Performing Pacifism

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About

British Art Studies is an innovative space for new peer-reviewed scholarship on all aspects of British art. The journal prioritises research that tests the boundaries of "British" as a category and reflects critically on methods in art history. *British Art Studies* collaborates closely with authors to develop new ways of presenting research online. It also aims to further conversations about open access, digital sustainability, and digital humanities research.

Publish with *British Art Studies*

Articles, proposals for features, and proposals for special thematic issues of the journal can be submitted at any time. Content that incorporates digital tools into art-historical scholarship is especially welcome. Submissions should be sent electronically to the editors at journal@paul-mellon-centre.ac.uk.

Articles

To ensure your article can be considered, please send us:

a complete manuscript in Microsoft Word .doc or .docx format;

a text between 6,000 and 9,000 words (excluding footnotes);

an abstract of no more than 150 words;

a list of illustrations, with low-resolution reference files and complete captions.

Features

British Art Studies embraces the creative possibilities of publishing art-historical scholarship online. Our special features use a range of innovative formats, described below.

To propose a feature, please submit an abstract of roughly 500 words and a presentation of materials, such as images, multimedia, data sets, or a content list, to discuss with the editors. You may also propose a new feature format.

After an initial assessment, the editors may ask you to expand your proposal so that it can be considered by two anonymous peer reviewers.

Animating the Archive

A series that presents and annotates media and primary sources in an assemblage, which supports both linear and non-linear readings. Past example: "1964: A Year of Exhibitions" (Issue 12), by Stephen Bann

Artist Collaboration

An artist with a research-based practice shares a body of work. An essay or interview, or other material, contextualises their work within *British Art Studies*. Past example: "The Market Woman's Story" (Issue 23), by Jacqueline Bishop

Conversation Piece

A guest coordinator invites a group of contributors to respond, in brief, to an idea or question. Past example: "Luxury and Crisis" (Issue 16), coordinated by Iris Moon

Curatorial Essay

An essay, shorter than a full-length article, which presents curatorial research connected to an exhibition, collection, and/or public programming. Past example: "Bill Brandt: Photography and the Printed Page" (Issue 16), by Martina Droth and Paul Messier, with photography by Richard Caspole and Robert Hixon

Look First

A pre-eminently visual examination of a subject, which is made possible by the digital format of the journal. Past example: "Deakin: Double Exposures" (Issue 1), by Paul Rousseau, James Boaden, and Jonathan Law

One Object

A series that uses an object, often from a museum collection, as a starting point for collaborative research. Past example: "The Hereford Screen" (Issue 5), coordinated by Ayla Lepine

Virtual Exhibition

A mode of presenting an argument or narrative that is primarily led by visual material, where multimedia is displayed in sequence alongside interpretative texts. Past example:"Performing Pacifism" (Issue 11), by Grace Brockington