AN-ICONOLOGY
History, Theory, and Practices
of Environmental Images

UNIVERSITÀ DEGLI STUDI DI MILANO
DIPARTIMENTO DI FILOSOFIA
"PIERO MARTINETTI"

erc
European Research Council

GUIDELINES FOR AUTHORS

The journal accepts original contributions written in English that have not been published and are not under consideration for publication elsewhere.

All submissions are subject to double blind peer review. In case their proposals are accepted, authors may be required to make revisions in accordance with the reviewers' comments.

In case of multiple authors, the author who is submitting the manuscript will be considered as corresponding author.

Authors are to <u>send their manuscripts already anonymised</u> by removing all metadata and replacing any reference to the author(s) with "[Identifying information]".

<u>**Manuscript that have not been anonymized and/or that fail to adhere to the following guidelines
will be desk-rejected**</u>

FORMAT AND STYLE

- **Accepted file formats**: Microsoft Word, or RTF document.

- **Characters/word count**: 24.000-30.000 characters, or 3.500-5.000 words (spaces and footnotes included – final reference list excluded).

- **Abstract**: 150-200 words.

- **5 Keywords:** in lower case letters and separated from one another by semi-colons (;)

- **Font:**
- Text: Times New Roman 12 pt; line spacing 1,5
- Block quote (25 words long or more): Times New Roman 11 pt; line spacing 1,5 Footnotes: Times New Roman 10 pt; line spacing: 1,5
- Final reference list: Times New Roman 12 pt; line spacing 1,5

- **Paragraphs titles** should be in **bold**, but not numbered

- *Italics* is used for:

- Titles of books and works

  Immanuel Kant's *Critique of Judgement*…
  Davies' pioneering piece *Osmose*…

  - Terms that the author needs to emphasize

  This is *absolutely* inaccurate.
  Such interpretation is highly *personal*, and should not be supported.

  - Foreign words in the text

  This is *par excellence* the peculiar prerogative of this science…
  This is a *topos* that can be traced back over the ages within the history of art…

- **"Quotation marks"** are used:

- To indicate that an instance of a word refers to the word itself rather than its associated concept

  The etymology of the word "screen" seems to derive from Old Dutch.

- To stress ironic or so-called meaning, or any non- standard usage of a word

  Are "new" media really new?
  The "advantage" of being dead is that you don't suffer anymore.

[!] Please never use **bold** or <u>underlined</u> text.

- **Hyphen** (-) is used to join words or parts of words as well as to indicate a page range.

  three-dimensional, *trompe-l'œil*, quasi-cinema, so-called, object-oriented form of art, Didi-Huberman, Merleau-Ponty, 2011-2017, 73-97…

- **En dash** (–) is used to indicate an aside only.

  It is – literally as much as metaphorically – a big fight.

- **In-text movies, tv series, games, works of art ecc.**

- Use original titles whenever possible
- <u>For directions as to how to write captions for figures, please refer to the dedicated guidelines</u>

  Psycho (A. Hitchcock, 1960)
  Breaking Bad (V. Gilligan, 2008-2013)
  L'Empire des lumières (R. Magritte, 1953-1954)

QUOTATIONS

- **Type of quotation marks**: For quotations always use <u>double typographic quotation marks</u> "…" (not neutral "…", nor double chevrons « … »)
  If you are <u>omitting part</u> of the quotation, use […]
  In case of <u>quotes within quotes</u> use single quotation marks '…'.

- <u>Quotation marks always follow punctuation</u> -> ,"
- Exponent referencing footnotes always follows quotation marks -> ,"[8]

  As Carnevali observes, "this idea […] is echoed in the autobiographical pages that George Orwell wrote about the 'olfactory secret' of class distinction."[24]

  Kant defines it as the "free play between imagination and understanding,"[6] and connects it…

  Presence can be defined as the illusion of non-mediation.[17]

- For block quotes, omit the quotation marks, start the quote as a new paragraph on a new line and indent the whole quote 1 cm from the left-hand margin of the page.

