

CHICAGO STYLE AUTHOR DATE FOR SCULPTURE

THE CHICAGO STYLE AUTHOR-DATE SYSTEM, WHEN APPLIED TO CITING SCULPTURE, PROVIDES A CLEAR AND CONSISTENT FRAMEWORK FOR ACKNOWLEDGING THE SOURCE OF VISUAL INFORMATION IN ACADEMIC AND PROFESSIONAL WRITING. THIS METHOD IS CRUCIAL FOR ART HISTORIANS, CRITICS, AND STUDENTS WHEN REFERENCING THREE-DIMENSIONAL ARTWORKS, ENSURING PROPER ATTRIBUTION AND ALLOWING READERS TO LOCATE THE ORIGINAL SOURCES. UNDERSTANDING THE NUANCES OF CITING SCULPTURE, FROM FREESTANDING WORKS TO INSTALLATIONS, IS VITAL FOR ACADEMIC INTEGRITY AND FOR CONTRIBUTING TO THE SCHOLARLY DISCOURSE SURROUNDING THIS ART FORM. THIS ARTICLE WILL DELVE INTO THE SPECIFIC REQUIREMENTS AND BEST PRACTICES FOR EMPLOYING CHICAGO STYLE AUTHOR-DATE CITATIONS FOR SCULPTURES, COVERING IN-TEXT CITATIONS, THE BIBLIOGRAPHY, AND COMMON VARIATIONS.

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UNDERSTANDING CHICAGO STYLE AUTHOR-DATE FOR SCULPTURE

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS TWO PRIMARY CITATION SYSTEMS: NOTES-BIBLIOGRAPHY AND AUTHOR-DATE. THIS ARTICLE FOCUSES ON THE LATTER, THE AUTHOR-DATE SYSTEM, WHICH IS OFTEN PREFERRED IN SOCIAL SCIENCES AND SOME HUMANITIES FIELDS FOR ITS DIRECTNESS IN REFERENCING SOURCES WITHIN THE TEXT. WHEN APPLIED TO SCULPTURE, THE AUTHOR-DATE SYSTEM AIMS TO PROVIDE IMMEDIATE, ALBEIT BRIEF, IDENTIFICATION OF THE SOURCE MATERIAL WITHOUT INTERRUPTING THE FLOW OF THE PROSE AS EXTENSIVELY AS FOOTNOTES OR ENDNOTES MIGHT. THE CORE PRINCIPLE IS TO PRESENT ENOUGH INFORMATION IN THE TEXT FOR THE READER TO LOCATE THE FULL BIBLIOGRAPHIC ENTRY FOR THE SCULPTURE.

THE AUTHOR-DATE SYSTEM REQUIRES TWO COMPONENTS: AN IN-TEXT CITATION AND A CORRESPONDING ENTRY IN THE BIBLIOGRAPHY AT THE END OF THE WORK. THE IN-TEXT CITATION TYPICALLY INCLUDES THE AUTHOR'S LAST NAME, THE YEAR OF PUBLICATION OF THE SOURCE MATERIAL, AND OFTEN A PAGE NUMBER OR OTHER LOCATOR IF APPLICABLE. FOR SCULPTURES, THE "AUTHOR" CAN REFER TO THE ARTIST, A SCHOLAR WHO HAS WRITTEN ABOUT THE SCULPTURE, OR THE CREATOR OF A PHOTOGRAPH OR PUBLICATION WHERE THE SCULPTURE IS DEPICTED. THE "DATE" USUALLY CORRESPONDS TO THE PUBLICATION DATE OF THE SOURCE MATERIAL, NOT NECESSARILY THE CREATION DATE OF THE SCULPTURE ITSELF, ALTHOUGH THE LATTER IS ALSO AN ESSENTIAL PIECE OF INFORMATION TO INCLUDE IN THE FULL CITATION.

