

Author Guidelines

The editors of *kritische berichte* and the board of Ulmer Verein welcome suggestions for topics for issues. Although *kritische berichte* were conceived as thematic issues some years ago, we ask you to refrain from requests for the publication of conference proceedings.

We would like to thank the authors for their contributions to the journal and ask them to observe the following binding instructions in order to facilitate editorial work and thus contribute to the successful printing of their texts.

Text document

Texts are only accepted as Word documents, named after the author («Schmidt.doc»). The number of characters includes spaces and annotations. The document should contain the following elements:

- name, e-mail and postal address of the author
- title (and subtitle) of the contribution
- continuous text without formatting (except *italics*)
- eventual subheadings
- automatic annotations as endnotes
- French quotation marks («»)
- references to figures in the text in round brackets (fig. xy)
- numbered captions
- numbered image citations
- max. five keywords
- an abstract with max. 500 characters
- short biography with max. 500 characters
- VG Wort membership number (if applicable)

The editors reserve the right to make editorial changes and to reject the manuscript. Before printing, authors will normally receive a galley proof as PDF file by e-mail. Correction requests must be made into said PDF document and returned promptly to the responsible editor via e-mail. The editors of the journal reserve the right to alter the text layout as they deem necessary.

Orthography

The British English spelling according to the latest edition of the *Oxford English Dictionary* is valid. With American English, the latest edition of *Merriam-Webster's Collegiate Dictionary* is valid.

On first mention of a person in the text, always state their first name. Local conventions are retained (e.g. British and American English). Capitalisation is used for English language titles. No short-forms (e.g. «don't») should appear in the text. Numbers up to twelve and tens up to a thousand («forty», «three hundred») should be written out, except in the case of centuries («in the 11th century»). Decades should be expressed consistently as either the «sixties», «1960s», or «60s». Numbers in digits, like dates and page references, are always written out («1939–1945», «pp. 119–130»). Throughout the text months are named fully («on 11 September 2001»), in the endnotes, however, indicated numerically («11.09.2001»).

Emphases

Emphasis is only given in italics. This applies also to the titles of works of art, exhibitions, projects,

books and magazines as well as the names of products, but not of companies, organizations, institutions, parties, artist groups, localities or buildings. Expressions and borrowings from foreign languages are not italicized («quid pro quo»), whereas foreign words are always italicized also in titles and subtitles and used in their modern form («the *storia*»), unless they are already in the respective dictionaries. For ironic purposes or to establish authorial distance («the government announced its «progress»»), and for the reference to a term, single French quotation marks are used.

Quotations

Only verbatim quotations are placed between double French quotation marks («Abc»). The source of each quotation must be indicated in an annotation at the end of the sentence. Only if the quotation includes a whole sentence is the last punctuation mark placed within the closing quotation marks («...in its entirety.»). Quotations that contain more than four lines must be indented.

Single inverted commas, on the other hand, apply to quotations within a quotation. If these are foreign language words, they are italicized along with the quotation marks. Your own additions within a quotation are placed between square brackets («[id est]»), and omissions are additionally marked by three dots in square brackets («[...]»).

Endnotes

References are placed exclusively in endnotes (neither in the text nor in a list of references). Each citation must contain a reference to the source. References from secondary sources are not permitted (with a few, well-founded exceptions, e.g. the primary source is not available). Endnote symbols in Arabic numerals are superscripted (without brackets) and always appear after the punctuation marks and without spaces («will be.³»). No more than one endnote should be inserted per sentence, none at all after titles and subtitles. Each endnote begins with a space and a capital letter and ends with a full stop.

Proper names are always written in full and follow the *Oxford Dictionary of Art*. The title and subtitle of a publication are usually separated by a full stop. The indication of several publishing and event locations (separated by slashes), series and original editions is facultative. Slashes [/] are placed without spaces before/after. Reprints are cited as if they were original editions. If the same title is repeated immediately, «Ibid.» is used. If the same person is named again directly in the reference, «idem» is used.

When referring back to titles already mentioned, a sigle is used consisting of the last names of the authors or editors, the year of publication, and a reference to their first mention in the notes («Borsook/Gioffredi 1986 (as note 4), pp. 35–56»). If there are more than three authors/editors, it will be abbreviated to the first named («Brieger et al. 1969 (as note 3), vol. 2, p. 67»). If several pages are referred to, the first and last pages must be indicated («pp. 35–48»). The long dash is used for «from to» («A–Z», «pp. 1–9») and for sentence insets (with a space before and after each). References to illustrations in the text must be placed in round brackets («(fig. 3)»). When referring to online resources, the URL must be marked as a hyperlink in the Word document.

Citation

Books

- Monika Wagner: Das Material der Kunst. Eine andere Geschichte der Moderne, München 2001, pp. 265–266.
Every further mention: Wagner 2001 (as note 3).

