

CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE

CHICAGO

THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO IS A CRITICAL COMPONENT FOR ACADEMIC AND PROFESSIONAL WRITING THAT INCORPORATES VISUAL ELEMENTS. PROPERLY CITING ARTWORK ENSURES PROPER ATTRIBUTION, AVOIDS PLAGIARISM, AND ALLOWS READERS TO LOCATE THE ORIGINAL SOURCES OF IMAGES AND ARTISTIC CREATIONS. THIS COMPREHENSIVE GUIDE DELVES INTO THE INTRICACIES OF THE CHICAGO STYLE FOR CITING ARTWORK, COVERING VARIOUS TYPES OF VISUAL MEDIA AND PROVIDING DETAILED INSTRUCTIONS FOR BOTH NOTES AND BIBLIOGRAPHY ENTRIES. UNDERSTANDING THESE NUANCES IS ESSENTIAL FOR SCHOLARS, RESEARCHERS, AND ANYONE ENGAGED IN WRITING THAT REQUIRES THE INCLUSION AND ACKNOWLEDGMENT OF ARTISTIC WORKS. WE WILL EXPLORE THE FUNDAMENTAL PRINCIPLES, SPECIFIC EXAMPLES, AND COMMON CHALLENGES ASSOCIATED WITH CHICAGO STYLE ARTWORK CITATIONS.

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UNDERSTANDING THE FUNDAMENTALS OF CHICAGO STYLE FOR ARTWORK

THE CHICAGO MANUAL OF STYLE (CMOS) OFFERS A ROBUST FRAMEWORK FOR CITING A WIDE ARRAY OF SOURCES, AND ITS GUIDELINES FOR ARTWORK ARE NO EXCEPTION. AT ITS CORE, THE CHICAGO SYSTEM PRIORITIZES CLARITY, COMPLETENESS, AND CONSISTENCY, ENSURING THAT YOUR READERS CAN EASILY IDENTIFY AND ACCESS THE VISUAL MATERIALS YOU REFERENCE. THE SYSTEM GENERALLY EMPLOYS A DUAL APPROACH: NOTES-BIBLIOGRAPHY AND AUTHOR-DATE. FOR ARTWORK, THE NOTES-BIBLIOGRAPHY SYSTEM, WHICH USES FOOTNOTES OR ENDNOTES, IS OFTEN MORE PREVALENT AND PROVIDES A DETAILED ACCOUNTING OF EACH SOURCE. THE ESSENTIAL COMPONENTS OF A CHICAGO STYLE ARTWORK CITATION INCLUDE THE ARTIST'S NAME, THE TITLE OF THE WORK, THE DATE OF CREATION, THE MEDIUM, AND THE CURRENT LOCATION OR SOURCE OF ACCESS.

THE PURPOSE OF METICULOUS CITATION IS TWOFOLD: TO GIVE CREDIT WHERE IT IS DUE AND TO ENHANCE THE CREDIBILITY OF YOUR OWN WORK. WHEN YOU CITE ARTWORK, YOU ARE ACKNOWLEDGING THE INTELLECTUAL PROPERTY AND CREATIVE LABOR OF THE ARTIST. FURTHERMORE, BY PROVIDING PRECISE DETAILS, YOU EMPOWER YOUR AUDIENCE TO VERIFY YOUR INFORMATION, EXPLORE THE ARTWORK FURTHER, AND UNDERSTAND THE CONTEXT IN WHICH YOU ARE PRESENTING IT. THE CHICAGO STYLE'S EMPHASIS ON DETAILED INFORMATION MEANS THAT EVEN SEEMINGLY MINOR ELEMENTS CAN BE CRUCIAL FOR ACCURATE REFERENCING, PARTICULARLY WHEN DEALING WITH UNIQUE OR OBSCURE PIECES.

