

# **BUNKA-CHO ART PLATFORM JAPAN TRANSLATION PROJECT STYLE GUIDE**

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## 0. PRELIMINARIES

English follows American usage and spelling as established by the *Chicago Manual of Style* (17th edition) and *Merriam-Webster's Collegiate Dictionary* (11th edition), with some exceptions noted below. Both sources may be accessed online: see

<https://www.chicagomanualofstyle.org/home.html> (subscription required); and <https://www.merriam-webster.com>.

Submit translations as MS Word documents. Insert notes using MS Word's embedded footnotes function.

File names begin with the prefix "AP\_" followed by an assigned theme code, e.g., "A01\_" then the author's last name, "Author\_" and the short form of the Japanese title in Japanese, タイトル. For the first translation draft, add the tag "\_EN" and your Translator Initials, e.g., "\_TI." Each edit of the document will be initialed by the Reviewing Editor, e.g., "\_RE"; each new revision of the translation will be labeled with a version tag, starting from "\_v2\_TI."

Example:

AP\_A01\_Author\_サンプル\_EN\_TI.doc

AP\_A01\_Author\_サンプル\_EN\_TI\_RE.doc

AP\_A01\_Author\_サンプル\_EN\_v2\_TI.doc

Translations will undergo at least two stages of editing:

(1) Cross-checking by an editor who will do a line-by-line comparison of the source text and translation and then offer constructive feedback on accuracy, word choice, and consistency. Translators are encouraged to dialogue with their cross-check editors in revising the translation. Where translators and editors are unable to agree on an interpretation, the default will be to choose the reading that more closely follows the syntax of the source text.

(2) Editing for English style and usage. Translators should submit a clean draft of their revised translation for English editing. English editors may revisit the source text at their discretion if they find inconsistencies that are not resolvable in English alone.

The entire translation team is collectively responsible for fact checking the translation.

The editorial director has final sign off on all translations. Where applicable, translations will also be sent for review by the original authors.

Dialogue is essential to good translation. Use MS Word's Comment feature to communicate questions or other concerns to the project editors. When addressing possible interpretations of a phrase or passage in the source text, copy-and-paste the Japanese into the comment for easy referencing.

# 1. TRANSLATION PRINCIPLES

The primary goal of these translations is to introduce important texts from Japanese modern and contemporary art history to a broad international audience. The secondary goal is to provide reliable references for bilingual researchers of all levels of English and Japanese comprehension to use as an aid to their scholarship.

Translations should proceed from a close reading of the source text, and reflect a strong comprehension of the source text's syntax, style, use of specialist terminology, and historical context. While seeking to take full advantage of the expressive capabilities of the English language, translators should hold themselves accountable to both the source text and source language.

## 1.1 Adjustments to the Source Text

Some adjustment/supplementing of the source text content is appropriate as part of the translation process, but avoid excessive editorializing—whether by omission or by overinterpolation. Where the translation significantly diverges from the source text, flag it for consultation with the project editors.

>> Broken syntax or typos in the source text that have a readily identifiable solution may be silently corrected in the translation. If necessary, add a translator's note explaining the correction.

>> Culturally specific references in the source text may be expanded upon in the translation, as with the use of descriptive glosses, e.g., *noren* door curtain, or adding a descriptor such as “the critic” or “the curator” to a name that appears on its own in the source text, e.g., 東野芳明 = the critic Tōno Yoshiaki.

>> As long as it does not undermine the integrity of the source text, dates given in *nengō* may be converted to the equivalent Western calendar year.

>> Words that are not explicitly plural in the Japanese may be rendered plural in English. Conversely, explicit plural markers in the Japanese such as 諸 or いろいろ need not always be “translated” (*several*, *various*, etc.) in the English where the addition of a simple plural *s* may suffice.

>> Sentence initial and sentence final rhetorical devices (e.g., ~だろう, ~ではないか) may be omitted from or folded into the surrounding content when doing so does not significantly alter the argument of the source text. ~ではないか need not always result in an interrogative sentence in English.

