

## NOTES FOR CONTRIBUTORS

### Routledge Companion to Visual Art Practice

The *Routledge Companion to Visual Art Practice* provides an opportunity to bring together critical explorations of historical and contemporary visual art practice *from within* the practices of artists and makers. While there are numerous studies regularly published from the perspectives of curation, art history and critical theory which examine art practices, these often result in art performing an *illustrative* role (e.g. to demonstrate concepts, theories, political argumentation). Alternatively, art practice is widely documented through exhibition catalogues and art project publications, but these often lack the imprimatur of an established publisher (and so are not as widely distributed or catalogued).

Routledge Companions typically bring together 30-50 chapters by different authors, to provide a survey of varying aspects, voices and perspectives. For examples of existing companions, see: [Routledge Companion to Biology in Art and Architecture](#) (2017), or [The New Companion to Urban Design](#) (2019).

The *Routledge Companion to Visual Art Practice* is structured via 6 thematic sections:

- **Situations:** to explore situational and relational conditions of practice; to include philosophical, social, political, economic and geographic perspectives.
- **Preparation:** to explore the conditions, influences and practices that lead toward art making. While much is focused on artists, artworks and reception, this section explicitly seeks to look to matters 'prior to' practice.
- **Im/materialities:** to explore the material and immaterial dimensions of art making; to consider (im)materiality as one of the defining facets of art making.
- **Iteration:** to explore questions of process in the making and display of art, including practices re/un-making; the section sets out a further dimension characteristic of art making.
- **Collaboration:** to explore the growing trend for collaborative undertakings and a variety of social practices; as well as to examine broader dimensions of inter/trans-disciplinary engagements.
- **Dissemination:** to focus on questions of display, circulation, curation, exchange, and reception; to include questions of impact, legacy, and silences of practice.

Contributors are asked to submit work for ONE of these sections. The typical format is for a **5-6000 word book chapter** (see style notes below), but alternatives can be discussed with the editors. You are asked to supply a draft title, abstract and brief biography note at the start of the process. **A full draft of your chapter should be submitted during the Summer 2023** (consult with editors for details). Revisions and final submission will then take place over the autumn 2023. Final publication is expected mid/late 2024. Authors should present a fair account of debates that arise within their topic. Chapters should be introductory and aimed at upper-level undergraduates and graduate students. Some readers will be approaching the subject from different disciplines and so chapters should seek to open up topics, provide clarity and definitions for specific concepts or debates, offer critical and historical contextualization, demonstrate broader links, ensure appropriate referencing, and where possible to provide further reading.

## STYLE GUIDE

There will be various stages of reviewing and revising work, but as a rule, please share your work with your editors in Word format and keep formatting to a minimum (just minimal use of bold and italics is sufficient, and only where required).

When preparing your manuscript please conform to Routledge house style. The main style conventions are:

1. Use of American spelling, punctuation and grammar conventions throughout (unless an actual name (e.g. India Media **Centre**).
2. Use of double quotation marks and placement of punctuation inside quotation marks
3. Double-space
4. Use of 12pt. *Times New Roman*, Arial or Helvetica font.
5. Italicize book/exhibition titles.
6. The use of headings is encouraged where it will enhance clarity of presentation or ease of reference. Please do not use sub-headings. Headings should be bold and justified against the left margin rather than centered.
7. Only use italics (or bold) in quotations where it appears in the original, or if you wish to show emphasis (if the latter you must state the case at the end in the reference, noting: 'emphasis added').

**IN-TEXT CITATIONS:** Do not use footnotes! Routledge uses the Harvard system for in-text citations (further details below). For example,

Rather than leading to a male-dominated 'labor aristocracy' as once surmised, online journalism may trigger deskilling (Deuze 2001) and a feminization of the profession.

Please note that a colon should be used to separate the date from page numbers. For example,

For Roland Barthes it is impossible to deny the existence of an image because "Photography's inimitable feature is that someone has seen the referent in flesh and blood, or again in person" (Barthes 1981: 79).

**NOTES, REFERENCES & FURTHER READING:** At the end of this document you will find a scanned example of the **Notes**, **References** and **Further Reading** sections from *The Routledge Companion to Metaphysics*.

1. Please bear in mind that most companion chapters do not contain notes, and that it is Routledge's preference that chapters only use notes if absolutely necessary.
2. Please provide an alphabetical list of **all and any** sources cited in your chapter. These should conform to the Harvard system. For example:

Bloggs, N. (1982) *A Short History of Trash*, London: Routledge.

