

Notes for Contributors

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The following are guidelines for the submission of papers to *parallax*. Please read them carefully and adhere to the notes on style. These guidelines also apply to book reviews. Any queries regarding the submission of papers should be addressed to the Editors at:

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1. Guidelines for Contributors

One copy of word processed papers should be submitted in UK English to the Editors by email attachment (see above for address) with the file name as follows: 'parallax [issue number, issue name, your name]'. Submissions should be no longer than 4,500 words in length, including footnotes. Please ensure your document has been virus checked. A list of any illustrations can be included at the end of the main body of your text. For submissions to guest edited issues, please send your paper directly to the Guest Editor and not to the Editors of *parallax*. Editing decisions concerning content and length of the paper rest with the Guest Editor, or the *parallax* Editors in the case of an in-house issue.

Please insert a page break at the end of the document in order to provide a short biographical note (80-100 words) including your full contact details (full name, affiliation, address, telephone, fax and email) and any recent publications with the full title, publisher and place and date of publication (see 'Referencing' below for format).

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Please write clearly and concisely, stating your objectives and defining terms where appropriate. Non-discriminatory language is mandatory. The Editors recommend the use of the latest editions of the *Oxford English Dictionary*, *The Oxford Writers' Dictionary* and *The New Fowler's Modern English Usage*.

2. Style Guide

Format

Use of the show/hide facility (¶ on the toolbar) is recommended when formatting your document. Use word processing default settings for all page margins.

All papers to be formatted throughout in Times New Roman, twelve-point font, single-spaced and left-aligned.

Include the title of your paper and your name at the head of the first page only (full contact details are given at the end on a separate page, see above). Full points are not required after the essay's title, your name or subtitles. Question marks may be retained in titles and subtitles.

Epigraphs are right aligned and indented. The quotation is given in italics, not quotation marks. The author is given in roman (normal) font; should the title of the cited work be added too, this should be in italics. A full stop is required after the author's name/cited work. Complete reference of the epigraph (publisher, page number, etc.) should be given in the endnotes. There is no space between the text of an epigraph and its author.

Use one paragraph space between: the title and contributor name; contributor name and epigraph; each new paragraph. Use two paragraph spaces between your name (or epigraph) and the main body of text. Sub-headings within the text are set apart with two paragraphs before and one after. Do not use paragraph indentations.

Do not use page numbers or headers and footers.

Italics are to be used for the titles of entire published works: books, journals, plays, long poems and newspapers (exceptions: The Bible, The Koran, The Talmud). Italics are also used for the titles of works of art, films, for foreign words not fully naturalised into English, for emphasis and within interviews to indicate the speech of the questioner and their name. For guidelines on the use of italics, consult *The New Fowler's Modern English Usage* (latest edition). Italics are used for the text of an epigraph but not for the author. Do not use underlining. The titles of chapters in books, journal articles and song titles are enclosed in single quotation marks.

The title, subtitles and author's name are written in bold.

The title of an interview is given in full on the first line. On the line immediately below appears 'An Interview with [name of interviewee]'. These are given in bold as for titles. The interviewer's name will appear below in the text of the interview. Names of interviewer/s and interviewee/s should be given in full in the first instance and thereafter as initials. These are both written in bold throughout the interview. Names and initials are followed by a colon. The text of the interviewer's questions is given in italics.

All notes are endnotes and are preceded by the title 'Notes' and one paragraph space.

Spelling

Use UK English spelling conventions. For example: 'organize', not 'organise' and 'centre', not 'center'. US English spelling should, however, be retained in the titles of works published using US spelling conventions.

Diacritics are retained where the word in question has not yet been naturalized into English. For example: *raison d'être*, *à la mode*. Such words and expressions are often italicized.

Hyphens are used to avoid repetition of vowel (re-enter); where two or more words are read as one (a late-nineteenth-century novel); with the use of ‘mid’ (in the mid-nineteenth century) and in order to avoid ambiguity (to re-cover the sofa; to recover lost time).

Non-English place and personal names are given in the accepted English form where this exists. For example: Vienna; Virgil, Catherine the Great.

The following begin with a capital: titles and dignitaries (the Minister for Education); movements or periods (Renaissance, Freudian, the Middle Ages); proprietary names (Sellotape), except where they are no longer registered trade names (jeep).

Diacritics should be retained on all capitals in foreign languages where these appear on the lower-case letters. The exception is the French word à when capitalized.

