

Anales de Historia del Arte, 2027: Workshops and Studios

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Deadline: Feb 1, 2027

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For its 2027 issue, *Anales de Historia del Arte* plans a volume dedicated to the study of workshops and studios throughout the history of art. From ancient cases to most contemporary examples, workshops and studios have been scenarios for artistic production; also for training, experimentation and transmission of knowledge. They have functioned as spaces that are key to understand the creation process in its essential materiality, to appreciate the collaborative work and the production of copies or to illustrate the way in which art, market and society have been and still are deeply intertwined. The analysis of workshops and studios also invites to challenge more traditional narratives of our discipline, that in many cases still seem interested in celebrating individual, social and historically decontextualized genius.

Thus, this issue seeks to investigate workshops and studios not only as physical spaces, but also as nodes of social, intellectual, and material exchange, as environments that shape the practice and meaning of the artistic work in its creation, circulation and reception.

The journal welcomes contributions that examine workshops and studios from various geographies and periods; texts that channel diverse methodological approaches interested in opening art history to archaeology, anthropology, social history, material culture studies and digital humanities.

Possible topics include (but are not limited to):

- The organization, hierarchy and work structures of the workshops. Spaces of collaboration, authorship and collective production: from the Renaissance workshop to the contemporary film studio.
- Pedagogy, learning and transmission of skills and knowledge.
- Practical materials, tools, technologies and manufacturing processes.
- Economic, legal and institutional frameworks that shape the formation of workshops and studios, but also of academies, guilds or artistic communities.
- Gender, race and class as categories of inclusion and exclusion within workshops.
- Mobility of artists, replication models and circulation of formal solutions.
- Studios and workshops as spaces for sociability and the creation of public spheres.
- Representation of the studio and workshop through artistic practice.
- Archaeological and archival approaches to reconstruct workshops. Digital reconstructions and technical analysis.
- Contemporary reconfigurations of the artist's studio and collective practices.

Author Guidelines and link to submission platform:
<https://revistas.ucm.es/index.php/ANHA/about/submissions>

I: CONTENTS AND ARBITRATION

1. The articles shall be original and related to research on the History of Art and Visual Culture.
2. Originals shall be submitted for the external evaluation by subject-matter experts through a system of blind arbitration -blind peers- and, in light of the outcome, the Editorial Board shall decide whether to publish them or not.
3. The authors shall be the only ones responsible for the contents of their articles. Likewise, *Anales de Historia del Arte* shall maintain its rights over the works contemplated by law.
4. The authors of the articles shall be responsible for publication of any accompanying images, and they shall be required to cite their source as well as authorship based on the citation rights contemplated in Article 32 of the Law of Intellectual Property.
5. Acceptance of a paper for publication implies that the copyright, in whatever media and format, is transferred to the journal publisher.
6. Book reviews shall not be subject to blind-peer arbitration. They shall have a maximum length of 10000 characters, shall meet the submission rules of all other texts, and shall be accompanied by a brief CV, approximately 10 lines, of the author. Their publication will be decided by the Editorial team based on:
 - Its critical and argued analysis of the content of the book (the review should offer more than just a summary of its topics).
 - The relation of the book reviewed to the general content of the volume.
 - The reviewer's expertise in the theme of the book under consideration.
 - Possible conflicts of interest between reviewers and authors.If in doubt, please contact the review coordinator (see Editorial team).
7. Discussions on the articles published in *Anales de Historia del Arte* shall be accepted, under the general publication rules.
8. The use of inclusive language in the texts is mandatory.
9. The contribution of each author must be stated at the end of the work in a note named "Author contribution statement"

In order to determine the order in the signing of the article, authors can resort to any of the three standard practices:

"First-last-author-emphasis" approach (FLAE): the first and last signature are equally important. Between these two, the order of signature indicates decreasingly the grade of contribution.

"Sequence-determines-credit" approach (SDC): the order indicates the significance.

"Equal contribution" norm (EC): alphabetic order is used to acknowledge equal contributions and/or to avoid disputes in collaborative groups.

