

How to Publish with *Panorama*



Naomi Slipp, Jacqueline Francis, Keri Watson, Katherine Jentleson, and Jessica Skwire Routhier

Panorama: Journal of the Association of Historians of American Art

journalpanorama.org

Winter 2015 (1.1)

Editors' Welcome

Articles



The Language of Line: Chinese Writing, German Speech, and the Visual Poetics of John Winkler's San Francisco Chinatown Etchings, 1916-1921

Louise Siddons

John W. Winkler (1894-1979) was born in Vienna and immigrated to the United States as a young man. Arriving in San Francisco in 1912, he studied with the painter and printmaker Frank Van Sloun at the San Francisco Institute of Art, and by the 1920s, he was an internationally celebrated etcher.



"Art" Smith, Flying at Night, and the 1915 San Francisco World's Fair

Noelle Belanger, M. Elizabeth Boone

When aviation pioneer and stunt pilot Lincoln Beachey was tragically killed in the early days of the 1915 Panama-Pacific International Exposition (PPIE), organizers grappled with whether or not to schedule additional demonstrations of this dangerous new mode of loco-motion at the San Francisco fair. Three weeks later, Art Smith strapped fireworks to the back of



Nature Defamiliarized: Picturing New Relationships between Humans and Nonhuman Nature in Northern Landscapes from the American Civil War

Maura Lyons

In 1866, Winslow Homer exhibited *Prisoners from the Front* (fig. 1) at the National Academy of Design annual exhibition in New York. For brief summaries of the salient features of *Prisoners from the Front*, see Marc Simpson, *Winslow Homer: Paintings of the Civil War* (San Francisco: Fine Arts Museums of San Francisco, 1988), 247-55; and

Bully Pulpit



Introduction: Bully Pulpit

Ross Barrett, Sarah Burns, Jennifer Jane Marshall

The inaugural Bully Pulpit considers a historical question with significant implications for contemporary art history: how have American art historians defined and reconceived their discipline during past moments of severe economic, political, and institutional crisis?

Responses

Lauren Kovac, University of California, Berkeley

Martin A. Berger, Professor of History of Art and Visual Culture, University of California at Santa Cruz

JoAnne Mancini, Senior Lecturer in History, Maynooth University

Frances Pohl, Dr. Mary Ann Vanderzyl Reynolds '96 Professor in the Humanities and Professor of Art History, Pomona College

Erika Doss, Professor of American Studies, University of Notre Dame

Jennifer Jane Marshall, Director of Undergraduate Studies and Associate Professor of North American Art at the University of Minnesota

Alexander Nemerov, Department Chair & Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities, Stanford University

Book Reviews

They Seek a City: Chicago and the Art of Migration, 1910-1950



Witness: Art and Civil Rights in the Sixties



Transporting Visions: The Movement of Images in Early America



WHO ARE WE?

Left: Issue 1.1 (Winter 2015)
Right: Issue 8.1 (Spring 2022)

Panorama is supported by the Henry Luce Foundation, celebrating the 40th anniversary of its American Art Program with a year-long series of Virtual Conversations on American Art and Materiality, hosted by the New-York Historical Society, beginning September 9.

Spring 2022 (8.1)

Editors' Welcome

Online event 9/30/22: How to Publish with Panorama

Call for Nominations: Panorama Seeking Editors

Articles



Seeing Flora's Profile as Portrait

Philip Troutman, Jennifer Van Horn

While material constraints and violence always mitigated Black freedom of expression under slavery, our research establishes the context in which a Black maker of Flora's profile is not only possible but plausible.



"The Sunflower's Bloom of Women's Equality": New Contexts for Mary Cassatt's *La Femme au tournesol*

Nicole Georgopoulos

Far from a symbol of restrictive, retrograde femininity (or essentialist fertility), the sunflower and its bower are locuses of Cassatt's fervent feminism, a latent symbolism that emerges when the painting is considered within the context of the American suffrage movement.



Visuality and the Plantationocene: The Panoramas of Regina Agu

Allison K. Young

This framework, whose orientation is temporal as much as it is spatial, charts the plantation as a point of origin and acceleration for our current ecological crisis and traces its unequal impact on marginalized populations worldwide.

