

# Editor's Reflections

*Wilson Yates*

## NOTES ONLINE

This is the fourth online issue of **arts**. Our first issue was smaller, less adventuresome in format, and an experimental work in progress. In the ensuing year and a half, we have increased the size, become, indeed, more “adventuresome,” and given the publication its own signature and accessibility in a new and fresh way. I want to comment on what we had in mind in introducing the two online issues as complementary to our two print issues and what I think we have accomplished.

First, we very much wished to expand our reach from a twice-yearly to a quarterly journal. Financially, however, this was impossible, since print publishing is so expensive. Online publishing, however, is much less so.

Secondly, we wanted to reach an online readership. Journal publishing is in transition with some readers wishing all issues were online and others preferring print alone. We sought what we hoped was a constructive middle ground. We would provide both and do so by increasing the number of issues rather than moving from one medium to another.

Thirdly, we wanted to have greater flexibility in size—online publishing allows us to have an issue of 30 pages or 60 pages with a minimal increase in costs, and it opens up the possibility of our printing much longer academic articles which we wish to do.

Finally, we wanted to provide a greater flexibility in production schedule that online publishing allows and make articles more easily accessible to the reader. Our hope for one-tap-of-the-key accessibility to individual articles, however, has come more slowly and you have indicated as much to us! I feared we had you locked into downloading the whole issue to get to the articles. With this issue, however, we will provide in our cover e-mail greeting to you the ability to open not only the whole issue as one long document but each article in the issue with “one-tap-of-the-key”. A small change but one that we think will make the articles more immediately accessible on your screen.

Our enthusiasm with this publishing format does not mean that we are moving **arts** to four online issues. The print edition has its own advantages as well as a welcoming readership and we will maintain faith with that format. I should add that both the online and print issues are on the ATLASerials, the online collection of major religious publications published by the American Theological

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Library Association (see the sidebar note) which is accessible to all subscribers. So print and online, two by two, a good year of good material to read.

## IN THIS ISSUE

In this issue, we begin with an article by John Handley that offers us an introduction to the work of Patrick Graham in his essay *Patrick Graham: Waiting for the Silence*. Graham is one of Ireland's major artists and a current exhibition of his work is now in San Francisco, and will travel to Los Angeles, Washington D.C., and St. Louis. This article is a part of that exhibition catalogue.

Our second article is about one of the museums where Patrick Graham's work will be exhibited, MOCRA, the Museum of Contemporary Religious Art at St. Louis University. The article is an interview with its director, Terry Dempsey. The interview first appeared in *Art and Christianity*, the publication of ACE, the Arts in Christian Enquiry, an international organization focused on religion and the arts and located in London. **arts** and **sarts** have long been related to ACE through the mutual work of its members. Its 20<sup>th</sup> International Conference will take place this July 9-13 in Boston. There is an ad for the conference in this issue. ACE would welcome your interest in attending!

James McCullough has provided us a wonderful essay on the work of Graham Sutherland entitled *Twentieth Century Grunewald: Reclaiming Graham Sutherland for Christian Art*. The essay has a special focus on Sutherland's *Crucifixion*, a work commissioned by the Anglican parish church of St. Matthew in Northampton, England. The painting and the commissioning of the work have been dealt with by a number of writers including Graham Howes in his essay in *Visual Theology*, edited by Robin Jensen and Kim Vrudny. McCullough's work is an engaging and insightful addition to scholarship on the subject.

In each issue we reprint an article from an earlier year that has demanded a great deal of interest from our readers. The article we have chosen is *From Bak to the Bible: Imagination, Interpretation, and Tikkun Olam* by Danna Nolan Fewell and Gary A. Phillips (**arts**: 21:1, 2009). It is an excellent presentation of the contemporary Jewish artist, Samuel Bak, and his treatment of Holocaust themes and their appropriation in our time.

Finally, we have a recap of the **sarts** November 2011 annual meeting in San Francisco by Deborah Haynes and two brief pieces on events there. One is by Mark Burrows who has written on the **sarts** session on poetry: *Poet Jane Hirshfield addresses SARTS session at AAR* and Cecilia Gonzalez-Andrieu's notes on *SARTS Panel Honors Alejandro Garcia-Rivera*.

We would be delighted to hear from you and your thoughts on this issue.

--wy

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