

April 15, 2025

Greetings from the Executive Editors of [Panorama](#), journal of the [Association of Historians of American Art](#) (AHAA). We are pleased to share this annual report and accompanying [analytics](#) with our readers, stakeholders, and supporters. As you will see, 2024 was an exciting year at *Panorama*, as we reflected on the journal's ten-year anniversary, including through a keynote address at AHAA's biennial symposium. From its first issue in the winter of 2015, *Panorama* has remained committed to publishing new scholarship in our field twice a year and making it freely available to readers worldwide. Over the past ten years, *Panorama* has published some 550 essays on a range of topics by about 440 authors who have encouraged us to think broadly about our discipline. From feature articles on portraits of enslaved people, landscapes of the Civil War, and myths of the American West to investigations of psychedelic graphic design, transgenerational trauma, and air pollution, *Panorama* presents readers with new research on compelling topics that bridge disciplines and constantly challenge and expand the parameters of how we define "American" art.



Kiyan Williams, *Fried and Suspended Flag* 8, 2023, Courtesy Peres Projects. From Adria Gunter, "Red, Fried, and Blue: Kiyan Williams Remakes the Flag," in "American Artists x American Symbols," ed. Katherine Jentleson, *Panorama: Journal of the Association of Historians of American Art* 10, no. 2 (Fall 2024), <https://doi.org/10.24926/24716839.19340>.

*Panorama* publishes two issues annually in June and November. Our [spring 2024 issue](#) offered two compelling features about stories 20th-century American art history: a study of Karamu House, the storied Black printmaking cooperative based in Cleveland, which began under the auspices of the Progressive Era and continued as a flourishing community and performing arts center through the 1960s; and Peter Max's federal commission to create welcome signs for US border crossings, which resulted in a surprising tug-of-war over psychedelic art's possible currency as nationalist propaganda. The journal continued

its commitment to Digital Art History (DAH) with reviews in the Digital Dialogues section, including one of an AI-generated exhibition at Duke's Nasher Museum of Art. Celebrating *Panorama's* tenth anniversary, our [fall 2024 issue](#) featured special sections that survey our field using methodologies that are familiar and fundamental to *Panorama's* unique approaches to scholarship and discourse. These included Keidra Daniels Navaroli's "A Look Back: Thirty Years of AmArt-L," which analyzed the very first listserv in the field of American art, launched by two graduate students in the fall of 1994; a Colloquium about how US artists have engaged critically with symbols of national identity in ways that model how we might continue to expand and revise the field of American art; and a questionnaire with responses from leading scholars about the state of the field.

In addition to publishing engaging and diverse content, *Panorama* supports an ever-expanding number of contributors. In 2024 *Panorama* published the work of 50 scholars, continuing our commitment to providing opportunities to emerging scholars and others underrepresented in the discipline. We also increased our reach in 2024—site visits were up 30% to 133,894, and we nearly doubled our subscriber base in one year.

*Panorama* relies on the labor of our editorial board and the services of our dedicated Managing Editor, Jessica Skwire Routhier, and Copy Editor, Annika Fisher, to bring content to our audiences. Thanks to the generous grants from supporting foundations in 2023 and 2024, last year was also the first year we were able to offer stipends to our executive and section editors, as well as contributors—an important step toward remediating unpaid labor in our field and creating a path toward great equity in academic publishing. Related, we also launched two new leadership roles, a Diversity, Equity and Inclusion/Digital Art History Outreach Manager (Keidra Daniels Navaroli), who will help the journal establish and achieve goals related to supporting the work of diverse and emerging scholars, as well as maintain our commitment to scholarship that leverages digital methodologies; and an inaugural Finance and Grants Manager (Keri Watson), who is responsible for managing *Panorama's* unprecedented operating funds and related grant reporting.

We are also pleased to acknowledge and thank our outgoing and incoming editors. Executive Editor Keri Watson and Exhibition Reviews Editors Francis K. Holmes and Liz Kim all completed their terms in 2023. We have greatly valued their contributions to the journal as well as their generosity, professionalism, and collegiality. Keri's tenure at the magazine was particularly impactful, spanning the COVID pandemic and leading to the journal's highly effective fundraising campaigns, spearheaded by members of our Advisory Council's Finance and Grants committee, and we are thrilled she will continue to serve the magazine as Finance and Grants Manager. In 2024 we welcomed Frederica Simmons of Duke University to Exhibition Reviews, and Cyle Metzger of Bradley University as an Executive Editor. In the first quarter of 2025, we also welcomed Mary Soylu of Alabama State University to Exhibition Reviews and Corey Piper of the Chrysler Museum of Art to Research Notes. Piper is replacing Elizabeth McGoey of the Art Institute of Chicago, who moved from her previous role in Research Notes to become our newest Executive Editor. Applications to the journal's editorial roles have increased over the past year, and we are thrilled by the volume of deserving scholars who are interested in joining the *Panorama* team.

Our annual operating costs are underwritten by grants from the [Henry Luce Foundation](#), the [Andrew W. Mellon Foundation](#), the [Terra Foundation for American Art](#), and the [Wyeth Foundation for American Art](#), and the [Association of Historians of American Art](#), as well as donations from our readers. *Panorama* is central to AHAA's mission, and we are proud to be a valued benefit to AHAA members and to the discipline. To ensure we are able to continue publishing free and accessible content, please consider [joining AHAA](#) or [subscribing to \*Panorama\*](#) today.

Sincerely,

Katherine Jentleson, High Museum of Art  
Jenni Sorkin, University of California, Santa Barbara  
Cyle Metzger, Bradley University  
Elizabeth McGoey, Art Institute of Chicago

*Panorama* Executive Editors