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## The Earth Issue

### Winter 2019

As both a medium and a metaphor, the environment has provided artists with ample physical and conceptual space. Land and landscape have been long-standing subjects as well as materials for creators and storytellers from across the circumpolar North.

Visualizing the poetics and politics of human interaction with the natural world, artists engage a broad range of media to unravel these relations. Tracing the contours of geographic formations addresses hidden relationships between bodies and the landscapes they occupy, while raw materials—stone, clay and rare metals—are drawn from the earth and transformed into finely crafted objects that cross borders, finding homes far from their point of origin. Photographic documentation records how mining and resource extraction alter natural landscapes, irrevocably impacting communities and ecologies from Inuit Nunangat to Sápmi, Alaska to Greenland, in their wake. In turn, established stories and oral histories continue to relay land-based knowledges to provide profound lessons for negotiating the territories we each move through.

As the ramifications of human-wrought impact on the environment and climate change amplify, increasingly felt throughout the Arctic, these techniques and practices offer unique insights into the complex relationship between the mapping and making of place.

From the expressive smoke-fired ceramics at the Matchbox Gallery in Kangiqliniq (Rankin Inlet), NU and minimalist restraint by Arviat carvers John Pangnark, Lucy Tasseor Tutsweetok and more, to the expansion of jewellery making, crafted out of materials harvested from the land, how do artists across the circumpolar world continue to work with and on earth?

**Considering the land(s) on which we live and work, for our Winter 2019 issue the *Inuit Art Quarterly* welcomes submissions that explore the expansive terrain of EARTH, including:**

- Landscapes, ecologies, networks and knowledges
- Ceramics, jewellery-making and metalsmithing
- Carving and quarrying
- Mapping and cartography
- Land-based performances
- Worlds and world-building
- Borders, barriers and the politicizing of land

#### Submissions

The *Inuit Art Quarterly* accepts proposals of 250 words in length. Features must have a cohesive point of view throughout, and they should address the theme of the magazine. Proposals should outline the subject of the article; artists or artworks you intend to include; what ideas or concepts your feature will discuss and an approximate word count, along with any other information you consider relevant to your piece.

Submissions for reviews and editorials are accepted on an on-going basis for both web and print editions.

Please send submissions to: [iaq@inuitartfoundation.org](mailto:iaq@inuitartfoundation.org) and include “Submission for 32.4 (Winter 2019)” in the subject line

#### Style

For style guidelines to follow while preparing your piece for submission, please see [this](#) page. Otherwise, please follow the *Chicago Manual of Style*.

Any secondary sources included in your submission must be cited using endnotes.

Proposals and manuscripts must be submitted in .doc or .docx format.

#### Rates

The *Inuit Art Quarterly* offers competitive rates for accepted submissions.

Authors will be paid \$1250.00 for feature articles and \$250 for reviews that will appear in the magazine.

Authors will be paid a flat rate of \$200.00 for web editorials or reviews.

As part of a commitment to fostering diversity and meaningful inclusion in the Canadian publishing industry and arts community, the *Inuit Art Quarterly* encourages submissions from emerging and established Inuit writers as well as writers who identify as Indigenous, Black, People of Color, persons with disabilities, women, queer, trans or non-binary persons or any combination of these intersections.

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**Feature Proposal Due**  
**Monday, June 17, 2019**

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**Feature Manuscript Due**  
**Monday, August 12, 2019**

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**Magazine Publication Date**  
**Thursday, December 5, 2019**