In the Round



Art History and the Local

Julia Silverman, Mary McNeil

"The local" represents a potential alternative to both national and global models of art history through geographic specificity. We frame this concept as a place, a source of knowledge, and a set of methodological and relationships that together articulate the contours of a growing set of concerns for scholars of American art.



Obligations to the Local: Solidarity as Method in LaToya Ruby Frazier's *The Last Cruise*

Suzanne Dylan Dwyer



The Tide is Turning: Gulfiah Vernacular Knowledge and the Ecologies of Lowcountry Basketmaking

Molly Robinson



Arabian Nights in the Mississippi Delta: The Embroideries of Ethel Wright Mohamed

Rachel Wizer



Of Dreams, Relatives, Spirits and the Peabody Museum of Archaeology and Ethnology at Harvard

Anthony Trujillo



Beyond Land Acknowledgments

Mariana Tzuc-Angelo, Jay In Barrios, Tate Luby

WHO ARE WE?

People

To contact the editors, please email: journalpanorama@gmail.com

PANORAMA STAFF

Executive Editors

Jacqueline Francis, California College of the Arts, jfrancis@cca.edu
Naomi Slipp, New Bedford Whaling Museum, naomislipp@gmail.com
Keri Watson, University of Central Florida, keri.watson@ucf.edu
Katherine Jentleson, High Museum of Art, Katherine.Jentleson@high.org

Managing Editor

Jessica Skwire Routhier, journalpanorama@gmail.com

Digital Art History Editor

Diana Seave Greenwald, Isabella Stewart Gardner Museum, dgreenwald@isgm.org

Digital Dialogues Editors

Tracy Stuber, Getty Research Institute, tracy.stuber@gmail.com
Jennifer Way, University of North Texas, Jennifer.Way@unt.edu

Exhibition Reviews Editors

Caroline M. Riley, University of California, Davis, cmriley@bu.edu
Mora Beauchamp-Byrd, University of Tampa, mbeauchampbyrd@ut.edu
Frances K. Holmes, Institute of American Indian arts, FRANCES.HOLMES@iaia.edu

Book Reviews Editors

Margaretta M. Lovell, University of California at Berkeley, mmlovell@berkeley.edu
Marissa Vigneault, Utah State University, marissa.vigneault@usu.edu
Amy Werbel, State University of New York, Fashion Institute of Technology, amy_werbel@fitnyc.edu

Research Notes Editors

Emily C. Burns, University of Oklahoma, emily.burns@ou.edu
Katelyn D. Crawford, Birmingham Museum of Art, kcrawford@artsbma.org
Erin Pauwels, Temple University, erin.pauwels@temple.edu

Project Manager, Toward a More Inclusive Digital Art History

Johnathan Hardy

Copy Editor

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Advisory Board

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WHAT IS OUR PUBLICATION RANGE?

Panorama is a peer-reviewed, **open-access**, online publication dedicated to American art and visual culture (broadly defined). The journal is intended to provide a high-caliber international forum for disseminating original research and scholarship and for sustaining a lively engagement with intellectual developments and methodological debates in art history, visual and material cultural studies, and curatorial work. It encourages a broad range of perspectives and approaches within an interdisciplinary framework encompassing both local and global contexts. *Panorama* welcomes submissions that utilize the insights of both traditional and new historical and interpretive approaches to American art.

Panorama is published twice a year, with past issues archived on the journal website. In addition to **peer-reviewed feature articles**, *Panorama* publishes the following editor-reviewed sections: **In the Round**, suites of scholarly articles on a common theme; **Research Notes**, shorter scholarly articles about research discoveries or developing projects; **Colloquium**, a section pairing short scholarly and polemical texts with responses from academics, curators, critics, and other interpreters of American art and visual culture; and **Book and Exhibition Reviews**. We will also launch a Digital Dialogues section this year with our fall 2022 issue, which will also feature the second of three Digital Art History articles published under an initiative funded by the Terra Foundation for American Art.

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WHAT MAKES US UNIQUE?

Our journal and the content within is free of cost, has no barriers to access, and is distributed online.

