

## New *British Art Studies* Journal Provides Art History with Digital Innovation

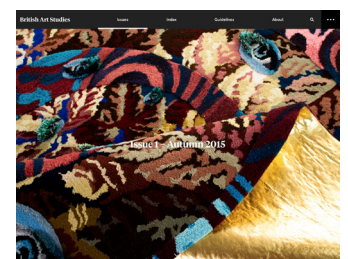
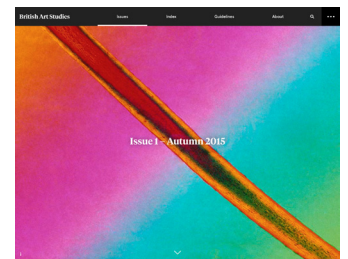
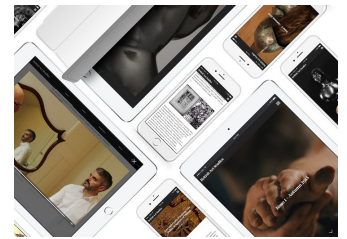
NEW HAVEN— *British Art Studies* is a new open-access digital journal published jointly by the Paul Mellon Centre for Studies in British Art, London, and the Yale Center for British Art, New Haven.

Making innovative use of technology, *British Art Studies* presents new possibilities for art history publishing. Its aim is to publish new research and scholarship on British art, architecture, and visual culture in a wholly new way, using an innovative interactive, multimedia platform. A driving principle for the creators of the journal was to ask what was possible in a digital platform that could not be done in print. Equally important was the adoption of an open-access policy: no subscription, fee, or password are required to access the journal.

“There are very few open-access, digital-only peer-reviewed journals in our field, and the response has been overwhelmingly enthusiastic, and even surprised. Readers have referred to the publication as ‘digitally experimental,’” said Sarah Turner, Deputy Director of Research, Paul Mellon Centre, and Managing Editor of *British Art Studies*. More than 1,500 unique users accessed the journal within twenty-four hours of its launch. “There are not many journals dedicated to British art. This one is new and rigorous but also looks different. It is visually powerful and boldly makes use of images. It encourages electronic collaboration and co-authorship,” said Martina Droth, an editorial board member and the Deputy Director of Research and Curator of Sculpture at the Yale Center for British Art.

Published under a fair use policy, *British Art Studies* has developed a new system of citations to account for electronic sources and materials. It uses images and formats that surpass the conventions of academic publications. It will regularly include collaborative features, discussion boards, photo-essays, film, animation, and audio.

The inaugural issue covers a diverse range of topics: Renaissance art criticism, the photographic lantern slide, images of charity in eighteenth-century London, the complex status of painting within the Arts and Crafts movement, an unwritten history of women artists focusing on Magda Cordell McHale, and the postindustrial landscapes in the work of Prunella Clough.

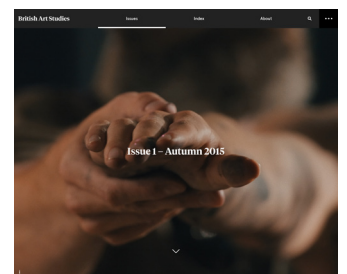
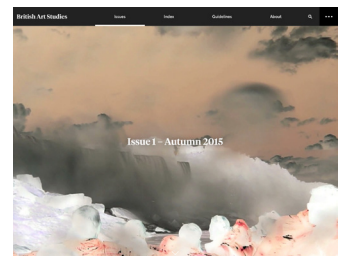
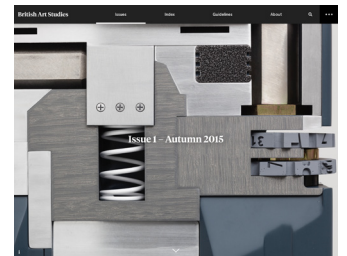
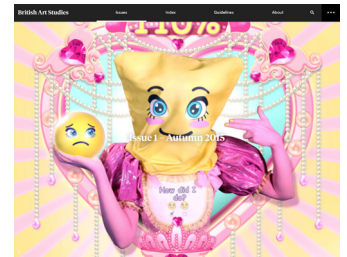


