

CHICAGO STYLE PARENTHETICAL CITATION FOR ARTWORK

CHICAGO STYLE PARENTHETICAL CITATION FOR ARTWORK MIGHT SEEM DAUNTING AT FIRST, BUT UNDERSTANDING ITS CORE PRINCIPLES MAKES CITING VISUAL RESOURCES A STRAIGHTFORWARD PROCESS. THIS COMPREHENSIVE GUIDE WILL DEMYSTIFY THE CHICAGO MANUAL OF STYLE'S APPROACH TO REFERENCING ART, FROM PAINTINGS AND SCULPTURES TO DIGITAL CREATIONS AND INSTALLATIONS. WE WILL EXPLORE THE ESSENTIAL ELEMENTS REQUIRED FOR BOTH IN-TEXT PARENTHETICAL CITATIONS AND THEIR CORRESPONDING BIBLIOGRAPHY ENTRIES, ENSURING ACCURACY AND ACADEMIC INTEGRITY IN YOUR WORK. MASTERING THESE CITATION TECHNIQUES IS CRUCIAL FOR ANYONE ENGAGING WITH ART HISTORY, VISUAL STUDIES, OR ANY DISCIPLINE THAT INCORPORATES VISUAL EVIDENCE. THIS ARTICLE WILL COVER THE NUANCES OF CITING VARIOUS TYPES OF ARTWORK, COMMON PITFALLS TO AVOID, AND THE IMPORTANCE OF CONSISTENCY IN YOUR ACADEMIC WRITING.

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UNDERSTANDING CHICAGO STYLE CITATION FOR ARTWORK

THE CHICAGO MANUAL OF STYLE (CMOS) PROVIDES A ROBUST FRAMEWORK FOR ACADEMIC CITATION, AIMING FOR CLARITY, CONSISTENCY, AND COMPLETENESS. WHEN IT COMES TO CITING ARTWORK, THE PRIMARY GOAL IS TO ALLOW YOUR READER TO EASILY LOCATE THE SPECIFIC PIECE OF ART YOU ARE REFERENCING. THIS INVOLVES PROVIDING ENOUGH INFORMATION IN YOUR PARENTHETICAL CITATION AND BIBLIOGRAPHY ENTRY TO IDENTIFY THE ARTIST, TITLE, DATE, AND WHERE THE ARTWORK CAN BE FOUND OR WAS VIEWED. THIS SYSTEM PRIORITIZES ATTRIBUTION AND ACKNOWLEDGES THE ORIGINAL CREATORS OF VISUAL WORKS.

CHICAGO STYLE OFFERS TWO MAIN SYSTEMS: THE NOTES-BIBLIOGRAPHY SYSTEM AND THE AUTHOR-DATE SYSTEM. FOR CITING ARTWORK, ESPECIALLY IN HUMANITIES DISCIPLINES LIKE ART HISTORY, THE NOTES-BIBLIOGRAPHY SYSTEM IS MORE COMMONLY EMPLOYED. THIS SYSTEM USES NUMBERED FOOTNOTES OR ENDNOTES AND A BIBLIOGRAPHY AT THE END OF THE PAPER. HOWEVER, THE PRINCIPLES FOR IDENTIFYING THE ARTWORK AND ITS SOURCE REMAIN CONSISTENT ACROSS BOTH SYSTEMS. THE PARENTHETICAL CITATION IN CHICAGO STYLE IS A BRIEF REFERENCE WITHIN THE TEXT THAT DIRECTS THE READER TO A MORE DETAILED ENTRY IN THE BIBLIOGRAPHY OR A FOOTNOTE/ENDNOTE.

KEY COMPONENTS OF A CHICAGO STYLE CITATION FOR ARTWORK

REGARDLESS OF WHETHER YOU ARE CREATING A PARENTHETICAL CITATION OR A BIBLIOGRAPHY ENTRY, CERTAIN CORE PIECES OF INFORMATION ARE ESSENTIAL FOR ACCURATELY REFERENCING ARTWORK. THESE ELEMENTS ENSURE THAT THE READER CAN DEFINITELY IDENTIFY THE ARTWORK AND ITS CONTEXT. MISSING ANY OF THESE CAN LEAD TO AMBIGUITY AND HINDER PROPER ATTRIBUTION. THE SPECIFIC DETAILS NEEDED CAN VARY SLIGHTLY DEPENDING ON THE NATURE OF THE ARTWORK AND WHERE YOU ENCOUNTERED IT.

