

EDITORIAL GUIDELINES

Authors are kindly requested to strictly adhere to the following editorial guidelines. Compliance with the editorial guidelines is a prerequisite for the submission to be considered. Contributions that do not conform to these guidelines will be returned to the authors for the necessary preliminary editorial revisions.

TEXT BODY

- The length of the text must be between 30.000 and 50.000 signs including footnotes and spaces; any excess may require reduction
- Font: Times New Roman
- Font Size: 12-point, single-spaced
- Footnotes should be set in 10-point, single-spaced
- Note numbers in superscript Arabic numerals should always be placed in the text after punctuation. E.g.:
Dopo i primi lavori, concepiti ancora in termini tradizionali dal punto di vista espositivo,¹ Flavin evolve il suo linguaggio attuando un'operazione di progressiva appropriazione dello spazio.²
- Quotes: should be enclosed in guillemets («...») if shorter than three lines; if longer, they must be included in the body of the article, within guillemets, in Times New Roman font, 11-point size, with a blank line above and below. Any omissions of words should be indicated by [...]; additions should be enclosed in square brackets. Any transcription or typographical errors in the original text should be followed by the notation [sic.].
- Titles (books, magazines, and artworks) are to be italicized; magazines names instead using double quotation marks (“...”). E.g.:
 - The book *L'ovvio e l'ottuso* di Roland Barthes...
 - The artwork *Brillo Box* di Andy Warhol...
 - The magazine *Artforum*...
- Foreign words included in the text should be italicized, unless they are commonly used; words that require particular emphasis should be placed in double quotation marks (“ ”).
- Capitalization: decades and millennia should be written with an initial capital letter and never in numerals. E.g.:
 - Novecento, NOT '900.
- Numbers: numbers are generally written out in words, except when referring to measurements, when part of a list, or when indicating bibliographic references, page numbers, or chapter numbers. In page numbers and years, all digits should be written out in full, not just those that change. E.g.:
 - pp. 122-123, NOT pp. 122-3 o pp.122-23.

- 1963-1964, NON 1963-4 o 1963-64.

FOOTNOTES

Only the first occurrences should be written out in full; from the second occurrence onward, the corresponding abbreviations should be used:

▪ One or two Authors on a Single Volume:

First occurrence: Name, Surname, Book title in italics (followed by the year of the 1st edition if translated), Publisher, Town/city published, Year published. E.g.:

- André Breton, *Manifestes du surréalisme* (1962), Folio, Paris, 2005.

- Barbara Ferriani e Marina Pugliese, *Monumenti effimeri. Storia e conservazione delle installazioni*, Electa, Milano, 2009.

Subsequent citations: Surname, abbreviated title in italics, year of publication. E.g.:

- Bréton, *Manifestes*, 2005.

- Ferriani e Pugliese, *Monumenti effimeri*, 2009.

▪ Three or more or no Authors on a Single Volume:

First occurrence: Book title in italics, Publisher, Town/city published, Year published. E.g.:

- *Arte dal 1900. Modernismo, Antimodernismo, Postmodernismo* (2004), Zanichelli, Milano, 2006.

Subsequent citations: Abbreviated title in italics, year of publication:

- *Arte dal 1900*, 2006.

▪ Exhibition Catalogue:

First occurrence: Name, Surname (edited by), Title in italics (exhibition catalogue, town/city, location, dates, if possible, year), Publisher, Town/city published, Year published. E.g.:

- Neal Benezra e Kathy Halbreich (a cura di), *Bruce Nauman* (catalogo della mostra, Minneapolis, Walker Art Center, 10 aprile - 19 giugno 1994), Art Publishers, Minneapolis, 1994.

- Luca Massimo Barbero e Francesca Pola (a cura di), *L'Attico di Fabio Sargentini 1966-1978* (catalogo della mostra, Roma, MACRO - Museo d'Arte Contemporanea di Roma, 26 ottobre 2010 - 6 febbraio 2011), Electa, Milano, 2010.

Subsequent citations: Surname, abbreviated title in italics, year of publication. E.g.:

- Benezra e Halbreich, *Bruce Nauman*, 1994.

- Barbero e Pola, *L'Attico*, 2010.

▪ Essays in Books/Catalogues:

First occurrence: Name, Surname, Title using double quotation marks ("..."), in, Name and Surname of the Book Editor (edited by), Title in italics, Publisher, Town/city published, Year published, Pages. E.g.:

- Claire Gilman, "L'arte povera a Roma", in Gabriele Guercio e Anna Mattiolo (edited by), *Il confine evanescente. Arte italiana 1960-2010*, Electa, Milano, 2010, pp. 43-73.

Subsequent citations: Surname, “abbreviated title in quotation marks and parentheses”, year of publication. E.g.:

- Gilman, “L’arte povera a Roma”, 2010.

▪ Essays in Magazines:

First occurrence: Name, Surname, Title using double quotation marks (“...”), Magazine’s name in italics, Number, Month and Year, Pages. E.g.:

- Germano Celant, “Book as an Artwork 1960-1970”, *Data*, n. 1, settembre 1971, pp. 35-45.