REFERENCES

➢ In order to comply with our online platform requirements, we ask you <u>both</u> to provide references for your quotations in <u>footnotes in your manuscript</u> and to prepare a <u>separate final reference list</u>

Footnotes guidelines

If you need to put multiple references in a single footnote, please separate them with a semi-colon (;) The last reference must be ended with a period.

- **Book**

- Multiple authors are separated by a comma (not "and" or "&")
- In case a book has <u>multiple editions</u>, please indicate the year of the first edition immediately after the book title between brackets
- In case a book is <u>translated</u>, please indicate the year of the first edition in the original language immediately after the book title between brackets, followed by the name(s) of translator(s)
- Please always indicate page or page range whenever quoting a specific passage
- For country and city names, please use the anglicized form where available. Ex.: Milan, Rome, Zurich. Do not use a comma to separate a city from a province. Ex.: Cambridge MA
-

A. Pinotti, *Alla soglia dell'immagine. Da Narciso alla realtà virtuale* (Turin: Einaudi 2021): 80-84.

D. Hume, *A Treatise of Human Nature* (1739) (New York City: Penguin Random House, 1986): 125.

J.D. Bolter, R. Grusin, *Remediation: Understanding New Media* (Cambridge MA: MIT Press, 1998): 15-19.

I. Kant, *The Critique of Judgment* (1790), trans. P. Guyer, E. Matthews (Cambridge: Cambridge University Press, 2001).

L. Wiesing, *Artificial Presence: Philosophical Studies in Image Theory* (2005), trans. N.F. Schott (Stanford: Stanford University Press, 2010): 18-21.

- **Edited Volume**

- All the specifications above regarding books are to be applied here too.

A. Pinotti, ed., *Il primo libro di estetica* (Turin: Einaudi, 2022)

R. Eugeni, A. D'Aloia, eds., *Teorie del cinema: il dibattito contemporaneo* (Milan: Cortina, 2017): 98-99.

F. Liptay, B. Dogramaci, eds., *Immersion in the Visual Arts and Media* (Leiden-Boston: Brill Rodopi, 2016): 7.

- **Book Chapter**

- Quotation marks always <u>follow</u> punctuation (,")
- Always indicate the page range of the chapter, followed by page or page range of the quotation
- All the specifications above regarding books are to be applied here too.

F. Cavaletti, "Esperienza estetica," in A. Pinotti, ed., *Il primo libro di estetica* (Turin: Einaudi, 2022): 58-70, 69.

P. Lichty, "The Aesthetics of Liminality: Augmentation as an Art Form," in V. Geroimenko, ed., *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium* (Cham: Springer, 2018): 100-125, 119.

- **Journal article**

- Quotation marks <u>follow</u> punctuation (,")
- Always indicate the page range of the chapter, followed by page or page range of the quotation
- Always indicate the <u>article's doi</u> when available
- If an article lists <u>four or more authors</u>, list only the first, followed by *et al.* ("and others")

L. Manovich, "The Poetics of Augmented Space," *Visual Communication* 5, no. 2 (2006): 219-240, 220.

J. Steuer, "Defining Virtual Reality: Dimensions Determining Telepresence," *Journal of Communication* 42, no. 4 (1992): 73-93, 75, https://doi.org/10.1111/j.1460-2466.1992.tb00812.x.

R.A. Bay *et al.*, "Predicting Responses to Contemporary Environmental Change Using Evolutionary Response Architectures," *American Naturalist* 189, no. 5 (2017): 463-473, 465, https://doi.org/10.1086/691233.

- **Website content**

- Always check that the links are working
- Always indicate when you accessed the website for the last time

"About Yale: Yale Facts," Yale University, https://www.yale.edu/about-yale/yale-facts, accessed May 1, 2017.