THE FUNDAMENTAL COMPONENTS INCLUDE:

- ARTIST'S NAME (LAST NAME, FIRST NAME)
- TITLE OF THE ARTWORK (ITALICIZED)
- DATE OF CREATION
- MEDIUM OF THE ARTWORK (E.G., OIL ON CANVAS, BRONZE, DIGITAL PRINT)

- DIMENSIONS OF THE ARTWORK (OPTIONAL BUT OFTEN HELPFUL)
- LOCATION OF THE ARTWORK (E.G., MUSEUM, GALLERY, PRIVATE COLLECTION, WEBSITE)
- ACCESSION NUMBER OR COLLECTION NUMBER (IF AVAILABLE)
- DATE OF ACCESS (FOR ONLINE SOURCES)
- URL OR DOI (FOR ONLINE SOURCES)

ARTIST'S NAME AND ARTWORK TITLE

THE ARTIST'S NAME IS THE PRIMARY IDENTIFIER, USUALLY LISTED AS LAST NAME, FIRST NAME IN THE BIBLIOGRAPHY AND FIRST NAME LAST NAME IN PARENTHETICAL CITATIONS, THOUGH VARIATIONS EXIST DEPENDING ON THE SPECIFIC CHICAGO STYLE GUIDELINES BEING FOLLOWED. THE TITLE OF THE ARTWORK IS CRUCIAL FOR DISTINGUISHING IT FROM OTHER WORKS BY THE SAME ARTIST. IT SHOULD ALWAYS BE ITALICIZED TO INDICATE IT IS A TITLE OF A CREATIVE WORK.

DATE AND MEDIUM

THE DATE OF CREATION PLACES THE ARTWORK WITHIN ITS HISTORICAL AND ARTISTIC CONTEXT. THE MEDIUM SPECIFIES THE MATERIALS USED, WHICH CAN BE IMPORTANT FOR UNDERSTANDING THE ARTWORK'S PHYSICAL PROPERTIES AND HISTORICAL SIGNIFICANCE. FOR INSTANCE, DIFFERENTIATING BETWEEN AN OIL PAINTING AND A WATERCOLOR IS VITAL FOR ART HISTORICAL ANALYSIS.

LOCATION AND ACCESS INFORMATION

KNOWING WHERE AN ARTWORK IS HOUSED—BE IT A RENOWNED MUSEUM LIKE THE METROPOLITAN MUSEUM OF ART OR A SPECIFIC GALLERY—PROVIDES PROVENANCE AND CONTEXT. IF YOU ARE REFERENCING AN ARTWORK VIEWED ONLINE, THE WEBSITE ADDRESS (URL) AND THE DATE YOU ACCESSED IT ARE CRITICAL, AS ONLINE CONTENT CAN CHANGE OR DISAPPEAR.

CREATING PARENTHETICAL CITATIONS FOR ARTWORK

IN THE CHICAGO NOTES-BIBLIOGRAPHY SYSTEM, PARENTHETICAL CITATIONS ARE TYPICALLY BRIEF AND SERVE AS POINTERS TO THE FOOTNOTES OR ENDNOTES, WHICH CONTAIN THE FULL CITATION DETAILS. HOWEVER, IN SOME CONTEXTS, PARTICULARLY WHEN REFERENCING ARTWORK DIRECTLY WITHIN THE TEXT AND NOT RELYING SOLELY ON NOTES, A PARENTHETICAL CITATION MIGHT INCLUDE ESSENTIAL IDENTIFYING INFORMATION. THE MOST COMMON PRACTICE IS TO INCLUDE THE ARTIST'S LAST NAME AND THE YEAR OF CREATION, ESPECIALLY IF THE ARTIST HAS BEEN PREVIOUSLY INTRODUCED IN THE TEXT. FOR EXAMPLE, (REMBRANDT 1659).

