

CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE

CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE PROVIDES A STRUCTURED AND COMPREHENSIVE APPROACH TO ACKNOWLEDGING THE SOURCES OF VISUAL MATERIALS IN ACADEMIC AND SCHOLARLY WORKS. WHETHER YOU ARE REFERENCING A PAINTING, SCULPTURE, PHOTOGRAPH, DIGITAL IMAGE, OR ANY OTHER FORM OF VISUAL ART, UNDERSTANDING THE NUANCES OF THE CHICAGO MANUAL OF STYLE (CMOS) ARTWORK CITATION IS CRUCIAL FOR ACADEMIC INTEGRITY AND AVOIDING PLAGIARISM. THIS GUIDE DELVES DEEP INTO THE INTRICACIES OF CITING ARTWORK, COVERING THE ESSENTIAL ELEMENTS REQUIRED FOR BOTH FOOTNOTES/ENDNOTES AND THE BIBLIOGRAPHY. WE WILL EXPLORE THE SPECIFIC REQUIREMENTS FOR VARIOUS TYPES OF VISUAL MEDIA, THE IMPORTANCE OF ACCESS DATES FOR ONLINE IMAGES, AND THE DISTINCTIONS BETWEEN CITING ORIGINAL ARTWORKS AND REPRODUCTIONS. MASTERING THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* ENSURES YOUR WORK IS CREDIBLE AND YOUR SOURCES ARE PROPERLY ATTRIBUTED, ENHANCING THE OVERALL QUALITY AND PROFESSIONALISM OF YOUR RESEARCH.

TABLE OF CONTENTS

UNDERSTANDING THE BASICS OF ARTWORK CITATIONS

FOOTNOTES AND ENDNOTES FOR ARTWORK

BIBLIOGRAPHY ENTRIES FOR ARTWORK

CITING DIFFERENT TYPES OF ARTWORK

ARTWORK IN COLLECTIONS AND GALLERIES

DIGITAL IMAGES AND ONLINE ARTWORK

ARTWORK IN EXHIBITION CATALOGS

ORIGINAL ARTWORKS VS. REPRODUCTIONS

THE IMPORTANCE OF ACCURACY IN CMOS ARTWORK CITATION

COMMON PITFALLS TO AVOID

UNDERSTANDING THE BASICS OF ARTWORK CITATION

THE CHICAGO MANUAL OF STYLE (CMOS) EMPHASIZES CLARITY AND COMPLETENESS WHEN CITING SOURCES, AND THIS PRINCIPLE EXTENDS ROBUSTLY TO ARTWORK. A PROPERLY FORMATTED CITATION ALLOWS READERS TO LOCATE THE ORIGINAL ARTWORK OR ITS REPRODUCTION WITH EASE, THUS VERIFYING YOUR RESEARCH AND GIVING DUE CREDIT TO THE CREATOR. THE CORE COMPONENTS OF AN ARTWORK CITATION GENERALLY INCLUDE THE ARTIST'S NAME, THE TITLE OF THE ARTWORK, THE DATE OF CREATION, THE MEDIUM, THE DIMENSIONS (OFTEN OPTIONAL BUT GOOD PRACTICE), AND THE LOCATION OR SOURCE OF THE ARTWORK.

THE SPECIFIC ORDER AND PUNCTUATION OF THESE ELEMENTS CAN VARY SLIGHTLY DEPENDING ON WHETHER THE CITATION APPEARS IN A FOOTNOTE/ENDNOTE OR IN THE BIBLIOGRAPHY. HOWEVER, THE FUNDAMENTAL INFORMATION REQUIRED REMAINS CONSISTENT. THE GOAL IS TO PROVIDE ENOUGH DETAIL SO THAT SOMEONE ELSE COULD FIND THE EXACT SAME IMAGE OR OBJECT. UNDERSTANDING THESE FOUNDATIONAL ELEMENTS IS THE FIRST STEP TOWARD MASTERING THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE*.