>> Double-negative constructions in the Japanese (not+not) may be flipped into double-positive constructions in the English (do+do), as in ~という感じがしないでもない=You do get the feeling that . . .

>> A single Japanese verb may be duplicated/split in the English when it has multiple complex objects, e.g., A、そして B をする may be rendered “does A, and then does B” if it improves the comprehension of the English.

>> The order of elements in a sentence may be rearranged to improve the fluidity of the English, e.g., subjects may be positioned near their verbs; the order of adjectives may be flipped to conform to English syntax (great green dragon, *not* green great dragon); or an adverbial clause at the head of a Japanese sentence may be moved to the end of the English sentence.

Similarly, lists and other enumerations that do not follow an explicit rationale in the Japanese may be reordered to follow English conventions such as alphabetic order or geographic progression, etc. *But* also be mindful of the use of syntax to create rhetorical effect in the source text.

>> If one sentence clearly modifies/depends on the other, a pair of short sentences may be consolidated into a single longer sentence using a colon or long dash (em dash), etc.

>> Long and convoluted sentences may be broken up into shorter sentences—although it must be done with caution, see 1.3 Breaking Up Sentences below.

>> *But* for purposes of cross-referencing, paragraph breaks in the translation should follow the source text.

## 1.2 Supplementing Subjects and Objects

Subjects and objects that are unstated in a Japanese sentence may be supplemented in the English translation as necessary. Note that occasionally the same sentence may omit multiple subjects and/or objects from its main, subordinate, and relative clauses, or may contain shifts in unstated subjects across clauses.

Identifying unstated subjects and objects is especially important for accurately rendering descriptions of art making or viewing processes. Further, keeping track of unstated subjects is essential to identifying the referents of pronouns like 自分, which can refer to either the speaker or another person depending on context.

Verb inflection often indicates the presence of an acting agent, while topic markers, which may be introduced at a significant remove from the sentence in question, often indicate the identity of the agent.

>> Example 1, unstated subject: 現代美術だ。 = It/This is contemporary art.

>> Example 2, unstated subject + object: 作成した。 = I/you/we/they made it. *not* It was made.

>> Example 3, causative: 作成させた。 = A made/let B make it.

>> Example 4, in a relative clause: 作成した書類を見つけた。 = I/you/we/they found the files (that) I/you/we/they made.

>> Example 5, causative-passive: させられた。 = I/you/we/they was made to do it. or They made me do it.

Causative-passives can be especially tricky when they occur in dependent and relative clauses. Consider 考えさせられる小説 = a novel for which one is made to think/that makes one think, i.e., a thought-provoking novel.

>> Example 6, framing sentences: ～ということだ。 = It is the case that/It is a matter of . . .

There may be a subject *within* the framed information, but the actual subject of the sentence, “it” (perhaps referencing something in the preceding sentence), is outside of the frame, and must be supplemented by the translator.

### 1.3 Breaking Up Sentences

Although translators may break up long and convoluted sentences at their discretion, they should never do so as a short cut for speeding up the translation process. Before breaking up a sentence, first read the sentence from start to finish to ascertain the relations between main and subordinate clauses and to identify all unstated subjects and objects in main, subordinate, and relative clauses. After breaking up the original sentence into two or more sentences, double-check whether the argument flows smoothly from and into the surrounding text. Revise as necessary.

If the sentence is too convoluted to allow for a confident reading, give it your best shot and then flag for consultation with the project editors.

### 1.4 Reconstructing Broken Syntax

Often only lightly edited, Japanese art writing abounds with *akubun* 悪文, in which multiple unstated subject shifts may occur in the same sentence, or there is ambiguous segmentation between main and dependent clauses, or the author has used the wrong てにをは. Such sentences can require intensive parsing and recasting *in Japanese* before they can be put into English.

