

ARTMargins Style Sheet (Print/Online)

Last Updated: 12/28/17

ARTMargins and *ARTMargins Online* manuscripts should conform to the guidelines set forth in the *Chicago Manual of Style (CMS)* 17th edition. A truncated reference guide to the *CMS* is available online at www.chicagomanualofstyle.org. Key rules and additional in-house rules are provided below. In composing your articles, please consult this style sheet, the *CMS* online guide, or if possible the unexpurgated print edition of *CMS*. Please note that articles that do not conform to *ARTMargins* style will not be accepted.

Submissions to ARTMargins Print

- Main articles are a maximum of 7,500 words (includes footnotes)
- Review articles are 4,000–5,000 words

Submissions to ARTMargins Online Guidelines

- Articles are between 3500 and 6000 words
- Exhibition reviews are usually between 1,500–2,000 words
- Book reviews are usually between 1500–2500 words

Style Sheet (Print/Online)

General Article Guidelines

- Body-text font: 12-point Times New Roman, double-spaced
- Footnote font: 10-point Times New Roman, single-spaced
- Place the full title of your article at the head of your paper in standard title caps
- Place your full name below the title as you would wish it to appear if published. Please include in parentheses city where you are based.
- For online exhibition reviews, please provide title, place and date of exhibition in header below title.
- For online book reviews, please provide name of author or editor(s), title of book, publisher, date and number of pages in header below title.
- For online interviews and review articles, please provide author bios and portrait images.

Body Text

Compose your main text with the following rules and policies in mind:

- *ARTMargins* adheres to Standard American English and the language rules set forth in *Merriam-Webster's Collegiate Dictionary Eleventh Edition (MW11)*.
- Where text departs from Standard American English, as with proper names and foreign words—though these should appear only rarely—authors are responsible for making sure they are spelled correctly and include all diacritic marks.
- Non-English words should be set in italics.

- Use double-quotation marks, not single; place punctuation inside quotation marks, except for semicolons and colons that are part of your own sentences: e.g. “Art saves,” she uttered. She uttered, “Art saves.” She uttered, “art saves”; and with those words, she died.
- Use *-ize* endings when available: e.g. realize, alphabetize.
- Transliterate the Cyrillic Alphabet into English when possible; where a convention to spell a proper name exists in English, the convention is followed: e.g. Moscow, Gogol.
- Use the present tense when referring to the ongoing arguments/non-historical dimensions of particular artworks or texts as well as for your own voice: e.g. Since confronting all these questions involves a search for autonomous and non-servile spaces—for art, work, and life—I choose to examine them here within an overarching conceptual framework of Jacques Derrida’s *hospitality*. Derrida explains this concept in his work . . .

Section Heads

Set any section heads in bold font. Please do not number section heads. (An exception may be made, with editorial approval, for number-only section heads.)

Notes and Documentation – General Guidelines

Use *CMS*-style footnotes to cite works or provide sidebar commentary. *CMS* Chapter 14 provides comprehensive documentation guidelines.

- For online articles, make all notes endnotes.
- Footnotes should be used only for references, supplemental comments, and additional information.
- Wherever and whenever possible, footnoted text should be moved into the main text and reconfigured as part of the “essential” material of the article.
- Never use parenthetical citations or *op. cit.*
- The first citation of a work should include full bibliographic information: e.g. Charles Darwin, *On the Origin of Species*, ed. Joseph Carroll (London: John Murray, 1859; Peterborough, Ontario: Broadview Press, 2003), p. 129.
- After initial full citation, the footnoting style and sequence should be author last name, short-form title of work, page number: e.g. Darwin, *Origin*, p. 25. or Darwin, p. 25.
- When citing titles of foreign works, follow the capitalization rules established in *CMS* 11.3 and 14.107, which prescribe sentence-style caps. Translations into English, however, follow the conventional English-language headline style.
- A bibliography of your works cited is not required.

Notes and Documentation – Samples

Some of the most common citation forms are sampled below. Please consult *CMS* Chapter 14 for a comprehensive list of citation templates and examples.

- **Book** (*CMS* 14.68–71)

Walter Benjamin, *The Origin of German Tragic Drama*, trans. John Osborne (London: Verso, 1963), p. 25.