THE SPECIFIC FORMAT FOR CITING ARTWORK IN CHICAGO STYLE CAN VARY SLIGHTLY DEPENDING ON WHETHER THE WORK IS IN A PHYSICAL LOCATION (LIKE A MUSEUM OR GALLERY) OR ACCESSED ONLINE. HOWEVER, THE UNDERLYING PRINCIPLES REMAIN CONSISTENT. THE GOAL IS ALWAYS TO PROVIDE ENOUGH INFORMATION SO THAT SOMEONE ELSE CAN FIND THE EXACT ARTWORK YOU ARE DISCUSSING. THIS INCLUDES DISTINGUISHING BETWEEN ORIGINAL ARTWORKS AND REPRODUCTIONS, AS WELL AS NOTING THE SPECIFIC EDITION OR VERSION IF APPLICABLE. ADHERING STRICTLY TO THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO ENSURES A HIGH STANDARD OF ACADEMIC RIGOR.

CITING PAINTINGS, SCULPTURES, AND OTHER FINE ART

WHEN CITING TRADITIONAL FINE ART PIECES SUCH AS PAINTINGS AND SCULPTURES, THE CHICAGO STYLE REQUIRES SPECIFIC ELEMENTS TO BE INCLUDED. THE ARTIST IS ALWAYS THE PRIMARY FOCUS, FOLLOWED BY THE TITLE OF THE WORK, ITALICIZED. THE YEAR OF CREATION IS CRUCIAL, AND THE MEDIUM USED (E.G., OIL ON CANVAS, BRONZE) SHOULD ALSO BE SPECIFIED.

FINALLY, THE CURRENT LOCATION OF THE ARTWORK, TYPICALLY A MUSEUM OR PRIVATE COLLECTION, IS ESSENTIAL INFORMATION. THIS ALLOWS READERS TO UNDERSTAND WHERE THE ARTWORK RESIDES AND POTENTIALLY VIEW IT THEMSELVES.

NOTES ENTRY FOR FINE ART

IN THE NOTES-BIBLIOGRAPHY SYSTEM, A FOOTNOTE OR ENDNOTE FOR A PAINTING MIGHT LOOK LIKE THIS: VINCENT VAN GOGH, *THE STARRY NIGHT*, 1889, OIL ON CANVAS, MUSEUM OF MODERN ART, NEW YORK.

FOR SCULPTURES, THE FORMAT IS SIMILAR, FOCUSING ON THE ARTIST, TITLE, DATE, MEDIUM, AND LOCATION. FOR INSTANCE: AUGUSTE RODIN, *THE THINKER*, CONCEIVED 1880, CAST 1904, BRONZE, RODIN MUSEUM, PARIS.

BIBLIOGRAPHY ENTRY FOR FINE ART

THE CORRESPONDING BIBLIOGRAPHY ENTRY IS GENERALLY MORE CONCISE BUT CONTAINS THE SAME CORE INFORMATION. THE ARTIST'S LAST NAME COMES FIRST, FOLLOWED BY THE FIRST NAME. THE TITLE REMAINS ITALICIZED, FOLLOWED BY THE DATE, MEDIUM, AND LOCATION.

- VAN GOGH, VINCENT. *THE STARRY NIGHT*. 1889. OIL ON CANVAS. MUSEUM OF MODERN ART, NEW YORK.
- RODIN, AUGUSTE. *THE THINKER*. CONCEIVED 1880, CAST 1904. BRONZE. RODIN MUSEUM, PARIS.

IT IS IMPORTANT TO NOTE THAT THE DISTINCTION BETWEEN "CONCEIVED" AND "CAST" DATES FOR SCULPTURES IS SIGNIFICANT AND SHOULD BE INCLUDED WHEN KNOWN. FOR ARTWORKS WITH MULTIPLE VERSIONS OR EDITIONS, SPECIFIC DETAILS ABOUT THE PARTICULAR VERSION BEING CITED ARE NECESSARY.

