A Major Makeover

Jean-Marc Poinot et Sylvie Mokhtari

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NOTE DE L'ÉDITEUR

Translated from the French by Charles Penwarden

- 1 The fortieth issue of *Critique d'art* witnesses a major makeover of the journal.
- 2 Thanks to the contribution of designer Jérôme Saint-Loubert Bié, its appearance is changing, becoming clearer and easier to read. This is all the more necessary, we believe, because what we now offer in these pages is changing the appearance of the publication, which will come out every six months, once in autumn and once in spring.
- 3 *Critique d'art* is changing in many other ways, too. The ability to offer a broader, more inclusive vision of the publishing scene is one advantage of the new developments. No less than 388 books, published not only in French but also, starting with this issue, in other languages, are covered by articles and reader's notes. The art world, and the intellectual world generally, have long been international. We needed to find a formula that would provide in a clear and attractive way what the extended, international academic committee of *Critique d'art* and the reading committee have chosen for you. *Critique d'art* can now offer a more open, better informed and more rigorous choice of books.
- 4 We have decided to give our contributors more space to develop original points of view, whether in more substantial articles, or in the form of more numerous reader's notes. That is why we have increased the pagination of *Critique d'art* from the old 128 to over 178 pages. To those must be added – and this is no small detail – over 350 contributions published on our new web pages at www.critiquedart.revues.org.
- 5 This online version is the second main mutation of *Critique d'art*. What does the fact of being available on the human and social sciences portal revues.org bring to the journal? First of all, it means that all subscribers, wherever they may be, can enjoy full access to the complete version of *Critique d'art*, with both the articles published on paper and those available only online. This new electronic journal represents a

considerable editorial output, since contributors will be given more space for the critical analysis of each book. The online *Critique d'art* also offers a novel approach for readers in that the French and English versions of the print journal will be enriched by the original texts in any other languages our contributors might have written them in.

- 6 The complementary relation between the two components of *Critique d'art* – print and electronic – allows us to aim for complete coverage of French language contemporary art publishing while putting it in an international context. We are adding an archive covering all the articles, reviews, portraits and thematic sections published in *Critique d'art* since 1993, which represents nearly 9,000 books and catalogues. When bibliographical publications give way to library catalogues, precise research on artists or authors is often polluted by a host of useless or redundant information. The online search tool that we now offer should help readers find their way to more reliable and regularly updated information.
- 7 While continuing to offer a valuable service to all publishing professionals in the field of contemporary art, by making easily available all the information needed by readers, librarians, booksellers, publishers and researchers, this new version of *Critique d'art* has also set itself two new objectives:
 - firstly, by means of its new reading committee, to further improve the quality of the texts published, to the highest academic standards.
 - secondly, to make the journal *Critique d'art* more attractive to anyone with an interest in contemporary art thanks to a good selection of articles on the most topical questions of the day, notably by translating in a pro-active way new texts into French or English, by expanding the “Archives” section with its references to first-hand documents, and by including portraits of published authors linked to current events in publishing.
- 8 These transformations have been put in place without interrupting publication. They will be further tested with your input in order to go on improving our contents and our coverage, bringing you the most noteworthy publications in a spirit of openness and independence with regard to the market or any other external influence. To do this, we have sought the appropriate resources. You too can contribute via the various subscription types, including the supporter's subscription (form at the beginning of this issue), which for the launch of no. 40 of *Critique d'art* is accompanied by a limited, numbered and signed edition by artist Jacques Villeglé (see p. 127).