Stay on the lookout for *akubun*, as they are often consequential to the understanding of the argument of the text as a whole. If you come across a sentence that just does not make sense, check whether there might be anything odd about the Japanese syntax itself, and then see whether analysis of the broken syntax offers any clues to a new reading of the sentence. Paying attention to compositional techniques such as parallelism (both within a single sentence and in relation to surrounding sentences), word play, and use of *tōten* (Japanese comma) may aid in reconstructing the author’s intent. Sometimes, the solution of an *akubun* may require highly contextual knowledge that must be obtained by consulting outside sources such as exhibition reviews or installation documentation.

Even if a solution readily presents itself, *akubun* are best untangled through dialogue. Be sure to flag for a second opinion from project editors.

Also keep an eye out for *long-range adverbs and adjectives*. Although not elements of *akubun* per se, they can cause confusion for translators. Frontally positioned long-range adverbs may jump over several intermediary verbs to modify a main verb at the end of a clause/sentence. An adjective preceding a cluster of nouns may jump over intermediary nouns to modify the noun at the end of the cluster.

## 1.5 Bias-Free Language

Translators may use the gender neutral pronouns *they/their/them/themselves* as singular pronouns, as supported by both CMOS and [Merriam-Webster](#). Avoid gendered pronouns unless they are either specified (*kare, kanojo*) or clearly called for in context.

Likewise, generally render words such as 人間 or 人類 as *human* or *humanity*, not *man* or *mankind*. Exceptions may be made for preexisting translations, as with the title of 1970's 10th Tokyo Biennale, 「人間と物質」, known as *Between Man and Matter* in English.

Flag any terms/statements in the source text that could be construed as derogatory or culturally insensitive for consultation with project editors.

See CMOS17, 5.251–60, for more on bias-free language and suggested techniques for achieving gender neutrality in writing.

## 1.6 Terminology

To the extent possible, match terminology to the historical context. While 美術 = *fine art* may be appropriate for a Meiji-era text, 美術 = *art* may be more appropriate for a contemporary text. For important keywords, try to find outside sources that might corroborate the translation. Be prepared to consult Japanese-language dictionaries, thesauruses, and Wikipedia-type websites such as the [artscape Artwords glossary](#), and review how the term in question is used across multiple contexts. Similarly, try to identify a parallel context in English that might elucidate the choice of translation.

Prioritize consistent translation of keywords, even where this leads to slight awkwardness, as it helps readers to follow the author's thought process. In order to maintain consistency, consider keeping a working glossary as you do your translation.

>> If you decide 目的 = *purpose*, and this is integral to the author's argument, consider sticking with 無目的 = *purposeless/no purpose*, and 目的性 = *purposivity/purposiveness*, as opposed to 目的 = *purpose* versus 無目的 = *aimless* versus 目的性 = *objectiveness*.

>> If you decide that different renderings of the same keyword are appropriate, consider adding a translator's note to clarify usage, e.g., “*Sekai* 世界 is rendered as ‘world’ where it appears on its own, but ‘global’ where it appears in compound terms such as *sekai kin'yū* 世界金融 (global finance).”



## 1.7 Style

Try to reflect wordplay, etymological associations, literary allusions, and other poetic/stylistic elements of the source text as best as possible in the translation.

If an elegant solution does not present itself within the context of the translation, consider adding a translator's note. Bracketed glosses may also be used to indicate the original Japanese wording.

Tailor language use to the type of text. The tone of an artist manifesto will differ from that of a magazine article by a critic or an essay in an academic journal. The use of contractions, for example, may be appropriate for a manifesto or article in establishing a frank or conversational tone, but not appropriate for a more formal context.

## 1.8 Foreign/Not Foreign

Translation entails a defamiliarization of both the source and target languages for the translator. Be open to readings that may initially sound foreign in English, as with noun–noun formations, the use of suffixes such as 性, or redundancy. While one's first instinct may be to “naturalize” these formations or make them conform to notions of elegant English writing, they often have counterparts in English usage.