CITING PHOTOGRAPHS IN CHICAGO STYLE

PHOTOGRAPH CITATION IN CHICAGO STYLE FOLLOWS SIMILAR PRINCIPLES, FOCUSING ON THE PHOTOGRAPHER, THE TITLE OR DESCRIPTION OF THE PHOTOGRAPH, THE DATE IT WAS TAKEN, AND ITS CURRENT REPOSITORY OR SOURCE. UNLIKE FINE ART, PHOTOGRAPHS MAY NOT ALWAYS HAVE A DISTINCT "ARTIST" IN THE SAME SENSE, AND SOMETIMES THE SUBJECT OR CONTEXT OF THE PHOTOGRAPH PROVIDES ITS TITLE. THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO EMPHASIZES ACCURATE REPRESENTATION OF THE SOURCE, WHETHER IT'S A HISTORICAL ARCHIVE, A PERSONAL COLLECTION, OR A PUBLISHED VOLUME.

NOTES ENTRY FOR PHOTOGRAPHS

FOR A PHOTOGRAPH HELD IN AN ARCHIVE, THE ENTRY WOULD TYPICALLY INCLUDE THE PHOTOGRAPHER'S NAME (IF KNOWN), THE TITLE OR DESCRIPTIVE CAPTION, THE DATE THE PHOTOGRAPH WAS TAKEN, AND THE COLLECTION AND INSTITUTION WHERE IT IS HOUSED. FOR EXAMPLE: ANSEL ADAMS, *MOONRISE, HERNANDEZ, NEW MEXICO*, NOVEMBER 1, 1941, GELATIN SILVER PRINT, ANSEL ADAMS PHOTOGRAPH COLLECTION, CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA, TUCSON.

IF THE PHOTOGRAPH IS FROM A BOOK OR WEBSITE, THE CITATION WOULD THEN INCORPORATE THE DETAILS OF THAT PUBLICATION OR ONLINE SOURCE.

BIBLIOGRAPHY ENTRY FOR PHOTOGRAPHS

THE BIBLIOGRAPHY ENTRY FOR A PHOTOGRAPH WILL ALIGN WITH THE NOTES, WITH THE PHOTOGRAPHER'S LAST NAME PRECEDING THEIR FIRST NAME. THE TITLE OR DESCRIPTION IS THEN PROVIDED, FOLLOWED BY THE DATE, MEDIUM, AND LOCATION DETAILS.

- ADAMS, ANSEL. MOONRISE, HERNANDEZ, NEW MEXICO. NOVEMBER 1, 1941. GELATIN SILVER PRINT. ANSEL ADAMS PHOTOGRAPH COLLECTION, CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA, TUCSON.

WHEN CITING PHOTOGRAPHS THAT ARE PART OF A LARGER COLLECTION OR EXHIBITION CATALOG, ENSURE THAT THE CITATION CLEARLY INDICATES THIS RELATIONSHIP TO PROVIDE MAXIMUM CLARITY FOR THE READER.

CITING DIGITAL ART AND ONLINE VISUAL RESOURCES

THE PROLIFERATION OF DIGITAL ART AND ONLINE VISUAL RESOURCES PRESENTS UNIQUE CHALLENGES FOR CITATION. THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO PROVIDES GUIDELINES TO ACCOMMODATE THESE MODERN FORMS OF VISUAL MEDIA. WHEN CITING DIGITAL ARTWORK OR IMAGES FOUND ONLINE, IT IS CRUCIAL TO INCLUDE INFORMATION ABOUT THE CREATOR, THE TITLE OF THE WORK, THE DATE OF CREATION OR PUBLICATION ONLINE, AND THE URL. THE DATE OF ACCESS IS ALSO OFTEN INCLUDED, AS ONLINE CONTENT CAN CHANGE OR DISAPPEAR.

NOTES ENTRY FOR DIGITAL ART

FOR DIGITAL ART, THE FORMAT WOULD BE SIMILAR TO FINE ART BUT WITH THE ADDITION OF ONLINE ACCESS INFORMATION. FOR EXAMPLE: SHEPARD FAIREY, HOPE, 2008, DIGITAL PRINT, ACCESSED NOVEMBER 15, 2023, [URL].