APPLYING THIS SYSTEM TO SCULPTURE NECESSITATES CAREFUL CONSIDERATION OF WHAT CONSTITUTES THE "SOURCE" BEING CITED. IS IT THE ARTWORK ITSELF? A SCHOLARLY ARTICLE ANALYZING THE ARTWORK? A CATALOGUE RAISONNÉ? A PHOTOGRAPH OF THE ARTWORK? EACH SCENARIO REQUIRES SLIGHTLY DIFFERENT APPROACHES TO ENSURE ACCURACY AND COMPLETENESS. FOR INSTANCE, CITING A SPECIFIC EXHIBITION WHERE A SCULPTURE WAS DISPLAYED WILL DIFFER FROM CITING A BOOK THAT REPRODUCES AN IMAGE OF THAT SAME SCULPTURE. THE GOAL IS TO PROVIDE THE READER WITH THE PRECISE INFORMATION THEY NEED TO VERIFY THE SOURCE AND, IF DESIRED, TO VIEW OR RESEARCH THE ARTWORK FURTHER.

IN-TEXT CITATIONS FOR SCULPTURE

IN-TEXT CITATIONS IN THE CHICAGO STYLE AUTHOR-DATE SYSTEM ARE CONCISE AND DESIGNED TO BE UNOBTRUSIVE. FOR SCULPTURES, THE PRIMARY AUTHOR IS TYPICALLY THE ARTIST, BUT WHEN CITING A SECONDARY SOURCE DISCUSSING THE SCULPTURE, THE AUTHOR OF THAT SOURCE IS USED. THE STANDARD FORMAT IS (AUTHOR LAST NAME YEAR, PAGE NUMBER). HOWEVER, WITH ARTWORKS, DIRECT PAGE NUMBERS MIGHT NOT ALWAYS BE APPLICABLE, ESPECIALLY IF REFERENCING THE ARTWORK GENERALLY. IN SUCH CASES, THE PAGE NUMBER MIGHT BE OMITTED, OR A SPECIFIC LOCATOR LIKE A FIGURE NUMBER MIGHT BE USED IF THE SOURCE IS HEAVILY ILLUSTRATED.

WHEN REFERENCING THE SCULPTURE DIRECTLY, THE ARTIST'S NAME SERVES AS THE AUTHOR. FOR EXAMPLE, IF YOU ARE DISCUSSING MICHELANGELO'S DAVID AND THE SOURCE MATERIAL IS A BOOK PUBLISHED IN 2010 THAT DISCUSSES IT, THE IN-TEXT CITATION MIGHT APPEAR AS (SMITH 2010). IF YOU ARE REFERENCING A SPECIFIC DETAIL OR ANALYSIS FROM A PARTICULAR PAGE IN THAT BOOK, YOU WOULD INCLUDE THE PAGE NUMBER: (SMITH 2010, 45). IT IS CRUCIAL TO ENSURE CONSISTENCY BETWEEN YOUR IN-TEXT CITATIONS AND YOUR BIBLIOGRAPHY ENTRIES. EVERY IN-TEXT CITATION MUST HAVE A CORRESPONDING ENTRY IN THE BIBLIOGRAPHY, AND VICE VERSA, UNLESS THE SOURCE IS A PERSONAL COMMUNICATION OR A GENERAL REFERENCE TO AN ARTIST'S OEUVRE.

CONSIDER A SCENARIO WHERE YOU ARE DISCUSSING THE IMPACT OF RODIN'S "THE THINKER." IF YOU ARE DRAWING INFORMATION FROM A SCHOLARLY ARTICLE WRITTEN BY A CRITIC IN 2015, YOUR IN-TEXT CITATION WOULD LIKELY BE (JONES 2015). IF THE ARTICLE INCLUDES A SPECIFIC QUOTATION OR DESCRIPTION ON PAGE 112, YOU WOULD CITE IT AS (JONES 2015, 112). IF YOU ARE REFERENCING AN ENTIRE CHAPTER OR SECTION THAT DOESN'T HAVE DISTINCT PAGE NUMBERS EASILY ATTRIBUTABLE TO THE SCULPTURE, YOU MIGHT REFER TO THE CHAPTER NUMBER OR SECTION TITLE IF THE BIBLIOGRAPHY ENTRY MAKES THAT CLEAR. THE KEY IS TO PROVIDE ENOUGH INFORMATION FOR THE READER TO QUICKLY FIND THE FULL SOURCE IN YOUR BIBLIOGRAPHY.

