

● KUNSTLICHT

Formatting Guide

Dear author,

Thank you for accepting our invitation to write an article for *Kunstlicht*. We are pleased to be working with you. Please keep the following guidelines in mind when writing your article.

A manuscript must include the following:

- 1. Title** (and subtitle)
- 2. Author's Name**
- 3. Abstract**
- 4. Main Text** (2500-3000 words)
- 5. Writer Profile** (max. 50 words)
- 6. Footnotes**
- 7. Images** (captions and separate files)

Please acquaint yourself with our digital archive and our policy regarding it:

- 8. Digital archive**

1 Title

Write the title in capital case, followed by a subtitle (not obligatory) and two blank lines. Do not italicize, underline, or make bold. Do not place your title in quotation marks.

2 Author's Name

Print your name (surname, given name or initials) beneath the (sub)title, followed by two blank lines.

3 Abstract

A summary of your article, to be published in the journal as well as on the *Kunstlicht* website. Suggested length: 100 – 200 words.

4 Main Text

Language

Kunstlicht uses Oxford English Dictionary spelling. See: <http://www.oed.com/>.

Notable exceptions of using -ize include some verbs that end in -yse; analyse, paralyse, catalyse.

Length

Word count should not exceed 3000 words, however, to be set in agreement with a *Kunstlicht* editor. Word count does not include footnotes or image captions.

Lay-out

Articles are to be submitted as single-spaced Word (.doc or .docx) files. Font: Times New Roman, 12 pt. Align all text left. Indent the first line of a paragraph using the Tab key (except after a blank line). Leave only one space after periods or other punctuation marks. Try to use italics only for titles of works, books and exhibitions, and only sparsely for providing emphasis. Please do not customize your standard text editor settings. This means:

- no changes to the margins
- no line breaks

Titles

All titles of works referred to in the text are to be written in capital case. Italicize titles of books, plays, magazines, exhibitions, and artworks. Enclose the titles of chapters, poems, essays, and songs within single quotation marks. Example:

“In his 1991 book *The Collision Programmer*, A. Erpmann argued [...]. In chapter five, ‘Coming To An End’, he resists former [...].”

Section headings

Headers are preceded by two blank lines, and followed by one blank line. Like titles, they are not italicized, underlined, or made bold. Please refrain from numbering section headings.

Quotations

To indicate short quotations, enclose the quotation within double quotation marks.

Punctuation should appear within the quotation marks if it is part of the quoted passage, but after the parenthetical citation if they are part of your text. Example:

“She did not move.”

In her text she speaks of “enabling young children to be more independent”.

Indicate quotations within quotations by using single quotation marks. Example:

“She did not move. ‘[t]ell me the truth, tell me the truth’, he kept on saying.”

When citing poetry, mark line breaks with a slash, / . Example:

“The vertical reminds them what they are, / and I remember I am native there.”

For quotations that extend to more than three lines of verse or prose, place quotations in a freestanding block of text and omit quotation marks. Indent the entire quote one Tab key from each margin. Example:

It is then that he remembers just how it ended:

She did not move. “Tell me the truth, tell me the truth,” he kept on saying. He felt as if his forehead would burst. She seemed contracted, petrified. She did not move. “Tell me the truth,” he repeated, when suddenly that old man Breikopf popped his head in carrying the Times; stared at them; gaped; and went away. They neither of them moved. “Tell me the truth,” he repeated. He felt that he was grinding against something physically hard; she was unyielding. She was like iron, like flint, rigid up the backbone. And when she said, “It’s no use. It’s no use. This is the end” – after he had spoken for hours, it seemed, with the tears running down his cheeks – it was as if she had hit him in the face. She turned, she left him, she went away.

When quoting poetry, keep formatting as close to the original as possible.

Add or omit words from a quotation using square brackets. Either [to add] or [...] to omit.

Punctuation

Please use italics to introduce non-English words. Use single quotation marks to introduce specific terms; to place emphasize on a term; or to express irony, skepticism, disagreement etc.

Em-dash and hyphens

When using the ‘em dash’ (–), please include one space before and one space after the dash. Use hyphens when referring to numbers, pages or years.

Archival material

When citing from archival material, authors must obtain permission from the institution that holds the archive. Make use of the same notational system as the institution as much as possible. Example:

John Ashbery Papers (Freilicher box 1), Harvard Houghton Library, Harvard University, Cambridge, MA.