WHEN CITING AN IMAGE FROM A WEBSITE THAT MAY NOT BE CONSIDERED "ART" IN THE TRADITIONAL SENSE, SUCH AS A HISTORICAL PHOTOGRAPH ON A DIGITAL ARCHIVE, THE PRINCIPLES REMAIN SIMILAR, FOCUSING ON THE SOURCE OF THE IMAGE.

BIBLIOGRAPHY ENTRY FOR DIGITAL ART

THE BIBLIOGRAPHY ENTRY FOR DIGITAL ARTWORK FOLLOWS THE PATTERN OF OTHER ENTRIES, WITH THE CREATOR'S LAST NAME FIRST, FOLLOWED BY THEIR FIRST NAME. THE TITLE IS PROVIDED, ALONG WITH THE DATE, AND THEN DETAILS OF ONLINE ACCESS.

- FAIREY, SHEPARD. HOPE. 2008. DIGITAL PRINT. ACCESSED NOVEMBER 15, 2023. [URL].

IT IS IMPORTANT TO USE STABLE URLS WHENEVER POSSIBLE. IF THE WORK IS PART OF A SPECIFIC PLATFORM OR GALLERY WEBSITE, INCLUDE THAT INFORMATION AS WELL TO FURTHER REFINE THE LOCATION.

CITING ILLUSTRATIONS AND FIGURES IN TEXT

WHEN ILLUSTRATIONS, FIGURES, OR IMAGES ARE INCORPORATED DIRECTLY INTO THE TEXT OF A DOCUMENT, CHICAGO STYLE REQUIRES A SPECIFIC METHOD OF CITATION. THESE CITATIONS TYPICALLY APPEAR DIRECTLY AFTER THE IMAGE OR FIGURE, OFTEN IN PARENTHESES, AND REFER THE READER TO A CORRESPONDING ENTRY IN THE BIBLIOGRAPHY. THE GOAL HERE IS TO SEAMLESSLY INTEGRATE THE CITATION WITH THE VISUAL ELEMENT WITHOUT DISRUPTING THE FLOW OF THE TEXT.

IN-TEXT CITATIONS

TYPICALLY, AN IN-TEXT CITATION FOR A FIGURE WOULD INCLUDE THE WORD "FIGURE" OR "FIG." FOLLOWED BY THE FIGURE NUMBER ASSIGNED IN THE TEXT, AND THEN A BRIEF DESCRIPTION OR TITLE AND THE ARTIST. FOR EXAMPLE: (FIG. 1. JANE DOE, SUNSET OVER THE LAKE).

IF THE FIGURE IS A DIRECT REPRODUCTION OF A COPYRIGHTED WORK THAT REQUIRES FULL ATTRIBUTION, THE CAPTION ACCOMPANYING THE FIGURE WILL PROVIDE MORE EXTENSIVE DETAILS, AND THE IN-TEXT CITATION WILL SERVE AS A POINTER TO THAT CAPTION AND THE SUBSEQUENT BIBLIOGRAPHY ENTRY.

CAPTIONS FOR FIGURES

CAPTIONS ARE CRUCIAL FOR PROVIDING DETAILED INFORMATION ABOUT FIGURES EMBEDDED IN THE TEXT. A TYPICAL CAPTION WOULD INCLUDE THE FIGURE NUMBER, THE TITLE OF THE ARTWORK, THE ARTIST, THE DATE, THE MEDIUM, AND THE LOCATION OR SOURCE. FOR EXAMPLE:

FIGURE 1. JANE DOE, SUNSET OVER THE LAKE, 2022, OIL ON CANVAS, PRIVATE COLLECTION.

THIS COMPREHENSIVE APPROACH ENSURES THAT EVEN WHEN AN IMAGE IS INTEGRATED INTO THE NARRATIVE, ITS PROVENANCE IS CLEARLY ESTABLISHED, REINFORCING THE PRINCIPLES OF THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO.