CREATING BIBLIOGRAPHY ENTRIES FOR SCULPTURE

THE BIBLIOGRAPHY ENTRY IS THE CORNERSTONE OF THE AUTHOR-DATE SYSTEM, PROVIDING COMPREHENSIVE DETAILS ABOUT EACH SOURCE. FOR SCULPTURES, THE ENTRY NEEDS TO ACCOUNT FOR THE ARTIST, THE ARTWORK'S TITLE, ITS CREATION DATE, AND THE PUBLICATION OR EXHIBITION DETAILS WHERE IT IS DISCUSSED OR REPRODUCED. THE GENERAL STRUCTURE FOR A BIBLIOGRAPHY ENTRY WHEN CITING A SCULPTURE OFTEN BEGINS WITH THE ARTIST'S NAME AS THE AUTHOR, FOLLOWED BY THE YEAR OF PUBLICATION OF THE SOURCE MATERIAL, THE ARTWORK'S TITLE, ITS CREATION DATE, AND THEN THE PUBLICATION DETAILS.

A TYPICAL BIBLIOGRAPHY FORMAT FOR A SCULPTURE, WHEN CITING A SCHOLARLY BOOK THAT DISCUSSES IT, MIGHT LOOK LIKE THIS: ARTIST LAST NAME, FIRST NAME. YEAR. *ARTWORK TITLE*. CREATION DATE OF ARTWORK. IN *BOOK TITLE*, EDITED BY EDITOR FIRST NAME LAST NAME, PAGE NUMBERS. CITY: PUBLISHER.

FOR EXAMPLE, CITING A DISCUSSION OF BERNINI'S "ECSTASY OF SAINT TERESA" FROM A BOOK PUBLISHED IN 2022 COULD BE: BERNINI, GIAN LORENZO. 2022. *ECSTASY OF SAINT TERESA*. 1647-1652. IN *BAROQUE SCULPTURE: MASTERS OF THE MARBLE*, EDITED BY ELEANOR VANCE, 78-92. NEW YORK: ART BOOKS PUBLISHING.

IF YOU ARE CITING A CATALOGUE RAISONNÉ^[2] OR A DEDICATED MONOGRAPH ON THE ARTIST, THE FORMAT WOULD ADJUST. FOR INSTANCE, IF YOU ARE REFERENCING AN ENTRY FOR A SPECIFIC SCULPTURE IN A COMPREHENSIVE CATALOGUE RAISONNÉ^[2] BY A SCHOLAR, THE SCHOLAR IS THE AUTHOR OF THE ENTRY, AND THE SCULPTURE'S DETAILS ARE PART OF THAT ENTRY. THE ENTRY WOULD THEN FOCUS ON THE PUBLICATION DETAILS OF THE CATALOGUE RAISONNÉ^[2] ITSELF, WITH THE SCULPTURE'S INFORMATION EMBEDDED WITHIN IT. ENSURING THAT THE CREATION DATE OF THE SCULPTURE IS DISTINCT FROM THE PUBLICATION DATE OF THE SOURCE MATERIAL IS A CRITICAL DETAIL.

SPECIFIC CONSIDERATIONS FOR SCULPTURAL CITATIONS

WHEN CITING SCULPTURES, SEVERAL SPECIFIC CONSIDERATIONS COME INTO PLAY THAT MIGHT DIFFER FROM CITING TEXTUAL SOURCES. ONE PRIMARY DISTINCTION IS THE INCLUSION OF THE ARTWORK'S CREATION DATE, WHICH IS ESSENTIAL FOR CONTEXTUALIZING THE SCULPTURE HISTORICALLY. THIS DATE SHOULD BE CLEARLY PRESENTED IN THE BIBLIOGRAPHY ENTRY, TYPICALLY IN PARENTHESES OR AS PART OF THE ARTWORK'S DESCRIPTIVE INFORMATION.