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Issue Archive



Spring 2022 (8.1)



Fall 2021 (7.2)



Spring 2021 (7.1)



Fall 2020 (6.2)



Spring 2020 (6.1)



Fall 2019 (5.2)

We aim to publish a wide-range of interdisciplinary timely, academically engaging scholarship on “American art,” broadly defined.

THERE ARE A FEW OPEN SUBMISSION OPTIONS @ PANORAMA

- 1) FEATURE ARTICLE, 7,000-10,000 words in length (excluding captions and endnotes)
- 1) RESEARCH NOTES, usually around 2,500 words long
- 1) PROPOSALS FOR IN THE ROUND OR COLLOQUIUM
- 1) TALK BACK, letters to the editor

TIPS FOR PUBLISHING:

1) REVIEW OUR SUBMISSIONS PAGE AND GUIDELINES

Submissions

[SUBMIT NOW](#)

[DOWNLOAD STYLE GUIDE](#)

The editors are pleased to invite submissions and inquiries from both established and emerging scholars of American art and related fields for all sections of our open-access journal. In general, *Panorama* publishes only original material that has not appeared elsewhere. All our content is reviewed; feature articles are double-anonymous peer reviewed, and all other content is either editor or guest editor reviewed. There are no submission or article publication charges, and all content is available on our site in full-text format free of charge, without embargo.

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We consider submissions from current AHAA and *Panorama* board members. Starting with issue 7.2 (June 2021), we acknowledge an author's current board affiliation with AHAA or *Panorama* through an endnote. When projects or books reviewed in the journal are authored or curated by a current board member we likewise add a note.

All submissions (except for Talk Back) should be submitted through *Panorama*'s manuscript management system. Further guidelines for preparing submissions in each of *Panorama*'s various formats can be found below.

[SUBMIT NOW](#)

2) PREPARE YOUR MANUSCRIPT.... THINGS TO KEEP IN MIND:

- We seek essays that rely on original archival research, contribute something new to scholarship, adopt a clearly framed methodology, and make a pointed, substantive, and clear argument that has a “so-what” framing
- Every journal has submission guidelines and a style guide: Follow them!
- Guide your reader through your argument:
 - An introduction should be no more than four pages. Clearly and repeatedly state a succinct thesis in your essay upfront. You can discuss big-picture theory and framing in your article, but always provide a summary of your argument in a pointed way as early in your essay as possible.
 - Use clear transitions, whenever possible summarize quotations rather than including large block quotes and provide the take-away for your reader, and include a clear conclusion that revisits the major themes and the so-what of the argument. Why should your reader care? What, ultimately, might they reflect on after reading?
- Aim for active sentence construction and a clear argument; we encourage you to use “I” statements. Authors struggle with this: they back into arguments, use passive construction, rely too heavily on quotations without explaining their import or relevance to the argument being constructed. Some authors also avoid coming out and saying what they think about a thing. This is YOUR argument/essay. Tell the reader what you think and why, ultimately it is important.
- Your argument should flow from your objects of study. Use theory or other scholarship to elaborate on your own observations or argument.
- Formal Analysis. We are art historians. Describe your objects. At length. It is your evidence and is the center of our field. We aim for one figure per 500 words. A 10,000 word essay should include about 20 images.
- Use section headers! As a digital journal, the essay layout can become big scrolling blocks of text. Use section headers to structure your argument and provide visual breaks. That helps readers navigate the essay in any format - especially in the digital format – and makes reading the article much easier. It also makes it easier to write, organize, outline, and revise.

3) SUBMIT THROUGH OUR ONLINE SYSTEM MAKE SURE YOU INCLUDE THE REQUIRED MATERIALS

Submission Preparation Checklist

As part of the submission process, authors are required to check off their submission's compliance with all of the following items, and submissions may be returned to authors that do not adhere to these guidelines.

- ✓ The content is the authors' original scholarship.
- ✓ The submission has not been previously published, nor is it before another journal for consideration (or an explanation has been provided in Comments to the Editor).
- ✓ The article submission file is in Microsoft Word, with endnotes linked to the text.
- ✓ Captions (with thumbnail images) are placed in a separate document, not the manuscript document.
- ✓ Text and endnotes are properly formatted, according to the journal's Submission Guidelines and Style Sheet (link under Author Guidelines, below).
- ✓ Quotations and foreign-language phrases and titles are accurately transcribed, including special characters and accent marks.
- ✓ Names and titles of artworks as given in the text, notes, and captions match.