Dennett, D. (1980) "Junk Memes," *Journal of Refuse Studies*, 67(1), pp. 12-25.

Dennett, D. (1998) "Trash Explained," in N. Bloggs (ed.) *Trash: Contemporary Perspectives*, Cambridge: MIT Press, pp. 2-25.

3. Where possible, please also provide a brief list of further reading (usually not more than five items). This should consist of bibliographic entries as above, but with the addition of a brief descriptive sentence. For example:

Cuthbert, A. (1999) *More on Trash*, Oxford: Oxford University Press. (An extended treatment of garbage.)

Rankin, B. (1984) "Where to Put the Hors Texte?" in A. Cuthbert and N. Bloggs (eds) *Garbage Deconstructed*, Cambridge: Cambridge University Press. (The classic deconstructive treatment of the waste disposal industry.)

**IMAGES:** The publisher stipulate a limited image-budget across the whole book, so please be judicious in your use of illustrations and discuss this with your editor early on. When submitting work, images must be provided as separate files and of high quality (preferably 300 dpi). You are encouraged not to use copyrighted images where possible, but where necessary **individual authors will be required to clear all permissions** and deliver all permissions correspondence with the final contribution to legally evidence that copyright permission has been obtained.

**BIOGRAPHICAL NOTE:** Please give a brief description of yourself for inclusion under **Notes on Contributors**. This should be of around forty words, should include your current affiliation, and can include reference to other/related work.

#### SPINOZA

knowledge; and (3) that its love of God is a part of God's love of himself. This would be impossible if a finite mind were not a mode of the divine substance.

#### Note

- 1 References to Spinoza's *Ethics* are abbreviated as follows: E, *Ethics*; I–V, parts 1–5; A, axiom; D, demonstration, if it follows a proposition (definition, otherwise); Exp, explication; P, proposition; Pref, preface; S, scholium.

#### References

- Bennett, J. (1994) "Eight Questions about Spinoza," in Y. Yovel (ed.), *Spinoza on Knowledge and the Human Mind*, Leiden: Brill, pp. 11–26.
- Curley, E. (1988) *Behind the Geometrical Method*, Princeton: Princeton University Press.
- (1991) "On Bennett's Interpretation of Spinoza's Monism," in Y. Yovel (ed.), *God and Nature – Spinoza's Metaphysics*, Leiden: Brill, pp. 11–25.
- Delahunty, R. J. (1985) *Spinoza*, London: Routledge & Kegan Paul.
- Della Rocca, M. (1996) *Representation and the Mind–Body Problem in Spinoza*, Oxford: Oxford University Press.
- Spinoza, B. (1985) *The Collected Works of Spinoza*, vol. 1, trans. E. Curley, Princeton: Princeton University Press.
- (1994) *A Spinoza Reader: The Ethics and Other Works*, trans. E. Curley, Princeton: Princeton University Press.
- (1972 [1925]) *Opera*, 5 vols, edited by C. Gebhardt, Heidelberg: Carl Winter.

#### Further reading

J. Bennett, *A Study of Spinoza's Ethics* (Cambridge: Cambridge University Press, 1984) is an original and thought-provoking work. R. Brandom, *Tales of the Mighty Dead* (Cambridge, MA: Harvard University Press, 2002), chapter 4, contains a fine discussion of intentionality in Spinoza's theory of ideas. A. Donagan, *Spinoza* (Chicago: Chicago University Press, 1988) is the work of a great scholar. M. Guerault, *Spinoza*, 2 vols. (vol. 1: *Dieu*, vol. 2: *L'Âme*) (Paris: Aubier-Montaigne, 1968) is a detailed commentary of the first two parts of the *Ethics*. Charles Jarrett, "The Logical Structure of Spinoza's *Ethics*, Part I," *Synthese* 37 (1978): 15–65, is just what it says. Very useful. O. Koistinen and J. Biro (eds), *Spinoza: Metaphysical Themes* (Oxford: Oxford University Press, 2002) is a fine selection of papers on Spinoza's metaphysics. Two collections of papers by leading scholars are Y. Yovel (ed.), *God and Nature – Spinoza's Metaphysics* (Leiden: Brill, 1991) and his *Spinoza on Knowledge and the Human Mind* (Leiden: Brill, 1994).