

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.

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 Project: 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.

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.

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 artist’s 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

COPYRIGHT

C Magazine consists of a printed quarterly periodical, a digital quarterly edition, and a website. In submitting content to the editor the contributor grants *C* permission to publish material in its entirety in print or online, and to sell on its website, or distribute for educational use, electronic versions of published articles. All copyrights remain with the contributor. *C* will not republish any content without consent of the contributor, or withhold the right of the contributor to republish the content; *C* asks that if content is republished it be accompanied by the credit: “First published in *C Magazine* issue # X”

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.

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.

HOW TO SUBMIT

C Magazine accepts unsolicited proposals. If you are interested in writing for *C Magazine*, please send us a pitch with a subject line that starts with the word PITCH and goes on to clearly indicate the submission type and subject.

Pitches are sent in the body of an email and must include a description of your proposed contribution (250 words maximum), the artists and artworks you plan to write about, what ideas or issues you plan to explore, and intended word count. Also, include a link to your website—or, in the absence of a website—a copy of your CV and one long or two shorter writing samples (ideally ones that have already been published, and written in a style similar to your proposed piece). Pitches for features are due at 11:59pm on October 12 and pitches for reviews and columns are due at 11:59pm on October 31. Email all pitches to Jaclyn Bruneau, Editor at editor@cmagazine.com. Submissions are vetted by the editorial team.

Final submissions of content must conform to the Chicago Manual of Style, with endnotes kept to a minimum.

Important Note: Each issue includes articles and reviews commissioned directly by the editors, as well as pieces originating from unsolicited pitches. We accept pitches on an ongoing basis up until the deadlines indicated above (and on occasion, after the deadline). We may have already fully commissioned the issue before the Pitch deadline, so please write to us as soon as you can if you're working on an idea you'd like us to consider.

C Magazine is published quarterly in March (Spring), June (Summer), September (Autumn) and December (Winter) by C The Visual Arts Foundation, a non-profit charitable organization established to present ideas, advance education and document contemporary visual art and artist culture.

More information on submitting at www.cmagazine.com/submissions.