A fter a completely independent review and subsequent radical restructuring of the organisation, Third Text is very excited to re-launch the journal. I would like to introduce a new, independently elected group of Editors, Advisory Board members and Trustees (please see below). The journal will build on its past achievements, and explore emerging areas of timely and pressing research into visual culture and contemporary art.

Since its inauguration in 1987, Third Text has established itself as the leading international journal, dedicated to the critical analysis of contemporary art in the global field. It has brought with that analysis a particular attentiveness to shared experiences of colonial histories and the impact of globalisation on diverse cultural practices. The journal supports new and established voices, and in seeking to avoid intellectual closure, provides a platform for the articulation, contestation and debate of diverse theoretical positions.

Third Text has distinguished itself by its pioneering study of the exclusionary zones of ‘centre’ and ‘periphery’ and by its challenge to Eurocentric and ethnocentric notions of aesthetic criteria that marginalise – and at times continue to neglect – the work of culturally diverse practitioners. Forged in a period of passionate discussions of multicultural policy, studies of race and identity politics, the journal has continued to broaden and deepen those considerations by making significant contributions to the critical analysis of such diverse areas as: artistic practice in the Global South; contemporary art and political ecology; revolutionary aesthetics; and culture in transitional and transnational societies. We will continue to advance these areas of cutting-edge research, including an examination of the complex cultural realities that are emerging and competing for recognition in the globalised artworld. In addition, we will bring fresh analysis to the creeping forms of neocolonialism and manifold modes of socio-political, ethno-religious, and ecological-economic crises that have defined and resulted from the contested hegemony of neoliberal capitalism worldwide.

In choosing to retain its title, we pay homage to the journal’s groundbreaking legacy, and aspire to continue its longstanding commitment to investigating artistic practices within and beyond the Euro-American horizon. The journal remains dedicated to a position of critical independence – a third space – outside the commercial and institutional forces that are exerting growing pressure on shaping, and sometimes obstructing the critical discussions of art, culture and politics today. Third Text offers a platform to pursue critical dialogue about experimental cultures, to advance independent education, and to study the historical and current conditions of art’s practice, reception and distribution in a global framework.

Richard Dyer
Editor in Chief
Richard Dyer is Editor in Chief of Third Text for which he has worked for over twenty-three years, he is also Art Editor of Wasafiri literary magazine and a Contributing Editor to Ambit literary magazine. He was News Editor and London Correspondent for Contemporary magazine for over ten years, for which he wrote a monthly column on the London artworld and commissioned over 100 international News Editors, particularly from hitherto neglected centres of cultural production, as well as regularly writing features and reviews. He is a widely published art critic, reviewer, poet, fiction writer and practicing artist. Dyer is a long-standing member of AICA (International Association of Art Critics); he gave the opening keynote speech at the 45th AICA Congress at the University of Zurich in July 2012. His critical writing has appeared in Third Text, Contemporary, Freeze, Flash Art, Art Review, Art Press, The Independent, The Guardian, and many other publications and catalogues. His recent publications include: Magne Furuholmen: In Transit: ‘Alpha Beta’, (Forlaget Press, Oslo, 2013); Identities/Identiteiten: ‘On the Construction of an Artistic Identity through Diverse Practice’, (Royal Academy Publications, 2012); and Ben Turnbull: Truth Justice and the American Way (The Peter Scott Gallery, Lancaster University, 2012). The major monograph Making the (In)visible in the Work of Mark Francis, was published in 2008. His forthcoming monograph is on the UK based artist Wolfe von Lenkiewicz (Anomie Publishing, 2015).

Reuben Fowkes is an art historian, curator and director of the Translocal Institute for Contemporary Art (www.translocal.org), a centre for transnational research into East European art and ecology based in Budapest that operates across the disciplinary boundaries of art history, contemporary art and ecological thought. Recent and forthcoming projects include the publication River Ecologies: Contemporary Art and Environmental Humanities on the Danube (2015) that explores issues of reciprocity, resilience, non-human agency and interspecies solidarity along the river Danube, a chapter on visual communisms for the Cambridge History of Communism, a paper on the institutionalisation of the East European art world for the CAA conference in Washington in 2016, a series of lectures and seminars on Anthropocene Responses in contemporary art, and co-curating Walking without Footprints, a group show on the ecological dimensions of walking in contemporary art.


Angela Dimitrakaki is a writer and Senior Lecturer in Contemporary Art History and Theory at the University of Edinburgh. Her books include Economy: Art, Production and the Subject in the 21st Century (Liverpool University Press, 2015, co-edited with Kirsten Lloyd), Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique (Manchester University Press, 2013), Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgressions (Liverpool University Press, 2013, co-edited with Lara Perry) and, in her native Greek, Art and Globalisation: From the Postmodern to the Biopolitical Arena (Hestia, Athens, 2013).

Natalia Eaton is Reader in the History of Art at University College London. Her research deals with visual culture, colonialism and the postcolony with a geopolitical emphasis on Britain and South Asia. She is working with Alice Correa towards a special issue of Third Text on Partitions and Art in South Asia. Eaton has published two monographs: Mimesis Across Empires: Artworks and Networks in India 1765–1880 (Duke University Press, 2013) and Colour, Art and Empire (IB Tauris, 2013). She is currently working on three book projects: the first, provisionally entitled The Conditional Image: Art and Indenture examines the legacies/rediscoveries of labour, slavery, revolution, imprisonment and migrancy in the Indian Ocean. The second book project explores the agency of light in the postcolony. Eaton is contracted to Bloomsbury Press for an edited volume – Colour and Industry.

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