J. Bouman, "How to Take a Picture of a Black Hole," filmed November 2016 at TEDxBeaconStreet, Brookline MA, https://www.ted.com/talks/katie_bouman_how_to_take_a_picture_of_a_black_hole, accessed March 15, 2023.

- **News or magazine article**

  If the source is online,
- Always check that the links are working
- Always indicate when you accessed the website for the last time

R. Mead, "The Prophet of Dystopia," *New Yorker* (April 17, 2017): 43.

F. Manjoo, "Snap Makes a Bet on the Cultural Supremacy of the Camera," *New York Times* (March 8, 2017), https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html, accessed March 15, 2023.

- **Social media content**

Citations of content shared through social media can usually be limited to the text. A note may be added if a more formal citation is needed (as in the first example below).

P. Souza (@petesouza), "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit," Instagram photo, April 1, 2016, https://www.instagram.com/p/BDrmfXTtNCt/.

Chicago Manual of Style, "Is the world ready for singular they? We thought so back in 1993," Facebook, April 17, 2015, https://www.facebook.com/ChicagoManual/posts/10152906193679151.

Shortened notes

Use a full citation only the first time you reference a work. Use a shortened one for subsequent references.

Shortened notes only include author's name, shortened title (e.g. no subtitle) and page or page range.

J.D. Bolter, R. Grusin, *Remediation*: 14.
L. Manovich, "The Poetics of Augmented Space:" 220-222.

If you <u>consecutively</u> cite the <u>same</u> source two or more times in a note (complete or shortened), please use the word "Ibid." instead.

[1] L. Manovich, "The Poetics of Augmented Space," *Visual Communication* 5, no. 2 (2006): 219-240, 220.
[2] Ibid.
[3] Ibid.: 223.

Final reference list guidelines

The final reference list <u>must</u> be provided <u>in a separate file</u> and follows the same editorial rules except for the <u>reversal of first and last name</u>.

First and last name of the author(s) and editors of collective/curated books (if treated as authors) must be reversed (last name, first name initial).
Any other first name and last name appearing *after* the main reference's title must not be reversed (e.g. translators, editors of the book in which a chapter appears).

Please organize the references in alphabetical order. End all references with a period.

Bay, R.A., *et al.*, "Predicting Responses to Contemporary Environmental Change Using Evolutionary Response Architectures," *American Naturalist* 189, no. 5 (2017): 463-473, 465, https://doi.org/10.1086/691233.

Bolter, J.D., Grusin, R., *Remediation: Understanding New Media* (Cambridge MA: MIT Press, 1998).

Bouman, J., "How to Take a Picture of a Black Hole," filmed November 2016 at TEDxBeaconStreet, Brookline MA, https://www.ted.com/talks/katie_bouman_how_to_take_a_picture_of_a_black_hole, accessed March 15, 2023.

Cavaletti, F., "Esperienza estetica," in A. Pinotti, ed., *Il primo libro di estetica* (Turin: Einaudi, 2022): 58-70, 69.

Eugeni, R., D'Aloia, A., eds., *Teorie del cinema: il dibattito contemporaneo* (Milan: Cortina, 2017): 98-99.

Lichty, P., "The Aesthetics of Liminality: Augmentation as an Art Form," in V. Geroimenko, ed., *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium* (Cham: Springer, 2018): 100-125, 119.

Liptay, F., Dogramaci, B., eds., *Immersion in the Visual Arts and Media* (Leiden-Boston: Brill Rodopi, 2016): 7.

Manjoo, F., "Snap Makes a Bet on the Cultural Supremacy of the Camera," *New York Times* (March 8, 2017), https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html, accessed March 15, 2023.

Manovich, L., "The Poetics of Augmented Space," *Visual Communication* 5, no. 2 (2006): 219-240, 220.

Pinotti, A., ed., *Il primo libro di estetica* (Turin: Einaudi, 2022).

Wiesing, L., *Artificial Presence: Philosophical Studies in Image Theory* (2005), trans. N.F. Schott (Stanford: Stanford University Press, 2010): 18-21.