>> Although it may seem more natural to switch a noun–noun formation into an adjective–noun formation, as in 自然空間 = *natural space*, the foreign sounding 自然空間 = *nature space* may be more appropriate in a technical context. (Consider English noun–noun attributive formations such as *space shuttle*, not *spatial shuttle*, or *language exchange*, not *lingual exchange*.)

>> Consider also 自然性 = *natural character* versus 自然性 = *naturality/natureness/naturehood*. While initially foreign sounding, the latter may be more appropriate for a text that is concerned with philosophy or critical theory.

>> The relative lack of pronouns in the Japanese language can lead to redundancy in Japanese writing. In many cases it is appropriate to smooth out this redundancy by replacing repeated terms with pronouns in English, or by otherwise condensing the wording. Be aware, though, that some writers may be using redundancy intentionally/stylistically. (Consider Gertrude Stein's “not there, there is no there there.”)

>> Also, don't be afraid of choosing a “less sophisticated” reading. Sometimes 楽しい really does mean “fun,” or 面白い “funny.”

## 1.9 Quoted Material and Quotation Marks

Never back translate material that is quoted from an English source text. For quotations of Japanese or non-English sources, give preference to existing translations first. If retranslation or modification is necessary, note it in a gloss, e.g., “[translation modified].”

When translating quoted material that has no prior translation, make an effort to *check the source text* to verify the original context. This is especially important for a language in which subjects and objects are frequently omitted. The quoted material may have been taken out of context, miscopied, or otherwise misrepresented. Knowing the surrounding context may elucidate word choices (such as extended metaphors) as well as initially ambiguous or confusing phrases in the quoted passage. If you do not have access to the source text, flag the passage for following up by project editors.

In some cases, it may be appropriate to paraphrase the quoted material rather than render it as an exact quote.

Note that in Japanese *kagi kakko* (「」) are also used for emphasis, as scare quotes, or simply to improve readability, and do not always indicate quoted material—even for relatively long passages of text. In such cases, consider use of italics rather than quotation marks; occasionally, no special treatment of the English is necessary.

Inconsistencies in *kagi kakko* usage in the Japanese source text can be confusing for translators, so be sure to consult with project editors if there is any uncertainty about how *kagi kakko* are being employed.

Keep in mind that guillemets (〈〉), *bōten* (傍点), and katakana are also used in a similar capacity.

## 1.10 Fact Checking

The entire translation/editing team is collectively responsible for fact-checking the source material. Be on the lookout for mistaken dates and names, misused terms, misattributions, inconsistencies, and other errors that may be present in the source text. Where necessary, acknowledge corrected material with a translator’s note briefly explaining the nature of the error.

## 1.11 Translator’s Notes

In order to make the translations more accessible/retainable for nonspecialist readers, keep long passages of Japanese romaji information to a minimum, as with names of organizations (National Tax Agency over Kokuzei-chō), the titles of books or articles, and quoted material. Use translator’s notes to communicate information that would be notable to specialist readers. (This does not exclude the use of bracketed glosses within the body copy, but such glosses should be used judiciously.)

As mentioned above, translator’s notes may also be used to comment on corrections to erroneous material or other adjustments to the source text, as well as to contextualize specific terms or references.

Translator’s notes are numbered consecutively with author notes, and enclosed in square brackets.

Example (author note plus translator note):

1. For more on editor’s notes or translator’s notes plus author’s notes, see CMOS17, 14.51.
2. [The word used here is *bijutsu* 美術, not *geijutsu* 芸術.]

