

## Style Sheet

### ARTMargins and ARTMargins Online (updated 08-2019)

We do not accept articles that do not conform to the guidelines laid out below.

#### Overview

ARTMargins Print (**ARTM**) and ARTMargins Online (**AMO**) 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](http://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*.

#### ARTMargins Print (ARTM) Wordcounts

- Main articles are a maximum of 7,500 words (includes footnotes)
- Review articles are 4,000–5,000 words
- Documents are 5,000–6,000 words

#### ARTMargins Online (AMO) Wordcounts

- Articles are normally between 2,000 and 5,000 words
- Interviews are normally about between 2,000 and 3,500 words
- Exhibition reviews and book reviews are usually between 1,500–2,500 words
- Review Articles are usually between 1,500–3,000 words
- To submit a podcast, please contact the editors at [managingeditor@artmargins.com](mailto:managingeditor@artmargins.com)
- To submit a video, please contact the editors at [managingeditor@artmargins.com](mailto:managingeditor@artmargins.com)

#### General Article Guidelines

- Body-text font: 12-point Times New Roman, double-spaced  
ARTM footnote font: 10-point Times New Roman, single-spaced  
AMO endnote 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 the city where you are based.
- For AMO exhibition reviews, please provide title, place and date of exhibition in header below title.

- For AMO book reviews, please provide name of author or editor(s), title of book, publisher, date and number of pages in header below title.
- For all AMO articles, please provide author bios and portrait photos (head only). Author bio pics should be at least 200 px wide, and must be submitted as a .jpg with 72 dpi.

### **Body Text**

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

- *ARTMargins* (AMO+ARTM) 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.

- Footnotes should be used only for references, supplemental comments, and additional information. AMO: weblinks may be included in footnotes.
- 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, pp. 25-30.
- 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 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, 2<sup>nd</sup> 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): pp. 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): pp. 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](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*, 2<sup>nd</sup> 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 and Videos**

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

- The maximum number of images *ARTMargins Print* will print for any feature article is eight. The same number applies to *ARTMargins Online*. 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). However, please provide an image of the book cover.
- Videos to be included in an article should be sent under separate cover and not be included in the text.
- Authors are responsible for obtaining and documenting all copyright permissions for images they wish to be published in *ARTMargins Print* or *ARTMargins Online*.

Upon initial submission, please send image captions in a separate Word file. Image titles should be in the following format: [author last name]\_[figure number].jpg

- AMO: The captions document should include an "ALT TEXT" line for each image. ALT text provides text explanations of images for users who are unable to see them. ALT TEXT should be a visual description of the image and speak to its purpose.
- ARTM Print: 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.
- ARTM Online: Images must be in .jpg format, with a resolution of 72 DPI, and file size not more than 500 MB. Send images in a Zipfile or via a file share program such as WeTransfer or Dropbox.

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. 19<sup>th</sup> 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 18<sup>th</sup>-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 18<sup>th</sup>-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.

### **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 19<sup>th</sup> 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 18<sup>th</sup>-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-19<sup>th</sup>-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	Classicism
Abstract Expressionist	Classical
aesthetics	Color Field painting
Anti-Art (Japanese avant-garde mvmt; 4.3)	Columbian
antiquity	Communism (political party)
antique	Communist (member of party)
Archaic period	communism (philosophy)
Aristotelian	communist (generic descriptor)
Art & Language (6.1)	Conceptualism
Art Deco (or Deco)	Conceptual art
Art Nouveau	Conceptual artist
Art Informel	Concrete Art/Concretismo
avant-garde	Confucianism
Baroque	Cubism
Bauhaus	Cubist
Beaux-Arts (from École des Beaux-Arts)	Cynic
Camp	Cynicism
Cartesian	Dada
Chicago School (of architecture, of economics, of literary criticism)	Dadaist
	deconstruction (philosophy)
	Descartesian
	Doric

Early Christian <sup>[SEP]</sup>	Minimalist
Early Renaissance <sup>[SEP]</sup>	miracle play
Epicurean	modernism
existentialism	modernist
Fauvism	modern (used generically)
Fauvist	mysticism
formalism	Naturalism (for arts that embody the
Frankfurt School	late-19 <sup>th</sup> -century philosophy)
Futurism	naturalism (for styles of visual arts
Futurist	that aim to render objects as we
Expressionism (shorthand for German	see them)
Expressionism)	naturalist (preferred usage is for a
expressionistic (generic descriptor)	person whose vocation involves
German Expressionism	working in or thinking deeply
Gothic	about nature)
Gregorian chant	Négritude (7.1)
Hellenism	Neoclassicism
High Modernism	Neoplatonism
High Renaissance <sup>[SEP]</sup>	neorealism (4.3)
Hudson River School	New Criticism
humanism	New Critic
idealism	nihilism
Imagism	nominalism
Impressionism	Op Art
Impressionist	Pan-Africanism (7.1)
impressionistic (generic descriptor)	Peripatetic (Greek philosophical
International Style architecture	school)
Islamic <sup>[SEP]</sup>	Photoconceptualism
Keynesianism	Platonism
Kinetic Art	Pop Art
liberalism	Pop Artist
Luminism (6.2; 19 <sup>th</sup> -c American	positivism
mvmt)	Post-Impressionism
Mannerism	postpositivism
Mannerist	postmodernism
Marxism	postmodernist
Marxist	poststructuralist (5.3)
medieval	Pre-Columbian
Middle Ages <sup>[SEP]</sup>	prehistoric <sup>[SEP]</sup>
Minimalism	Pre-Raphaelite

quattrocento  
 Reaganomics  
 Renaissance  
 Realism (19<sup>th</sup>-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 (18<sup>th</sup>-century German literary movement)  
 Suprematism  
 Suprematist  
 Surrealism (art movement of the 1920s)  
 Surrealist  
 surreal (generic descriptor)  
 Symbolism (19<sup>th</sup>-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