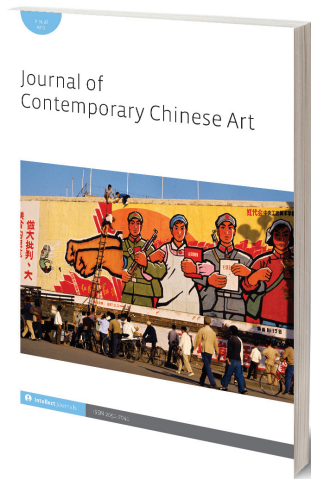




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Everyday Legend: Reinventing Tradition in Chinese Contemporary Art

The **Centre for Chinese Visual Arts (CCVA)** at Birmingham City University aims to foster new understandings and perspectives of Chinese contemporary arts, design and visual culture through interdisciplinary practices and theoretical studies. During its first decade, CCVA has established a unique position in the UK to pioneer the research in the field. We are now convening this two-day conference to invite researchers, curators, art historians, critics and artists at all stages of their careers worldwide to contribute to the above topic.

Tradition stands in the first instance for the heritage – including its intangible dimensions – of cultural activities and products whose possible extinction is now sharply profiled by relentless social adjustments to standardized industrial production, transnational distribution, mass marketing, centralized media flows, and patterns of imagination. In China, traditions have been interrupted. During the early development of the People's Republic of China, major cities were industrialized and historical architecture was severely neglected. The Cultural Revolution (1966–76) provided an extraordinary example of political mobilization directed against the material and cultural vestiges of the past. Since the 1980s, the pace of globalization and the force of its reshaping influences have posed a serious threat to the sustainability of Chinese traditions, as Western culture has permeated Chinese cities for an 'internationalization'. Urbanization and tourism has turned Chinese traditional art and crafts from indigenous to touristic and commercial, from the 'local' to 'global'. Today in China, much of what is described as 'traditional' is no longer part of an everyday reality, but is instead transformed, as items of material culture ranging from discrete displays of museum cases to monumental structures of historical significance.

To reflect critically upon this cultural anxiety, will tradition reinvent the past for the future and translate from China to the world? This unique situation in China provides contemporary artists with challenges and opportunities, as traditions are constantly reassessed, and reinvented. Looking towards the fragmented traditions, artists stand in various positions favourable to reimagining, appropriating and subverting the processes that traditional art and crafts have long used, harnessing their symbolic potential and exploiting their cultural resonances. Through their practices, artists re-examine, draw from and are inspired by the traditions, including techniques, forms and materials, as well as aspects of their intangible cultural heritages, critically reflect upon their current situations and its implications to the present and future, and ultimately, reposition Chinese contemporary art in the international arena.

We invite papers reassessing the cultural significance of these everyday traditions relevant to China and to the world today, and in particular, responding to the relationship between contemporary art and traditional arts and culture in China. We encourage innovative and interdisciplinary perspectives, including art, social sciences, anthropology, visual and material culture and tourism, in order to develop new understandings of Chinese contemporary art in the context of globalization.

Submission Timeline

30 July 2018, abstracts due (300 words)

1 February 2019, 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 6.2&3'. Please visit Intellect's website www.intellectbooks.com to follow its house referencing guidelines.

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