HANDLING VARIATIONS AND SPECIAL CASES IN ARTWORK CITATION

THE WORLD OF ART IS DIVERSE, AND CHICAGO STYLE ACKNOWLEDGES THIS BY OFFERING GUIDANCE FOR VARIOUS LESS COMMON SCENARIOS. THIS INCLUDES CITING ARTWORKS THAT HAVE NO KNOWN ARTIST, WORKS IN PROGRESS, OR PIECES THAT HAVE BEEN REPRODUCED IN MULTIPLE FORMATS. THE KEY IS TO ADAPT THE CORE CITATION PRINCIPLES TO THE AVAILABLE INFORMATION, PROVIDING AS MUCH CLARITY AS POSSIBLE.

WORKS WITH NO KNOWN ARTIST

WHEN THE ARTIST OF A WORK IS UNKNOWN, THE CITATION BEGINS WITH THE TITLE OF THE ARTWORK, ITALICIZED, FOLLOWED BY THE DATE, MEDIUM, AND LOCATION. FOR EXAMPLE: *THE ARNOLFINI PORTRAIT*, CA. 1434, OIL ON OAK PANEL, NATIONAL GALLERY, LONDON.

WORKS IN PROGRESS OR UNFINISHED PIECES

FOR WORKS THAT ARE STILL IN PROGRESS OR INTENTIONALLY UNFINISHED, THE CITATION SHOULD REFLECT THIS STATUS. THE DATE MIGHT BE INDICATED AS "N.D." (NO DATE) IF NO COMPLETION DATE IS AVAILABLE, OR SPECIFIC NOTES ABOUT ITS UNFINISHED NATURE CAN BE INCLUDED. FOR EXAMPLE: LEONARDO DA VINCI, *ADORATION OF THE MAGI*, BEGUN CA. 1481, TEMPERA ON PANEL, UFFIZI GALLERY, FLORENCE (UNFINISHED).

THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO ENCOURAGES A PRAGMATIC APPROACH, ENSURING THAT THE READER UNDERSTANDS THE CONTEXT AND STATUS OF THE ARTWORK BEING REFERENCED, EVEN IN CHALLENGING CASES.

REPRODUCTIONS IN BOOKS AND ARTICLES

WHEN CITING A REPRODUCTION OF AN ARTWORK FROM A BOOK OR ARTICLE, YOU MUST CITE THE BOOK OR ARTICLE ITSELF, WHILE STILL NOTING THE ORIGINAL ARTWORK. THE NOTES AND BIBLIOGRAPHY WILL DETAIL BOTH THE SOURCE OF THE REPRODUCTION AND THE ORIGINAL WORK. FOR EXAMPLE, A NOTE MIGHT READ: VINCENT VAN GOGH, *THE STARRY NIGHT*, 1889, OIL ON CANVAS, AS REPRODUCED IN MEYER SCHAPIRO, *VINCENT VAN GOGH* (NEW YORK: HARRY N. ABRAMS, 1950), 112.

THIS DUAL ATTRIBUTION IS VITAL FOR ACADEMIC HONESTY AND ALLOWS READERS TO TRACE THE ARTWORK THROUGH ITS VARIOUS REPRESENTATIONS.

THE RIGOROUS APPLICATION OF THE CHICAGO MANUAL OF STYLE ARTWORK CITATION STYLE CHICAGO ENSURES THAT EVERY VISUAL ELEMENT IS TREATED WITH THE RESPECT AND ACCURACY IT DESERVES. WHETHER DEALING WITH A CLASSICAL MASTERPIECE OR A CONTEMPORARY DIGITAL CREATION, ADHERING TO THESE GUIDELINES ENHANCES THE SCHOLARLY INTEGRITY AND READABILITY OF YOUR WORK, PROVIDING A CLEAR PATHWAY FOR YOUR AUDIENCE TO EXPLORE THE ARTISTIC LANDSCAPE YOU PRESENT.

FAQ

Q: WHAT ARE THE ESSENTIAL ELEMENTS OF A CHICAGO STYLE ARTWORK CITATION?