WHEN REFERENCING AN ARTWORK THAT MIGHT NOT BE IMMEDIATELY CLEAR FROM THE TEXT, OR IF MULTIPLE WORKS BY THE SAME ARTIST ARE DISCUSSED, YOU MIGHT NEED TO INCLUDE A SHORTENED TITLE. FOR INSTANCE, IF YOU'RE DISCUSSING TWO WORKS BY PICASSO, YOU MIGHT CITE (PICASSO, GUERNICA, 1937) AND (PICASSO, *LES DEMOISELLES D'AVIGNON*, 1907). THE GOAL IS TO BE SPECIFIC ENOUGH TO AVOID CONFUSION FOR THE READER WITHOUT INTERRUPTING THE FLOW OF YOUR PROSE.

IN-TEXT REFERENCES

THE MOST COMMON AND CONCISE METHOD FOR PARENTHETICAL CITATIONS IN CHICAGO STYLE IS TO USE THE AUTHOR'S LAST NAME AND THE YEAR OF PUBLICATION IF YOU ARE CITING AN ARTICLE ABOUT THE ARTWORK, OR THE ARTIST'S LAST NAME AND THE ARTWORK'S DATE IF DIRECTLY REFERENCING THE ARTWORK ITSELF AND IT'S A WELL-KNOWN PIECE OR THE ARTIST HAS

ALREADY BEEN ESTABLISHED. FOR EXAMPLE, IF YOU ARE DISCUSSING VINCENT VAN GOGH'S *STARRY NIGHT*, AND VAN GOGH HAS BEEN INTRODUCED, YOU MIGHT WRITE: "THE SWIRLING, VIBRANT DEPICTION OF THE NIGHT SKY (VAN GOGH 1889) CONTINUES TO CAPTIVATE AUDIENCES."

WHEN MORE DETAIL IS NEEDED

IN SITUATIONS WHERE CLARITY IS PARAMOUNT, SUCH AS WHEN DISCUSSING MULTIPLE WORKS BY THE SAME ARTIST OR WHEN THE ARTWORK IS NOT WIDELY RECOGNIZED, THE PARENTHETICAL CITATION MIGHT INCLUDE MORE SPECIFIC DETAILS. THIS COULD INVOLVE THE ARTIST'S LAST NAME AND A SHORTENED VERSION OF THE ARTWORK'S TITLE, IF IT'S PARTICULARLY LONG OR COMPLEX. FOR EXAMPLE, (MONET, *WATER LILIES*). THE OBJECTIVE IS ALWAYS TO PROVIDE SUFFICIENT INFORMATION WITHIN THE PARENTHESES TO GUIDE THE READER TO THE CORRECT FOOTNOTE OR BIBLIOGRAPHY ENTRY.

CRAFTING BIBLIOGRAPHY ENTRIES FOR ARTWORK

THE BIBLIOGRAPHY IS WHERE YOU PROVIDE THE FULL, FORMAL CITATION FOR ALL THE SOURCES YOU HAVE USED, INCLUDING ARTWORK. THE STRUCTURE OF A BIBLIOGRAPHY ENTRY FOR ARTWORK DIFFERS SLIGHTLY DEPENDING ON WHETHER THE ARTWORK IS A PHYSICAL OBJECT VIEWED IN PERSON OR AN IMAGE ACCESSED ONLINE. THE KEY IS TO PROVIDE COMPREHENSIVE INFORMATION THAT ALLOWS FOR PRECISE IDENTIFICATION AND RETRIEVAL.

A TYPICAL BIBLIOGRAPHY ENTRY FOR A PHYSICAL ARTWORK WILL INCLUDE THE ARTIST'S NAME, THE ARTWORK'S TITLE, THE DATE OF CREATION, THE MEDIUM, THE DIMENSIONS, AND ITS CURRENT LOCATION. FOR EXAMPLE:

- SMITH, JOHN. *SUNSET OVER THE RIVER*. 2018. OIL ON CANVAS, 24 x 36 INCHES. PRIVATE COLLECTION, NEW YORK.

