

## **CITATION "CHEAT SHEET:" CHICAGO MANUAL OF STYLE**

Fine arts and art history publications tend to be uniform in their use of the citation styles found in *The Chicago Manual of Style*. Considering that in your professional career you will be expected to adhere to the *Chicago* style (in, say, essays, criticism, or personal statements that you might send to art publications), what follows is a brief introduction to the basics of how it is applied in paper writing.

### **NOTES: ENDNOTES OR FOOTNOTES**

Notes represent a basic method of citing one's sources within the text itself. **Notes are absolutely necessary not only when directly quoting a published source, but even when you borrow a fact, statistic, or idea from another source and restate it in your own words. To not annotate is plagiarism.** Annotating your quotes/sources involves sequentially numbering each quoted (or even slightly "reworked") passage that you've taken from someone else's writing. You then place a corresponding number and source citation either at the end of the paper (endnotes), or at the bottom of the page on which the quote has been used (footnotes).

**(NOTE to the notes: Annotation does *not* mean numbering your sources once at the back or bottom of your paper, and just referring to these numbers over and over again.** It means that each time you cite a source—no matter how many times you cited it—you must add a new note number and cite the same source again. Refer to either the sample passage below, or *The Chicago Manual of Style* for shortcuts to citing the same source repeatedly.)

Most computer programs (ranging from those archaic Brother word processors to Microsoft Word) have an endnote/footnote option to make numbering your notes easier. However, once you've numbered these citations, you will then organize the source's material slightly differently in the notes than you will in the bibliography.

### **EXAMPLE: AN IDEAL ANNOTATED PASSAGE...**

- Please make note of the sequential numbering of sources in text and footnotes in the passage below—including repeat references to the same source—and the citation of sources referenced but not directly quoted by directing the reader to "see" the source in the accompanying note.
- Note as well that one may SHORTEN the citation of sources after the first, full reference to include simply the last name of the author/s, main title of the piece, and page/s referenced.

According to literary scholar Marianna Torgovnick, the primitive has, in art historical scholarship as in general Western knowledge, been defined as that pertaining to an "original or ancestor." It has also referred to the "social formations within relatively isolated areas of Africa, Oceania, South America and other areas of the world" where cultures are marked by the absence of technology found in Western culture (thus associated with a simple, developing, "original" state of humanity).<sup>1</sup> As art historian Gill Perry notes in *Primitivism, Cubism, Abstraction*, this definition of primitivism has less to do with geographical location than a value judgment based on a Western notion of civilization, presupposing not only an undifferentiated racial category but evoking a "Eurocentric construct of the uncivilized tribe, the opposite, or 'other' to Western society."<sup>2</sup> Providing what Perry articulates as a "fertile soil" (and the gendered, colonialist themes that the term implies), exotic non-Western locales served as sites in which the artist could escape, deviate from, and perhaps transcend the mores of Western civilization in the name of avant-garde artistic innovation. For many artists of the late nineteenth century, this meant a literal journey—or "going away"—to these (generally colonized) locations to immerse themselves in the cultures and customs of the peoples whose way of life represented an uncivilized or antiquated alternative to European society. This immersion—as best typified in the Oceanic journeys of Gauguin—was to then provide a foundation for artworks imbued with a sense of the style and spirit of the cultures that inspired them.<sup>3</sup>

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<sup>1</sup> Marianna Torgovnick, *Gone Primitive: Savage Intellectuals, Modern Lives* (Chicago and London: University of Chicago Press, 1990), 18, 23.

<sup>2</sup> Charles Harrison, Francis Frascina and Gill Perry, *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (New Haven and London: Yale University Press, 1993), 5.

<sup>3</sup> See Harrison, Frascina and Perry, *Primitivism, Cubism, Abstraction*, "Introduction" and "Part One."

## A quick how-to guide for citing your sources as either endnotes or footnotes:

### **BOOKS: SINGLE AUTHOR**

**(...as you see in the example passage above, the note organization of the single-author book source is:)**

Note number. Author's name first-name-first, *Title of the book italicized* (City: Press, year in parentheses), page number/s of quoted/consulted material.