Image referencing

Place image references between brackets at the end of a sentence, preceding the full stop. Example:

He especially likes Botticelli’s earlier work (fig. 1).

Foreign languages

Titles of works/films/books can be translated in the running text by putting the English translation into [] behind the original title.

“In bearing with the films created by Lotte Reiniger during the 1920s and 1930s, *Die Abenteuer des Prinzen Achmed* [The Adventures of Prince Achmed] (1926) presents a pastiche of scenes taken from folk and children’s literature.”

Quotations that are not in English should be translated in a footnote. Refrain from placing the translation in the running text, unless necessary. Example:

“Aussitôt après quel’idée du Déluge se futrassise, Un lièvre s’arrêta dans les treffles et les clochettes mouvantes, et ditsapière à l’arc-en-ciel, à travers la toile de l’araignée.”

Footnote:

“As soon as the idea of the Flood was finished, a hare halted in the clover and the trembling flower bells, and said its prayer to the rainbow through the spider’s web.” Arthur Rimbaud, ‘Après le déluge’, *Illuminations* (1886), trans. by John Ashbery as: ‘After the Flood’ in: *Illuminations*, New York: W.W. Norton, 2011, p. 6.

Capitalization

Religions, period titles denoting sharply delimited time periods, art movements and adjectives springing from art movements should be capitalized. Example: ‘Abstract Expressionism’, ‘German Expressionist painter’, or the ‘Middle Ages’.

Numbers, currencies, units

Spell out the following numbers in words: one through nineteen, round numbers (ten; hundred; six thousand; one million).

Page numbers, currencies, temperatures, units of measurement, and all other numbers are spelled out in digits: 22; 103; 1509; 23,456; 186,888. Page 12; € 12.50; 98 °F, 2 km. When used sparsely, units of measurement consisting of round numbers can be spelled out in words.

Years

Years are spelled out in numbers. 1945 – 1965. Decades are spelled out in words or in numbers (the sixties or the 1960s). If needed, mention the century.

Abbreviations

Do not use abbreviations and do not contract words in the main text.

5 Writer Profile

Maximum 50 words. Example:

Nora Alter received her PhD in comparative literature from the University of Pennsylvania. She is Professor and chair of the Film and Media Arts department at Temple University. She is currently completing a new book on the international essay film and has begun research on a study devoted to sound.

6 Footnotes

Please put together your footnotes with the following guidelines in mind.

- Authors should be referred to by their first name and surname. In case of multiple authors, mention no more than three, followed by 'et al.'. The author's name is followed by a comma.
- Italicize titles and subtitles. The title and subtitle should be divided by a colon. The title is followed by a comma.

The author and title are followed by: city of publication: publisher, year of publication, and, if applicable, the page number(s). If the work referred to is a chapter in an edited book, do not italicize but use quotation marks, followed by a comma, 'in:', the editor(s)' names, (ed.) or (eds), a comma, and the italicized title. Use s.l. in case the city of publication is unknown, s.a. in case there is no known publication date, and s.p. in the case of missing page numbers. If you are referring to a range of pages *and* a specific page, for instance containing a relevant citation, add that page between brackets following the page numbers.

Example:

David Anfam, 'Transatlantic Anxieties, Especially Bill's Folly', in: Joam Marter (ed.), *Abstract Expressionism. The International Context*, New Brunswick, NJ: Rutgers University Press, 2007, pp. 51-66 (p. 58).

- If you are citing from a reprint, place the original publication date between brackets directly behind the title.
- If you refer to multiple sources in one note, separate them with a semicolon.

Examples:

Books

David Hopkins, *After Modern Art: 1945-2000*, Oxford: Oxford University Press, 2000.

Jackson Mac Low, La Monte Young (eds), *An Anthology of Chance Operations*, New York: George Maciunas & Jackson Mac Low, 1963.

- Chapter in a book

David Anfam, 'Transatlantic Anxieties, Especially Bill's Folly', in: Joan Marter (ed.), *Abstract Expressionism. The International Context*, New Brunswick, NJ: Rutgers University Press, 2007, pp. 51-66.

Steven Ungar, 'Penser Dubuffet: Propos sur l'ordinaire et le quotidien', in: Monique Chefdor and Dalton Krauss (eds), *Regard d'écrivain, parole de peintre*, Nantes: Editions Joca Seria, 1994, pp. 47-61

- Poem in a book

John Ashbery, 'And Ut Pictura Poesis Is Her Name', in: *Houseboat Days*, New York: Viking, 1977, pp. 45-46.