FOOTNOTES AND ENDNOTES FOR ARTWORK

IN THE CHICAGO MANUAL OF STYLE, FOOTNOTES AND ENDNOTES SERVE AS THE PRIMARY MECHANISM FOR CITING SOURCES WITHIN THE TEXT. WHEN REFERENCING ARTWORK, THESE NOTES PROVIDE THE INITIAL, DETAILED CITATION. THE FORMAT CAN DIFFER SLIGHTLY BASED ON WHETHER THE ARTWORK IS AN ORIGINAL, A REPRODUCTION IN A BOOK, OR AN ONLINE IMAGE.

CITING ORIGINAL ARTWORKS IN FOOTNOTES/ENDNOTES

FOR ORIGINAL ARTWORKS, SUCH AS THOSE VIEWED IN PERSON AT A GALLERY OR MUSEUM, THE FOOTNOTE OR ENDNOTE SHOULD

INCLUDE THE ARTIST'S NAME, THE ARTWORK'S TITLE (ITALICIZED), THE YEAR OF CREATION, THE MEDIUM, AND THE DIMENSIONS (OPTIONAL). CRUCIALLY, IT MUST ALSO SPECIFY THE INSTITUTION WHERE THE ARTWORK IS HOUSED AND ITS LOCATION WITHIN THAT INSTITUTION, IF APPLICABLE. FOR EXAMPLE:

- **ARTIST LAST NAME, FIRST NAME.** *TITLE OF ARTWORK.* YEAR OF CREATION. MEDIUM. DIMENSIONS (OPTIONAL). NAME OF INSTITUTION, CITY, STATE/COUNTRY.

THIS LEVEL OF DETAIL ENSURES THAT THE READER KNOWS PRECISELY WHICH ARTWORK IS BEING REFERENCED AND WHERE IT CAN BE FOUND IF THEY WISH TO SEE IT THEMSELVES.

CITING REPRODUCTIONS OF ARTWORK IN FOOTNOTES/ENDNOTES

WHEN CITING A REPRODUCTION OF ARTWORK FOUND WITHIN A BOOK OR JOURNAL ARTICLE, THE FOOTNOTE/ENDNOTE WILL INCLUDE INFORMATION ABOUT THE REPRODUCTION ITSELF. THIS TYPICALLY STARTS WITH THE ARTIST, TITLE, AND DATE OF CREATION OF THE ORIGINAL ARTWORK, FOLLOWED BY DETAILS OF THE PUBLICATION WHERE THE REPRODUCTION IS FOUND. THIS INCLUDES THE AUTHOR OF THE ACCOMPANYING TEXT (IF DIFFERENT FROM THE ARTIST), THE TITLE OF THE BOOK OR ARTICLE (ITALICIZED), THE PUBLICATION DETAILS (PUBLISHER, YEAR), AND THE SPECIFIC PAGE OR PLATE NUMBER WHERE THE ARTWORK APPEARS. AN EXAMPLE WOULD BE:

- **ARTIST LAST NAME, FIRST NAME.** *TITLE OF ARTWORK.* YEAR OF CREATION. MEDIUM. IN *TITLE OF BOOK/ARTICLE,* BY AUTHOR OF TEXT, PAGE NUMBER/PLATE NUMBER. PUBLISHER, YEAR.

CITING DIGITAL IMAGES IN FOOTNOTES/ENDNOTES

CITING DIGITAL IMAGES, PARTICULARLY THOSE ACCESSED ONLINE, REQUIRES A SPECIFIC APPROACH. THE FOOTNOTE/ENDNOTE SHOULD INCLUDE THE ARTIST, TITLE, AND DATE OF CREATION OF THE ARTWORK. THIS IS FOLLOWED BY THE NAME OF THE WEBSITE OR ONLINE REPOSITORY WHERE THE IMAGE IS HOSTED, A DESCRIPTION OF THE IMAGE AS IT APPEARS ON THE SITE (IF NECESSARY FOR CLARITY), AND THE URL. MOST IMPORTANTLY, AN ACCESS DATE IS ESSENTIAL FOR ONLINE SOURCES, AS DIGITAL CONTENT CAN CHANGE OR DISAPPEAR. THE FORMAT OFTEN LOOKS LIKE THIS:

- **ARTIST LAST NAME, FIRST NAME.** *TITLE OF ARTWORK.* YEAR OF CREATION. MEDIUM. ACCESSED MONTH DAY, YEAR. URL.