- **Book, Editors in Place of Author (CMS 14.87)**
Nelson Graburn, John Ertl, and R. Kenji Tierney, eds., *Multiculturalism in the New Japan: Crossing the Boundaries Within* (New York: Berghahn Books, 2008).
- **Book with Non-English Title (CMS 14.107)**
Francisco Varela, *Conocer: Las ciencias cognitivas. Tendencias y perspectivas* (Barcelona: Gedisa, 2005), p. 53.
- **Book with Translated Title Supplied by Author (CMS 14.108)**
Francisco Varela, *Conocer: Las ciencias cognitivas. Tendencias y perspectivas* [*Knowing: The Cognitive Sciences. Trends and Perspectives*] (Barcelona: Gedisa, 2005), p. 53.
- **Chapter in an Edited Book (CMS 14.111–14.117)**
David Riede, “Transgression, Authority, and the Church of Literature in Carlyle,” in *Victorian Connections*, ed. Jerome J. McGann, 2nd ed. (Charlottesville: University of Virginia Press, 1989), pp. 99–130.
- **Journal Article (CMS 14.175–14.198)**
Jonathan Arac, “Commentary: Literary History in a Global Age,” *New Literary History* 39, no. 3 (Summer 2008): p. 747.
- **Journal Article in Special Issue (CMS 14.187)**
David Crowley, “Stalinism and Modernist Craft in Poland,” in “Craft, Modernism and Modernity,” ed. Tanya Harrod, special issue, *Journal of Design History* 11, no. 1 (1998): 71–83.
- **Journal Article Online (CMS 14.185; citing DOI rather than URL)**
Kirsi Peltonen, Noora Ellonen, Helmer B. Larsen, and Karin Helweg-Larsen, “Parental Violence and Adolescent Mental Health,” *European Child & Adolescent Psychiatry* 19, no. 11 (2010): 813–22, doi:10.1007/s00787-010-0130-8.
- **Newspaper Article (CMS 14.203)**
Julie Bosman, “Jets? Yes! Sharks? ¡Sí! in Bilingual ‘West Side,’” *New York Times*, July 17, 2008.
- **Newspaper Article Online (CMS 14.203; citing URL rather than DOI)**
Julie Bosman, “Jets? Yes! Sharks? ¡Sí! in Bilingual ‘West Side,’” *New York Times*, July 17, 2008, http://www.nytimes.com/2008/07/17/theater/17bway.html?_r=0.
- **Magazine Article (CMS 14.199–202)**
Florence Broizat, “Effervescence démocratique,” *Télérama Sortir*, December 22–28, 2004, p. 56.

- **Dictionary/Encyclopedia** (CMS 14.247–48)
Oxford English Dictionary, 2nd ed. (CD-ROM, version 3.0), s.v. “aesthetics.”
- **Archive**
Thomas Hirschhorn, *Swiss Swiss Democracy* Preparatory Notes (2004), *Swiss Swiss Democracy* Archives, Bibliothèque du Centre Culturel Suisse, Paris.
- **Artwork** (CMS 8.193)
Mary Cassatt, *Mother and Child*, oil on canvas, c.1890 (Wichita Art Museum), in *American Painting: 1560–1913*, by John Pearce, plate 22 (New York: McGraw, 1964).
- **Exhibition** (CMS 14.226)
Osbel Suarez, *Cold America: Geometric Abstraction in Latin America (1934–1973)* (exhibition presented by the Fundación Juan March, Madrid, February 11–May 15, 2011).
- **Exhibition Catalog** (CMS 14.250)
Cold America: Geometric Abstraction in Latin America (1934–1973), ed. Jane Doe (Madrid: Fundación Juan March, February 11–May 15, 2011), exhibition catalog.
- **Film** (CMS 14.279)
North by Northwest, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.
- **Musical Work/Sound Recording** (CMS 8.188–93)
The Fireside Treasury of Folk Songs, vol. 1, orchestra and chorus directed by Mitch Miller, recorded 1958, Golden Record A198:17A-B, 2004, compact disc.
- **Website** (CMS 14.243–46)
George P. Landow, “Victorian and Victorianism,” Victorian Web, last modified August 2, 2009, <http://victorianweb.org/vn/victor4.html>.

