

Call for Pitches

What is ReIssue?

ReIssue is an interdisciplinary art writing platform focused on shaping and sustaining a contemporary west coast discourse rooted in critical engagement with experimental art practices. Our mission is to nurture interdisciplinary engagement through written work that critically responds to and advances the understanding, appreciation, and dissemination of art in its many forms.

Sections and Rates:

Reviews, 650-1000 words, **\$350**

Creative, varies up to 3000 words, 75 cents per word, max **\$500**

- **Poetry**, \$75 per poem, max 300 lines
- **Plays/Scripts/Screenplays**: **\$50** per page, max 10 pages

Interviews, 1200-3000 words, Interviewer **\$300**, Interviewee **\$100** honorarium

Essays, 1200-3000 words, 75 cents per word, max **\$500**

Moving Image, 1200-3000 words, 75 cents per word, max **\$500**

Guidelines

1. *ReIssue* is first and foremost focused on engaging with local content and practitioners. Prior to pitching, please read a few pieces for a sense of our purview.
2. We only accept unpublished work.
3. We value research, citations when appropriate, and a critical approach to engaging with the canons of art criticism and art writing, but we are not an academic journal. We do, however, use citations when appropriate, following the Chicago Manual of Style.
4. Art writing is experimental, but knowing your craft, its histories, and your own entry point within that will strengthen the work. By participating in the discourse, you are inserting yourself into history making.
5. For 'Creative', we welcome anything of an experimental nature, including (but not limited to): fiction/prose, poetry, plays, scripts, screenplays, letters, ephemera, images, etc.
6. 'Moving Image' is our film/video section that gives a more expanded/in-depth writing on experimental film/video/media works.
7. 'Reviews' covers albums, books, concerts, exhibitions, performances, public art, and other happenings.

How to Pitch

1. Send a PDF titled 'LastNameFirstName_SectionName' to editor@reissue.pub. If creating a PDF is a barrier, feel free to ask us for assistance. Please include:
2. A short proposal for what you want to write, 200 words max
3. An artist statement, 200 words max
4. Links to up to three samples of your work. *Pitches to Creative require a sample of the proposed work in progress*

Note: After a pitch is accepted, at any point in the editing/workshopping process, *ReIssue* may choose to discontinue the piece or not publish it. In those cases, contributors will be offered a flat kill-fee of \$100, and they are free to submit the piece to another publication.

ReIssue Submission Guide (unpublished) works only

All works to be submitted via Google Docs in Arial 12pt, double-spaced, with the exception of Screenplays (in Courier 12pt).

Note: Non-English works and interviews are welcome, translation fee TBD.

Reviews, 650-1000 words

ReIssue is interested in reviews on any of the art forms disseminated and exhibited by BC- or AB-based artist-run centres, DIY spaces, artist collectives, festivals, cinemas, and other artist-led initiatives. While we are primarily a visual arts publication, we recognize and value interdisciplinary practice and welcome reviews of works that reflect this. Reviews should be thoughtful, honest, considered, and crafted. If something really worked for you, great, but why? If something displeased you, consider your empathy in your constructive critique of it. You are not reviewing blockbusters, but the work of your peers. *ReIssue* is not beholden to an art market, but to its community.

Essays, 1200-3000 words

Whether personal or academic in approach, this longform is much appreciated in contrast to pieces that command a short attention span preferred by the internet. While we value cultural theory, we are not an academic journal and do not strictly adhere to the rules of academic writing. We like Brian Dillon's take on the essay as a "famously vagrant mode of writing, with license to duck out of disciplinary constraints, to digress into the personal or the universal, to court specifics to the point, if artistic need be, of eccentricity and even whimsy."¹

Interview, 1200-3000 words

Interviews will be conducted in a Q&A format, with an introduction to provide context. Names are fully written in the introduction with initials in parentheses the first time they appear. If the names are repeated in the introduction, use only the last name. The interview description is italicized. Bolded abbreviations used throughout the interview. For examples, check out "[It lives on the back of a truck: Mobile art spaces on the island](#)" by Kara Stanton, Dani Neara, and Alexis Hogan, and "[Snacking Artists Unite! An interview with Flavourcel Animation Collective](#)" by Alysha Seriani.

Moving Image, 1200-3000 words

Moving Image is a dedicated section focused on critical and experimental motion picture works with an emphasis on local filmmaking and media artists. Longer than a review, this section invites writing that locates moving image works within the artist's oeuvre, their community, and cinematic discourse.

Creative (Fiction/Prose/Other), varies up to 3000 words

Creative can encompass fiction/prose, letters, poems, plays, scripts, screenplays, and any other experiments in art writing that diverge from the other standardized categories. The following page specifies guidelines for formatting your poems, plays, scripts, and screenplays.

¹ Brian Dillon, *Objects in This Mirror* (London: Sternberg Press), 2014, 11.

Poetry, varies, up to 3 poems/300 lines max:

1. Line breaks use shift+return key; Paragraph break: enter.
2. If the line runs longer than the margin, it will be indented.
3. Use Page Breaks to mark a new poem if submitting more than one.
4. Online, there will be an infinite scroll. In print, the author will be contacted with proofs to ensure the integrity of the piece.
5. In print, we prefer not to have widows/orphans, unless specified by the writer.