Abbreviations

Titles of works cited in the text should be given in full in the first instance and only abbreviated to a comprehensible version if repeated often or for elegance. For example: ‘Richard Huelsenbeck, *Memoirs of a Dada Drummer*’ can be abbreviated to ‘Huelsenbeck, *Memoirs*’.

Full points are not used where an abbreviated form ends in the same letter as the full form. For example: Mr, Mrs, Dr, vols, edn and nos (exception: no. for Italian ‘numero’). Full points are used in other abbreviations. For example: M. (Monsieur), p., pp., vol., ed. and in lower case abbreviations such as e.g. and a.m.

Standard works of reference may be given in capitalized abbreviations and italicized: *OED*, *DNB*. Countries and internationally recognized organizations are also given in capitalized abbreviations: UK, USA, UNESCO.

Acronyms for national institutions and organizations should be spelled out in the first instance with the abbreviation given immediately after in parentheses. The abbreviation may be used thereafter. For example: the Federal Bureau of Investigation (FBI).

American states are given in two-letter format when appropriate for identifying the place of publication: Cambridge, MA, not Cambridge, Mass. (see *The Oxford Writers’ Dictionary* for other states).

Accepted truncations do not require an initial apostrophe: phone, not ‘phone.

For further use of abbreviations in endnotes, see ‘Referencing’ below.

Quotations and Punctuation

Short quotations should be set in single quotation marks. Double quotation marks are only used for quotations within quotations. For example: Adorno writes: ‘When the hero of Gottfried Keller’s novel *Der grüne Heinrich* was asked about the German capital letter P, he exclaimed, “That’s pumpnickel!”’

Longer quotations (forty words or more) should form a separate paragraph with one paragraph space before and after. Quotation marks are not used unless they represent a quotation within the main quotation, which is then given in single quotation marks.

Punctuation comes after quotation marks except where it is integral to the quotation, for example if the quotation is known to be a full sentence or if it is a question or an exclamation.

No additional full point is required if the quotation ends in either a question mark or an exclamation mark.

No comma is required before ‘and’ and ‘or’ indicating a final item in a sequenced list: ‘apples, pears, bananas and oranges’. No comma is required after abbreviations such as e.g. and i.e. even where this appears grammatically necessary.

Dashes are represented by a hyphen with a space on either side (–).

Parentheses (round brackets) are used for parenthetical statements and references within the text. Square brackets are used for authorial interventions within citations. For example: ‘he [George Best] is the greatest footballer ever’ and for indicating emphasis: ‘he is the greatest footballer *ever*’ [my emphasis]. Indicating such interventions comes after the closing quotation marks. Emphasis in the original can also be indicated in brackets after the closing quotation marks as ‘[original emphasis]’.

This use of parentheses and brackets also applies to discussion of terms in a language other than English where translation is provided for clarity. For example, translation within the contributor’s text would appear as: ‘One finds it in Hölderlin’s appeal to words like *das Heilige* (the holy)’. Translation within a quotation would appear as: ‘Hölderlin writes: “Und was ich sah, das Heilige sei mein Wort [And what I saw, the holy be my word].”’

Full points always come after parentheses or brackets.

Ellipses in the original version of any citation are given without brackets and a single space on either side. For example:

‘The house ... on the hill is still there.’

‘The house on the hill is still there ... This is the story of ...’

Excisions from original quotations are indicated by ellipses in brackets. Original punctuation is retained wherever possible. Therefore where an ellipsis shortens a sentence, if this comes after a full point, the first word requires a capital letter. For example: ‘I rode to the lighthouse that day. The day started out fine but by nightfall the wind was howling’ would become: ‘I rode to the lighthouse that day. [...] By nightfall the wind was howling.’

Apostrophes are used only for contractions (don’t) and for all possessives. For example: Nancy’s, Marx’s, Cixous’s. Where the possessive subjects are listed the possessive apostrophe should come after the final name only. For example: Deleuze and Guattari’s.

Dates and Numbers

Dates are given as follows: 18 October 1977. In citations of an era, BCE follows the year and ACE precedes it. For example: 65 BCE and ACE 94. However, in centuries both follow: the third century BCE; the fourth century ACE.