“Antichrist,” IMDb, accessed June 1, 2011, <http://www.imdb.com/title/tt0870984/>.
- **Blog** (CMS 14.246)
Matthew Lasar, “FCC Chair Willing to Consecrate XM-Sirius Union,” *Ars Technica* (blog), June 16, 2008, <http://arstechnica.com/uncategorized/2008/06/fcc-chair-willing-to-consecrate-xm-sirius-union>.

Images

Please observe the following specs and procedures for managing and transmitting images:

- The maximum number of images *ARTMargins* (*print or online*) will print for any feature article is eight. We encourage authors to submit that maximum number. We can

accommodate two or three images for documents submissions. We do not include images for book reviews (exception: exhibitions).

- Authors are responsible for obtaining and documenting all copyright permissions for images they wish to be published in *ARTMargins*.
- Upon initial submission, you may send a set of images aggregated into a separate Word file or as smaller sized compressed JPEGs.
- However, if your article is accepted for publication, we will request all images be sent as separate files, in TIFF format, at no less than 300 DPI.
- Please provide a separate caption list with figure numbers as a Word Document.

Format each callout/caption using the template below. Note the angle brackets.

<Set figure # after the previous paragraph. Preferred size: SIZE.> Artist's first and last name. *Title*, Year. Materials or media (if applicable), dimensions (if applicable). © _____. Location (if applicable). Image courtesy of _____. Photograph by _____. (if applicable)

For example:

<Set Figure 3 after the previous paragraph. Preferred size: MEDIUM.> Ilya Kabakov.
The Big Archive, 1990

. Mixed-media installation, 25.7 × 35 m. Museum of Contemporary Art, New York. Image courtesy of the author. Photograph by John Smith.

Quotations

- Quotes of less than 100 words (approx. 6–8 lines) should be run in with your main text.
- Quotes of more than 100 words (approx. 6–8 lines) or longer should be handled as block-indented prose extracts. Block quotes start a new line, are indented one tab length throughout, and are kept double-spaced (*CMS* 2.18, 13.9–10).
- Foreign-language quotations should be translated into English in both running text and footnotes. If including both original and translated text in your running text, set off translations in parentheses (*CMS* 13.73–74). The original text may be included in a footnote if it is unpublished, difficult to access, or of special relevance to the article.
- Brackets in quoted material indicate author's interpolation.
- Options for changing capitalization within quotes to suit syntax and surrounding text are delineated in *CMS* 13.13–16. The rule-of-thumb is that if the first word in a quoted passage must be adjusted from the original (either capped or lower-cased) to suit syntax, this adjustment may be done silently (i.e. *without* use of brackets). Furthermore, ellipses are generally not needed to show missing words before or after the passage cited.

For instance, if the original text is this: “And now to conclude, experience keeps a dear school, but fools will learn in no other, and scarce at that.” Then you may write:

Benjamin Franklin observes, “Experience keeps a dear school, but fools will learn in no other.”

Dates

- Use month-day-year style for dates in running text and notes: e.g. December 29, 2009
- Decades, when written numerically, should not include an apostrophe: e.g. the 1990s; the shorter form (e.g. the 90s) is also permissible but not preferable.
- Use numerical forms for centuries; do not spell out: e.g. 19th century
- For ranges of years, use a shortened form with an en dash (*not* a hyphen): e.g. 1922–34

Numbers

- Spell out whole numbers from zero through ninety-nine; use numerals for 100 and above.
- Spell out large rounded numbers: e.g. three thousand years; seven hundred spectators
- Spell out “percent”: e.g. 85 percent
- Spell out fractions: e.g. two-thirds; one-fourth
- For ranges (of years, page numbers, quantities, etc.) use a shortened form with an en dash (*not* a hyphen): e.g. 1922–34; pages 100–101, 101–2, 111–14; 150–200,000 soldiers

Words as Words

- When a word or phrase is not used functionally within the sentence but rather is referred to as the word or phrase itself, the journal style is to use italics (*not* quotation marks): e.g. The term *critical mass* is more often used metaphorically than literally.
- Do not set terms prefaced by *so-called* in quotes: e.g. Her *so-called* mentor induced her to embezzle from the company.

Abbreviations and Acronyms

Consult *CMS* 10.1–10.10. Some of the more commonly used rules are below.

