

## EDITORIAL

The origins of the title *Inferno* may remain shrouded in mystery, what remains certain, however, is that it affords the editor opportunity to gratuitously play on words. Indeed, after three dormant years 2002 sees *Inferno* rise from the ashes to set the art historical world aflame with examples of current research being taken by graduates in various areas of visual culture. Whilst its aims have remained consistent from those dim origins, the journal has become increasingly ambitious in its scope. At first dedicated only to St Andrews University students and then those in Scotland, *Inferno* now appeals to international researchers and academic institutions in terms of both submissions and subscriptions. This issue will be held in establishments in Europe and beyond, including Australia, Germany and Poland, not to mention those throughout Great Britain. In order to respond to the interdisciplinary nature of art historical studies undertaken in these countries, *Inferno* now includes a 'museums and conservation' section, which we hope will add a further dimension to the journal's character. Through submissions received for this issue it was clear that graduates in various countries were working on aspects of related topics and in order to reflect this 'themed' sections are being introduced to provide deeper insight into a specific area. We broach this in the current issue with the focus of our architecture section falling on Glasgow in the late nineteenth century. This will be developed in subsequent editions and it is hoped that 2003 will see an issue on Polish art, for which subscriptions are currently being sought. It is unfortunate, however, that this issue is so sparsely illustrated. If journals such as *Inferno* are to succeed institutions and copyright holders will have to be persuaded to look more favourably on student publications and the student budget. Nevertheless, it is hoped that from these beginnings, *Inferno's* future will burn ever brighter.

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## CONTRIBUTORS

**Alex Kennedy** is a Ph.D. candidate, currently in his final year of study in the History of Art Department at the University of Glasgow. His thesis is concerned with the art historian as a queer subject in process, within a discipline in process, dealing with objects and texts that are also in process. He applies queer theory to the work of Jasper Johns and Robert Rauschenberg, in order to queer the theories, interpretations and methodologies that have been used by previous art historians. The work of Judith Butler, Sigmund Freud, Jacques Lacan, and Slavoj Žižek are central to this project.

**Caroline Perret** is a Henry Moore Foundation Fellow and a Ph.D. researcher at the University of Leeds in the School of Fine Art, History of Art and Cultural Studies. Her current research focuses on a historical and social study of 'The Artists of Matter in 1940s France with special reference to Dubuffet, Fautrier and Richier'.

**Suzanne Mireylees**, a graduate of the University of St Andrews, is in the third year of her Ph.D. in Architectural History. The subject of her research is the late nineteenth-century Glasgow practice of John Thomson and Robert Sandilands. To date her work has taken her to the Scottish Islands, Cornwall and Paris.

**Holly Kinnear** is currently in her first year of doctoral research at the University of Edinburgh. She is working in the field of post-colonialism, studying the architecture of Scots who emigrated to Canada between 1880 and 1914.

**Joana Quintanilha Mantas** graduated in 1999 from the University of St Andrews with an MA Joint Honours in International Relations and Modern History. She is currently pursuing a Ph.D. in History of Art/Photography at the same university and exploring the theme: Photographs often act as an epilogue to an historical event. In what circumstances do they become a prologue to *action*?