- Peter Brieger/Millard Meiss/Charles S. Singleton: *Illuminated Manuscripts of the Divine Comedy*, 2 vols., Princeton 1969 (facultative: Bollingen series, vol. 81), p. 67.
- Le Corbusier (Charles-Édouard Jeanneret): *Vers une architecture*, 2. Ed., Paris 1995 (Paris 1923).
- Daniel Buren: *Les écrits (1965–1990)*, ed. by Jean-Marc Poinso/Marc Sanchez, 3 vols., Bordeaux 1991.
- Arnold Van Gennep: *I riti di passaggio*, ed. by Francesco Remoti, Turin 1981 (facultative: series scientifica, vol. 220) (facultative: French 1909).
- Viktoria Schmidt-Linsenhoff/Karl Hölz (eds.): *Weißer Blicke. Geschlechtermythen des Kolonialismus*, Marburg 2004.
- Sabine Haag/Rafael Kopper (eds.): *Höhere Mächte. Von Menschen, Göttern und Naturgewalten*, exhib. cat., Wien, Kunsthistorisches Museum, Wien 2021.
- Eve Borsook/Fiorella Superbi Gioffredi (eds.): *Tecnica e stile. Esempi di pittura murale del Rinascimento italiano*, 2 vols., Milan 1986 (facultative: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, vol. 9).

Articles in anthologies and journals

- Gabriele Beckmann: *Frauenporträts in Leipzig*, in: *Archiv für Frauenforschung* 14, 1978, no. 2, pp. 1534–1588, here p. 1542.
- Jacques Derrida: *Signature événement contexte*, in: idem.: *Marges de la philosophie*, Paris 1972 (facultative: Collection «critique»), pp. 365–393.
- Douglas A. Vakoch: «Towards India». *Interstellare Botschaften*, in: Erika Keil (ed.): *All Design. Leben im schwerelosen Raum*, exhib. cat., Zürich, Museum für Gestaltung, Basel 2001, pp. 148–263.
- Carl August Böttiger: *Versuch, Kunstwerke zweckmäßig zusammenzustellen*, in: *Zeitung für die elegante Welt*, 24 April 1809, no. 81, pp. 641–644.

Online Resources

References to online resources should include the following information in the following order:

- author (the person or organisation responsible for the site)
- date/year of publication (date created or last updated)
- URL/Internet address (as hyperlink to ensure that the URL is included without a line-break)
- accessed day month year (the date you viewed the site)

e.g.:

- Daniel Berndt/Susanne Huber: *Dissonanzen/Resonanzen. Queerness in der Kunstgeschichte als produktiver Störfaktor*, in: *Brand-New-Life. Magazin für Kunstkritik*, 20 June 2021, <https://brand-new-life.org/b-n-l-de/dissonanzen-resonanzen/>, last accessed on 10 August 2022.
- Petra Schuster: *Maltechnische und soziale Diskurse in der spanischen Kunstliteratur des 17. Jahrhunderts*, PhD thesis, FU Berlin 2018, <http://dx.doi.org/10.17169/refubium-979>, last accessed on 10 August 2022.

- Hubertus Kohle: Review of Wolfgang Ullrich: Die Kunst nach dem Ende ihrer Autonomie, Berlin 2022, in: sehepunkte 22, 2022, no. 7/8, <http://www.sehepunkte.de/2022/07/37219.html>, last accessed on 10 August 2022.

For all other formats not listed here, we refer to the citation style of Infoclio.ch, available via: <https://www.infoclio.ch/de/Zitierstil> (last accessed on 10 August 2022)

Illustrations

Images must be supplied with a resolution of at least 15 cm and 300 dpi as TIF or JPG files. The image files must be named in accordance with the list of illustrations («1_Schmidt.tif»).

The captions must be written according to the following model: «Artist's name, title, year/centenary, material/technology, dimensions, city, building/institution, room (if necessary), inventory number, page/folio, other details» or «Architect's name, work, year/centenary, city/location, form of representation (e. g. plan, draft, foto etc.)/realized/not realized, other details». The picture credits have the form «figure number: Source» and provide clear information on the source («Buren 1991 (as note 3), p. 12, fig. 3.»); vague information such as «Author's archive» is not permitted. In the list of illustrations or in the file name, information can be given about the importance and format of the illustrations («important/large», «unimportant/small»), «alternative/facultative»). By submitting their text and accompanying illustrations, authors agree to these guidelines and confirm that they have obtained the image rights for the illustrations used in their article for publication in *kritische berichte*.

Open Access

By submitting their text, authors agree to the publication of their contribution in Open Access, also to set VG Wort web beacons. If you have a member number with the VG Wort, please mention it. Please note that your keywords may be customized by the publisher according to existing formats.