- Use periods with abbreviations that end in a lowercase letter: e.g. p., vol.
- Use periods followed by a space for initials standing in for given names: e.g. E. B. White
- Do not use periods for an entire name replaced by initials: e.g. JFK
- Do not use periods for all-caps abbreviations: e.g. SCCA, UK, US, USSR
- Per *CMS* 10.33, spell out *United States* when used as a noun; use *US* for adjectival form: e.g. US involvement in China meant that the United States was held accountable.
- When using unfamiliar acronyms, they must be spelled out at first occurrence as a courtesy to those readers who might not easily recognize them; the acronym should

immediately follow the first spell-out in parentheses. Use of less familiar abbreviations should be limited to those terms that occur frequently enough to warrant abbreviation—roughly five times per article. For example:

According to the weak law of large numbers (WLLN), the result was skewed...

The benefits of the Employee Retirement Income Security Act (ERISA) are familiar to many. Most important, ERISA ensures that...

Punctuation

- Use the serial comma: e.g. The gangster panda eats, shoots, and leaves. The pleasant panda eats shoots and leaves.
- Possessive cases for words ending in *s*, *x*, *z* are indicated in the usual way by adding an apostrophe and an *s* (see *CMS* 7.15–18): e.g. Kansas's legislature, Jesus's adherents, Dickens's novels, Camus's works, the Ganges's source
- En dashes (*CMS* 6.78–81) are used in number ranges and adjectival phrases that include open compounds: e.g. New York–style living
- Hyphens are used for compounds with words of equal weight: e.g. The artist-critic argued that the means-end perspective was not applicable here.
- Down-style after colons: e.g. One thing is certain: nothing will be the same again.
- For opposing or dialectical terms, the journal preference is a slash: e.g. East/West not East-West. Do not make changes to quoted text if it deviates from this house rule.

Websites and URLs

See *CMS* 8.186–87. Commonly used rules are below.

- Website names should be set in roman with headline-style caps; websites sharing the name of a printed counterpart should be styled accordingly; websites analogous to a conventional type of printed work (e.g. *Wiki* is considered analogous to an encyclopedia) should be styled accordingly: e.g. the Internet Movie Database; Google Maps; *Encyclopaedia Britannica Online*; *Wikipedia*.
- URLs meant to direct users to a page, as distinguished from the name of the website, should be complete and include the initial protocol (<http://>): e.g. when discussing the Apple Inc. website, use simply [Apple.com](http://www.apple.com); when directing a user to the site, use <http://www.apple.com/>.

Typography

- En and em dashes should be set tight with no spaces: e.g. German Expressionism—despite its detractors—was highly influential in the American noir films of 1940–60.
- Use the proper symbol for em dashes: i.e. a long continuous dash, not double hyphens.

- Ellipses symbols should be set tight as three non-breaking periods in a row: most word-processing software does this automatically when keying in three sequential periods.
- URLs: do *not* hyphenate URLs to accommodate line breaks; leave fully intact.

Political and Economic Organizations, Alliance, Movements

See *CMS* 8.65.

- Official names of national and international organizations, alliances, and political movements and parties are capitalized. Words like *party*, *union*, and *movement* are capitalized when they are part of the organization's name: e.g. the Labor Party in Israel
- Terms identifying formal members of or adherents to such groups are also usually capitalized: e.g. a Socialist; a Republican
- Names of the systems of thought and references to the adherents to such systems, however, are often lowercased: e.g. an 18th-century precursor of socialism; a communist at heart.
- Nonliteral or metaphorical references are also lowercased: e.g. fascist parenting techniques; nazi tendencies.
- For consistency, however—as in an article about communism in which the philosophy, its adherents, the political party, and party members are discussed—capitalizing the philosophy, together with the organization and its adherents, in both noun and adjective forms, will prevent editorial headaches.

Institutions, Companies, Departments

See *CMS* 8.67.

- The full names of institutions, groups, and companies and the names of their departments are capitalized: e.g. the Hudson's Bay Company; the company; the Manuscripts Division of the Library; the library; the Smithsonian Institution; the institution; the Department of History; the department; the University of Chicago; the university

Associations

See *CMS* 8.69.

- The full names of associations, societies, unions, meetings, and conferences are capitalized: e.g. the Congress of Industrialized Organizations, the National Conference of Christians and Jews, the Textile Workers Union of America.
- However, a substantive title given to a single meeting, conference, speech, or discussion is enclosed in quotation marks: e.g. "Making Things Better with XML," a panel discussion presented at the AAUP Annual Meeting

Works of Art

See *CMS* 8.193.