Clearly articulated arguments

Word length that aligns with guidelines

Clean grammar and punctuation

A plan for images/multimedia and securing any necessary permissions

Manuscripts prepared according to [Panorama Style Guide](#)

WHAT HAPPENS NEXT?

- 1) YOU WILL GET AN EMAIL CONFIRMATION ABOUT YOUR SUBMISSION
- 2) EXECUTIVE EDITORS WILL REVIEW YOUR MATERIALS AND CONFER INTERNALLY ON NEXT STEPS
 - THIS STEP CAN TAKE 6-8 WEEKS
- 3) YOU MAY GET ONE OF THREE DECISIONS:
 - YOUR SUBMISSION MAY BE SENT OUT TO PEER REVIEW
 - THIS MEANS THAT THE EDITORS SEE PROMISE IN THE TOPIC AND FEEL THAT THE ESSAY WILL PRESENT WELL TO PEER REVIEWERS
 - EDITORS MAY REQUEST REVISIONS BEFORE IT IS SENT TO PEER REVIEW
 - AT THIS STAGE YOUR SUBMISSION HAS NOT BEEN ACCEPTED OR DECLINED
 - WORKING WITH EDITORS ON PRE-PEER REVIEW REVISIONS MEANS THEY SEE PROMISE IN YOUR TOPIC BUT WANT TO STRENGTHEN ARGUMENT OR FRAMING AHEAD OF PEER REVIEW
 - YOUR SUBMISSION MAY BE DECLINED
 - YOUR ESSAY CAN BE DECLINED FOR A NUMBER OF REASONS, INCLUDING FIT FOR THE JOURNAL, TOPIC (WE MAY HAVE PUBLISHED SOMETHING CLOSE RECENTLY - OR HAVE ANOTHER PIECE IN DEVELOPMENT THAT FEELS SIMILAR), METHODOLOGY, OR ORIGINALITY
 - YOU CAN ALWAYS ASK FOR FEEDBACK FROM EDITORS
 - YOU ARE FREE TO RESUBMIT AFTER INCORPORATING FEEDBACK

Panorama Year in Review (2021)

Submissions*

Total new submissions: 11

Accepted: 6 (2 submitted before 2021)

Rejected: 6 (1 submitted in 2020)

Withdrawn: 1 (initially submitted in 2019)

Published in different format: 0

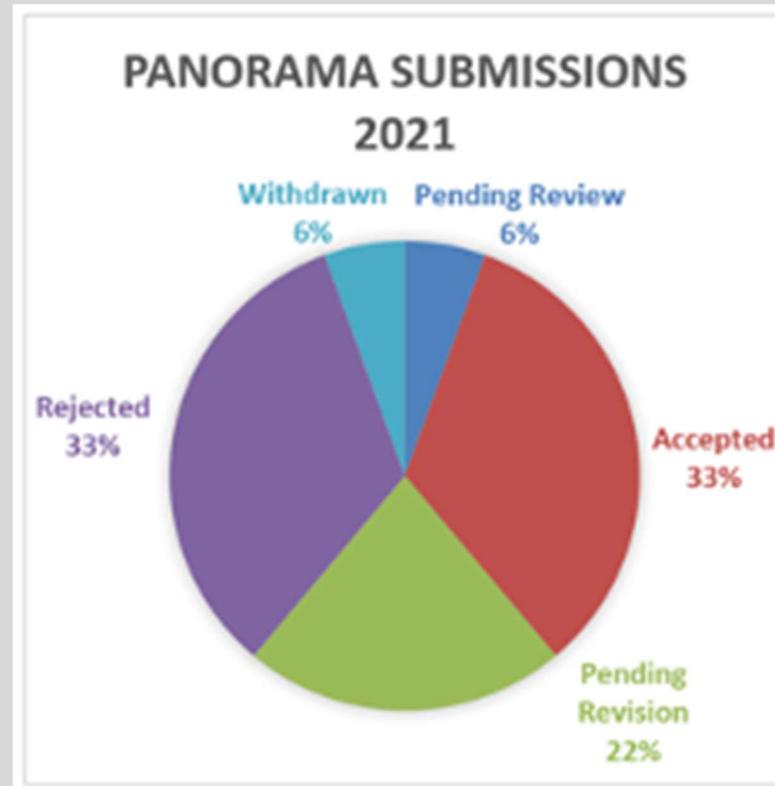
Pending Revision: 3 (2 submitted in 2020)