- Book with multiple volumes

Hubert Damisch (ed.), *Prospectus et tous écrits suivants*, vol. IV, Paris: Gallimard, 1995, pp. 481, 653.

Marcus Fabius Quintilian, *Institutio Oratoria*, 4 vols., Cambridge, MA: Loeb-Harvard University Press, 1980.

- Book with multiple editions

Judith Butler, *Gender Trouble* (1990), New York: Routledge, 1999.

- Exhibition catalogue

Mary Louise Krumrine, 'Parisian Writers and the Early Work of Cézanne', in: Lawrence Gowing (ed.), *Cézanne. The Early Years 1859-1872*, New York: Abrams, 1988, exh. cat. Royal Academy of Arts, London; Musée d'Orsay, Paris; National Gallery of Art, Washington 1988, p. 21.

- Book in translation

Friedrich Nietzsche, *Jenseits von Gut und Böse: Vorspieleiner Philosophieder Zukunft* (1886), trans. by Helen Zimmern as: *Beyond Good And Evil*, e-resource Gutenberg Project, 2009, <http://www.readeasily.com/friedrich-nietzsche/00172/contents.php>, p. 22. Cited in: Shoshana Milgram, 'The Fountainhead from Notebook to Novel: the composition of Ayn Rand's first ideal man' in: Robert Mayhew (ed.), *Essays on Ayn Rand's The fountainhead*, Lanham: Lexington Books, 2007, pp. 3-40 (25).

Periodicals

- Journal article

Jenni Quilter, "'We even imagined the posters": collaborations between John Ashbery, Harry Mathews and Trevor Winkfield', in: *Word & Image* 25:2 (2009), pp. 192-209.

R. Krauskopf, 'The Five Legged Stool', in: *Impulse* 5 (1962), p. 38.

Paul Eluard, 'le Génie sans miroir', followed by 'Poèmes de fous', in: *Les Feuilles libres* 35 (January-February 1924)

Anne M. Wagner, 'Nauman's Body of Sculpture', in: *October* 120, Spring 2007, pp. 53-70.

- Newspaper article

Maev Kennedy, 'Kapoor takes his art back to India', in: *The Guardian*, 4 November 2010, p. 17.

Visual

- Visual artworks

Peter Paul Rubens, *Suzanne Fourmont*, ca. 1620-1625, oil on wood, 79 x 54 cm, The National Gallery, London.

Lawrence Halprin, Curtis Schreier, *Score for The Five Legged Stool* (1962), 8 5/8 x 8 5/8 inches, in: Lawrence Halprin, *The RSVP Cycles: Creative Processes in the Human Environment*, New York: G. Braziller, 1970, p. 34.

- Films

Der Himmel über Berlin, dir. Wim Wenders, Berlin: Road Movies Filmproduktion; Paris: Argos Films, 1987.

Other written sources

- Interview

Reve in an interview with Willem Leonard Brugsma, broadcasted by NOS, March 17, 1974. See: Willem Leonard Brugsma, 'Nederland op wegnaar het einde?', in: Gerard Reve, *In gesprek. Interviews*, Baarn: Prom, 1983, pp. 158-167.

- Letters

W.H. Auden, unpublished letter to Frank O'Hara, 3 June 1955, cited in: Marjorie Perloff, *The Poetics of Indeterminacy: Rimbaud to Cage* (1981), Evanston, IL: Northwestern University Press, 1999, pp. 249-250.

Louis Edmond Duranty in an unpublished letter to Emile Zola, Bibliothèque nationale de France, département des manuscrits, NAF no. 24518, p. 204 bis; cited in: Robert Judson Niess, *Zola, Cézanne and Manet. A Study of L'Oeuvre*, Ann Arbor: University of Michigan Press, 1968, p. 90.

- Citation

Walter Benjamin, cited in: Sven Spieker, *The Big Archive: Art From Bureaucracy*, Cambridge, MA: 2008, p. 8.

Andrew Ross, 'Taking the Tennis Court Oath' (1995), quoted in: Ellen Levy, op. cit. (note 2), p. 165.

E-sources

Anne M. Wagner, 'Nauman's Body of Sculpture', in: *October* 120, Spring 2007, pp. 53-70. Accessed through: jstor.org, on 10 June 2012.

Amie Cutler, *Deconstructing The Map in Late Twentieth Century British Poetry*, MS thesis, London: Royal Holloway, University of London, 2009. Accessed through: amycutler.wordpress.com, on 22 October 2010.

