

EDITORIAL

The editorial board is delighted to present the nineteenth issue of *Object*, the journal of the Department of History of Art, University College London. Thanks to the efforts of this and previous boards, the journal is now well established online, where the work of the department's graduate students can reach a wide and diverse audience.

Ever since its inception in 1998, *Object* has been produced by postgraduate students in the Department, and their collaborative work has yielded a total of 89 articles and 98 reviews. Over the course of its run, including this issue, the journal has maintained three key objectives: to present ongoing research within the Department to a wide readership, a goal further facilitated by the move to a digital platform; to encourage dialogue and debate around existing and emerging ideas in the field; and to review recent publications and exhibitions. We are pleased this year to showcase a wide range of articles and reviews that reflect the diversity and creativity of our department.

Our ongoing status as an accredited journal, confirming our place within the critical literature of art history, is reliant upon a rigorous process of external peer review. The review panel, which consists of former postgraduate students and friends of the Department, who hold academic posts and curatorial positions in the UK and abroad, have shared their time, knowledge and expertise, and we wish to extend to them our gratitude for their contribution. We warmly thank Alison Wright, Mechthild Fend, Rose Marie San Juan, and the staff of the Department of History of Art, whose support is invaluable, both financially and in their capacity as members of the advisory board. We would also like to thank past contributors and members of the editorial board, as well as present members, and external reviewers, for making the journal such an esteemed and vital aspect of the postgraduate experience at UCL. Finally, a debt of gratitude is owed to Andrew Brown of *Art / Books*, whose distinctive design has given *Object* its visual identity from its first issue, and UCL Press, whose efforts have made the online publication of *Object* possible.

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Bruno Boudjelal, *Disquiet Days/Jours intranquilles*, 1999. Black & white print / Hahnemühle Photo Rag Bright White 310 gr, 30 cm × 45 cm. Reprinted in Claude Liauzu, '17 octobre 1961, la fin de l'oubli', *Manière de voir-Le Monde diplomatique*, no. 121, February–March 2012, pp. 82–84, p. 83. © Bruno Boudjelal and Agence VU.