FOR IMAGES FROM MUSEUM WEBSITES OR DIGITAL ARCHIVES, THE NAME OF THE INSTITUTION HOSTING THE DIGITAL IMAGE SHOULD ALSO BE INCLUDED.

BIBLIOGRAPHY ENTRIES FOR ARTWORK

THE BIBLIOGRAPHY, APPEARING AT THE END OF A PAPER OR BOOK, PROVIDES A CONSOLIDATED LIST OF ALL SOURCES CITED. WHILE SIMILAR TO FOOTNOTES/ENDNOTES, BIBLIOGRAPHY ENTRIES FOR ARTWORK OFTEN FOLLOW SLIGHTLY DIFFERENT FORMATTING CONVENTIONS, PRIMARILY IN PUNCTUATION AND THE INITIAL PRESENTATION OF NAMES. THE GOAL REMAINS TO PROVIDE A CLEAR AND COMPLETE REFERENCE FOR EACH ARTWORK DISCUSSED.

BIBLIOGRAPHY FORMAT FOR ORIGINAL ARTWORKS

FOR ORIGINAL ARTWORKS, THE BIBLIOGRAPHY ENTRY TYPICALLY BEGINS WITH THE ARTIST'S LAST NAME, FOLLOWED BY THEIR FIRST NAME. THEN COMES THE ITALICIZED TITLE OF THE ARTWORK, THE YEAR OF CREATION, THE MEDIUM, AND THE LOCATION (INSTITUTION AND CITY). THE PRIMARY DISTINCTION FROM FOOTNOTES IS THE INVERSION OF THE ARTIST'S NAME AND THE USE OF PERIODS TO SEPARATE ELEMENTS RATHER THAN COMMAS IN SOME INSTANCES. AN EXAMPLE:

- ARTIST LAST NAME, FIRST NAME. *TITLE OF ARTWORK*. YEAR OF CREATION. MEDIUM. NAME OF INSTITUTION, CITY.

BIBLIOGRAPHY FORMAT FOR REPRODUCTIONS OF ARTWORK

WHEN CITING A REPRODUCTION IN A BIBLIOGRAPHY, THE ENTRY MIRRORS THE FOOTNOTE FORMAT BUT ADHERES TO BIBLIOGRAPHY CONVENTIONS. IT WILL START WITH THE ARTIST AND ORIGINAL ARTWORK DETAILS, FOLLOWED BY THE PUBLICATION DETAILS. THE AUTHOR OF THE TEXT ACCOMPANYING THE REPRODUCTION IS LISTED CONVENTIONALLY, AND THE PAGE OR PLATE NUMBER IS INCLUDED. THE STRUCTURE IS DESIGNED FOR EASY SCANNING AND IDENTIFICATION OF THE SOURCE PUBLICATION.

- ARTIST LAST NAME, FIRST NAME. *TITLE OF ARTWORK*. YEAR OF CREATION. MEDIUM. IN *TITLE OF BOOK/ARTICLE*, BY AUTHOR OF TEXT, PAGE NUMBER/PLATE NUMBER. PUBLISHER, YEAR.

BIBLIOGRAPHY FORMAT FOR DIGITAL IMAGES

DIGITAL IMAGE CITATIONS IN THE BIBLIOGRAPHY MAINTAIN THE ESSENTIAL ELEMENTS OF THE FOOTNOTE VERSION BUT WITH BIBLIOGRAPHY FORMATTING. THIS INCLUDES THE ARTIST, TITLE, DATE, MEDIUM, ACCESS DATE, AND URL. THE ARTIST'S NAME IS INVERTED, AND PUNCTUATION FOLLOWS STANDARD BIBLIOGRAPHY PRACTICES. ENSURING ALL NECESSARY COMPONENTS ARE PRESENT IS KEY TO A SUCCESSFUL *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* BIBLIOGRAPHY.