- Artworks—including paintings, drawings, photographs, and sculptures—are set in italics: e.g. Rodin’s *The Thinker*; Ansel Adams’s photograph *North Dome*. Titles of series of artworks should generally appear in italics, as well.
- Foreign-language titles may be translated into English in running text or footnotes. If including both the original and translation in running text, either form may be given first, whichever will then be used throughout the running text. Set off the other form in parentheses (*CMS* 13.73–74); it should have the same format as the title itself (i.e., either italics or quotation marks).

Exhibitions and Their Catalogs

House style departs from *CMS* 8.195.

- World’s fairs and both large-scale *and* small-scale exhibitions get headline-style caps and are neither italicized nor placed in quotation marks: e.g. the World’s Columbian Exposition, the Vienna Biennale, London’s Crystal Palace Exhibition, Calder and Abstraction: From Avant-Garde to Iconic, Cold America: Geometric Abstraction in Latin America (1934–1973).
- Titles of exhibition catalogs, however, are italicized: e.g. A remarkable exhibition, Cold America: Geometric Abstraction in Latin America, was mounted in Madrid. We decided to buy the catalog *Cold America: Geometric Abstraction in Latin America* while there.

Cultural-Historical Periods

House style departs from *CMS* 8.70–77.

- Capitalize cultural-historical periods, whether derived from proper names or otherwise: e.g. Early Christian, Gothic, Early and High Renaissance, Middle Ages (but medieval), Greek Classicism of the fifth century, Neoclassical, Pre-Columbian, Romantic period
- Certain large and/or fuzzy periods spanning several smaller periods are lowercased by convention: e.g. antiquity, medieval, prehistoric, quattrocento
- If using period terms more generically, especially as adjectival forms applied to objects or events outside the conventionally designated periods, then lowercase: e.g. *Neoclassical* when applied to a timeframe or cultural era directly related to the 18th-century European Enlightenment; but *neoclassical* when applied generically or allusively to objects or events produced in other timeframes. See word list below for more examples.

Put the below in a link to save space

Artistic and Philosophical Movements, Periods, Schools, and Styles

House style departs from *CMS* 8.78. Refer instead to the Association of Art Editors (AAE) rules: <http://www.artedit.org/styleguide.htm#artmove>.

- Capitalize all nouns and adjectives designating art movement, periods, schools, and styles and their adherents, even when their precise boundaries are contestable or not sharply defined: e.g. Abstract Expressionism, Bauhaus, Cubism, Cubist, Minimalism

Note these major exceptions: modernism, postmodernism

- When referencing very large or fuzzy movements that span several other movements, encompass several styles, or remain under perpetual contestation in the field, then it is best to explicitly articulate—either in a note or directly in your running text—the specific timeframes or stylistic criteria you wish your referent to designate: e.g. Paradoxically, Classicism (which I designate as the period from Early Greek Antiquity to Late Roman Antiquity) shares several stylistic tenets with European Modernism (which I designate for convenience as the period from the late 19th century to the end of WWII).
- For names of movements that either have been adopted as autonomous words or were derived from more generic homonyms in English, capping the movement helps to keep the distinction between word and movement clear: e.g. *baroque* meaning “stylistically overwrought”; *surreal* meaning “dream-like.”
- Similarly, if using art-movement terms more generically, especially as adjectival forms applied to objects or events outside the conventionally designated periods, then lowercase: e.g. *Neoclassical* when applied to artistic styles tied directly to the 18th-century European Enlightenment; but *neoclassical* when applied generically or allusively to objects or events produced in other timeframes.
- Schools of thought and philosophy, on the other hand, are lowercased: e.g. *existentialism*, *humanism*, *liberalism*, *naturalism*, *positivism*. Exceptions to this rule should be established to distinguish formalized philosophical camps from more generalized schools of thought or loosely defined terms that have come into the language under the same name: e.g. *Cynicism* when referring to the Greek philosophical school, but *cynicism* when referring to a general attitude of skeptical misanthropy; similarly, *Sophistry* for the Greek philosophy, but *sophistry* for the art of deceiving using fallacious arguments.
- For consistency, however—as in an article about late-19th-century naturalism in which the philosophy as well as its artistic instantiations and adherents are used throughout—capitalizing the philosophy together with references to its artistic practices, in both noun and adjective forms, will prevent editorial headaches.
- Always capitalize movements and periods derived from proper names or institutionalized religions: e.g. Aristotelian, Cartesian, Confucianism, Islamic, Marxism
- Consult the word list below for further examples.