Plays/Scripts, varies, up to 15 pgs max:

1. 1-inch margins.
2. One space after periods.
3. CHARACTER. All caps, centered on page. A single hard return after.
4. Dialogue. Left justified. Left indent and right indent. No widows/orphans.
5. SCENE HEADING. Bold and underline, all caps.
6. Stage Action. Italicize, left indent 3 inches. A single hard return after. No widows/orphans.
7. If Page breaks are important, please denote by including a horizontal line across your page.

Screenplay, varies, up to 15 pgs max:

1. Use an industry standard screenplay template.
2. 12pt Courier font
3. 1.5-inch left margin
4. 1-inch right margin (between 0.5-inch and 1.25-inch), ragged
5. 1-inch top and bottom margins
6. Approximately 55 lines per page, regardless of paper size (top and bottom margins adjusted accordingly). This does not include the page number, or spaces after it.
7. Dialogue speaker names (in all caps) 3.7 inches from left side of page (2.2 inches from margin)
8. Actor parentheticals ('wrylies') 3.1 inches from left side of page (1.6-inch from margin)
9. Dialogue 2.5 inches from left side of page (1.5-inch from margin)
10. Pages should be numbered in the top right corner, flush to the right margin, 0.5-inch from the top of the page. Numbers should be followed by a period. The first page is not numbered. The title page is neither numbered nor does it count as page one, so the first page to have a number is the second page of the screenplay (third sheet of paper, including the title page), which is numbered 2.

Here are some samples of works we appreciate, and are inspired by:

[“The Collective”](#) by Lisa Robertson

[“Shame and Prejudice: A Story of Resilience: Kent Monkman”](#) by Raymond Boisjoly

[“The Movie Assassin”](#) by Sarah Miller

[“why i hate the white cube 2”](#) by Zarina Muhammad

Land Acknowledgement, Cultural Representation, and Cultural Appropriation

ReIssue is based on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwx wú7mesh (Squamish), and səliwətəl (Tsleil-Waututh) Nations, and spans all territories known colonially as British Columbia, Canada. In addition to systemic and structural violence towards Indigenous people, settler colonialism is responsible for structures that have oppressed people from Black and racialized communities within Canada and around the world. In our work as cultural practitioners, we have opportunities to interrogate and dismantle colonial narratives in art and traditional art writing. This work is ongoing.

We request that *ReIssue* contributors carefully consider how they draw from cultures outside of their own. There is a difference between cultural inspiration and cultural appropriation; the nuances of this are always determined on a case-by-case basis. For example, using the word ‘totem’ or ‘spirit animal’ outside of their Indigenous contexts is culturally insensitive, and will be flagged by the editors. There are ways of engaging in cross-cultural research, learning, and collaboration that are genuine and self-reflexive, so please spend the time and do that work. *ReIssue* follows culturally appropriate publishing practices as outlined in *Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples* by Gregory Younging (2018, Brush Education), which involves collaboration, consultation, and acknowledging many people to maintain Indigenous cultural integrity. There are many inappropriate and offensive terms listed that stem from explorer and missionary language, anthropology and archeology, and kitsch terminology such as artifact (risks stripping the materials of their connection to the present), band (does not specify political or national structure, or include historical, cultural, or territorial aspects of identity), peace pipe, tom-tom, and tribe.

ReIssue refers to Indigenous people by their Nation when available. Avoid using the terms ‘Native’ or ‘Aboriginal’ unless it is the artist or interviewee’s preference. Indigenous people within Canada fall under the following distinctions: First Nation, Inuit, and Métis. If you want to learn more about historical terminology, we suggest reading *Indigenous Writes* by Chelsea Vowel (2016, Portage & Main Press).

If a contributor is uncertain about land acknowledgements, cultural representation, or cultural appropriation, we encourage them to contact an editor. Editors will answer questions to the best of their knowledge, or provide resources and readings for further support.

Policies

Conflicts of Interest

While *ReIssue* understands the multiple roles that cultural practitioners play in the arts community, our purview is to provide critical discourse by contributors who are not:

- employed by or sitting on the Board of Directors of the entity presenting the subject under review;
- the curator of the subject under review, or curating a forthcoming project of the artist(s) under review within six months immediately following the publication date;
- represented by the entity presenting the subject under review (ie. artist by gallery, author by publisher, filmmaker by production company, etc.);
- presenting public programming related to the subject under review;
- writing for any other publication about the subject under review.

Bullying and Harassment

ReIssue is committed to an engaged editorial process, where comments and suggestions are made in the working text to enhance clarity and intention through a back-and-forth rapport. We understand that editing one's writing can be a vulnerable process, and *ReIssue* aims to provide affirmative and constructive feedback, while also maintaining an editorial standard for published works.

ReIssue does not accept or tolerate bullying or harassment throughout the editing process, online or offline. This includes (but is not limited to): inappropriate comments towards a worker that causes humiliation or intimidation; offensive, hostile, or argumentative responses to suggested edits; insulting or disparaging comments to *ReIssue* staff; and any form of trolling, gaslighting, or intimidation. *ReIssue* staff have the right to terminate work-in-progress and refrain from working with the person in the future. In these instances, *ReIssue* reserves the right to withhold a kill fee. All workers will be treated in a fair and respectful manner.