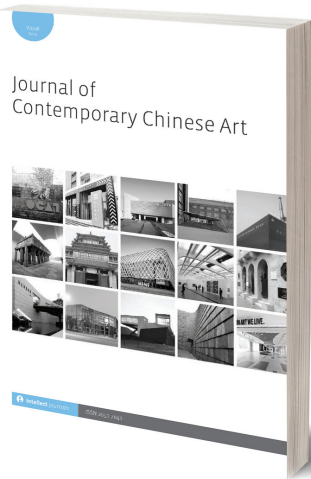




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Contemporary Chinese Artists in the Globalised Art World

The end of the Chinese Cultural Revolution opened an entirely new chapter for modern Chinese history, and indeed, for Chinese art too. In 1993, as a section of the 45th Venice Biennale, *Passaggio a Oriente* (Passage to the Orient) was one of the first representations of Chinese contemporary art on the global art stage presenting fourteen Chinese artists. Externally, Chinese art started to attract the world's attention by artists' frequent participations in long standing art events in cities like Venice, Kassel, Lyon, Istanbul, Sharjah and Sydney, as well as important museum exhibitions and art fairs. Internally, contemporary art exhibition became international from the beginning of this millennium, precisely, marked by the third Shanghai Biennial (2000). The Chinese government's awareness and anxiety about the internationalisation of cultural and creative industries through urban transformations, the institution of biennials and triennials invented and organised in various cities in China, and the rise of newly founded private art museums and galleries have all played a part in promoting Chinese artists and the development of contemporary art in the international context.

The term 'Chinese' in this journal is always cultural and signals a broad sense, to include artists not only from Mainland China, but also Hong Kong, Taiwan, as well as those global Chinese diasporas. The editors of this issue would like to invite article submissions from a variety of perspectives to produce a series of case studies of individual artists (or artist groups) and their work as representative examples of development in Chinese contemporary art within the last three decades. These individual case studies can be based on their artistic lives, conceptual strategies, speculative knowledge, political and social engagements, and methodological approaches to art production in response to the globalised art world today. As such, this issue is designed to stimulate original research, critical thinking and new understanding of Chinese contemporary art.

Timeline

1 June 2017, abstracts due (300 words)
30 September 2017, full manuscripts due (6-7,000 words)
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Please send submissions and correspondence to:
Principal Editor Jiang Jiehong ccva@bcu.ac.uk, with the subject 'JCCA 5.1'.
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