- ARTIST LAST NAME, FIRST NAME. *TITLE OF ARTWORK*. YEAR OF CREATION. MEDIUM. ACCESSED MONTH DAY, YEAR. URL.

CITING DIFFERENT TYPES OF ARTWORK

THE CHICAGO MANUAL OF STYLE RECOGNIZES THAT VISUAL ART ENCOMPASSES A WIDE ARRAY OF MEDIUMS AND FORMS. THEREFORE, THE CITATION STYLE ADAPTS TO ACCOMMODATE THESE DIFFERENCES, ENSURING THAT THE SPECIFIC NATURE OF THE ARTWORK IS ACCURATELY REPRESENTED AND THAT THE CITATION PROVIDES RELEVANT INFORMATION FOR THE READER'S RETRIEVAL. THIS ADAPTABILITY IS A HALLMARK OF THE CMOS SYSTEM.

SCULPTURE AND THREE-DIMENSIONAL ART

CITING SCULPTURES AND OTHER THREE-DIMENSIONAL WORKS GENERALLY FOLLOWS THE SAME PRINCIPLES AS CITING PAINTINGS.

KEY INFORMATION INCLUDES THE ARTIST, TITLE, DATE OF CREATION, MEDIUM, AND DIMENSIONS. THE LOCATION OF THE ARTWORK (MUSEUM, GALLERY, PRIVATE COLLECTION) IS ALSO CRITICAL. IF DIMENSIONS ARE SIGNIFICANT FOR UNDERSTANDING THE WORK, THEY SHOULD BE INCLUDED. THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* FOR SCULPTURE PRIORITIZES ITS PHYSICAL PRESENCE AND CONTEXT.

PHOTOGRAPHY AND PRINTS

FOR PHOTOGRAPHS AND PRINTS, THE ARTIST'S NAME, TITLE, DATE OF CREATION, AND MEDIUM (E.G., GELATIN SILVER PRINT, LITHOGRAPH) ARE ESSENTIAL. IF THE PRINT IS A SPECIFIC EDITION (E.G., "EDITION 3 OF 50"), THIS INFORMATION SHOULD BE INCLUDED, AS IT AFFECTS THE UNIQUENESS AND VALUE OF THE WORK. THE PUBLISHER OR PRINTER, IF KNOWN AND RELEVANT, CAN ALSO BE PART OF THE CITATION, ESPECIALLY FOR HISTORICAL PRINTS. THE ORIGIN OF THE PHOTOGRAPH OR PRINT IS ALSO CRUCIAL.

PERFORMANCE ART AND EPHEMERAL WORKS

CITING PERFORMANCE ART AND OTHER EPHEMERAL WORKS PRESENTS UNIQUE CHALLENGES DUE TO THEIR TRANSIENT NATURE. CITATIONS MAY FOCUS ON DOCUMENTATION SUCH AS VIDEO RECORDINGS, PHOTOGRAPHIC STILLS, OR WRITTEN DESCRIPTIONS OF THE PERFORMANCE. THE ARTIST, TITLE OF THE PERFORMANCE, DATE AND LOCATION OF THE PERFORMANCE, AND THE FORM OF DOCUMENTATION ARE ALL IMPORTANT. FOR RECORDED PERFORMANCES, THE CREATOR OF THE RECORDING AND ITS FORMAT (E.G., VIDEO FILE, TRANSCRIPT) ARE ALSO NECESSARY COMPONENTS OF THE CITATION. THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* STRIVES TO DOCUMENT EVEN THE MOST FLEETING ARTISTIC EXPRESSIONS.

ARTWORK IN COLLECTIONS AND GALLERIES

WHEN AN ARTWORK IS PART OF A LARGER COLLECTION OR DISPLAYED IN A GALLERY, THIS CONTEXT IS VITAL FOR ACCURATE CITATION. THE SPECIFIC GALLERY OR MUSEUM WHERE THE WORK IS CURRENTLY HOUSED OR PERMANENTLY RESIDES BECOMES A KEY PIECE OF INFORMATION. THIS HELPS DIFFERENTIATE BETWEEN THE ORIGINAL CREATION AND ITS CURRENT CUSTODIANSHIP.

