Nineteenth-Century Art Worldwide

Opportunities and Challenges of Electronic Journal Publishing

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NCAW
Outline

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Welcome to AHNCA

Founded in 1993, the Association of Historians of Nineteenth-Century Art currently has more than three hundred members. AHNCA’s goal is to foster dialogue and communication among those who have a special interest in the field of nineteenth-century art and culture. Nineteenth-century art is broadly defined as all art that was produced between the American Revolution and the First World War, regardless of geographic boundaries.

AHNCA is an affiliated society of the College Art Association and as such organizes a regularly scheduled session at each CAA annual conference. An additional session offers opportunities to younger scholars to present papers related to their doctoral research. AHNCA holds a business meeting at each CAA conference. The association publishes two newsletters each year, as well as an annual membership directory.
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a journal of nineteenth-century visual culture

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Editors’ Welcome

Three Paintings of the Exodus by John Martin, Francis Danby, and David Roberts
by Chris Caliri
During the 1820s the artists John Martin, Francis Danby, and David Roberts each painted large-scale dramatic works representing the biblical narrative of the ten plagues from Egypt. The religious subject matter of these paintings has caused many to assume them to be politically conservative by nature; however, this article suggests that these works aligned more precisely with reformist political discourses, and that both the subject matter and the methods of representation generated meanings that substantiated progressive political policies during the “age of reform” in Britain.

Viollet-le-Duc’s Judith at Vézelay:
Romanesque Sculpture Restoration as (Nationalist) Art
by Jon Latt
When Viollet-le-Duc introduced a capital featuring Judith slaying Holophernes into the abbey church at Vézelay, he reasoned his characteristically scrupulous archaeological approach to the restoration of medieval architecture. If long dismissed by art historians as an inexplicable whim, this nineteenth-century carving here emerges as an ingenious attempt to make a Romanesque monument speak to a host of mid-nineteenth concerns, especially political ones.

Modernity, Regionalism, and Art
Nouveau at the Exposition Internationale de l’État de la France, 1909
by Peter Cillitza
Oftentimes called the 1900 World’s Fair, the Exposition Internationale de l’État de la France, 1909, was the first international exhibition of modern art. This article examines how modern art was defined through the exhibition’s regionalist themes.

Reviews
BOOK REVIEWS
Matisse’s Americans Views of Art and Life in Spain, 1860–1914 by M. Elizabeth Stone
Reviewed by Marjorie Munsterberg

Victorian & Albert: Art & Love edited by Jonathan Marsh
Reviewed by Taylor J. Aresta

Vincent van Gogh, Die Gemälde, 1886–1890, Händler, Sammler, Ausstellungen, Frühe Provenienzen by Walter Fuchs
Reviewed by and Eriennes
Picturing Political Deliverance: Three Paintings of the Exodus by John Martin, Francis Danby, and David Roberts
by Chris Coltrin

After signing the United States Declaration of Independence on July 4, 1776, the Continental Congress approved a much less famous resolution that appointed Benjamin Franklin, Thomas Jefferson, and John Adams, to design the Great Seal of the United States of America. Following six weeks of independent work, the three men appeared before the Congress to present their respective designs. Somewhat surprisingly, two of the three came back with similar designs. Both Franklin and Jefferson proposed that the Great Seal depict a scene from the narrative of the Israelite exodus from Egypt. [1] Franklin’s design depicted Moses “lifting up his Wand, and dividing the Red Sea, and Pharaoh, in his chariot, overwhelmed with the Waters,” with the inscription “Rebellion to Tyrants is Obedience to God” surrounding the image (fig. 1). Jefferson similarly proposed that the seal depict the Israelites “led by a cloud by day and a pillar of fire by night.” [2] These ideas were eventually discarded for the now-familiar eagle, but it is significant that each man envisioned

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**Figure 1:** Benjamin Franklin, Proposed design for the Great Seal of the United States, 1856. Drawing by Benson J. Lossing for Harper’s New Monthly Magazine. General Collections of the Library of Congress, Washington, D.C.
Picturing Political Deliverance: Three Paintings by Martin, Francis Danby, and David Roberts
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Advantages

• Cost
• Speed of production
• Flexibility
• Storage (for individuals and libraries)
• Searchability
• Size of readership
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Visitors Overview

Feb 18, 2010 - Mar 20, 2011
Comparing to: Site

82,752 people visited this site

104,295 Visits

82,752 Absolute Unique Visitors
Challenges

• Initial dismissive view of electronic journals (has been largely overcome)
• Archiving
• No easy financial model
Concluding remarks

- Electronic publishing will increasingly become the preferred form of scholarly publishing

- Open Access is the most democratic and sensible way of e-publishing, esp. scholarly

- Museums and other owners of art works in the public domain will abandon the practice of “licensing”

- Financial model: Public radio and television