Decades are given as follows: the 1960s, not the 1960’s. Centuries should be spelled out. For example: the nineteenth century and nineteenth-century art production. Approximate dates are given with an abbreviated form of *circa* as follows: *c.* 1845, *c.* 200 BCE.

Numbers up to one hundred including ordinals are given as words other than in the use of dates. For example: ninety-nine, first. Words are only given for numbers from one hundred onwards if these are at the beginning of a sentence, the number is approximate or the sentence appears inelegant. Commas are only used in figures from 10,000 upwards and not for figures of a lesser amount than this.

When using inclusive numbers the last two figures of the final number should be given. For example: 14-16; 145-52; 1961-66. This use of a hyphen does not require adjacent spaces.

Roman numerals are used sparingly: for ordinals for monarchs and popes; and for subdivisions within books, plays or long poems.

Referencing

All references are given as endnotes and should remain succinct. Unless unavoidable, endnote numbers should be given at the end of a sentence where they immediately follow the punctuation. Do not attach an endnote number to the title of your article. Any explanatory notes you wish to include can be given at the beginning of the 'Notes' section, prior to the numbered endnotes. Insert two paragraph spaces after your text followed by the title 'Notes' and one further paragraph space before beginning the numbered notes.

Do not use *op. cit.* or *ibid.* in endnotes. Instead, an abbreviated form of reference should be given within each endnote. An abbreviated version of a reference is given in repeat references. Following the examples for references below, these could read: Teresa De Lauretis, *Alice Doesn't*, p.4; Alexander Doty, 'Whose Text is it Anyway?', p.46. Within endnotes the numbered reference should be followed by one space before the text.

There is no space between the abbreviation for page or pages (p. and pp.) and the page number/s given. The full range of page numbers is given for an essay or chapter in a book or an article in a journal. The specific reference is then given in parentheses after this.

Only the main name of the publisher need be given (Penguin, not Penguin Books), with the exception of university publishers (MIT Press).

Where useful, the first date of publication may be indicated in brackets immediately after the title (see 'Translated works' below for an example). Where details of a publication are unknown, use the following abbreviations without the use of spaces: '[n.p.]' (= no place); '[n.pub.]' (= no publisher); '[n.d.]' (= no date).

When referencing sections (*Phenomenology of Spirit*) or fragments or aphorisms (Heraclitus, *Human, All too Human*) in canonical texts, the first footnote in which the reference is made should indicate what edition is being followed and, where it is necessary for clarity, page numbers should also be included.

The following give examples of the format for references within endnotes. Page references are provided after the publication details, which is followed by a comma. Page references for books are given only for the section of text referred to. Page references for essays in books or articles in journals give the page numbers for the entire essay or article and, if appropriate, a specific citation reference follows in parentheses (see examples for De Lauretis, Stimpson and Metz below). Please insert final punctuation as appropriate (i.e. full points, semi-colons, etc).

Books

Teresa De Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema* (London: Macmillan, 1984), p.24.

Oscar Wilde, *The Picture of Dorian Gray* [1891] (London: Penguin, 2000), p.23.

If an edition other than the first is used, this should be included after the title and stated as '2nd edn' (second edition); 'rev. edn' (revised edition) etc.

James Monaco, *How To Read a Film: The Art, Technology, Language, History and Theory of Film and Media*, 2nd edn (New York and Oxford: Oxford University Press, 1981).

Collected essays

Collected essays by the same author may indicate the date of original publication of an essay in brackets immediately after the title.

Erwin Panofsky, 'Iconography and Iconology: An Introduction to the Study of Renaissance Art' [1939], in *Meaning in the Visual Arts* (Harmondsworth: Penguin, 1993).

Edited collections of essays by more than one author and chapters in edited books

John Hill and Pamela Church Gibson, eds, *American Cinema and Hollywood: Critical Approaches* (Oxford: Oxford University Press, 2000).

Catherine Stimpson, 'The Somagrams of Gertrude Stein', in *The Female Body in Western Culture: Contemporary Perspectives*, ed. Susan R. Suleiman (Cambridge, MA: Harvard University Press, 1986), pp.30-43.

Translated works

The date of first publication in the original language may be given in (square) brackets immediately after the title. The name of the translator comes immediately after the work s/he has translated; either the title of an entire book or the title of an individual essay, whether in an edited book or a journal. When including a full reference for both an original text and its translation into English, the order in which these come is at the contributor's discretion and should be consistent throughout the notes. The two references are separated by a semi-colon.