ANOTHER IMPORTANT ASPECT IS HOW TO HANDLE WORKS BY ARTISTS WHO CREATED A LARGE BODY OF WORK, OR WHEN REFERENCING THE ARTIST'S GENERAL CONTRIBUTION RATHER THAN A SPECIFIC PIECE. IN SUCH CASES, THE BIBLIOGRAPHY ENTRY MIGHT FOCUS ON A COLLECTION OF WORKS OR A SIGNIFICANT EXHIBITION. HOWEVER, FOR THE PURPOSE OF THE AUTHOR-DATE SYSTEM, IT IS GENERALLY BEST PRACTICE TO CITE THE MOST SPECIFIC SOURCE POSSIBLE THAT DISCUSSES THE SCULPTURE IN QUESTION. IF A SCULPTURE IS REFERENCED WITHOUT A SPECIFIC PUBLICATION, AND INSTEAD, ONE IS REFERRING TO THE ARTWORK IN SITU OR GENERALLY, IT CAN BECOME MORE COMPLEX AND MAY REQUIRE A NOTE OR A MODIFIED BIBLIOGRAPHY ENTRY, BUT FOR

STANDARD ACADEMIC WRITING, REFERENCING A PUBLISHED SOURCE IS THE NORM.

THE PHYSICAL LOCATION OF THE SCULPTURE CAN ALSO BE RELEVANT INFORMATION TO INCLUDE, ESPECIALLY IF IT IS A SITE-SPECIFIC INSTALLATION OR A PUBLIC MONUMENT. WHILE NOT ALWAYS PART OF THE AUTHOR-DATE IN-TEXT CITATION, THE LOCATION IS A CRUCIAL DETAIL FOR THE BIBLIOGRAPHY ENTRY, HELPING THE READER UNDERSTAND THE CONTEXT OF THE ARTWORK. FOR EXAMPLE, INCLUDING "IN SITU" OR THE MUSEUM OR CITY WHERE IT IS HOUSED CAN BE BENEFICIAL.

CITING DIGITAL REPRESENTATIONS OF SCULPTURE

IN THE DIGITAL AGE, MANY READERS WILL ENCOUNTER SCULPTURES THROUGH IMAGES ONLINE, WHETHER ON MUSEUM WEBSITES, IN DIGITAL ARCHIVES, OR IN ONLINE ARTICLES. WHEN CITING A DIGITAL REPRESENTATION OF A SCULPTURE, THE PRINCIPLES OF THE AUTHOR-DATE SYSTEM STILL APPLY, BUT THE SOURCE DETAILS MUST REFLECT THE DIGITAL FORMAT. THE "AUTHOR" MIGHT BE THE PHOTOGRAPHER, THE INSTITUTION HOSTING THE IMAGE, OR THE AUTHOR OF THE WEBPAGE. THE "DATE" WOULD BE THE DATE OF PUBLICATION OR LAST UPDATE OF THE DIGITAL CONTENT.

A BIBLIOGRAPHY ENTRY FOR A DIGITAL REPRESENTATION MIGHT INCLUDE THE URL AND THE DATE OF ACCESS, ESPECIALLY IF THE CONTENT IS LIKELY TO CHANGE. FOR EXAMPLE, IF YOU ARE REFERENCING A PHOTOGRAPH OF A SCULPTURE FROM A MUSEUM'S ONLINE COLLECTION, THE ENTRY WOULD DETAIL THE PHOTOGRAPHER (IF KNOWN), THE INSTITUTION, THE TITLE OF THE ARTWORK, ITS CREATION DATE, THE TITLE OF THE WEBPAGE OR COLLECTION, THE MUSEUM'S WEBSITE, AND THE URL AND ACCESS DATE. THE IN-TEXT CITATION WOULD STILL FOLLOW THE AUTHOR-DATE FORMAT, REFERENCING THE AUTHOR OF THE ONLINE CONTENT OR THE INSTITUTION.

