

INFORMATION FOR WRITERS

C Magazine seeks writing on contemporary art and culture that is lively and rigorously engaged with current ideas and debates. *C* is interested in writing that addresses emergent practices and places them in critical context, and looks at significant trends and emerging perspectives through a regular mix of editorials, columns, in-depth essays, interviews, artist projects, and exhibition and book reviews. Quarterly themes encourage writers to explore a topic with contemporary relevance. Writers may choose to address a prospective theme although any subject matter is encouraged.

If you're interested in writing for *C*, we encourage you to familiarize yourself with the magazine, the different kinds of content we publish, and the following guidelines.

MAGAZINE SECTIONS

Feature Essays: These are *thesis-driven essays* that focus on new and interesting ideas that arise in the work of a number of different artists, or essays of *cultural analysis* that look at under-examined objects or phenomena, and shed light on contemporary art and culture at large. Features are between 2,000 – and 4,000 words in length, and typically explore the *contexts* of contemporary art, such as the art market, audience engagement, writing and criticism, art's relation to social or political phenomena or events, emerging trends or prescient themes in contemporary art. Writers are discouraged from proposing profile articles focusing on a singular artist for the features section.

Columns: There are several regular columns: *On Writing*, *Inventory* and *Artefact*.

Appearing at the front of each issue, *On Writing* is an 800 to 1,000 word text that either addresses the form, style, contexts or functions of art writing and criticism, or exemplifies new and innovative models for art writing and criticism.

Appearing somewhere in the middle, *Inventory* is a 1-2 page list of things (ie. events, artists, books, quotes, popular culture, current topics, etc) of interest to the writer and related to the issue's theme. The premise is that the section provides a glimpse into the someone's curiosities, influences and thought processes. This column is flexible; it's taken many other "list-like" formats.

Appearing at the back of each issue, *Artefact* is an 800 to 1,000-word text focuses closely on a singular object or artwork, either past or current, accompanied by an image and has some relation to the issue's theme.

Reviews: Reviews *reflect upon and provide analysis* of exhibitions, public art events, performance art, books, and new media. While the reviews section is international in

scope, we like for each issue to also reflect the cultural and regional diversity of art practice within Canada, showcase emergent art practices and cover Canadian artists showing internationally. Reviews do not have to exclusively focus on gallery exhibitions or books, but can cover performances, symposia, and various alternative platforms for the dissemination of artworks and critical ideas. Exhibition reviews are 800 – 1,000 words and book reviews are 800 words. Events or publications that we cover must have occurred relatively recently: within six months for an exhibition or performance, and within two years for a book.

Interviews: We publish interviews with artists and cultural figures, often related to a given issue's theme. Interviews should not be personality-driven, but focus on ideas and contexts, often as they are manifested in a given artist's practice. Interviews are typically between 2,000 and 3,500 words.

Artist Projects: Each issue includes at least one specially commissioned *artist project* on the issue theme. We specifically try to commission projects that engage the format of the magazine in novel ways, such as loose-leaf inserts, fold-out pages, or small booklets stapled inside the magazine. While most artist projects are commissioned by the Editor, we also welcome proposals from artists, and from writers working with an artist to produce a text that accompanies an artist project.

Letters: Although we rarely receive letters anymore (thanks to the Internet and social media), when we do get them they're often the most read and discussed part of the magazine. We offer a \$50 contributor's fee for those that we publish.

GUIDELINES FOR WRITERS

C is idea driven: We're interested in submissions that discuss new ideas and practices within contemporary art. Submissions must do more than focus exclusively on an artist's biography and work by merely listing career accomplishments and describing material processes. We're looking for original insight into and analysis of a subject matter that extends beyond an individual artist's practice.

We're interested in contexts: By this, we mean the institutions and social groups that make up the art world, such as galleries, collectors, residencies, audiences and critics, as well as those contexts the art world engages and integrates with. These include social communities, physical geographies, the economy, systems of communication, and everyday practices as basic as working, eating, thinking and breathing. Addressing relationships such as these sheds interesting and important light on contemporary culture and the time in which we live.

We don't promote: We avoid writing about singular art world figures, artists, and artists' work in the form of profiles or interviews that are primarily biographical, unless they are uniquely relevant to the theme of an upcoming issue. We not interested in submissions that promote upcoming events, and we do not publish reviews of exhibitions or events where the author is involved as a curator or similarly invested participant.

STYLE

Articles should be clearly relevant to broader contemporary concerns. We prefer essays and reviews that discuss art practices in relation to culture at large, and not exclusively in relation to art history or specialized debates.

Strive for a careful integration of description and informed analysis. The ideas should be apparent in the work itself. While we like submissions to be idea driven and include endnotes when needed, avoid lengthy discussions of academic theory and avoid including more endnotes than absolutely necessary.

Avoid academic formalities, such as “I will argue that…” or “in summary…” as well as didactic phrasing like introducing sentences with “compare” or “consider.” Strive for prose that is lively and engaging.

Don’t use lots of complicated jargon. While our readers are quite sophisticated, they come from a range of disciplines and backgrounds, and don’t all have the specialized knowledge that you may have. Write in an accessible manner, for an educated audience.

Avoid the use of clichés and generic concepts, as these often masquerade as critical content. It isn’t enough to say that an artwork “addresses global inequalities” or is “revolutionary” without explanation. And avoid using overused and meaningless adjectives like “groundbreaking,” “whimsical” or “transcendent.”

Use plain language as much as possible, avoid complicated sentence structure, and vary sentence length.

Final drafts should be written as cleanly as possible, with attention to structure, organization, and grammar. We will reject submissions that require more editing than our resources allow.

CONFLICT OF INTEREST

Conflicts of interest include:

- Being employed by or sitting on the Board of Directors of the institution where you are reviewing an exhibition.
- Being an artist represented by the gallery where you are reviewing an exhibition.
- Having a curatorial role in relation to the artist or exhibition.
- Taking payment in any form from the artist to write the review.
- Being a collector of the artists work.
- Being related to the artist.
- Being paid to attend an exhibition, biennale or art fair, or having your travel expenses paid for by the venue in exchange for reviewing the event.

If you have concerns about a situation that might pose a conflict of interest, you are

welcome to contact us at: editor@cmagazine.com

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The *Contributor Agreement*, entered into by the contributor and publisher, establishes the agreed upon terms of copyright and payment. *C Magazine* is committed to paying each of its contributors a fee.

HOW TO SUBMIT

C Magazine accepts unsolicited proposals for exhibition reviews, columns, book reviews, feature articles and interviews. If you are interested in writing for *C Magazine*, please send a brief pitch articulating the nature of the text (100 words for a review or 250 words for a feature) to the editor. Writers are asked to disclose any potential conflicts of interest when submitting a proposal. More information on submitting at www.cmagazine.com/submissions.

Proposals, writing samples and all submission documents should be sent to the editor as either MS Word or RTF attachments: editor@cmagazine.com

EDITING

Submitted content that is chosen for inclusion in *C Magazine* will go through a revision process led by the editor. The editor reserves the right of final edit and withdrawal.

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