## 1.12 Consulting References

Some useful guides to technical translation practice and Japanese usage include the following:

- Alfonso, Anthony. 1971. *Japanese Language Patterns*. Tokyo: Sophia University L.L. Center of Applied Linguistics. (out of print)
- Hasegawa, Yoko. 2015. *Japanese: A Linguistic Introduction*. Cambridge, UK: Cambridge University Press.
- , Yoko. 2012. *The Routledge Course in Japanese Translation*. London: Routledge.
- Makino, Seiichi and Michio Tsutsui. 1986. *A Dictionary of Basic Japanese Grammar*. Tokyo: Japan Times.
- . 1995. *A Dictionary of Intermediate Japanese Grammar*. Tokyo: Japan Times.
- . 2008. *A Dictionary of Advanced Japanese Grammar*. Tokyo: Japan Times.
- Raffel, Burton. 1994. *The Art of Translating Prose*. University Park: Pennsylvania State University Press.
- Rubin, Jay. 1998. *Making Sense of Japanese: What the Textbooks Don't Tell you*. New York: Kodansha USA.
- Wakabayashi, Judy. 2021. *Japanese–English Translation: An Advanced Guide*. London: Routledge.

## 2. JAPANESE IN ENGLISH

Romanization of Japanese words follows the modified Hepburn system employed by the US Library of Congress (<https://www.loc.gov/catdir/cpsd/romanization/japanese.pdf>), in consultation with the rules outlined in CMOS17, 11.3–10 and 11.86–90.

### 2.1 Romanization Quick Hits

Add an apostrophe after a syllabic *n* (ん) that precedes a vowel or *y*, e.g., *tan'i* (unit) or *Man'yōshū*. But no apostrophe between vowels, e.g., *chiiki*, not *chi'iki*.

Transliterate a syllabic *n* that precedes the consonant sounds “b,” “m,” or “p” as *n*, not *m*, as in *shinbun* 新聞 and *Nihonbashi* 日本橋, with some exceptions, e.g., *Asahi Shimbun* 朝日新聞 (proper noun) or *tempura* 天ぷら (anglicized).

Write simple and compound inflected verbs with their auxiliaries as single words, e.g., *shihaisuru* 支配する, *doraibusuru* ドライブする, *nashienai* なし得ない.

Combine modifying terms such as *ka* or *teki* with the preceding word, e.g., *kindaika*, *kindaiteki*; if the preceding word already incorporates a modifier, join the second with a hyphen, e.g., *kindaika-teki hassō*.

Italicize Japanese terms (and other foreign-language terms) except for proper nouns or words that have entered the English lexicon (consult Merriam-Webster, and see also 2.8 Other Terms below). Quotations of a foreign-language source are set in roman and enclosed in quotation marks.

*But* in a departure from the USLOC recommendation, a *nakaguro* may be transliterated as either a comma or a slash at the translator's discretion, e.g., 日本・現代・美術 = *Japan, contemporary, art* (USLOC) or *Japan/contemporary/art* (translator's discretion).

## 2.2 Macrons

Transcribe long vowel sounds with a macron (¯), as in *dōjō*.

*But* do not use macrons in place names and words that have entered the English lexicon, e.g., Tokyo; koan.

Macrons are also unnecessary in widely recognized alternate romanizations of personal and corporate names, e.g., Ohno Kazuo; Zojirushi.

## 2.3 Kanji

When referenced in English, kanji or other Japanese script appears directly next to its transliteration, e.g., Suga Kishio makes a distinction between *mono* 物 and *mono* もの in his writing.

In general, kanji/Japanese script appears only on first mention.

## 2.4 Plurals

Japanese words do not take the plural *s*, e.g., one *renga*, three *renga*.

Note that this does not apply to descriptive glosses, e.g., three *chawan* tea bowls.

## 2.5 Names and Their Capitalization

### *Personal Names*

Japanese personal names follow the East Asian convention of family name followed by given name, e.g., Fukushima Hideko.

Exceptions are made for persons who are active primarily *outside* of Japan and are widely recognized by the English convention of given name followed by family name, e.g., Yoko Ono, *not* Ono Yoko; nor, in line with the rule established in 2.2 Macrons above, Yōko Ono; *but* Abe Kōbō (active primarily in Japan, despite being widely known in English as Kobo Abe).