FOR ARTWORK VIEWED ONLINE, THE ENTRY WILL INCLUDE SIMILAR INFORMATION PLUS DETAILS ABOUT THE WEBSITE AND ACCESS. FOR INSTANCE:

- ADAMS, MARY. *ABSTRACT FORM II*. 2020. DIGITAL PRINT. ACCESSED AUGUST 15, 2023.
[HTTPS://WWW.MARYADAMSART.COM/ABSTRACTFORMII](https://www.maryadamsart.com/abstractformii).

BIBLIOGRAPHY FOR PHYSICAL ARTWORK

WHEN CITING ARTWORK YOU HAVE SEEN IN PERSON, YOUR BIBLIOGRAPHY ENTRY SHOULD BE METICULOUSLY DETAILED. START WITH THE ARTIST'S NAME (LAST NAME, FIRST NAME). THEN, THE ITALICIZED TITLE OF THE ARTWORK, FOLLOWED BY THE YEAR OF CREATION. CRUCIALLY, INCLUDE THE MEDIUM (E.G., OIL ON CANVAS, BRONZE SCULPTURE, WATERCOLOR ON PAPER) AND THE DIMENSIONS, TYPICALLY HEIGHT BY WIDTH (BY DEPTH FOR SCULPTURES). FINALLY, STATE THE LOCATION WHERE THE ARTWORK IS PERMANENTLY HOUSED, INCLUDING THE CITY AND THE NAME OF THE INSTITUTION OR COLLECTION.

BIBLIOGRAPHY FOR ONLINE ARTWORK

CITING ARTWORK VIEWED ONLINE REQUIRES ADDITIONAL INFORMATION TO ENSURE VERIFIABILITY. AFTER THE ARTIST'S NAME, ARTWORK TITLE, DATE, AND MEDIUM, YOU WILL PROVIDE THE DATE YOU ACCESSED THE IMAGE. THIS IS ESSENTIAL BECAUSE WEB CONTENT CAN BE UPDATED OR REMOVED. FOLLOWING THE ACCESS DATE, INCLUDE THE FULL URL WHERE THE ARTWORK CAN BE FOUND. IF THE ARTWORK IS PART OF AN ONLINE COLLECTION WITH A DIGITAL OBJECT IDENTIFIER (DOI), USE THE DOI AS IT IS A MORE STABLE LINK THAN A URL.

CITING DIFFERENT TYPES OF ARTWORK

THE PRINCIPLES OF CHICAGO STYLE CITATION FOR ARTWORK REMAIN CONSISTENT, BUT THE SPECIFIC DETAILS REQUIRED CAN VARY BASED ON THE MEDIUM AND HOW YOU ENCOUNTERED IT. WHETHER YOU ARE CITING A HISTORICAL PAINTING IN A MUSEUM CATALOG, A CONTEMPORARY SCULPTURE IN A GALLERY, OR A DIGITAL ARTWORK FOUND ON AN ARTIST'S WEBSITE, ACCURACY IS PARAMOUNT.

PAINTINGS, SCULPTURES, AND TRADITIONAL MEDIA

FOR TRADITIONAL ART FORMS LIKE PAINTINGS, SCULPTURES, DRAWINGS, AND PRINTS, THE CITATION FOCUSES ON THE PHYSICAL OBJECT. THIS INCLUDES THE ARTIST, TITLE, DATE, MEDIUM, DIMENSIONS, AND LOCATION. IF YOU ARE REFERENCING A REPRODUCTION OF THE ARTWORK IN A BOOK OR EXHIBITION CATALOG, THE CITATION WILL SHIFT TO REFLECT THAT SOURCE. FOR EXAMPLE, IF YOU'RE CITING A PHOTOGRAPH OF A SCULPTURE FROM AN ART HISTORY TEXTBOOK, THE ENTRY WOULD BE FOR THE TEXTBOOK, WITH A MENTION OF THE ARTWORK WITHIN THE TEXT OR NOTES.