Word List – Schools and Periods of Art, History, and Philosophy

Abstract Expressionism

Abstract Expressionist

aesthetics

Anti-Art (Japanese avant-garde mvmt; 4.3)

antiquity

antique

Archaic period

Aristotelian

Art & Language (6.1)

Art Deco (or Deco)

Art Nouveau

Art Informel

avant-garde
 Baroque
 Bauhaus
 Beaux-Arts (from École des Beaux-Arts)
 Camp
 Cartesian
 Chicago School (of architecture, of
 economics, of literary criticism)
 Classicism
 Classical
 Color Field painting
 Columbian
 Communism (political party)
 Communist (member of party)
 communism (philosophy)
 communist (generic descriptor)
 Conceptualism
 Conceptual art
 Conceptual artist
 Concrete Art/Concretismo
 Confucianism
 Cubism
 Cubist
 Cynic
 Cynicism
 Dada
 Dadaist
 deconstruction (philosophy)
 Cartesian
 Doric
 Early Christian
 Early Renaissance
 Epicurean
 existentialism
 Fauvism
 Fauvist
 formalism
 Frankfurt School
 Futurism
 Futurist
 Expressionism (shorthand for German
 Expressionism)
 expressionistic (generic descriptor)
 German Expressionism
 Gothic
 Gregorian chant
 Hellenism
 High Modernism
 High Renaissance
 Hudson River School
 humanism
 idealism
 Imagism
 Impressionism
 Impressionist
 impressionistic (generic descriptor)
 International Style architecture
 Islamic
 Keynesianism
 Kinetic Art
 liberalism
 Luminism (6.2; 19th-c American mvmt)
 Mannerism
 Mannerist
 Marxism
 Marxist
 medieval
 Middle Ages
 Minimalism
 Minimalist
 miracle play
 modernism
 modernist
 modern (used generically)
 mysticism
 Naturalism (for arts that embody the late-
 19th-century philosophy)
 naturalism (for styles of visual arts that aim
 to render objects as we see them)
 naturalist (preferred usage is for a person
 whose vocation involves working in or
 thinking deeply about nature)
 Négritude (7.1)
 Neoclassism
 Neoplatonism
 neorealism (4.3)
 New Criticism
 New Critic
 nihilism
 nominalism
 Op Art
 Pan-Africanism (7.1)

Peripatetic (Greek philosophical school)
 Photoconceptualism
 Platonism
 Pop Art
 Pop Artist
 positivism
 Post-Impressionism
 postpositivism
 postmodernism
 postmodernist
 poststructuralist (5.3)
 Pre-Columbian
 prehistoric
 Pre-Raphaelite
 quattrocento
 Reaganomics
 Renaissance
 Realism (19th-century European movement)
 realism (for more generic techniques)
 Revolutionary Realism
 Rocco
 Roman
 Romanesque
 Romantic period
 Romanticism
 Romantic
 Russian Formalism
 Russian Formalist
 Scholasticism, Scholastic, Schoolmen
 scientific rationalism
 semiotics
 semiotician
 Situationist
 Socialist Realism
 Sophistry (Greek philosophical school)
 Sophist
 structuralism
 structuralist
 Stoicism (Greek philosophical school)
 Stoic
 stoic (generic descriptor)
 Sturm und Drang (18th-century German
 literary movement)
 Suprematism
 Suprematist
 Surrealism (art movement of the 1920s)
 Surrealist
 surreal (generic descriptor)
 Symbolism (19th-century French movement)
 symbolism (for more generic artistic
 techniques and devices)
 Theater of the Absurd
 Transcendentalism
 Transcendentalist