IDENTIFYING THE CURRENT LOCATION

IT IS ESSENTIAL TO IDENTIFY THE MOST ACCURATE AND CURRENT LOCATION OF THE ARTWORK. THIS USUALLY MEANS THE MUSEUM, UNIVERSITY COLLECTION, OR PUBLIC INSTITUTION WHERE IT IS HELD IN PERPETUITY. IF THE ARTWORK IS ON LOAN OR TEMPORARILY EXHIBITED, THE ORIGINAL LOCATION SHOULD STILL BE NOTED, ALONG WITH THE DETAILS OF THE TEMPORARY EXHIBITION. FOR PRIVATE COLLECTIONS, IF THE OWNER PERMITS CITATION, THEIR NAME AND LOCATION ARE USED, THOUGH THIS IS LESS COMMON IN ACADEMIC WORKS DUE TO PRIVACY.

INSTITUTIONAL PROVENANCE

UNDERSTANDING THE PROVENANCE, OR HISTORY OF OWNERSHIP AND EXHIBITION, CAN SOMETIMES BE RELEVANT, ESPECIALLY IN ART HISTORICAL RESEARCH. WHILE NOT ALWAYS REQUIRED IN A STANDARD CMOS CITATION, IF THE PROVENANCE IS PARTICULARLY SIGNIFICANT TO THE INTERPRETATION OR STUDY OF THE ARTWORK, IT MIGHT BE DISCUSSED IN THE TEXT AND REFERENCED IN A NOTE. THE BASIC CITATION, HOWEVER, FOCUSES ON THE CURRENT REPOSITORY.

DIGITAL IMAGES AND ONLINE ARTWORK

THE PROLIFERATION OF DIGITAL ART AND ONLINE REPOSITORIES HAS SIGNIFICANTLY IMPACTED HOW ARTWORK IS ACCESSED AND CITED. THE CHICAGO MANUAL OF STYLE PROVIDES GUIDELINES TO ENSURE THAT THESE DIGITAL SOURCES ARE TREATED WITH THE SAME RIGOR AS PHYSICAL ONES, ACKNOWLEDGING THE DYNAMIC NATURE OF THE INTERNET.

ACCESSING ART ONLINE

MANY ARTWORKS ARE NOW ACCESSIBLE THROUGH MUSEUM WEBSITES, ONLINE ART DATABASES, AND DIGITAL ARCHIVES. WHEN CITING THESE, THE PRIMARY GOAL IS TO PROVIDE A DIRECT LINK THAT IS LIKELY TO REMAIN STABLE. AS MENTIONED EARLIER, THE INCLUSION OF AN ACCESS DATE IS PARAMOUNT BECAUSE WEB PAGES CAN BE UPDATED OR REMOVED WITHOUT NOTICE. THIS ALLOWS READERS TO REVISIT THE SOURCE AT A SPECIFIC POINT IN TIME.

WEBSITE SPECIFICS

IF THE DIGITAL IMAGE IS FROM A SPECIFIC MUSEUM'S WEBSITE, THE CITATION SHOULD NAME THE MUSEUM. IF IT'S FROM A BROADER ONLINE COLLECTION OR DATABASE, THE NAME OF THAT DATABASE SHOULD BE USED. FOR INSTANCE, IF YOU FOUND AN IMAGE ON THE METROPOLITAN MUSEUM OF ART'S WEBSITE, THAT WOULD BE PART OF YOUR CITATION. THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* FOR ONLINE MATERIALS PRIORITIZES DISCOVERABILITY.

ARTWORK IN EXHIBITION CATALOGS

EXHIBITION CATALOGS ARE CRUCIAL RESOURCES FOR ART HISTORIANS AND RESEARCHERS. THEY OFTEN CONTAIN HIGH-QUALITY REPRODUCTIONS OF ARTWORKS, ALONG WITH SCHOLARLY ESSAYS AND DETAILED ENTRIES ABOUT EACH PIECE. CITING ARTWORK FROM AN EXHIBITION CATALOG REQUIRES CAREFUL ATTENTION TO BOTH THE ARTWORK ITSELF AND THE PUBLICATION.