II. FORMAT AND SUBMISSION:

1. Papers shall have a maximum length of 60000 characters, including notes.
2. The deadline for reception of originals shall be 1st February of each year, and exclusively through the platform Open Journal System (OJS) (Create a new account or Login with an existing account, link see above).
3. The Editorial Board shall acknowledge receipt of the papers.
4. The articles may be submitted in Spanish or English.
5. Originals should include two documents:
 - 5.1) the title in Spanish and English, name of the author, institution, email, ORCID number, as well as a short biographical note of no more than 150 words
 - 5.2) A second document including:
 - 5.2.1. Title in Spanish and English
 - 5.2.2. Name of the author, institution, email and ORCID number.
 - 5.2.3. two abstracts, one in Spanish and one in English.
 - 5.2.4. a list of five keywords or descriptors both in Spanish and in English.
 - 5.2.5. The text of the article.
 - 5.2.6. References
 - 5.3. An anonymized version of the manuscript. This document will be used for the peer review process.
6. The documents be submitted in Microsoft Word files, with standard DIN-A4 pages, and the default Word margins, 2.5 cm (top and bottom), 3 cm (left and right) and single-spaced. Space between paragraphs shall be 0. The same file shall also be submitted in PDF format.
7. No headers or footers shall be added, except for the page number.
8. Font Times New Roman 12 p. shall be used for the body of the text.
9. Notes shall be in footers with font size 10 p. If the superscript should coincide with a punctuation mark, it shall always go before said mark.
10. Any citations included, if shorter than three lines, shall be embedded in the text and between quotation marks. If they are longer than three lines, they shall have a space above and below separating them from the text, with a left indent and font size 11 p., with no opening or closing quotation marks.
11. Pictures, aside from being inserted in the text, with the corresponding caption, shall be sub-

mitted in separate files in JPG or TIFF format, with a minimum resolution of 300 ppp. The place of insertion of the pictures shall be maintained to the extent allowed by the page layout. All necessary information related to their source, ownership and reproduction permission shall be attached, as appropriate.

12. No tabs shall be used at the start of each paragraph, neither shall words be manually split at the end of a line.

13. All titles of chapters, sections and subsections shall be written in lower case (except for initials that need to be in upper case). The same applies to captions or information on charts or tables, and they shall have no full stop.

14. Headings shall be in correlative order, always in Arabic numerals, as follows: 1., 1.1., 1.1.1., with a maximum of three levels.

15. To highlight text, avoid use of bold, upper case or underlining; use italics.

16. Any paper not complying with format, layout, content and picture requirements, shall be returned to the author.

III: SPELLING AND GRAMMAR.

18. The spelling of the texts in Spanish shall comply with the standards of the Royal Spanish Academy (<http://www.rae.es/>). Texts in English may be submitted either in British or American English. The former shall follow the standards of The Concise Oxford English Dictionary (OED, 2014) and New Hart's Rules, 2nd ed.; and the latter, those of Merriam-Webster's Collegiate Dictionary, 11th ed. and The Chicago Manual of Style, 17th ed.

19. For texts in Spanish, use English quotation marks (" "). For the definition or translation of a word, write the word in italics and between single quotation marks (' ') and the definition or translation in roman type. As for brackets, if there are brackets within brackets, use square brackets: ([]). In the case of texts in other languages (English, German, etc.) follow the corresponding typographic conventions.

20. Latinisms, if included in the Dictionary of the Royal Spanish Academy (DRAE), shall be written in roman type. Otherwise, they shall be in italics. Italics shall also be used for any words, except proper nouns, and expressions not in Spanish.

IV. REFERENCES

21. Notes shall always be in page footers and numbered.

22. From issue no. 33 (2023) onwards, submissions to this journal will be required to comply with The Chicago Manual of Style (17th edition) for the formatting of notes, quotes and bibliography.

Reference:

CFP: Anales de Historia del Arte, 2027: Workshops and Studios. In: ArtHist.net, Feb 16, 2026 (accessed Apr 5, 2026), <<https://arthist.net/archive/51774>>.