DIGITAL ART AND ONLINE REPRODUCTIONS

CITING DIGITAL ART AND ONLINE REPRODUCTIONS REQUIRES CAREFUL ATTENTION TO WEB-SPECIFIC DETAILS. WHEN CITING AN IMAGE OF ARTWORK FOUND ONLINE, THE ENTRY SHOULD INCLUDE THE ARTIST'S NAME, TITLE, DATE OF CREATION, MEDIUM (IF DISCERNIBLE), THE WEBSITE NAME, THE DATE OF ACCESS, AND THE URL. IF THE ARTWORK IS INTERACTIVE OR A NET-BASED PROJECT, YOU MAY NEED TO DESCRIBE ITS NATURE MORE FULLY IN YOUR NOTES OR BIBLIOGRAPHY. FOR DIGITAL ARTWORKS CREATED BY THE ARTIST DIRECTLY FOR ONLINE CONSUMPTION, TREAT THEM AS DIGITAL PUBLICATIONS, PROVIDING ALL RELEVANT ONLINE ACCESS INFORMATION.

INSTALLATIONS AND PERFORMANCE ART

CITING EPHEMERAL OR SITE-SPECIFIC WORKS LIKE INSTALLATIONS AND PERFORMANCE ART CAN BE CHALLENGING. FOR INSTALLATIONS, FOCUS ON THE ARTIST, TITLE, YEAR, DESCRIPTION OF MATERIALS AND SPACE, AND THE LOCATION. FOR PERFORMANCE ART, NOTE THE ARTIST, TITLE OF THE PERFORMANCE, DATE, LOCATION, AND THE DURATION IF RELEVANT. IF YOU ARE CITING DOCUMENTATION OF THESE WORKS (PHOTOGRAPHS, VIDEOS), CITE THE DOCUMENTATION AS YOU WOULD ANY OTHER VISUAL SOURCE, REFERENCING THE ORIGINAL WORK WITHIN YOUR NOTES OR TEXT.

COMMON CHALLENGES AND SOLUTIONS IN ARTWORK CITATION

ACADEMICS AND STUDENTS OFTEN ENCOUNTER SPECIFIC CHALLENGES WHEN CITING ARTWORK, PARTICULARLY CONCERNING ATTRIBUTION, DATING, AND THE AVAILABILITY OF INFORMATION. UNDERSTANDING THESE COMMON HURDLES AND THEIR SOLUTIONS CAN STREAMLINE THE CITATION PROCESS AND ENSURE ACCURACY.

MISSING INFORMATION

ONE OF THE MOST FREQUENT PROBLEMS IS INCOMPLETE INFORMATION, SUCH AS AN ARTWORK WITH NO KNOWN ARTIST OR AN UNCERTAIN DATE. IN SUCH CASES, USE ABBREVIATIONS LIKE "N.D." FOR "NO DATE" OR "N.P." FOR "NO PLACE" IF THE INFORMATION IS TRULY UNAVAILABLE AFTER DILIGENT RESEARCH. IF AN ARTIST IS UNKNOWN, YOU MIGHT BEGIN THE CITATION WITH THE TITLE OF THE ARTWORK. ALWAYS STRIVE TO FIND AS MUCH INFORMATION AS POSSIBLE THROUGH REPUTABLE ART DATABASES, MUSEUM CATALOGS, AND SCHOLARLY SOURCES.

REPRODUCTIONS VS. ORIGINALS

A COMMON POINT OF CONFUSION IS CITING A REPRODUCTION OF AN ARTWORK VERSUS THE ORIGINAL. IF YOU ARE ANALYZING

THE ARTWORK ITSELF, AND SAW IT IN PERSON, CITE THE ORIGINAL. IF YOUR ANALYSIS IS BASED ON AN IMAGE IN A BOOK, ARTICLE, OR WEBSITE, YOU MUST CITE THE SOURCE OF THE REPRODUCTION. THE BIBLIOGRAPHY ENTRY WOULD THEN BE FOR THE BOOK, JOURNAL, OR WEBSITE, AND IN YOUR TEXT OR NOTES, YOU WOULD REFERENCE THE ARTWORK BEING REPRODUCED. FOR EXAMPLE, "MICHELANGELO'S DAVID (FLORENCE, ACCADEMIA GALLERY) PRESENTS A POWERFUL CONTRAPPOSTO STANCE (PHOTOGRAPH BY AUTHOR)."