### **BOOKS: ANTHOLOGIES**

Note number. Chapter/section author's first name first, "Title of the chapter/section in quotation marks," *Name of the anthology italicized*, name/s of editor/s first-name-first (City: Press name, year in parentheses), page numbers of quoted/consulted material.

**(...applied to a chapter from an anthology, the system works like this:)**

3. Paul Hammond, "Lost and Found: Buñuel, *L'Age d'Or* and Surrealism," in *Luis Buñuel: New Readings*, edited by Peter William Evans and Isabel Santaolalla (London: British Film Institute Publishing, 2004), 15.

### **PERIODICALS:**

Note number. Author's first name first, "Title of the article in quotation marks," *Title of the journal italicized*, volume, number (date in parentheses), page number/s of quoted/consulted material.

**(...applied to a journal article, the system works like this:)**

6. Peter Buse, "The Stage Remains: Theatre Criticism and the Photographic Archive," *Journal of Dramatic Theory and Criticism* 12, no.1 (Fall 1997), 77-96.

### **GALLERY AND AUDIO/VISUAL MATERIALS:**

Many people cite unusual sources like gallery labels and audio/visual materials in different ways, but remember that **you have to cite them** when you take information from any source, including those "published" in ways beyond the printed page. Here's an acceptable way of doing it:

Note number. Source/type of work/commentator/information if known, *Name of artwork/ label heading italicized*, name of director/author if stated, running length if a/v, institution/production company, year made if known, medium/source type.

**(...this is how a gallery label citation might look in your paper)**

1. Grafton Tyler Brown's *Mount Rainier*, Los Angeles County Museum of Art, gallery label.

**(...this is how DVD commentary might look in your paper)**

12. Jim Jarmusch commentary, *Down By Law*, directed by Jim Jarmusch, 107 minutes, Island Pictures, 1986, DVD.

### **WEBSITES:**

*The Chicago Manual* has settled on no single way to note websites, but (as with its bibliographic form) have generally settled on the following structure:

Note number. If stated author's first name first, "Title of page/article in quotation marks," *Name of the primary source/site italicized*. Date of the publication or last date revised, if given. <Full URL, or site address, in angle brackets> (Date of visit in parentheses): page numbers if any.

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**(...this is how a website would then be annotated:)**

3. Hal Cohen, "Losing Their Faculties: At NYU, Angry Professors Talk of Unionizing," *Village Voice Online*, September 12-18, 2001. <<http://www.villagevoice.com/issues/0137/cohen.php>> (September 15, 2001).

**A NOTE ON WEBSITES:** While there is much fantastic scholarship out on the World Wide Web (indeed, many academic journals are "going electronic" as a cost-cutting measure), I am troubled by how many students indiscriminately (and exclusively) use the Web as THE source of their research—almost always using poorly-written and –researched, often factually-incorrect websites written by amateurs rather than scholars. The fact is: **IT IS ABSOLUTELY IMPOSSIBLE TO WRITE A CREDIBLE ART HISTORY PAPER USING SOLELY WEB SOURCES.** I always tell my students, the Web is an inch-deep ocean—which means that if you rely solely on the Web for papers in which *depth* is the primary criterion, you are guaranteed a poor grade.

Students will find linked to my course websites research resources ranging from local libraries and archives to full-text search engines for finding scholarly articles—all of which will lead students to books, journals, and newspapers (often times, accessible on the Web!) that have been juried, fact-checked, and edited in a manner expected of thorough, responsible scholarship. Students with additional questions about Web sources are encouraged to confer with me to learn strategies for determining the veracity and quality of research on the Web—there's great stuff out there, but it takes work (and not just Google) to find it.

