

● 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. Footnotes**
- 6. Writer Profile** (max 50 words)
- 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 and Spelling

Kunstlicht uses Oxford English Dictionary spelling. See: <http://www.oed.com/>. You can easily search words if unsure here: <https://en.oxforddictionaries.com/>

Notable exceptions of using -ize, include the 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 double quotation marks. Example:

In her 1990 book *Gender Trouble* Judith Butler argued...

In chapter three, “Subversive bodily acts,” she resists former interpretations of...

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, both for double and single quotation marks. Example:

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 emphasis on a term; or to express irony, scepticism, 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.

Oxford comma

Kunstlicht uses the oxford comma.

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. For example:

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. For example:

“Aussitôt après quell'idée du Déluge se futrassise, Un lièvres'arrêta dans les sainfoinset les clochettesmouvantes, et ditsaprière 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 deluge,” *Illuminations* (1886), translated by John Ashbery as: “After the Flood” in: *Illuminations* (New York: W.W. Norton, 2011), 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.

Centuries are written in words, use a hyphen when used as an adjective, do not use a hyphen when used as a noun. Example:

By the late nineteenth century, photography had revealed....

In these early nineteenth-century paintings...

Abbreviations

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

Citing and Referencing

Kunstlicht uses a numeric notes system in accordance to the Chicago Manual of Style 16th Edition. Notes to references should be arranged in a consecutively numbered list at the footer of each page (in accordance with the style guidelines in section 5. Footnotes). Footnote links should be placed *after* punctuation and preferably at the end of the sentence in the text.

5. Footnotes

Please put together your footnotes following the guidance and examples below, based on the notes format of the Chicago Manual Citation Style 16th edition.

General Guidelines

Authors should be referred to by their first name and surname. The author's name should be followed by a comma. Italicize titles and subtitles. The title and subtitle should be divided by a colon. The (sub)title should be followed by a space. The author and title-subtitle are followed by a parenthesis with: city of publication, publisher, year of publication. Page number(s) are added after the parenthesis (if applicable). Example:

Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 23.

Unknown city of publication, date, or numbers

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.

Citing the same source more than once

When citing the same source for a second time in a non-subsequent note use a shortened form of the citation. A shortened form should include: surname, short title (omit subtitle), page number(s). A short form title contains the key word or words from the main title, an initial A or The is usually omitted.

For a subsequent note citing the same source use 'Ibid.' When also including page number(s) the 'Ibid.' should be followed by a full stop *and* a comma and then page number(s). Note that with the shortened citation a page reference must be repeated even if it is the same as the last-cited location; with 'ibid.' an identical page location is not repeated.

Example A

1. Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 87-88. → Full citation
2. Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.
3. Strayed, *Wild*, 87-88. → Shortened
4. Ibid., 45.
5. Ibid. → Ibid.

Example B

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Full citation

1. Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 87-88. →
2. Ibid. →
3. Ibid., 45 →

Ibid.

Book with a single author or editor

Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 87-88.

A book with an editor in place of an author includes the abbreviation ‘ed.’ (for more than one editor, use ‘eds.’) Note that the shortened form does not include ‘ed.’

Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.

Shortened form: Daum, *Selfish, Shallow, and Self-Absorbed*, 32

Book with multiple Authors

- **For a book with two authors**

Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon & Schuster, 2015), 188.

Shortened form: Grazer and Fishman, *Curious Mind*, 190.

- **For a book with three authors, adapt as follows**

Alexander Berkman, Henry Bauer, and Carl Nold, *Prison Blossoms: Anarchist Voices from . . .*

Shortened form: Berkman, Bauer, and Nold, *Prison Blossoms . . .*

- **For a book with four or more authors, cite only the name of the first-listed author, followed by *et al.***

Claire Haček et al., *Mediated Lives: Reflections on Wearable Technologies . . .*

Shortened form: Haček et al., *Mediated Lives . . .*

Edited Volumes

Jackson Mac Low, La Monte Young (eds). *An Anthology of Chance Operations* (New York: George Maciunas & Jackson Mac Low, 1963), 60.

Chapter in an edited book

If the work referred to is a chapter in an edited book, do not italicize but use quotation marks and ‘in’ followed by the italicized title.

Glenn Gould, “Streisand as Schwarzkopf,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage Books, 1984), 310.

Shortened form: Gould, “Streisand as Schwarzkopf,” 309.

Poem in a book

John Ashbery, “And Ut Pictura Poesis Is Her Name,” in *Houseboat Days* (New York: Viking, 1977), 45-46.

Book with multiple volumes

Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.

Shortened form: Byrne, *Lisle Letters*, 4:245.

Book with multiple editions

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as *Second Edition*, *Revised and Enlarged* is abbreviated simply as *2nd ed.*; *Revised Edition* (with no number) is abbreviated as *rev. ed.* Other terms are similarly abbreviated.

1. Amy Einsohn, *The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications, with Exercises and Answer Keys*, 3rd ed. (Berkeley: University of California Press, 2011), 401-2.
2. Kathryn Parker Boudett, Elizabeth A. City, and Richard J. Murnane, eds., *Data Wise: A Step-by-Step Guide to Using Assessment Results to Improve Teaching and Learning*, rev. ed. (Cambridge, MA: Harvard Education Press, 2013), 101.

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.

1. Joseph Purcell, “A Map of the Southern Indian District of North America” [ca. 1772], MS 228, Ayer Collection, Newberry Library, Chicago.