As well as publishing individual articles, *British Art Studies* encourages multiauthor collaborations. The first iteration of the *One Object* feature takes a single work, a black limestone bust by the eighteenth-century sculptor Francis Harwood, as a starting point to think about materiality, portraiture, and race. This discussion is co-authored by Cyra Levenson and Chi-Ming Yang, with a photographic essay by the artist Ken Gonzales-Day. *Look First* showcases a series of evocative films by Jonathan Law, James Boaden, and Paul Rousseau that explore the work of postwar British photographer John Deakin. *Conversation Piece* is led by Richard Johns, who invited academics, curators, and artists to respond to the provocation, “There’s no such thing as British art.” For its cover, the journal presents a series of eight views of works and installations in *British Art Show 8*, an exhibition of contemporary British art that is touring across the UK (screen images pictured on the right).

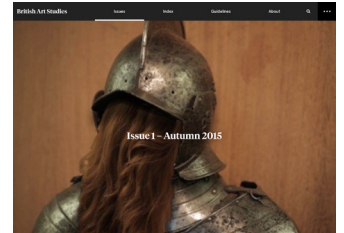
*British Art Studies* is jointly published with staff from both the Paul Mellon Centre (PMC) and the Yale Center for British Art (YCBA), with technical and logistical efforts managed by the PMC. Sarah Turner, Deputy Director of Research at the PMC, is Managing Editor of *British Art Studies* and works with Tom Scutt, Digital Manager, and Hana Leaper, Editorial Assistant Postdoctoral Fellow. Also serving on the editorial group (from the PMC) are Mark Hallett, Director of Studies, and Martin Postle, Deputy Director for Collections & Publications, and (from YCBA) Amy Meyers, Director, and Martina Droth, Deputy Director of Research and Curator of Sculpture.

*British Art Studies* also has an international advisory committee, giving the journal its objectivity and providing intellectual support, as well as spreading the word, and encouraging future contributions for upcoming issues.

Experience the inaugural issue: [www.britishartstudies.ac.uk](http://www.britishartstudies.ac.uk).



Images: Cover image, courtesy of the Paul Mellon Centre for Studies in British Art; Screen view, Adam Broomberg & Oliver Chanarin, *Trace fiber from Freud's couch under crossed polars with Quartz wedge compensator (#2)*, 2015, © the artists, 2015, Courtesy of the Artists and Lisson Gallery, London, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Screen view, Mikhail Karikis, *Children of Unquiet* (video still), 2013–2014, © the artist, 2015, DOI; <http://dx.doi.org/10.17658>; Screen view, Linder Sterling, *Diagrams of Love: Marriage of Eyes* (detail), 2015, © Linder Sterling/Dovecot Studios Ltd., 2015, Courtesy the artist, Stuart Shave/Modern Art and Dovecot Studios Ltd., DOI; <http://dx.doi.org/10.17658>; Screen view, Rachel Maclean, *Feed Me*, 2015, © the artist, 2015, Courtesy the artist and Film and Video Umbrella, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Screen view, Magali Reus, *Leaves, (Tricks, September)* (detail), 2015, © the artist, 2015, Courtesy the artist and The Approach, London, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Screen view, James Richards, *Raking Light* (still from digital video with sound), 2014, All images courtesy the artist and Cabinet, London, © the artist, 2015, *Raking Light* was co-produced by the Centre d'Art Contemporain Genève for the BIM 14, with the support of the Fmac, the FCAC and the MONA MUSEUM, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Screen view, Patrick Staff, *The Foundation* (video still), 2015, Commissioned by Chisenhale Gallery (London), Spike Island (Bristol), Institute of Modern Art (Brisbane), and Contemporary Art Gallery (Vancouver); Co-produced by Chisenhale Gallery (London) and Spike Island (Bristol), © the artist, 2015, Photo by Max McClure, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Screen view, Bedwyr Williams, *Century Egg*, 2015, Courtesy the artist and Limoncello Gallery, Commissioned by the University of Cambridge North West Cambridge Development through the Habitation Artist in Residency Programme managed by Contemporary Art Society and InSite Arts, © the artist, 2015, DOI; <http://dx.doi.org/10.17658/issn.2058-5462/issue-01>; Yale Center for British Art, photo by Richard Caspole.



#### YALE CENTER FOR BRITISH ART

The Yale Center for British Art houses the largest and most comprehensive collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. Visit us online at [britishart.yale.edu](http://britishart.yale.edu).



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