TREATING CATALOGS AS BOOKS

AN EXHIBITION CATALOG IS GENERALLY TREATED AS A BOOK FOR CITATION PURPOSES. THE CITATION WOULD INCLUDE THE ARTIST, TITLE, AND DATE OF THE ORIGINAL ARTWORK. THIS IS FOLLOWED BY THE TITLE OF THE EXHIBITION CATALOG (ITALICIZED), THE NAME OF THE CURATOR OR EDITOR (IF APPLICABLE), THE EXHIBITION VENUE AND DATES, THE PUBLISHER, AND THE YEAR OF PUBLICATION. THE SPECIFIC PAGE NUMBER OR PLATE NUMBER WHERE THE ARTWORK APPEARS IS ALSO ESSENTIAL.

- ARTIST LAST NAME, FIRST NAME. *TITLE OF ARTWORK*. YEAR OF CREATION. MEDIUM. IN *EXHIBITION CATALOG TITLE*, EDITED BY CURATOR NAME, PAGE NUMBER OR PLATE NUMBER. EXHIBITION VENUE, DATES OF EXHIBITION. PUBLISHER, YEAR.

THIS COMPREHENSIVE APPROACH ENSURES THAT BOTH THE ARTWORK AND THE SCHOLARLY APPARATUS SURROUNDING ITS EXHIBITION ARE PROPERLY ACKNOWLEDGED.

ORIGINAL ARTWORKS VS. REPRODUCTIONS

A FUNDAMENTAL DISTINCTION IN CITING ARTWORK LIES BETWEEN REFERENCING AN ORIGINAL, PHYSICAL ARTWORK AND REFERENCING A REPRODUCTION OF THAT ARTWORK FOUND IN A BOOK, JOURNAL, OR ONLINE. THE FORMER ALLOWS FOR DIRECT ENGAGEMENT WITH THE OBJECT, WHILE THE LATTER RELIES ON A MEDIATED REPRESENTATION.

DIRECTLY VIEWING THE ORIGINAL

WHEN YOUR RESEARCH INVOLVES DIRECTLY VIEWING AND ANALYZING AN ORIGINAL ARTWORK (E.G., AT A MUSEUM), YOUR CITATION SHOULD REFLECT THIS. YOU WOULD CITE THE ARTWORK AS AN OBJECT WITHIN ITS INSTITUTIONAL CONTEXT. YOUR NOTES AND BIBLIOGRAPHY WOULD FOCUS ON THE ARTIST, TITLE, DATE, MEDIUM, AND THE PHYSICAL LOCATION OF THE ARTWORK. THIS SIGNIFIES THAT YOUR OBSERVATIONS ARE BASED ON DIRECT ENCOUNTER.

CITING A VISUAL REPRODUCTION

CONVERSELY, IF YOUR ANALYSIS OR REFERENCE IS BASED ON A PHOTOGRAPHIC REPRODUCTION, YOUR CITATION MUST ACKNOWLEDGE THE SOURCE OF THAT REPRODUCTION. THIS MEANS INCLUDING THE PUBLICATION DETAILS (BOOK TITLE, JOURNAL, WEBSITE) AND THE SPECIFIC PAGE OR URL WHERE THE IMAGE IS FOUND. THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* ENSURES THAT READERS UNDERSTAND WHETHER YOU ARE ENGAGING WITH THE ORIGINAL OR A REPRESENTATION.

THE IMPORTANCE OF ACCURACY IN CMOS ARTWORK CITATION

ACCURACY IN CITING ARTWORK, AS WITH ANY SOURCE, IS PARAMOUNT FOR ACADEMIC INTEGRITY. INACCURATE CITATIONS CAN MISLEAD READERS, OBSCURE SOURCES, AND UNDERMINE THE CREDIBILITY OF YOUR RESEARCH. THE DETAILED NATURE OF CMOS ARTWORK CITATION HELPS PREVENT SUCH ISSUES.