Pending Review: 1

2021 Acceptance rate: $6/(5+6+1) = 50\%$

Nine-year Acceptance rate: 37%

**Feature articles only*



SO IT HAS GONE TO PEER REVIEW. WHAT NEXT?

- 1) PEER REVIEW USUALLY TAKES BETWEEN 8-12 WEEKS
- 2) EDITORS WILL SHARE TWO ANONYMOUS PEER REVIEW REPORTS
- 3) THEY WILL ALSO USUALLY SHARE SOME GENERAL EDITORIAL COMMENTS AND DEVELOPMENTAL EDITS
- 4) YOU MAY GO THROUGH 2 OR 3 ROUNDS OF POST-PEER REVIEW REVISION BEFORE THE ESSAY IS EITHER ACCEPTED FOR PUBLICATION OR SENT BACK OUT TO PEER REVIEW
- 5) ONCE THE EDITORS FEEL THE CONTRIBUTION IS READY FOR PUBLICATION IT WILL BE “ACCEPTED”
- 6) YOU WILL BE NOTIFIED OF THE ISSUE IN WHICH IT WILL APPEAR AND THE FINAL STEPS TO PUBLICATION
- 7) YOU WILL COLLECT AND SUBMIT IMAGES AND PERMISSIONS, AND FINAL CAPTIONS
- 8) YOUR SUBMISSION WILL THEN GO TO COPYEDITING
- 9) YOU WILL RECEIVE QUERIES AND EDITS FROM THE COPYEDITOR
- 10) YOUR SUBMISSION WILL THEN GO TO LAYOUT AND PROOFREADING
- 11) YOU MAY RECEIVE QUERIES AND EDITS FROM THE MANAGING EDITOR
- 12) FINALLY - YOUR ESSAY IS PUBLISHED AND AVAILABLE ONLINE!!

THIS PROCESS CAN TAKE FROM 12 TO 36 MONTHS

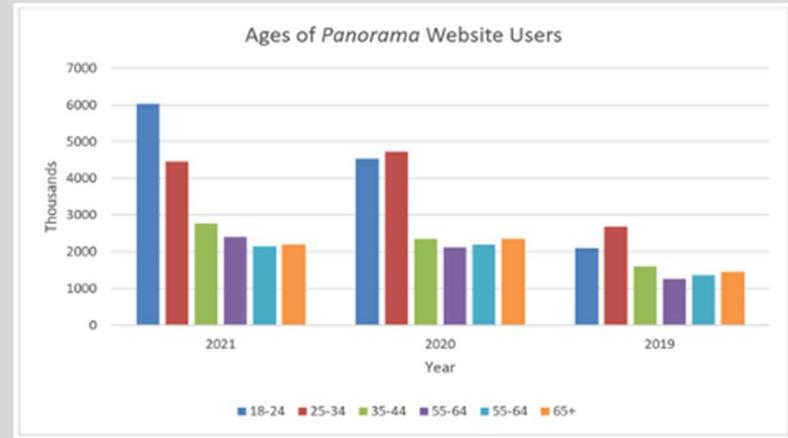
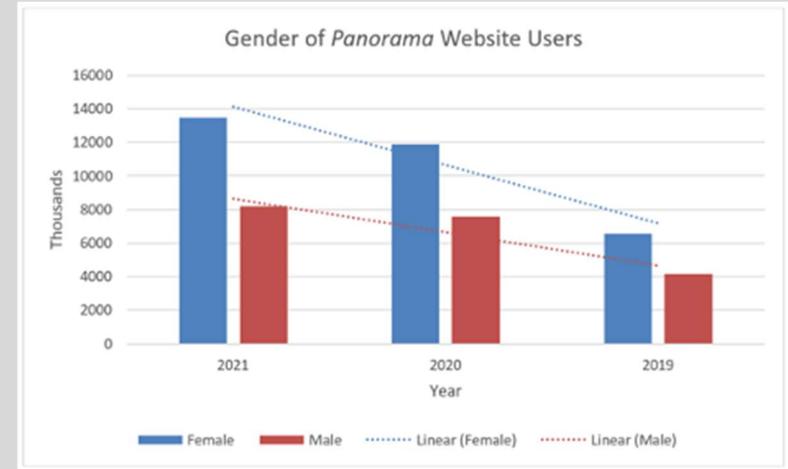
GOOD THINGS TO KEEP IN MIND

