EDITORIAL

The excitement of releasing the first edition of our electronic journal—a novel platform dedicated to Central European art history—on the 300ᵗʰ anniversary of the Belvedere is unparalleled. A fresh voice in the art history discourse, the *Belvedere Research Journal* aims to challenge practices that have historically made it difficult for academic writing regarding Central European topics to assert itself within the broader field of art history. Through critically examining the artistic and cultural legacy of the geographic territory of the former Habsburg Empire, from the Middle Ages to the present, we seek to weave this narrative into today's increasingly global discipline, as well as to foster academic debate within the historically fragmented region. We acknowledge both historical and ongoing debates around the spatial and temporal conceptualization of Central Europe, and our stance is fluid, not definitive. While the Belvedere's collection serves as one of the cornerstones of the new *Belvedere Research Journal*, its scope extends significantly beyond this.

The 2015 discontinuation of *Centropa*, a publication focused on Central European arts and architecture, created a gap in this area of scholarship that we believe is crucial to fill. Building upon the Belvedere's strong tradition of academic publishing, *Belvedere Research Journal* joins a host of notable predecessors, including *Mitteilungen aus der Österreichischen Staatsgalerie* (1917–1921), *Mitteilungen der Österreichischen Galerie* (1957–1993), and *Belvedere: Zeitschrift für bildende Kunst* (1995–2007). Our objective is to publish innovative, argument-driven research that challenges conventional views, explores cross-border exchanges, uncovers connections to other parts of the world, and brings to light underrepresented artists, works, and ideas.

Starting a new open-access journal has proven a challenging endeavor that exceeded initial expectations in terms of resources and scale. Yet a commitment to incorporating a range of perspectives and our dedication to accessibility, quality, and transparency are critical for us. As a vital component of the Belvedere's digital content strategy, this journal promotes open-content policies and strives to be at the forefront of Diamond open access, ensuring maximum accessibility for members of the academic community. Our publication follows the CC BY 4.0 license terms, allowing readers and authors unrestricted access, distribution, and archiving at no cost to them. We do not impose an embargo period, and we make all materials immediately available upon acceptance, following copyediting and graphic implementation. Allowing for submissions beyond a set deadline, our articles are published on a rolling basis as soon as they are ready, enabling us to swiftly and effectively adapt

to current advancements and developments in the field. By implementing the model of Plan S principles, which various research funding organizations have adopted to openly distribute publicly funded research, our journal demonstrates our devotion to this mission in both practice and structure.

Accessibility to a broad audience is also central to our mission. Language disparities within existing research, and the range of languages spoken in the region, both historically and currently—including German, Czech, Polish, Hungarian, Slovak, and numerous other languages—have traditionally been a hurdle for publishing, hindering access to and integration of this research on the global stage. To enhance inclusivity, our journal is proud to cover the costs of professional translation services from Central European languages to English, the present-day lingua franca of the scholarly community. Recognizing the financial challenges and precariousness faced by many scholars in Central Europe, we are also committed to covering the cost of image rights to alleviate potential burdens on authors.

The *Belvedere Research Journal* prioritizes quality over quantity by implementing a rigorous selection process that includes a double-anonymized peer-review system. This review system evaluates articles based on the strength of their arguments and their originality, not only their historical or descriptive value. Recognizing the significance of both substantial articles and shorter contributions, the journal also extends beyond peer-reviewed research articles to include contributions we have termed "Discoveries." These are shorter articles focused on findings from the collection of the Belvedere and other institutions and collections across the Central European region—including databases, archives, and small initiatives. To expedite publication, Discoveries go through a separate editorial review process.

Looking ahead, the *Belvedere Research Journal* hopes to advance the field of art history and contribute to the enrichment of the wider academic landscape by creating special issues that explore specific themes and critical questions, as well as by organizing conferences that bring experts together and foster meaningful discussions and cutting-edge insights.

Laura Brassington for primarily handling the journal's extensive copyediting. Our most sincere appreciation is reserved for the anonymous reviewers who generously contributed their time and expertise, and to the authors for entrusting us with their scholarly work. All of these people and more have made this journal possible.

We hope you find the inaugural issue of the *Belvedere Research Journal* informative and captivating. Your feedback, suggestions, and submissions for upcoming issues are most welcome as we strive to create a dynamic forum and platform for exploring Central European art history.

Christian Huemer, Anna-Marie Kroupová, and Anna Ewa Dyrko

Christian Huemer has been director of the Belvedere Research Centre since 2017. He studied art history in Vienna, Paris, and New York, where he gained his doctorate with a thesis titled "Paris-Vienna: Modern Art Markets and the Transmission of Culture (1873–1937)." From 2008 to 2017, he headed the Collecting & Provenance department at the Getty Research Institute in Los Angeles. His research focuses on the history of the international art market, French and Austrian Modernism, and digital art history. He also serves as editor-in-chief of the Brill series *Studies in the History of Collecting & Art Markets*. ⓘD ✉

Anna-Marie Kroupová is a Research Associate at the Belvedere, Vienna, and a PhD candidate in Cultural Heritage Studies at the University of Vienna. She won the Sir Ernst Gombrich Talent Award for the best MA dissertation, in which she examined the relationship between Czech Modernist art and the rise of nationalism around 1900. Her PhD project, supervised by Noémie Étienne, examines the role of Czechoslovakia in Cold War cultural diplomacy from a postcolonial perspective. ⓘD ✉

Anna Ewa Dyrko is Assistant Curator for Contemporary Art and the Blickle Cinema at the Belvedere, where she previously worked as assistant to the chief curator. She completed her studies at the Humboldt-Universität zu Berlin with a master's thesis on aspects of disgust in Paul McCarthy's artistic practice. Subsequently, she worked as an art mediator at *documenta 12*, as an academic trainee at the Berlinische Galerie, and as gallery manager for multiple galleries in Berlin. ⓘD ✉

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Issue 1 Cover illustration: Gustav Klimt, *Portrait of Johanna Staude*, 1917/1918, oil on canvas, 70 × 50 cm. Belvedere, Vienna, Inv. No. 5551 (Photo: Johannes Stoll / Belvedere, Vienna).