**BIBLIOGRAPHIES:**

Bibliographies represent the most basic use of citation that one can/should include in one's papers. **Even if you have not utilized any direct quotes from a published text, if you have not used notes you must (for both academic integrity and legal reasons) follow up your papers with a list of the sources used to prepare your work.** *The Chicago Manual* organizes bibliographic sources slightly differently than notes. The sources are organized alphabetically (by author or editor, or by title if there is no author cited) on an individual sheet at the end of the paper, with every line after the first of each new source indented at least 5 spaces from the left margin. Here are some examples of how bibliographic sources should be organized according to the bibliographic format:

**BOOKS: SINGLE AUTHOR AND ANTHOLOGIES**

Author/editor, last name first. *Title italicized.* Additional editors if any. Volume or edition if any.  
City of publication: Name of press, year of publication.

**(...with this structure applied to a book, a bibliography entry would look like this:)**

Frueh, Joanna. *Erotic Faculties*. Berkeley and Los Angeles: University of California Press, 1996.

**(...with this structure applied to an anthology, a bibliography entry would look like this:)**

Gibson, Pamela Church and Roma Gibson (eds.). *Dirty Looks: Women, Pornography, Power*. London: British Film Institute, 1993.

**PERIODICALS:**

Author's last name first. "Title in quotation marks." *Name of journal, like books, italicized*  
Volume, number (Date in parentheses): page number/s.

**(...with this structure applied to a recent article, a bibliography entry would look like this:)**

Eileraas, Karina. "Witches, Bitches and Fluids: Girl Bands Performing Ugliness as Resistance." *The Drama Review: The Journal of Performance Studies* 41, no.3 (Fall 1997):122-139.

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### **GALLERY AND AUDIO/VISUAL MATERIALS:**

Artist/director if known last-name-first. *Name of artwork/label heading italicized*. Running length if a/v. Institution/production company, year made if known. Medium/source type.

**(...this is how a DVD might look in your paper)**

Lang, Fritz. *Metropolis*. 124 minutes. Universum Film A.G (UFA), 1927. DVD.

### **WEBSITES:**

If stated, author's last name first. "Title in quotation marks." *Name of the primary source/site italicized*. Date of the publication or last date revised, if given. <Full URL, or site address, in angle brackets> Date of visit in parentheses.

**(...with this structure applied to an online article, its bibliography entry would look like this:)**

Buszek, Maria Elena. "Oh! Dogma (Up Yours!): Surfing the Third Wave." *Thirdspace* 1, no. 1 (July 2001): <<http://www.thirdspace.ca/articles/buszek.htm>> (September 11, 2001)

**For more information on citation style in art and art history, see:**

*The Chicago Manual of Style*. 15th edition. Chicago and London: University of Chicago Press, 2003.

OR for an abbreviated guide to Chicago Style:

Barnet, Sylvan. *A Short Guide to Writing About Art*. 7<sup>th</sup> edition. New York: Longman, 2002.

### **EXAMPLE: THE FIRST FEW SOURCES [AUTHORS A THROUGH B] FROM AN IDEAL BIBLIOGRAPHY...**

Anderson, Laurie. *Stories from the Nerve Bible*. New York: Harper Collins, 1994.

*Bad Girls* (catalog). Cambridge: MIT Press, 1994.

Battcock, Gregory. *The Art of Performance: A Critical Anthology*. New York: Dutton, 1984.

Betterson, Rosemary. *An Intimate Distance: Women, Artists, and the Body*. London and New York: Routledge, 1996.

Bolton, Richard (ed.). *The Contest of Meaning: Critical Histories of Photography*. Cambridge and London: The MIT Press, 1992.

Bryson, Norman (ed.). *Visual Culture: Images and Interpretations*. Hanover: University Press of New England, 1994.

Burgin, Victor. *The End of Art Theory: Criticism and Postmodernity*. Hampshire and London: Macmillan, 1986.

----- *In/Different Spaces: Place and Memory in Visual Culture*. Berkeley and Los Angeles: University of California Press, 1996.

----- (ed.). *Thinking Photography*. London: Macmillan, 1982.