

21: INQUIRIES INTO ART, HISTORY, AND THE VISUAL

BEITRÄGE ZUR KUNSTGESCHICHTE
UND VISUELLEN KULTUR

Guidelines for manuscripts

- Manuscripts should be submitted as doc. (word) via email to the editorial team at 21-inquiries@ikg.unibe.ch.
- Each submission should include
 1. *the text and footnotes*
 2. *image captions*
 3. *list of illustration credits*
 4. *directions as to the scale at which the images should be printed*
- Please include an **abstract** in English (ca. 800 characters including spaces) and provide at least three **keywords** at its end summarizing the subject of your manuscript.
- Please include a full postal address (business or private), along with an email address that can be published in the journal.
- We kindly ask you to use gender-sensitive language and spelling throughout the text.
- Please adapt your manuscript to the following instructions prior to submission, particularly in relation to **formatting** and **citation** style.

1. Formatting

- text: standard fonts; 12 pt., 1.5 spacing
- footnotes: standard fonts; 10 pt., single spacing
- margins: left, right and top 2.5 cm, bottom 2 cm
- page numbers: lower right
- no automatic hyphenation; alignment of text to the left
- no automatic tabs with new paragraphs
- no headers or footers

2. Running text

- For citations please use “these quotation marks”. For quotes within a quote etc. use ‘single quotation marks’.
- Omissions in citations, or additions by the author should be indicated in square brackets: [...].
- Abbreviations: Please try to avoid them in the text. In footnotes, abbreviations are permitted, such as: cat. = catalogue; cf. = compare / confer; col. = column; coll. = collection; ed. = editor / edited; eds. = editors; exh. = exhibition; exh. cat. = exhibition catalogue; fig. = figure; gal. = gallery; inv. = inventory (number); vol. = volume; vols. = volumes.
- Please use a dash between dates, without spacing: 1848–1871. The same applies to page numbers: 24–37 (also in the footnotes).

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- Please spell out all first names in the body of the text and in the notes rather than abbreviating.
- Emphases in the text, including titles (of books, journals, exhibitions etc.), as well as foreign words should be indicated either with quotation marks, or italics (“21: Inquiries” or *21: Inquiries*).
- Citations in English, German and French can be made in the original language. For any other language: please provide translations of citations in the footnotes.

3. Notes

- Please use footnotes (no end notes).
- Footnote numbers are to be placed within the text as superscripts, directly after a citation or after the final punctuation of a sentence.
- Notes should be comprehensible and end with a period (full stop).

4. References in notes

- Please use short titles (see examples below) for texts already cited in a previous footnote, and not references to previous notes (“as note #”).
- Use “Ibid.” to refer to titles cited in immediately preceding notes.
- Editions should be indicated as a superscript before the year of publication: ⁴2002.

4.1. References: examples

Monographs:

- Ursula Frohne, *Maler und Millionäre – Erfolg als Inszenierung. Künstler in New York seit dem 19. Jahrhundert*, Dresden 2000, 25.
- Karen A. Lang, *Chaos and Cosmos. On the Image in Aesthetics and Art History*, Ithaca, NY 2006, 14–27.

Journal articles:

- Avinoam Shalem, Objects in Captivity. Preliminary Remarks on the Exhibiting and Making of Images of the Art of War, in: *Mitteilungen des Kunsthistorischen Institutes in Florenz* 60, 2018, 437–466, here 444.
- Karin Leonhard, Painted Gems. The Color Worlds of Portrait Miniature Painting in Sixteenth- and Seventeenth-Century Britain, in: *Early Science and Medicine* 20, 2015, 428–457 (DOI: [10.1163/15733823-02046p06](https://doi.org/10.1163/15733823-02046p06)).

Contributions to edited volumes:

- Beate Fricke, Ockham’s Razor and Oresme’s Armillary Sphere, in: Albrecht Koschorke (ed.), *Komplexität und Einfachheit*, Stuttgart 2017, 541–572.
- Michael F. Zimmermann, Introduction, in: id. (ed.), *Vision in Motion: Streams of Sensation and Configurations of Time*, Berlin/Zürich 2016, 11–40.

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Exhibition catalogues:

- *Léonard de Vinci* (exh. cat. Paris, Musée du Louvre), ed. by Louis Frank and Vincent Delieuvin, Paris 2019.
- *Byzantium and Islam: Age of Transition, 7th-9th century* (exh. cat. New York, Metropolitan Museum), ed. by Helen C. Evans with Brandie Ratliff, New Haven/London 2012.

Websites:

- Nicolai Kölmel, review of Romedio Schmitz-Esser, Knut Görich, Jochen Johrendt (eds.): Venedig als Bühne, <https://arthist.net/reviews/21386> (07.11.2019)
- Hubertus Kohle, Open Access rückt näher, <https://blog.arthistoricum.net/beitrag/2018/09/21/open-access-rueckt-naeher/> (29.09.2019).

Short titles:

- Frohne, Maler und Millionäre, 33–35.
- Shalem, Objects, 439.
- Zimmermann, Introduction, 13.

5. Illustrations

- Illustrations will be reproduced in black and white or in colour according to necessity and financial concerns. Suggestions for colour illustrations can be made by the author. However, the editors reserve the right to decide on (colour) reproductions.
- **References to illustrations** are to be inserted in the body of the text in square brackets: [Fig. 1], [Fig. 2], [Fig. 3] etc.
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- Please provide a complete **list of the illustration credits** at the end of the text file.
- **Image sizes:** The layout of the journal provides for one image/page (in PDF or print; cf. the current issue: <https://journals.ub.uni-heidelberg.de/index.php/xxi/issue/view/5136>). Depending on the resolution, the images are set in a maximum format of 118 x 193.2 mm.
- Please include image files as attachments when you submit the manuscript. Alternatively, use a file-hosting service like *wetransfer* etc. **Image files can be submitted as either PNG or TIFF.** For gray-scale images use a resolution of at least 300 dpi and for colour at least 600 dpi.
- The **image captions** should follow this scheme:
[Fig. #] Artist – Comma – Object/Title – Comma – Date – Comma – Medium – Comma – Measures – Full Stop (Period) – Location – Comma – Collection – Copyright – Full Stop (Period).
- **Example:** [Fig. #] Diego Velázquez, Portrait of Juan Martínez Montañes, ca. 1635, Oil on Canvas, 109 x 107 cm. Madrid, Museo del Prado © Museo del Prado, Madrid.

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The editors
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Contact:

Katharina Böhmer
Beate Fricke
Redaktion der Zeitschrift
*21: Inquiries into Art, History, and the Visual –
Beiträge zur Kunstgeschichte und visuellen Kultur*
Universität Bern
Institut für Kunstgeschichte
Mittelstrasse 43
CH-3012 Bern
21-inquiries@ikg.unibe.ch
<https://21-inquiries.eu/>