2. Hiram Johnson to John Callan O’Laughlin, 13 and 16 July 1916, 28 November 1916, O’Laughlin Papers, Theodore Roosevelt Collection, Harvard College Library.
3. John Ashbery Papers (Freilicher box 1), Harvard Houghton Library, Harvard University, Cambridge, MA.

Exhibition catalogue

An exhibition catalogue is often published as a book and is treated as such.

Matthew S. Witkovsky, ed. *Sarah Charlesworth: Stills* (Chicago: Art Institute of Chicago, 2014), Exhibition catalogue.

A brochure — the kind often available to visitors to an exhibition — may be treated similarly.

Published translation

Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242-55.

Journal article

Citations of journals typically include the volume and issue number and date of publication. The volume number follows the italicized journal title in roman and with no intervening punctuation. A specific page reference is included in the notes. Authors should record the full information for the issue, including issue number, even if a journal is paginated consecutively across a volume or if the month or season appears with the year.

Access dates are only included for items without a date of publication.

Benjamin Bagley, “Loving Someone in Particular,” *Ethics* 125, no. 2 (January 2015): 484–85.

Shortened form: Bagley, “Loving Someone in Particular,” 501.

The URL in the following example indicates that the article was consulted online; in this case, it is based on a DOI and is preferred to the URL that appears with the article. Some publishers will use the URL as the basis of a link to the cited resource. Shortened citations for references to an online source need not repeat the URL.

Jui-Ch’i Liu, “Beholding the Feminine Sublime: Lee Miller’s War Photography,” *Signs* 40, no. 2 (Winter 2015): 311, <https://doi.org/10.1086/678242>.

Shortened form: Liu, “Beholding the Feminine Sublime,” 312.

Visual artworks

1. Peter Paul Rubens, *Suzanne Fourmont*, ca. 1620-1625, oil on wood, 79 x 54 cm, The National Gallery, London.
2. Dorothea Lange, *Black Maria, Oakland*, 1957, printed 1965, gelatin silver print, 39.3 × 37 cm, Art Institute, Chicago, <http://www.artic.edu/aic/collections/artwork/220174>.

Films

Citations of video and film recordings, like citations of sound recordings, will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and cited by title or by number. Ancillary material, such as critical commentary, is cited by author and title.

1. American Crime Story: The People v. O. J. Simpson, episode 6, “Marcia, Marcia, Marcia,” directed by Ryan Murphy, written by D. V. DeVincentis, featuring Sterling K. Brown, Kenneth Choi, and Sarah Paulson, aired March 8, 2016, on FX, <https://www.amazon.com/dp/B01ARVPCOA/>.
2. “Crop Duster Attack,” North by Northwest, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.

Published or broadcast interviews

An interview that has been published or broadcast or made available online can usually be treated like an article or other item in a periodical. Interviews consulted online should include a URL or similar identifier.

1. Lydia Davis, “The Art of Fiction No. 227,” interview by Andrea Aguilar and Johanne Fronth-Nygren, *Paris Review*, no. 212 (Spring 2015): 172, EBSCOhost.
2. Russell Crowe, interview by Charlie Rose, *Charlie Rose*, April 23, 2015, <http://www.charlierose.com/watch/60551640>.
3. Bellour, Raymond. “Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour.” By Janet Bergstrom. *Camera Obscura*, nos. 3-4 (Summer 1979): 89–94.

Letters in published collections

A reference to a letter (or memorandum or similar communication) in a published collection begins with the names of the sender and the recipient, in that order, followed by a date and sometimes the place where the communication was prepared. Words such as *letter*, *postcard*, *email*, and the like are usually unnecessary, but other forms, such as reports or memorandums, should be specified. The title of the collection is given in the usual form for a book. If not clear in the text or otherwise, a short form for the collection may be needed if correspondents differ from those listed in the first full citation.

1. Adams to Charles Milnes Gaskell, Baden, September 22, 1867, in *Letters of Henry Adams, 1858–1891*, ed. Worthington Chauncey Ford (Boston: Houghton Mifflin, 1930), 133–34.

2. White to Harold Ross, memorandum, May 2, 1946, in *Letters of E. B. White*, ed. Dorothy Lobrano Guth (New York: Harper & Row, 1976), 273.

E-sources

Access dates are only included for items without a date of publication or modification.

- **Reference works consulted online**

1. *Merriam-Webster*, s.v. “app (*n.*),” accessed April 6, 2016, <http://www.merriam-webster.com/dictionary/app>.
2. *Encyclopaedia Britannica Online*, Academic ed., s.v. “Arturo Toscanini,” accessed April 6, 2016, <http://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini>.

- **Books consulted online**

1. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), chap. 3, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0004>.
2. Karen Lystra, *Dangerous Intimacy: The Untold Story of Mark Twain’s Final Years* (Berkeley: University of California Press, 2004), 59, <http://ark.cdlib.org/ark:/13030/kt8779q6kr/>.

- **Freely available electronic editions of older works**

1. Henry James, *The Ambassadors* (New York, 1909; Project Gutenberg, 2008), bk. 6, chap. 1, <http://www.gutenberg.org/ebooks/432>.

or,

1. Henry James, *The Ambassadors*, 2 vols. (New York: Charles Scribner’s Sons, 1909), 1:243, <https://books.google.com/books?id=WYIUAAAAYAAJ>.

6. 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.

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. If applicable, add the name of the photographer; the source from which the image was reproduced, and courtesy information.

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).

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
February 2019

Foundation *Kunstlicht*
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