

Style Sheet

For

ARTMargins Print and ARTMargins Online (updated 05-2026)

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

Overview

ARTMargins Print (below: **ARTM**) and *ARTMargins Online* (below: **AMO**) manuscripts must 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 the print edition of CMS.

ARTM Wordcounts

- Research articles are 6,000-10,000 max. words (includes footnotes)
- Review articles are 3,500-5,000 words max.
- Documents are 5,000–6,000 words max. (includes introduction)
- For other formats, including interviews, roundtables, etc., please contact the managing editor

AMO Wordcounts

- Articles and essay submissions are typically between 3,000 and 5,000 words (footnotes inclusive)
- Interviews are normally about between 2,000 and 3,500 words
- Exhibition reviews and book reviews are usually between 2,000–2,500 words
- Review Articles are usually between 1,500–3,000 words
- To submit a podcast or a video, please use the Contact form (<https://artmargins.com/contact/>) to let the AMO editors know about your submission

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 texts, 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:

- AMO+ARTM adhere to Standard *American* English and the language rules set forth in Merriam-Webster's Collegiate Dictionary Eleventh Edition (MW11). This includes using *-ize* endings when available: e.g. *realize*, *alphabetize*
- 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. For AMO, non-English artwork titles should appear first in English (italicized) followed by the original language titled (italicized in parentheses).
- 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.
- Transliterate the Cyrillic Alphabet into English using standard transcription (sh/shch/ch, ect.) 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/nonhistorical 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.) Please note that neither AMO nor ARTM uses section heads at the beginning of articles (i.e., there cannot be an "Introduction" section head).

Notes and Documentation – General Guidelines

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

AMO and ARTM are unable to accommodate footnotes linked to article titles (often used to place information about funding or acknowledgments. If your text includes this kind of information, please place it at the end of the article, and it will appear in italicized text after the main body text, above footnotes. (ARTM editors may suggest a different arrangement).

- 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, 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): 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.
- **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-toconsecrate-xm-sirius-union>.

Images and Videos

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

- The maximum number of images ARTM will print for any research article is eight. The same number applies to AMO. We encourage authors to submit that maximum number. ARTM can accommodate two or three images for Document submissions. ARTM and AMO do not usually include images for book reviews (exception: exhibitions). AMO authors, 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. (AMO)
- Authors are responsible for obtaining and documenting all copyright permissions for images they wish to be published in ARTM and AMO.

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: 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.
- AMO: 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.

AMO and ARTM do not use figure number callouts in the text. All instances of "See figure 3"; "(Fig. 3)," etc. in the body of the text should be removed. In AMO, images will be placed as near to the mention of the image as formatting allows.

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 are discouraged. Where they are inevitable, they 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 (only for short segments), set off translations in parentheses (CMS 13.73–74). The original text should only be included in a footnote (ARTM) or endnote (AMO) if it is unpublished, difficult to access, or of special relevance to the article. In all cases, the translator should be added after the end of the translated text: [transl. by N.N.]
- 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.”

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.

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, AMO and ARTM 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 text is about writing, history, and theory. The text is about writing history and theory.
- 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://apple.com); when directing a user to the site, use <http://www.apple.com/>.

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 Britain
- 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 Cairo; 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 Teachers, the Textile Workers Union of India.
- 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).
- In AMO, the titles of exhibitions *are* italicized. Proper names of recurring events (ie, "the Venice Biennial") are not italicized in AMO.
- 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. Modernism, Cubism, Surrealism, Socialist Realism, Realism

(but use “realism/realist when no reference to the cultural-historical period is made)

- 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.

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, it is best to explicitly articulate—either in a note or directly in your running text—the specific timeframes or stylistic criteria you wish to designate: e.g. “Socialist Realism (which I designate as the period from the early 1930s to the early 1950s) shares several stylistic tenets with Social Realism.”
- 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 “dreamlike.”
- 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. *Realist* when applied to artistic styles tied directly to the 19th-century; but *Realist* 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.
- 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
	Cynicism
	Dada

Camp
 Cartesian
 Chicago School (of architecture, of
 economics, of literary criticism)
 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

Dadaist
 deconstruction (philosophy)
 Descartesian
 Doric
 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

Marxist
medieval
Middle Ages
Minimalism
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
Socialism
socialist
Sophistry (Greek philosophical
school)

poststructuralist (5.3)
Pre-Columbian
prehistoric
Pre-Raphaelite
Primitivism
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

art critical, art historical, art
institutional
art form (5.1)
art-making (n.)
artist-as-entrepreneur (n.)
artist's book
artists' union
artwork

anti-immigration
anti-imperialist (6.3)
antispectacular
archaeology
Argentine (not Argentinean)
art & project (Amsterdam gallery)
best seller (per MW11)
blackness
Black British
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
decolonial
Decolonization
de-emphasize
defamiliarize (per MW11)
de-idealize
dialogues
diktats
discernable (5.1)

art world
assembling magazine
aurora borealis (6.2)
avant-garde
avant-gardist
László Beke (Hungarian art historian,
curator, and theorist)
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)

distanciation
 the East
 Eastern Bloc
 Eastern Europe
 editor in chief (per MW11)
e-flux Journal
 Egyptian-ness
 email
 émigré
 EU
 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
 overdetermined
 passerby/passersby
 phantasmatic

life-size (per MW11)
 Liudmila & Nelson (6.2)
 long-standing
 lowercase
 Georg (or György) Lukács
 lusotropicalism
 Ciccillo Matarazzo (5.2)
 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]
 Self-management
 signaling

PhD
photo-realist
policymakers/policymaking
possessives: Beuys's, Paris's, etc., *but*
von
Mises'
post-communism
post-socialism
specter (7.1)
Solidarity/solidarity
subgroup, subsumption
super-8-mm (5.2)
sync (5.2)
tearoom
theater
third world nation
Thirdworldism
United States (n.)/US (adj.)
V-1 rocket (6.2)

silk screen
smartphone (7.1)
socialism
Socialist Realism
social-media platforms (7.1)
sociocultural
sociohistorical
sociopolitical
Venice Biennale (4.1)
voice-over
website *but* the Web
well-known (adj.)
the West
Western
Wired magazine (7.1)
World Wide Web