Roland Barthes, *Mythologies* [1957], trans. Annette Lavers (London: Vintage, 1993).

Christian Metz, 'The Imaginary Signifier', trans. Ben Brewster, *Screen*, 16 (1975), pp.14-76 (p.54).

Edited and translated works

Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon (Ithaca, NY: Cornell University Press, 1977).

Jacques Lacan, *The Language of the Self: The Function of Language in Psychoanalysis* [1956], ed. and trans. Anthony Wilden (New York: Dell, 1968).

Books in volumes

Books in more than one volume should be indicated as '24 vols'. The volume number referenced is given like this:

Sigmund Freud, 'Obsessions and Phobias, Their Psychological Mechanism and Their Aetiology' [1895], in *The Complete Psychological Works of Sigmund Freud*, 24 vols, ed. James Strachey (London: Hogarth and Institute of Psychoanalysis, 1962), vol. 3, pp.55-81.

Journal articles

Volume numbers are given in arabic figures regardless of the form given in the journal itself and 'vol.' or 'vols' is not required. Numbers within a volume are not required unless these have been separately paginated. The date follows the volume number in parentheses. Only the year of publication is required, not the season or month.s

Alexander Doty, 'Whose Text Is It Anyway?: Queer Cultures, Queer Auteurs, and Queer Authorship', *Quarterly Review of Film & Video*, 15 (1993), pp.41-54.

Robert Bernasconi, 'The Assumption of Negritude: Aimé Césaire, Frantz Fanon and the Vicious Circle of Radical Politics', *parallax* 23, 8:2 (2002), pp.69-83.

Works not published in English

These should follow the same format as the referencing for works published in English, however, the capitalization scheme should be retained in the titles.

Ginette Vincendeau, 'Dorothy Arzner: la mise en scène du féminin', in *Positif*, 341 (1989), pp.44-47.

Newspaper or magazine articles

Titles of newspapers in references are given as *Guardian*, *Observer*, except for *The Times*. Foreign newspapers are given as the title appears on the front page: *Le Figaro*, *El País*.

Jo Revill and Mark Townsend, 'Food Giants Told: Clean Up or Face Prosecution', *Observer* (27 February 2005), pp.1 and 3.

Films

References should include the title, director, distributor and date of first release. Video or DVD details may be added at the end.

The Killing of Sister George. Dir. Robert Aldrich (ABC Features International, 1968). Video: Palomar Pictures.

Recordings of voice or music

These should include separated by full points the composer or author, title, artist or orchestra, conductor and the recording studio and date of release in parentheses. The first name of well-known composers may be omitted.

Beethoven. Symphony No. 7. Royal Philharmonic Orchestra. Cond. Colin Davis (EMI Records, 1961).

Leonard Cohen, 'Waiting for the Miracle', *The Future* (Columbia, 1992).

The Internet

The universal resource locator should be given in full in the first instance and can be abbreviated in later references, as below:

<<http://www.tandf.co.uk/journals/titles/13534645.asp>>[21/03/2006].

<<http://www.tandf.co.uk>> [25/10/2005].

If the reference refers to the author and a specific essay, details should be given:

Eduardo Kac, 'Against Gravitropism: Art and the Joys of Levitation',

<<http://www.tate.org.uk/space/spaceart.htm>> [09/12/2007].

Image Captions

Captions in the main body of the text are included like the following, using parenthesis.

Victor Burgin, in his work *Office at Night* refers to the work of Hopper (Figure 1).

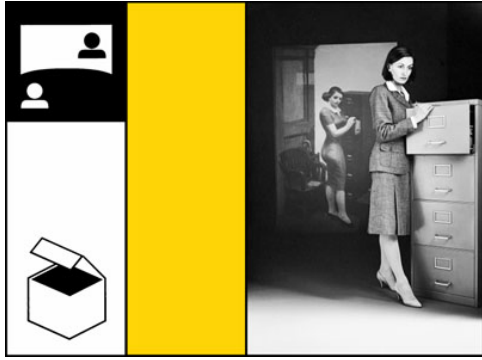


Figure 1. Victor Burgin, *Office at Night*, 1986 (one of seven sections). Courtesy Canadian Centre for Architecture, Montreal. © Victor Burgin.

In short: Figure: Artist, *Title* [italics], Date (any further specification). Medium. Size. Courtesy/ Location. Copyright.