Subsequent citations: Surname, “abbreviated title in quotation marks and parentheses”, year of publication. E.g.:

- Celant, “Book as an Artwork”, 1971.

▪ Conference Proceedings:

First occurrence: Full first name and surname, title in double high quotation marks (“...”), *in*, full first name and surname of the editor(s) (ed.), title of the proceedings in italics, (conference proceedings, city, venue, dates of the conference when available, otherwise just the year), publisher, city of publication, year of publication, page numbers. E.g.:

- Alessandro Ferraro, “Mostre fotografiche alla Galleriaforma di Genova durante gli anni Settanta: Eleanor Antin e gli altri”, in Alessandra Acocella e Cristina Casero (edited by), *Mostre fotografiche in Italia negli anni Settanta. Spazi, dialoghi, narrazioni* (conference proceedings, Parma, Plesso della Pilotta, 24-25 novembre 2022), Postmedia books, Milano, 2024, pp. 197-210.

Subsequent citations: Surname, “abbreviated title in quotation marks and parentheses”, year of publication. E.g.:

- Ferraro, “Mostre fotografiche”, 2024.

▪ Articles in Newspapers:

First occurrence: Name, Surname, Title using double quotation marks (“...”), Newspaper’s name in italics, Day, Month and Year, Pages. E.g.:

Vittorio Gregotti, “La polemica sulla Biennale”, *Corriere della Sera*, 24 giugno 1976, pp. 13-26.

Subsequent citations: Surname, “abbreviated article title in quotation marks and parentheses”, year of publication. E.g.:

- Gregotti, “La polemica”, 1976.

▪ Archival Sources:

City in the original language, Institution (hereafter ABBREVIATION), name of the collection in italics (if applicable), reference code, document information. E.g.:

- Milano, Archivio della Triennale di Milano (hereafter MI-TRN), Documenti e carteggi della VI Triennale (1936), TRN_06_DT_020_VII, Alberto Calza Bini a Enrico del Debbio, *Relazione*, 18 febbraio 1936.

▪ Repeated Bibliographic References in Footnotes:

Ibidem (always in italics): for a citation identical to the previous footnote.

Ivi (not italicized): for a citation identical to the previous footnote but with different page numbers.

Passim (always in italics): for non-specific references. E.g.:

- Barbara Ferriani and Marina Pugliese, *Monumenti effimeri. Storia e conservazione delle installazioni*, Electa, Milano, 2009, pp. 22–24.

- *Ibidem*.

- *Ivi*, p. 51.

- Ferriani e Pugliese, *Monumenti effimeri*, 2009, *passim*.

▪ Websites:

Cite the full URL in angle brackets and include the date of last access in parentheses, in the abbreviated month/year format. E.g.:

- <<https://www.doppiozero.com/enzo-mari-in-triennale>> (04/25).

For an authored article in an online journal: Full first name and surname, title in double high quotation marks (“...”), name of the journal in italics, issue number (if available), month and year, page numbers (if any), URL as outlined above. E.g.:

- Marco Belpoliti, “Simplicity / Enzo Mari at the Triennale”, *Doppiozero*, 12 December 2016, <<https://www.doppiozero.com/enzo-mari-in-triennale>> (03/25).

For a video on a platform: Title in italics, URL as outlined above. E.g.:

- *Bruno Munari in Venice 1992*, <https://www.youtube.com/watch?v=U6-ePv_wmF4&list=PLOEsiUgeXfEzBgrXuempMEJfXpw9NzoJ> (07/25).

For websites containing articles, blogs, or texts without an author: Cite the full URL directly as outlined above. E.g.:

- <https://www.imdb.com/it/name/nm0000033/?ref=fn_all_nme_1> (07/25).

ABBREVIATIONS

- a.a. for academic year
- b. for file (archival folder)
- cap. for chapter
- cfr. for compare
- f. for fascicle
- s.d. for no date
- s.l. for no place of publication
- s.p. for no page
- t. for tome
- vol. for volume

IMAGES

- For each essay is allowed a maximum of 10 images, audio or video materials (not inserted in the text body but attached to the email), free of rights. Images that exceed the specified limits, or that display distortions, visual defects, shadows, or glare (unless inherent to the subject of the image), will not be considered.

- Digital images must meet the following standards: jpg format; 300 dpi resolution. For video and audio materials, a link to the platform through which the content can be accessed must be provided

- Insert the image/audio/video's reference [fig. NN] in the text body and in correspondence of its quotation. Ex.:

L'opera *Giovane che guarda Lorenzo Lotto* di Paolini [fig. 2] rafforza questo dibattito e rimane un'opera fondamentale a riguardo.

- Insert the image captions at the bottom of the text following these rules:

Captions:

fig. Number, Author (name and surname), Title in italics, year, technique, dimensions or duration, place of conservation, and credits (where known). E.g.:

fig. 2. Giulio Paolini, *Giovane che guarda Lorenzo Lotto*, 1967, fotografia su tela emulsionata, 30 × 24 cm, Sammlung FER. Foto Attilio Maranzano. Courtesy Fondazione Anna e Giulio Paolini

- If you wish to reproduce bibliographic material, please follow the editorial guidelines outlined above
- Name the image files (attached) according with the numbering used in the text.