

## Notes for Contributors

Since its foundation in 1978, *Oxford Art Journal* has acquired a reputation for publishing innovative critical work in art history. It has played a major role in the recent rethinking of the discipline, questioning established priorities and modes of writing, and stimulating debate about the relation between theory and practice.

It continues to address artists, academics, students, and teachers, in the belief that a radical re-examination of the visual has a broad cultural and historical significance. It features work from fields outside art history which prompts reconsideration of the discipline's dominant preoccupations and destabilises its more ready-made assumptions.

Issues of *OAJ* combine thematic and non-thematic contents, and includes writing on contemporary art practice and cultural production, as well as historical topics. The Reviews section is a forum for extended critical discussion of current publications and exhibitions.

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For general guidance see *The Oxford Guide to Style* (Oxford, 2002 latest edn) and the *Oxford Dictionary for Writers and Editors* (Oxford, latest edn).

**Abstracts:** authors are asked to supply a brief synopsis of their paper of between 150 and 200 words.

**Typescript layout:** *Oxford Art Journal* normally publishes articles between 6000 and 10,000 words in length, word counts for both main text and notes are required. Please provide an abstract of between 150 and 200 words. All text should be double-spaced (including footnotes and captions) on A4 paper (210 × 297 mm). Unaccepted manuscripts will not be returned to authors. Texts should conform to English spelling. Avoid use of **bold** text unless essential.

**Acknowledgements:** if you wish to make an acknowledgement or to state that the article is based on a conference paper etc., place this at the end of the main text, before the notes.

**Subheadings:** use upper and lower case.

**Quotations:** use single quotations marks throughout; for quotations within quotations use double quotations marks. Longer quotations should appear as an indented block without quotations marks.

Signal breaks in the text thus: . . . (where the set of three points [ellipsis] marks a break in the text, leave a space before and after); do not use an ellipsis at the beginning of quotations; if . . . is used at the end of a quotation, add a final point, placing footnote inside last point (. . .<sup>1</sup>).

**Foreign words:** keep in roman as much as possible (œuvre, fin-de-siècle, repoussoir, trompe l'œil, Académie); italicise only if unfamiliar or in an inaccessible language. Do not italicise foreign words in quotations of text in a foreign language. In the main text, unless the foreign quotation is short and obvious, give an English translation in the text and the original (unitalicised) in a note.

**Capitalisation:** be consistent, especially with terms such as Cubist, Cubism, Surrealist, Surrealism, and especially with Modernist.

**Punctuation:** do not use full points with contractions and acronyms (Dr, Mrs, St, RIBA, MOMA). Do not use apostrophes with 1880s, 1900s etc.

**Dates:** the nineteenth century, not 19th; 9 May 1962; BC or AD, no points.

**Hyphenate adjectives:** art-historical methodology, nineteenth-century France, middle-class values; do not hyphenate nouns: the nineteenth century, the middle class.

**Illustrations:** should be referred to in the text thus: (Fig. 1). All copyright permission, for *print and online* publication, must be cleared and if necessary paid for by the author; this includes applications and payments to DACS, ARS and similar licensing agencies where appropriate. Evidence in writing that such permissions have been secured from the rights-holder must be made available to the editors if requested. It is also the author's responsibility to include acknowledgements as stipulated by particular institutions. Send photocopies in the first instance, not photographs. For accepted articles, photographs must be good quality black and white prints.

**Captions:** follow this pattern: Fig. 1. Jacques-Louis David, *The Oath of the Horatii*, 1784–5, oil on canvas, 200 × 300 cm. Musée du Louvre, Paris. (Photo: Réunion des Musées Nationaux.)

#### References in notes:

*Articles:* John Smith, 'Afterthoughts on Manet's *Olympia*', *Oxford Art Journal*, vol. 33, no. 2, October 2010, pp. 89–99.

N.B. for volume numbers, use arabic numerals, not roman (20 not XX). For page numbers use pp. 70–7, not pp. 70–77, but note: 10–11, 16–18 etc., for the group of 10–19 in each hundred. Leave a space between p./pp. and numbers, also after vol. and no.

*Books:* John Smith, *Manet: New Documents* (Utopia Press: London, 2010).

*Edited Works:* John Smith (ed.), *Manet*, 2 vols (Oxford University Press: Oxford, 2010).

*Exhibitions:* *Cézanne: The Late Work*, Grand Palais, Paris, 1980.

*French Titles:* *La Couleur éloquente*, not *La Couleur Éloquente*. However, when adjective precedes first noun, it goes into capitals: *Petit Dictionnaire critique et anecdotique des enseignes de Paris*.

Use trans., and intro. as abbreviations followed by name; ed. or eds for editor or editors, edn for edition.

Do not use *op. cit.*, *ibid.*, etc. Refer to author and shortened version of reference (with date if this is required for clarity) thus: Smith, 'Afterthoughts' (2010), pp. 89–90, or: Smith, *Manet*, p. 12.

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