Word List – Miscellaneous

acknowledgment
 ad hoc (adj. never with hyphen)
 addenda
 ancien régime (in ROM)
 aniconic
 anticapitalist
 antidemocratic
 anti-EU
 anti-immigration
 anti-imperialist (6.3)
 antispectacular
 archaeology
 Argentine (not Argentinean)
 art & project (Amsterdam gallery)
 art critical, art historical, art institutional
 art form (5.1)
 art-making (n.)
 artist-as-entrepreneur (n.)
 artist's book
 artists' union
 artwork
 art world
 assembling magazine
 aurora borealis (6.2)
 avant-garde
 avant-gardist
 László Beke (Hungarian artist)
 best seller (per MW11)
 blind spot
 body-art practices

Ulises Carrión (Venezuelan artist)
 catalog/cataloging
 cataloguing
 canvases
 Central Europe
 Chto delat collective
 citywide
 close-up (per MW11)
 coauthor
 co-curate (5.1)
 coedited (5.1)
 coexist
 cofounder (6.2)
 co-ran/co-run
 Cold War
 countercultural
 counterexhibition
 counterideology
 counternarrative
 cum (not ital): house-cum-apartment
 decision-making
 de-emphasize
 defamiliarize (per MW11)
 de-idealize
 dialogues
 diktats
 discernable (5.1)
 distanciation
 the East
 Eastern Bloc
 Eastern Europe
 editor in chief (per MW11)
e-flux Journal
 Egyptian-ness
 email
 émigré
 EU
 Euro-American
 ex nihilo
 facade (per MW11)
 face-to-face (always, per MW)
 fellow traveler
 filmmaker
The Financial Times
 fine arts (adj.)
 first world nation
 flier (6.2; per MW)
 formalism/informe
Frieze (magazine)
 Global South
 György Galántai (Hungarian artist)
 geopolitics
 hand drawn
 heroization (4.3)
 Informel
 Institutional Critique (7.1)
 Internet (per MW11)
 inter alia
 Iranian Revolution (6.3)
 iron curtain
 “ism”s
 justice minister
 kinetic art
 Khrushchev
 Joseph Kosuth (5.1)
 kurimanzutto gallery
 the left
 left-leaning
 letterform
 lifelike (per MW11)
 life-size (per MW11)
 Liudmila & Nelson (6.2)
 long-standing
 lowercase
 Georg (or György) Lukács
 lusotropicalism
 Ciccillo Matarazzo (5.2)
 Quentin Meillassoux (7.1)
 metatext
 metanarrative
 method acting
 microgesture
 (Prophet) Muhammad (per MW11)
 multiethnic (6.2)
 Museu de Arte Moderna (São Paulo)
 nation-state
 neo-fascism
 neoconservative (5.1)
 neoliberal
 Netizenet (Chinese portal; 7.1)
The New York Times
 Non-Aligned Movement (5.2)

non-art
 nonhomogeneous
 nonindustrialized
 nonlinguistic
 nonobjective
 nonprofit
 northern lights (6.2)
 Nuyorican (6.2; i.e. Puerto Rican activists in NY)
 n.p. = no pagination
 Hélio Oiticica (Brazilian artist)
 Orientalism (seems always to be capped in the wild, though I don't see why)
 overdetermined
 passerby/passersby
 phantasmatic
 PhD
 photo-realist
 policymakers/policymaking
 possessives: Beuys's, Paris's, etc., *but* von Mises'
 post-communism
 post-socialism
 poststructuralist (5.3)
 post-totalitarian
 postwar (5.1)
 Prague Spring
 predetermined
 pre-established
 Les Presses du réel
 precarity/precarization
 problematization
 protestors
 quasi-autonomous
 quasi-colonial
 raison d'être
 ready-made (n)
 reanimation
 recontextualization
 re-create
 redesign
 re-engage
 re-evaluation
 re-examine
 re-imagine
 reiteration
 re-opening
 rethink
 retrace
 Revolutionary Realism
 roundtable
 São Paulo
 screen print (per MW11)
 [*sic*]
 signaling
 silk screen
 smartphone (7.1)
 socialism
 Socialist Realism
 social-media platforms (7.1)
 sociocultural
 sociohistorical
 sociopolitical
 specter (7.1)
 subgroup, subsumption
 super-8-mm (5.2)
 sync (5.2)
 tearoom
 theater
 third world nation
 United States (n.)/US (adj.)
 V-1 rocket (6.2)
 Venice Biennale (4.1)
 voice-over
 website *but* the Web
 well-known (adj.)
 the West
 Western
Wired magazine (7.1)
 World Wide Web