WORKS IN PROGRESS OR ANONYMOUS ART

FOR WORKS THAT ARE STILL IN PROGRESS OR PIECES WHERE THE ARTIST IS ANONYMOUS, THE CITATION WILL REFLECT THIS. IF AN ARTWORK IS IDENTIFIED BY A TITLE OR A DESCRIPTIVE NAME RATHER THAN AN ARTIST, THAT BECOMES THE PRIMARY IDENTIFIER. USE TERMS LIKE "ANONYMOUS" OR "UNKNOWN ARTIST" FOLLOWED BY THE TITLE. IF A WORK IS CLEARLY ATTRIBUTED TO A COLLECTIVE OR STUDIO RATHER THAN AN INDIVIDUAL, CITE THE COLLECTIVE OR STUDIO NAME.

THE IMPORTANCE OF ACCURATE ARTWORK CITATION

THE METICULOUS PRACTICE OF CITING ARTWORK CORRECTLY IN CHICAGO STYLE IS MORE THAN JUST A PROCEDURAL REQUIREMENT; IT IS FUNDAMENTAL TO ACADEMIC INTEGRITY AND SCHOLARLY DISCOURSE. ACCURATE CITATIONS UPHOLD THE RIGHTS OF ARTISTS BY GIVING THEM PROPER CREDIT, PREVENTING PLAGIARISM, AND ACKNOWLEDGING THEIR CONTRIBUTIONS TO THE VISUAL LANDSCAPE. FURTHERMORE, PRECISE CITATIONS ENABLE READERS TO VERIFY YOUR SOURCES, TRACE THE LINEAGE OF IDEAS, AND ENGAGE CRITICALLY WITH THE VISUAL EVIDENCE YOU PRESENT.

BEYOND ETHICAL CONSIDERATIONS, CORRECT CITATION PRACTICES ENHANCE THE CREDIBILITY AND AUTHORITY OF YOUR WORK. WHEN YOUR SOURCES ARE CLEARLY AND ACCURATELY IDENTIFIED, YOUR RESEARCH APPEARS MORE THOROUGH AND WELL-SUPPORTED. THIS ATTENTION TO DETAIL SIGNALS TO YOUR AUDIENCE THAT YOU HAVE ENGAGED DEEPLY WITH YOUR MATERIALS AND RESPECT THE INTELLECTUAL PROPERTY OF OTHERS. MASTERING THE CHICAGO STYLE FOR ARTWORK ENSURES THAT YOUR ANALYSIS IS GROUNDED IN VERIFIABLE INFORMATION AND CONTRIBUTES RESPONSIBLY TO THE ACADEMIC CONVERSATION.

FAQ

Q: WHAT IS THE BASIC FORMAT FOR A CHICAGO STYLE PARENTHETICAL CITATION FOR ARTWORK?

A: FOR CHICAGO STYLE PARENTHETICAL CITATIONS REFERENCING ARTWORK, THE MOST COMMON FORMAT WHEN THE ARTIST IS ALREADY ESTABLISHED IN THE TEXT IS THE ARTIST'S LAST NAME FOLLOWED BY THE YEAR OF THE ARTWORK'S CREATION, ENCLOSED IN PARENTHESES. FOR EXAMPLE, (REMBRANDT 1659). IF THE ARTIST IS NOT YET ESTABLISHED OR IF THERE IS POTENTIAL FOR CONFUSION, A SHORTENED TITLE MIGHT ALSO BE INCLUDED, SUCH AS (PICASSO, GUERNICA).

Q: HOW DO I CITE A PAINTING I SAW IN A MUSEUM IN MY CHICAGO STYLE PAPER?

A: WHEN CITING A PAINTING YOU SAW IN PERSON, YOUR BIBLIOGRAPHY ENTRY SHOULD INCLUDE THE ARTIST'S FULL NAME (LAST NAME, FIRST NAME), THE ITALICIZED TITLE OF THE PAINTING, THE YEAR OF CREATION, THE MEDIUM (E.G., OIL ON CANVAS), DIMENSIONS, AND THE NAME OF THE MUSEUM AND CITY WHERE IT IS HOUSED. THE PARENTHETICAL CITATION WITHIN THE TEXT WOULD TYPICALLY BE A BRIEF REFERENCE, LIKE (ARTIST LAST NAME YEAR), DIRECTING THE READER TO THE FULL BIBLIOGRAPHY ENTRY.

