



WEBSITE SECTIONS GUIDELINES

GENERAL RULES

Submissions are to be sent to submissions@impure.zone

Authors are requested to check their manuscripts very carefully for syntax, spelling, grammar, and punctuation errors before submission. Papers should follow the guidelines and be intelligible to as wide an audience as possible.

Non-compliance to any of the above points may result in rejection of the manuscript. Please, don't submit your proposal in August.

1) ZONE

Zone collects descriptions of projects and research that intersect art and anthropology.

400 - 800 words in .doc format. Submissions are to be sent to submissions@impure.zone (subject of the email: Submission for ZONE)

Times New Roman font in size 12, single line spacing. Title in lower case in size 14, bold, centered.

Images must be placed in the body of the text. Each image receives a number (Fig. 1, Fig. 2, etc.).

Legends and credits or sources must be placed under images. The text must explicitly refer to images.

Images must be sent separately (300 DPI resolution).

2) FOCUS

Focus investigates movements and fluctuations in the museum and exhibition landscape between art and anthropology

400 - 800 words in .doc format. Submissions are to be sent to submissions@impure.zone (subject of the email: Submission for FOCUS)

Times New Roman font in size 12, footnotes in size 10, single line spacing. Title in lower case in size 14, bold, centered.

Footnotes are not permitted.

Images must be placed in the body of the text. Each image receives a number (Fig. 1, Fig. 2, etc.).

Legends and credits or sources must be placed under images. The text must explicitly refer to images.

Images must be sent separately (300 DPI resolution).

3) REPRINT

In this section we re-publish texts already published in the past and Italian translations of articles originally in English.

(subject of the email: Submission for REPRINT)

4) RESIDENCIES

Residencies aims to investigate the different perspectives through which artist residencies activate places decentralized from the major centers of cultural production, intertwining interdisciplinary and multispecies relationships with visual art practices. Through the numerous experiences of artists who decide to inhabit the margins, in some cases making the creative dimension interact with the militant one, the artistic mobility projects are outlined as a plural network, within which social action and the collective experience of research finds a fertile and common ground of existence within which to develop.

400 - 800 words in .doc format. Submissions are to be sent to submissions@impure.zone

(subject of the email: Submission for RESIDENCIES)

Footnotes are not permitted.

5) BOOKS (Reviews)

Books presents information on recently published books close to the themes covered by the magazine

400 - 800 words in .doc format.

400 - 800 words in .doc format. Submissions are to be sent to submissions@impure.zone

(subject: Submission for BOOKS)

Footnotes are not permitted.

EACH SUBMISSION should be accompanied by:

1) name(s) of author(s) followed by affiliation(s) and email address;

2) biographical note of author(s) (maximum 8 lines);

4) a list of English keywords (5-10);

5) images at 300 DPI (send them via Wettransfer submissions@impure.zone)

QUOTATION NORMS

For short quotations: quotation between double inverted commas ("...") in the body of the text, followed by the author's name, year of publication, page number, between brackets.

Please use "...". Don't use «...».

For a quotation within a quotation, use single inverted commas ('...').

REFERENCES Examples

(Barbash 2001: 380)

(Mignolo and Escobar 2010: 64)

(MacDougall 1998: 15-17)

Ellipses are signaled with square brackets ([...]).

For single terms use '...'. Examples: 'Semitic peoples' or 'planned integration'.

In a note, when the reference is identical to the preceding note's: *Ibid.*

When the reference is the same, but the page changes: (ivi, p.). Example: (ivi: 99).

In other cases, repeat: Last name (date: p.). Example: Goodman (1968: 99).

REFERENCES IN THE TEXT (Only for articles)

Examples

(Barbash 2001)

(Barbash 2001: 34)

(Barbash 2001; MacDougall 1998)

REFERENCES

Bibliographic references should be placed at the end of the text, in alphabetical order.

Only works mentioned in the text are to be placed in the Bibliography.

Please, pay attention that the author's first name should be complete, not dotted.

Please conform to the following recommendations:

Macdougall, David

1998 *Transcultural Cinema Princeton*. Princeton: Princeton University Press.

Mignolo, Walter – Escobar, Arturo

2010 *Globalization and the Decolonial Option*. London: Routledge.

Alphen, Ernst van

2002 *Imagined Homelands. Re-mapping Cultural Identity*. In *Mobilizing Place, Placing Mobility. The*

Politics of Representation in a Globalized World. Ginette Verstraete & Tim Cresswell (eds). Amsterdam and New York: Rodopi. Pp. 53-70.

Barbash, Ilisa

2001 Out of Words: The Aesthetodoc Cine-Eye of Robert Gardner. An Exegesis and Interview. *Visual*

Anthropology, 14 (4): 369-413.

Grazian, David

2008 The Jazzman's True Academy. *Ethnologie Française: L'art au travail*, 38 (1): 49-57.

Accessed online (April 11th, 2023):

<https://www.cairn.info/revue-ethnologie-francaise-2008-1-page-49.htm>

Film / Video / Multimedia

Ragazzi, Rossella

2007 *Firekeepers*. Sonar Film. Produced by Britt Kramvig. In collaboration with I. Solvang, R. Andersen, L. Somby and S. M. Gaup. HD, 58 min. Norway.

PLAGIARISM

IMPURE is concerned with the basic rules in ethics of publication and is therefore supporting the law on intellectual property. Every person publishing in IMPURE must accept and respect intellectual property and avoid plagiarism.