VERIFYING DETAILS

IT IS CRUCIAL TO DOUBLE-CHECK EVERY DETAIL IN YOUR CITATION: THE SPELLING OF THE ARTIST'S NAME, THE EXACT TITLE OF THE ARTWORK, THE YEAR OF CREATION, THE MEDIUM, AND THE LOCATION. FOR REPRODUCTIONS, VERIFY THE PUBLISHER, PUBLICATION YEAR, AND PAGE NUMBERS. FOR ONLINE SOURCES, CONFIRM THE URL AND ACCESS DATE.

CONSISTENCY IN FORMATTING

ADHERING STRICTLY TO THE FORMATTING GUIDELINES OF THE *CHICAGO MANUAL OF STYLE*, INCLUDING PUNCTUATION AND CAPITALIZATION, IS ALSO ESSENTIAL FOR ACCURACY AND PROFESSIONALISM. INCONSISTENT FORMATTING CAN DETRACT FROM THE CLARITY AND READABILITY OF YOUR WORK. CONSISTENT APPLICATION OF THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* BUILDS TRUST WITH YOUR AUDIENCE.

COMMON PITFALLS TO AVOID

WHILE THE GUIDELINES FOR CITING ARTWORK IN CMOS ARE COMPREHENSIVE, CERTAIN COMMON MISTAKES CAN ARISE. AWARENESS OF THESE PITFALLS CAN HELP RESEARCHERS PRODUCE MORE ACCURATE AND POLISHED CITATIONS.

NEGLECTING ESSENTIAL INFORMATION

A FREQUENT ERROR IS OMITTING KEY PIECES OF INFORMATION, SUCH AS THE ARTIST'S NAME, THE ARTWORK'S TITLE, OR THE SOURCE OF A REPRODUCTION. EVEN SEEMINGLY MINOR DETAILS CAN BE CRUCIAL FOR RETRIEVAL. ALWAYS REVIEW YOUR CITATIONS AGAINST THE CMOS GUIDELINES TO ENSURE ALL NECESSARY COMPONENTS ARE PRESENT.

INCORRECTLY FORMATTING NAMES AND TITLES

INCONSISTENT FORMATTING OF ARTIST NAMES (E.G., FAILING TO INVERT LAST NAMES IN BIBLIOGRAPHIES) OR ARTWORK TITLES (E.G., NOT ITALICIZING) IS A COMMON OVERSIGHT. PAY CLOSE ATTENTION TO THE SPECIFIC RULES FOR THESE ELEMENTS IN BOTH NOTES AND BIBLIOGRAPHIES.

INADEQUATE ONLINE CITATIONS

FOR DIGITAL IMAGES, FAILING TO INCLUDE AN ACCESS DATE OR AN INCORRECT URL ARE SIGNIFICANT ERRORS THAT RENDER THE CITATION USELESS OVER TIME. ALWAYS CHECK THAT YOUR LINKS WORK AND THAT THE ACCESS DATE IS CURRENT.

CONFUSING ORIGINAL ARTWORKS WITH REPRODUCTIONS

NOT CLEARLY DISTINGUISHING BETWEEN CITING AN ORIGINAL ARTWORK AND A REPRODUCTION IN A PUBLICATION CAN LEAD TO CONFUSION ABOUT THE BASIS OF YOUR ANALYSIS. ENSURE YOUR CITATION ACCURATELY REFLECTS HOW YOU ENCOUNTERED THE ARTWORK. FOLLOWING THE *CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE* DILIGENTLY HELPS AVOID THESE COMMON ISSUES.

FAQ

Q: WHAT IS THE MOST CRITICAL ELEMENT TO INCLUDE WHEN CITING AN ARTWORK IN A CHICAGO-STYLE FOOTNOTE?

