

**afterimage**

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**WRITERS' GUIDELINES****GENERAL DESCRIPTION**

**afterimage** is a non-profit journal of media arts and cultural criticism. The media arts include independent photography, film, video, visual books, electronic imaging, digital arts, and the internet. Our readership, which is international in scope, includes artists, critics, curators, students, educators, and other members of the media arts community. **afterimage** is published bimonthly (July/August; September/October; November/December; January/February; March/April; May/June) by the Visual Studies Workshop. **afterimage** is self-indexed annually and indexed and abstracted by EBSCOhost, Gale/Cengage Learning, and ProQuest. **afterimage** is supported in part by grants from the National Endowment for the Arts and the New York State Council on the Arts.

**FORM, CONTENT, TONE, ETC.**

**afterimage** is neither a news magazine nor an academic journal; rather it is a hybrid combining (ideally) the best of criticism and scholarship. We are interested in work and writing that crosses or stretches the boundaries of genre, medium, discipline, and audience. Articles that simply describe one subject from one perspective, and fail to consider counter examples or alternative examples, are discouraged. We are more interested in writing that constructively engages work than uniformly praises or criticizes it, unless the criticizing contributes productively to a larger debate. **afterimage** articles should address a reader who is intelligent and reasonably well-informed, yet impatient with jargon. Most articles in **afterimage** discuss contemporary phenomena (i.e., events, exhibitions, publications, discourses, institutions), although historical writing that introduces and develops new approaches is welcome. Finally, for the sake of scholarly objectivity, **afterimage** discourages submissions about a writer's own work or the work of his or her associates. We recognize that sometimes such connections are inevitable, even productive. Nevertheless, please be forthcoming about them during your initial contact with us.

**SECTIONS**

**FEATURES**—Ranging from 3,000–4,500 words, feature articles may be original investigative reporting or scholarly research, biographies of or interviews with important media artists or critics. They may use an event, exhibition, book, video, etc. as a jumping-off point for a discussion of larger economic, political, and cultural issues. Use of endnotes is expected but not strictly required.

**ESSAYS**—Like the feature in terms of prominence and scope, but more like a review in terms of timeliness and length (1,500–3,000 words), an essay may be written in a more

“subjective” voice and may be about virtually any subject in the domain of media arts and cultural criticism. Most essays are written on commission, although **afterimage** will consider unsolicited manuscripts. Endnotes are explicitly discouraged.

**REVIEWS**—Reviews are generally 800–1,500 words. They may cover individual or group exhibitions, installations, screenings and performances; or they may examine one or more media arts publications. References should be placed within the text, although some endnotes are permitted.

**REPORTS**—This section includes articles (800–1,500 words) about particular conferences, symposia, film and video festivals, and other gatherings. A good report will provide both an account and an analysis of the event. Endnotes are discouraged.

**NEWS**—News stories (800–1,500 words) on funding, legislation, activism, and institutional restructuring, as well as obituaries and other topics of importance to our readership are published exclusively on our website. References should be placed within the text, though endnotes are permitted in longer news articles.

**MEDIA NOTED**—Much shorter than a review (generally 150–300 words), a note is a concise description of a single book, exhibition catalog, film, video, DVD, or periodical.

## **PAYMENT**

**afterimage** pays five cents per word for articles, with a maximum of \$100 for reports and reviews; \$150 for essays; and \$300 for features. Payment is made after publication, not acceptance, and checks take 90 days to process. Feature and essay writers receive three (3) free copies of the issue; reviews, reports, and noted writers receive one (1). Feature, essay, report, and review writers also receive a one-year subscription (writers outside the U.S. receive a six-month subscription), to begin with the following issue. Authors are welcome to forgo payment and these funds will return to support general operating expenses. Upon publication, **afterimage** sends tearsheets of each article to publishers or exhibitors of the subject under review.

## **SUBMISSIONS**

**afterimage** accepts both commissions and unsolicited manuscripts. With unsolicited manuscripts, include writing samples and a SASE if you would like the manuscript returned. All writers are encouraged to discuss article ideas with the editors before submitting finished articles. We do not reprint previously published pieces (including from online publications), nor do we accept articles currently under review elsewhere.

Each commissioned article must be formatted in Microsoft Word and mailed as an attachment to the Editor at [afterimageeditor@yahoo.com](mailto:afterimageeditor@yahoo.com) by the specified deadline (earlier is always welcome).

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