- 1) Understand that the process of getting a peer-reviewed article published is just that - a process.
- 2) Be open to editorial criticism and willing to make revisions. It takes – on average – about 18 months from the submission of a draft to publication, and that includes many rounds of revision. Be ready to put in the work with a journal to publish.
- 3) Authors - at any stage – can (and *should*) argue and advocate for certain decisions, framing, and phrasing. However, the process of publication is ideally collaborative and team-driven. Recognize what is worth fighting for and what is not; i.e., choose your battles and trust that the editors, peer reviewers, and copy editors are all working to make your essay the best it can be – and that their comments, criticisms, and edits come from a good place and lots of experience.
- 4) Have a question about timeline or an edit? Haven't heard from us in a while? Check in and communicate
- 5) Remember: Most editors are volunteers. This is service. Same with peer reviewers. Please recognize that many don't get paid for this work and are balancing their own load!
- 6) Collegiality. Try and be gracious in the process. Thank your copy editor and anyone else that contributes to the publication of your scholarship. For some people, edits can sometimes feel like criticism. Try to remember that edits don't come from a place of malice or spite. Their time and effort improves your piece for the better. We are working toward making your essay the best that it can be!

WHO ARE OUR READERS? WHAT HAPPENS NEXT?

- 1) PLEASE SHARE THE PUBLICATION WHEN IT COMES OUT
- 2) LINK TO US ON YOUR FACULTY PAGE, SYLLABI, AND SOCIAL MEDIA POSTS
- 3) EXPECT A FOLLOW-UP FROM US, INCLUDING A CONTRIBUTOR SURVEY

	2021	% change since previous year	2020	2019	2018	2017	2016
Sessions (unique visits)	87,856	+20.9%	72,667	38,444	25,142	15,823	14,278
Users (number of individual visitors)	68,376	+23.16%	55,516	29,717	19,076	11,610	10,588
Pageviews (number of individuals pages or posts viewed)	260,856	+133.44%	111,744	65,015	49,830	35,303	32,754





Issue Archive

Fall 2020 (6.2)



Fall 2020 (6.2)



Spring 2020 (6.1)



Fall 2019 (5.2)



Spring 2019 (5.1)



Fall 2018 (4.2)



Spring 2018 (4.1)

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OTHER OPPORTUNITIES TO BE INVOLVED?

- Volunteer as an editor – Executive, Research Notes, Exhibitions, Book Reviews, Digital
- Volunteer as a reviewer for a book or exhibition
- Submit a manuscript for review – Research note or Feature
- Respond to a CFP for Colloquium or In the Round
- Write a letter to the Editor in “Talk Back”
- Serve on our Advisory Board
- Come to the annual AHAA Board Meeting
- Participate in governance conversations about *Panorama*
- Serve as a Peer Reviewer
- Submit a proposal to guest edit a Colloquium or In the Round
- Join the conversation: we on social media (as AHAA); we’re part of the digital art history society (DAHS) and the consortium for online journals; and we are active on H-NET and other listservs

Panorama : Journal of the Association of Historians of American Art
Issue Archive

Feel free to email with questions!

CONTACT

Panorama: Journal of the Association of Historians of American Art
c/o University of Minnesota Libraries Publishing
309 19th Avenue South
499 Wilson Library
Minneapolis, MN 55455

Email: journalpanorama@gmail.com

Naomi Slipp, naomislipp@gmail.com

Jackie Francis, jfrancis@cca.edu

Keri Watson, keri.watson@ucf.edu

Katie Jentleson, Katherine.Jentelsen@high.org