A: THE MOST CRITICAL ELEMENTS FOR A CHICAGO-STYLE FOOTNOTE CITATION OF AN ARTWORK ARE THE ARTIST'S NAME, THE ARTWORK'S TITLE (ITALICIZED), THE YEAR OF CREATION, AND ITS LOCATION (MUSEUM, GALLERY, OR SPECIFIC PUBLICATION WHERE IT IS REPRODUCED).

Q: HOW DOES THE CITATION FOR A DIGITAL IMAGE OF ARTWORK DIFFER FROM A PRINT REPRODUCTION IN A BOOK?

A: THE PRIMARY DIFFERENCE IS THE INCLUSION OF AN ACCESS DATE AND A URL FOR DIGITAL IMAGES. PRINT REPRODUCTIONS REQUIRE CITATION OF THE BOOK'S TITLE, PUBLISHER, AND PAGE NUMBER.

Q: SHOULD I INCLUDE THE DIMENSIONS OF AN ARTWORK IN MY CITATION?

A: INCLUDING DIMENSIONS IS OFTEN OPTIONAL BUT RECOMMENDED, ESPECIALLY IF THEY ARE SIGNIFICANT TO THE ARTWORK'S IMPACT OR INTERPRETATION. IT IS MORE COMMONLY INCLUDED FOR ORIGINAL ARTWORKS THAN FOR REPRODUCTIONS.

Q: WHAT IF I CANNOT FIND THE EXACT YEAR THE ARTWORK WAS CREATED?

A: IF THE EXACT YEAR IS UNKNOWN, USE "N.D." (NO DATE) IN PLACE OF THE YEAR. HOWEVER, TRY TO FIND THE MOST ACCURATE APPROXIMATION OR THE PERIOD OF CREATION IF POSSIBLE.

Q: HOW DO I CITE AN ARTWORK THAT IS PART OF A LARGER EXHIBITION CATALOG?

A: YOU WOULD CITE IT AS YOU WOULD A REPRODUCTION IN A BOOK, INCLUDING THE ARTIST, TITLE, AND DATE OF THE ARTWORK, FOLLOWED BY THE EXHIBITION CATALOG'S TITLE (ITALICIZED), EDITOR, PUBLICATION DETAILS, AND THE SPECIFIC PAGE NUMBER OR PLATE NUMBER.

Q: WHAT IS THE PURPOSE OF AN "ACCESS DATE" FOR ONLINE ARTWORK CITATIONS IN CMOS?

A: THE ACCESS DATE IS CRUCIAL FOR ONLINE SOURCES BECAUSE WEB CONTENT CAN CHANGE OR DISAPPEAR. IT TELLS THE READER THE SPECIFIC DATE ON WHICH YOU VIEWED THE ONLINE MATERIAL, ALLOWING THEM TO UNDERSTAND YOUR REFERENCE POINT.

Q: DO I NEED TO CITE THE ARTIST'S FULL NAME OR JUST THEIR LAST NAME IN A CHICAGO-STYLE BIBLIOGRAPHY ENTRY FOR ARTWORK?

A: IN A BIBLIOGRAPHY, THE ARTIST'S LAST NAME IS TYPICALLY LISTED FIRST, FOLLOWED BY THEIR FIRST NAME. IN FOOTNOTES/ENDNOTES, THE FULL NAME IS USUALLY PRESENTED IN ITS CONVENTIONAL ORDER (FIRST NAME LAST NAME).

Q: HOW SHOULD I FORMAT THE TITLE OF AN ARTWORK IN A CHICAGO-STYLE CITATION?

A: ARTWORK TITLES SHOULD ALWAYS BE ITALICIZED IN BOTH FOOTNOTES/ENDNOTES AND BIBLIOGRAPHY ENTRIES.

Q: WHAT INFORMATION IS NEEDED IF I'M CITING AN ARTWORK CURRENTLY ON LOAN FROM ONE MUSEUM TO ANOTHER?

A: YOU SHOULD CITE THE ARTWORK'S PERMANENT COLLECTION LOCATION AND THEN NOTE THE CURRENT EXHIBITION VENUE AND DATES OF THE LOAN, IF THAT CONTEXT IS RELEVANT TO YOUR ANALYSIS.

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