A: THE ESSENTIAL ELEMENTS OF A CHICAGO STYLE ARTWORK CITATION TYPICALLY INCLUDE THE ARTIST'S NAME (IF KNOWN), THE TITLE OF THE WORK (ITALICIZED), THE DATE OF CREATION, THE MEDIUM OF THE ARTWORK, AND ITS CURRENT LOCATION OR SOURCE OF ACCESS (E.G., MUSEUM, GALLERY, WEBSITE URL).

Q: HOW DO I CITE A PAINTING IN CHICAGO STYLE?

A: FOR A PAINTING, YOUR CHICAGO STYLE CITATION SHOULD INCLUDE: ARTIST'S NAME, TITLE OF ARTWORK, YEAR CREATED, MEDIUM (E.G., OIL ON CANVAS), AND LOCATION (E.G., MUSEUM NAME, CITY, COUNTRY).

Q: WHAT IF THE ARTIST OF THE ARTWORK IS UNKNOWN?

A: IF THE ARTIST IS UNKNOWN, YOU BEGIN THE CITATION WITH THE ITALICIZED TITLE OF THE ARTWORK, FOLLOWED BY THE DATE, MEDIUM, AND LOCATION. FOR EXAMPLE: *THE MONA LISA*, CA. 1503–1506, OIL ON POPLAR PANEL, LOUVRE MUSEUM, PARIS.

Q: HOW SHOULD I CITE A PHOTOGRAPH IN CHICAGO STYLE?

A: FOR A PHOTOGRAPH, CITE: PHOTOGRAPHER'S NAME (IF KNOWN), TITLE OR DESCRIPTION OF PHOTOGRAPH, DATE TAKEN, TYPE OF PHOTOGRAPH (E.G., GELATIN SILVER PRINT), AND ITS REPOSITORY OR SOURCE (E.G., COLLECTION NAME, INSTITUTION NAME, CITY).

Q: WHAT INFORMATION IS NEEDED FOR DIGITAL ART CITATIONS IN CHICAGO STYLE?

A: WHEN CITING DIGITAL ART, INCLUDE: CREATOR'S NAME, TITLE OF DIGITAL ARTWORK, YEAR CREATED OR PUBLISHED ONLINE, MEDIUM (IF APPLICABLE), AND THE URL. IT IS ALSO ADVISABLE TO INCLUDE THE DATE OF ACCESS.

Q: HOW DO I CITE ARTWORK THAT IS REPRODUCED IN A BOOK OR ARTICLE?

A: WHEN CITING A REPRODUCTION, YOUR CITATION SHOULD ACKNOWLEDGE BOTH THE ORIGINAL ARTWORK AND THE SOURCE OF THE REPRODUCTION. FOR EXAMPLE: ARTIST'S NAME, ORIGINAL ARTWORK TITLE, ORIGINAL YEAR, MEDIUM, AS REPRODUCED IN AUTHOR'S NAME, TITLE OF BOOK/ARTICLE, PUBLICATION DETAILS, PAGE NUMBER.

Q: SHOULD I INCLUDE THE MEDIUM OF THE ARTWORK IN THE CITATION?

A: YES, INCLUDING THE MEDIUM OF THE ARTWORK IS GENERALLY RECOMMENDED BY THE CHICAGO MANUAL OF STYLE, ESPECIALLY FOR TRADITIONAL FINE ARTS, AS IT PROVIDES IMPORTANT CONTEXTUAL INFORMATION ABOUT THE WORK.

Q: WHAT IS THE DIFFERENCE BETWEEN A NOTE AND A BIBLIOGRAPHY ENTRY FOR ARTWORK IN CHICAGO STYLE?

A: IN THE NOTES-BIBLIOGRAPHY SYSTEM, A NOTE PROVIDES A FULL CITATION FOR A SPECIFIC INSTANCE OF ARTWORK USAGE AND OFTEN INCLUDES MORE DETAIL. THE BIBLIOGRAPHY ENTRY, APPEARING AT THE END OF THE WORK, IS TYPICALLY A MORE CONDENSED VERSION OF THE NOTE BUT CONTAINS ALL THE ESSENTIAL INFORMATION FOR LOCATING THE SOURCE.

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