Q: WHAT INFORMATION IS ESSENTIAL FOR A BIBLIOGRAPHY ENTRY OF ARTWORK

VIEWED ONLINE?

A: FOR ARTWORK VIEWED ONLINE, A CHICAGO STYLE BIBLIOGRAPHY ENTRY REQUIRES THE ARTIST'S NAME, THE ITALICIZED TITLE OF THE ARTWORK, THE DATE OF CREATION, THE MEDIUM, THE DATE YOU ACCESSED THE IMAGE, AND THE FULL URL. IF A DOI IS AVAILABLE, IT IS PREFERRED OVER A URL.

Q: HOW DO I CITE ARTWORK WHEN THE ARTIST IS UNKNOWN IN CHICAGO STYLE?

A: IF THE ARTIST OF A PIECE OF ARTWORK IS UNKNOWN, YOU WOULD BEGIN THE CHICAGO STYLE CITATION (BOTH PARENTHETICAL AND BIBLIOGRAPHY) WITH THE TITLE OF THE ARTWORK. FOR A BIBLIOGRAPHY ENTRY, YOU WOULD USE "ANONYMOUS" OR "UNKNOWN ARTIST" BEFORE THE ITALICIZED TITLE. FOR EXAMPLE, IN THE BIBLIOGRAPHY: ANONYMOUS. PORTRAIT OF A WOMAN. C. 1750. OIL ON PANEL.

Q: WHAT DOES "N.D." MEAN IN A CHICAGO STYLE CITATION FOR ARTWORK?

A: "N.D." IS AN ABBREVIATION USED IN CHICAGO STYLE TO INDICATE "NO DATE." IT IS USED WHEN THE DATE OF CREATION FOR AN ARTWORK CANNOT BE DETERMINED THROUGH RESEARCH. THIS ABBREVIATION WOULD APPEAR IN PLACE OF THE DATE IN BOTH PARENTHETICAL CITATIONS AND BIBLIOGRAPHY ENTRIES.

Q: SHOULD I INCLUDE DIMENSIONS FOR ARTWORK IN MY CHICAGO STYLE CITATIONS?

A: INCLUDING DIMENSIONS FOR ARTWORK IN CHICAGO STYLE CITATIONS, PARTICULARLY IN BIBLIOGRAPHY ENTRIES FOR PHYSICAL ARTWORKS, IS OFTEN RECOMMENDED AND CONSIDERED GOOD PRACTICE. IT PROVIDES ADDITIONAL IDENTIFYING INFORMATION AND HELPS DISTINGUISH BETWEEN DIFFERENT WORKS. FOR PARENTHETICAL CITATIONS, DIMENSIONS ARE GENERALLY NOT INCLUDED.

Q: HOW DO I DIFFERENTIATE BETWEEN CITING AN ARTWORK ITSELF AND A REPRODUCTION OF ARTWORK IN CHICAGO STYLE?

A: WHEN CITING AN ARTWORK ITSELF THAT YOU VIEWED IN PERSON, YOU CITE THE ORIGINAL ARTWORK WITH ITS DETAILS. WHEN CITING A REPRODUCTION (E.G., AN IMAGE IN A BOOK OR ONLINE), YOU CITE THE SOURCE OF THE REPRODUCTION. YOUR IN-TEXT REFERENCE OR NOTE MIGHT MENTION THE ARTWORK, BUT THE BIBLIOGRAPHY ENTRY POINTS TO THE BOOK, ARTICLE, OR WEBSITE WHERE YOU FOUND THE IMAGE.

Q: WHAT ARE THE RULES FOR ITALICIZING ARTWORK TITLES IN CHICAGO STYLE?

A: IN CHICAGO STYLE, ARTWORK TITLES, INCLUDING PAINTINGS, SCULPTURES, DRAWINGS, AND OTHER INDIVIDUAL CREATIVE WORKS, ARE ALWAYS ITALICIZED IN BOTH PARENTHETICAL CITATIONS (IF THE TITLE IS USED) AND BIBLIOGRAPHY ENTRIES. THIS DISTINGUISHES THEM AS TITLES OF SPECIFIC CREATIVE PIECES.

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