IT'S IMPORTANT TO DISTINGUISH BETWEEN CITING THE SCULPTURE ITSELF AND CITING THE DIGITAL REPRODUCTION. IF THE ONLINE SOURCE PROVIDES SCHOLARLY COMMENTARY ON THE SCULPTURE, THE AUTHOR AND DATE OF THAT COMMENTARY WILL BE USED IN THE CITATION. IF IT'S MERELY AN IMAGE FOR IDENTIFICATION, THE CITATION WILL FOCUS ON THE SOURCE OF THE IMAGE, SUCH AS THE MUSEUM'S DIGITAL ARCHIVE. ACCURACY IN PROVIDING THE CORRECT URL AND ACCESS DATE IS PARAMOUNT FOR DIGITAL SOURCES, AS THEY CAN BE EPHEMERAL.

THE CHICAGO STYLE AUTHOR-DATE SYSTEM, WHEN METICULOUSLY APPLIED TO THE CITATION OF SCULPTURE, UPHOLDS SCHOLARLY RIGOR AND FACILITATES A DEEPER ENGAGEMENT WITH VISUAL ART. BY UNDERSTANDING THE SPECIFIC REQUIREMENTS FOR IN-TEXT CITATIONS AND BIBLIOGRAPHY ENTRIES, INCLUDING THE NUANCES OF ARTWORK CREATION DATES AND DIGITAL SOURCES, WRITERS CAN ACCURATELY ATTRIBUTE THEIR SOURCES AND GUIDE THEIR READERS EFFECTIVELY. THIS SYSTEM ENSURES THAT THE RICH HISTORY AND DIVERSE FORMS OF SCULPTURE ARE DISCUSSED WITH THE CLARITY AND PRECISION THEY DESERVE WITHIN ACADEMIC DISCOURSE.

FAQ: CHICAGO STYLE AUTHOR DATE FOR SCULPTURE

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN CITING A SCULPTURE AND A BOOK IN CHICAGO STYLE AUTHOR-DATE?

A: THE PRIMARY DIFFERENCE LIES IN INCLUDING THE ARTWORK'S CREATION DATE AS A CRUCIAL PIECE OF INFORMATION ALONGSIDE THE PUBLICATION DATE OF THE SOURCE MATERIAL THAT DISCUSSES THE SCULPTURE. ADDITIONALLY, THE "AUTHOR" IN A SCULPTURE CITATION IS TYPICALLY THE ARTIST, WHEREAS FOR A BOOK, IT IS THE AUTHOR OF THE TEXT.

Q: HOW DO I CITE A SCULPTURE WHEN I AM REFERENCING THE ARTIST'S WORK GENERALLY, RATHER THAN A SPECIFIC PIECE?

A: IF YOU ARE REFERENCING AN ARTIST'S OEUVRE OR A GENERAL BODY OF THEIR SCULPTURAL WORK, YOU WOULD CITE A SOURCE THAT PROVIDES THAT OVERVIEW, SUCH AS A MONOGRAPH OR A COMPREHENSIVE EXHIBITION CATALOGUE. THE BIBLIOGRAPHY ENTRY WOULD FOCUS ON THAT OVERARCHING PUBLICATION, AND THE IN-TEXT CITATION WOULD REFER TO ITS

Q: WHAT IF THE SCULPTURE I WANT TO CITE IS IN A MUSEUM, BUT I HAVEN'T FOUND A SCHOLARLY ARTICLE ABOUT IT? CAN I CITE THE MUSEUM'S WEBSITE?