David Cohen, 'John Ashbery: Collages at Tibor de Nagy Gallery, Mario Naves: Postcards from Florida at Elizabeth Harris Gallery and Trevor Winkfield at Tibor de Nagy Gallery', *Artcritical*, n.p., 14 Sep. 2008. Accessed through: artcritical.com, on 13 October 2011.

7 Images

Copyrights

You are responsible for the availability and publishing rights of the images accompanying your article. If you foresee any problems, please notify us as soon as possible.

Copyright applies to works of literature, science, and art. ('Art' comprises fine art but also design objects, buildings, musical scores, etc.) Under Dutch law, copyright on intellectual property is held by [the estate of] the author until 70 years after the author's death, unless (the estate of) the author has transferred the copyright on a body of work to a third party (for instance, the owner of the work).

Two types of copyright apply to photographic reproductions of intellectual property:

- a. Copyright on intellectual property depicted in the photographic reproduction (e.g. a painting);
- b. Copyright on the photographic reproduction of the intellectual property mentioned under (a).

Example: Pablo Picasso painted *Guernica* in 1937. Picasso died on April 8, 1973. The 70-years period after which Picasso's copyright transpires began on January 1, 1974. *Guernica* will thus be rights free as of January 1, 2044. However, copyright might still apply to certain photographic reproductions of *Guernica* until after that date. This is the case if a photographic reproduction is less than 70 years old (if an institution owns the copyright on the

reproduction) or if the photographer has not been dead for at least 70 years (in case [the estate of] the photographer has retained the copyright on the reproduction).

In the Netherlands, the copyrights of (the estates of) many well-known artists are represented by Pictoright (<http://www.pictoright.nl>), the Dutch sister-society of ARS NY (USA), ADAGP (France), VG Bild-Kunst (Germany), etc. Pictoright has licensed *Kunstlicht* to reproduce the work of their represented artists/estates. *Kunstlicht* is responsible for obtaining the necessary copyright licenses for each issue from Pictoright, but it is the responsibility of the contributors to inform *Kunstlicht* whether or not Pictoright represents the copyright on their illustrations. Wherever this is not the case it is the responsibility of the contributors to obtain written permission from the copyright holder.

Sometimes (the estate of) an author has transferred the copyright on a given body of work to a third party while it has retained the copyright on other works by the same author. For instance, the copyright of the estate of Francis Bacon is represented by Pictoright but the copyright on Francis Bacon's triptych *Three Studies for Figures at the Base of a Crucifixion* (1944) is held by Tate Images. Therefore the copyright on this particular work cannot be licensed by Pictoright. Usually the owner of a work knows who owns the copyright on the work.

Captions

At the bottom of the text file of the article, list the image captions. Make sure you number the images in accordance to the image references in your text. Annotate as footnotes. If applicable, add the name of the photographer; the source from which the image was reproduced, and courtesy information.

Examples:

The standard formatting for captions for publication in *Kunstlicht* is: [author, title, year, medium, dimensions]. [additional information: copyright, courtesy, photographer etc].

Joseph Cornell, *Untitled (Tilly Losch)*, ca. 1935-38, box construction, 25.4 x 23.5 x 5.4 cm. The Robert Lehrman Art Trust, courtesy Aimee and Robert Lehrman, Washington, D.C., photo: Mark Gulezian/Quicksilver.

Brion Gysin, 'Cut-Ups Self-Explained', 1960. Source: José Férrez Kuri (ed.), *Brion Gysin: Tuning in to the Multimedia Age*, London/Edmonton: Thames & Hudson/Edmonton Art Gallery, 2003, pp. 154-155.

Quality

Kunstlicht accepts TIFF and JPG files. If you scan images, make sure the resolution is at least 300 dpi (dots per inch). However, if the image is smaller than 15 x 11 cm, set the resolution to 600 dpi. Digital images can be no smaller than 1000 x 1000 pixels.

Submit

You can submit the images by e-mail (max. 10 MB), via wetransfer.com (max. 2 GB), or via CD-ROM.

8 Digital archive

Upon publishing the issue in print, one or two articles will be chosen to publish online. Approximately two years after publication, the *Kunstlicht* issues are submitted to our online digital archive. By submitting your manuscript to *Kunstlicht* you agree to these terms. Rights remain in the hands of Foundation Kunstlicht and the author.

Thank you,

Kunstlicht
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