

Minor Painting: Outsiders and Outliers

In this guest edited issue of the *Journal on Contemporary Painting*, writers are invited to respond to the theme of 'Minor Painting: Outsiders and Outliers'.

This issue on Minor Painting aims to move away from dominant conservative critique, which in part results from a failure to escape the legacy or straightjacket of postmodern irony, as well as the dogma of outmoded forms of twentieth century art history as told by museum collections. *JCP* issue 7.2 concentrates on 'Outsiders and Outliers', examining the marginal and undervalued in contemporary painting. Such histories have recently been subjected to curatorial disruption, for example, 'Outliers and American Vanguard Art' (National Gallery of Art, Washington DC and travelling), on self-taught American artists curated by Lynne Cooke.

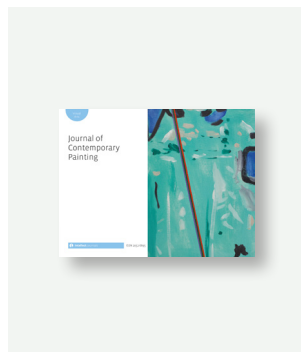
If contemporary painting is currently viewed as a major critical force in writing exemplified by texts by writers Isabella Graw, David Joselit and more recently Benjamin Buchloh (on Jutta Koether) and Rosalind Krauss (on Willem De Kooning), then this aspect of Minor Painting aims to shift focus by re-evaluating these current dominant positions to examine art practices that escape prevailing or authoritarian contemporary definition.

Recalibrating historical and temporal methodologies with a preference for the overlooked and marginalised – including self-taught artists, artists with disabilities, incarcerated artists and contemporary painters who do not fit into received critical formula, categories or canons – contemporary theorists, writers, curators and artists are invited to respond to the subject to produce and reflect on this subject, one of an array of new 'minor' positions on painting.

This issue of the *JCP* aims to infect mainstream perspectives – changing key from the minor into the major, so to speak – in order to surpass not only traditional critical positions and the long process of overturning art historical doctrines and canons, but also to question what are currently considered radical social forms of practice and cultural activism in contemporary art in general. The aim of this issue of the Journal is to build new perspectives on what a radical minor outsider practice in contemporary painting is, and what it might become.

This issue will be guest edited by **Dr John Chilver** (Goldsmiths) and **Professor Andrew Hunt** (Manchester Met) who welcome 300 words abstracts via the jcp@rca.ac.uk in the first instance.

Abstracts should be submitted before 5 January 2020
Full papers by 30 March 2021



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