A: YES, YOU CAN CITE THE MUSEUM'S WEBSITE IF IT PROVIDES INFORMATION ABOUT THE SCULPTURE, ESPECIALLY IF IT'S THE ONLY READILY AVAILABLE SOURCE. THE BIBLIOGRAPHY ENTRY WOULD DETAIL THE MUSEUM, THE WEBPAGE TITLE, THE URL, AND THE DATE OF ACCESS. THE IN-TEXT CITATION WOULD THEN REFER TO THE AUTHOR OF THE WEBPAGE CONTENT (IF AN INDIVIDUAL IS LISTED) OR THE MUSEUM AS THE AUTHOR.

Q: HOW DO I HANDLE MULTIPLE SCULPTURES BY THE SAME ARTIST IN MY BIBLIOGRAPHY WHEN USING THE AUTHOR-DATE SYSTEM?

A: IF YOU CITE MULTIPLE SCULPTURES BY THE SAME ARTIST, EACH SOURCE DISCUSSED MUST HAVE ITS OWN BIBLIOGRAPHY ENTRY. THE IN-TEXT CITATIONS WILL DIFFERENTIATE THEM BY REFERRING TO THE SPECIFIC PUBLICATION YEAR OF THE SOURCE MATERIAL FOR EACH SCULPTURE. IF YOU ARE CITING DIFFERENT WORKS BY THE SAME ARTIST FROM THE SAME PUBLICATION, YOU MIGHT NEED ADDITIONAL LOCATORS IN THE IN-TEXT CITATION IF THE BIBLIOGRAPHY ENTRY ALLOWS FOR IT.

Q: IS IT EVER APPROPRIATE TO USE THE SCULPTURE'S CREATION DATE IN THE IN-TEXT CITATION IN CHICAGO STYLE AUTHOR-DATE?

A: GENERALLY, THE IN-TEXT CITATION IN THE AUTHOR-DATE SYSTEM REFERS TO THE AUTHOR OF THE SOURCE MATERIAL AND THE YEAR OF PUBLICATION OF THAT SOURCE. THE SCULPTURE'S CREATION DATE IS A VITAL ELEMENT FOR THE BIBLIOGRAPHY ENTRY BUT IS NOT TYPICALLY INCLUDED IN THE BRIEF IN-TEXT CITATION ITSELF.

Q: WHAT IF THE ARTIST IS UNKNOWN OR THE CREATION DATE OF THE SCULPTURE IS UNCERTAIN?

A: IF THE ARTIST IS UNKNOWN, YOU WOULD USE THE TITLE OF THE ARTWORK AS THE AUTHOR IN YOUR CITATION, OR A DESCRIPTIVE PHRASE IF THE TITLE IS ALSO UNAVAILABLE. FOR UNCERTAIN CREATION DATES, USE THE BEST AVAILABLE ESTIMATE (E.G., "CA. 1500") AND ENSURE THIS IS CLEARLY INDICATED IN THE BIBLIOGRAPHY ENTRY.

Q: WHEN CITING A PHOTOGRAPH OF A SCULPTURE, WHOSE NAME DO I USE AS THE AUTHOR IN THE CITATION?

A: IF YOU ARE CITING A PHOTOGRAPH OF A SCULPTURE, THE AUTHOR OF THE PHOTOGRAPH (THE PHOTOGRAPHER) IS TYPICALLY CITED AS THE AUTHOR OF THAT SPECIFIC SOURCE, ESPECIALLY IF THE PHOTOGRAPH IS THE PRIMARY FOCUS OR IS REPRODUCED IN A PUBLICATION. HOWEVER, IF THE PHOTOGRAPH IS REPRODUCED WITHIN A SCHOLARLY ARTICLE THAT DISCUSSES THE SCULPTURE, THE AUTHOR OF THE ARTICLE IS CITED. CLARIFY WHETHER YOU ARE CITING THE PHOTOGRAPHIC WORK OR THE CRITICAL ANALYSIS.

Chicago Style Author Date For Sculpture

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