The same principle applies to Chinese and Korean names—see also 3.10 Romanization of Other Languages.

In general, give the person’s full name on first mention, and then refer to them by last name thereafter, even if the name is treated inconsistently in the Japanese source text. Make an exception where repeating the full name is necessary for clarity.

### *Group and Association Names*

For group and association names in running text, translate in accordance with the precedents established in *From Postwar to Postmodern: Art in Japan 1945–1989* (New York: Museum of Modern Art, 2012), with some exceptions. If necessary for clarification, include the Japanese name in romaji in square brackets following the English, e.g., Night Society [Yoru no Kai]. For more, see 2.8 Notable Groups and Movements below.

### *Capitalization*

Capitalize each word of a personal name, except the particle *no*.

Capitalize each word of a corporate name except particles and conjunctions.

Capitalize only the first word of the title of a publication, e.g., *Chūō kōron*; *Bijutsu techō*. But make an exception for newspapers, e.g., *Asahi Shimbun*, *Yomiuri Shimbun*, which are treated analogously to corporations.

## **2.6 Titles of Japanese Works**

In general, give English titles for Japanese works/articles/films/etc. in running text. If necessary for clarification, provide the Japanese title in romaji in square brackets following the English title, or bump the information to a translator’s note—especially for articles or books that may also require citation information. Make an exception for works that are customarily referred to by their Japanese titles, e.g., “Kimigayo”; Fukazawa Shichirō’s short story “Furyū mutan.”

But Japanese titles are *essential* for citation information. Follow the recommendations for handling titles of works from other languages established in CMOS17, 11.6–10 and 11.11–18 (Quotation from Other Languages), as well as 11.89 (Titles of Japanese and Chinese Works).

Quick hits for styling Japanese titles in citations:

>> For books, set Japanese titles in italics with sentence-style capitalization (capitalize only initial word and proper nouns), e.g., *Kagami*, *kūkan*, *imāju*.

>> Follow this with an English service translation in brackets, set in roman type with sentence-style capitalization, e.g., *Kagami*, *kūkan*, *imāju* [Mirror, space, image].

>> If the Japanese work has a published English translation, set the English gloss in

italics with headline-style capitalization, e.g., *Meiji kokka to kindai bijutsu: Bi no seijigaku* [*Modern Japanese Art and the Meiji State: The Politics of Beauty*].

>> For publications—especially exhibition catalogues—that have both Japanese and English titles, give both titles in italics, divided by a slash, e.g., *Subete no boku ga futtōsuru: Murayama Tomoyoshi no uchū/Murayama Tomoyoshi: Get All of Me Seething*. In this case, the English title follows headline capitalization.

>> For articles, set Japanese titles in roman and enclosed in quotation marks, followed by an English service translation in brackets in roman type with sentence-style capitalization, e.g., “Sabaku ni tsuite” [On the desert].

>> Here’s how a full citation looks for an essay/chapter in a book: Hanada Kiyoteru, “Sabaku ni tsuite” [On the desert], in *Shichi, Sakuran no ronri, Futatsu no sekai* [Seven, Delirious logic, Two worlds] (Tokyo: Kodansha, 1989), 222–24.

>> See 3.8 Types of Capitalization 4.1–3 Titles of Artworks, Series, and Exhibitions and 6. CITATIONS below for further reference.

## 2.7 Notable Exhibitions

Applies to first mention. References may be shortened upon subsequent mentions. In general, use the English title chosen by the exhibition organizers, even if it is not in exact correspondence with the Japanese. This and the lists in the sections following will be periodically updated.

Note: thematic exhibition titles are italicized (e.g., *Abstraction and Surrealism*), but names of recurring exhibition are roman (e.g., the Venice Biennale).

*Abstraction and Surrealism: How to Understand Them* (「抽象と幻想：日写実絵画をどう理解するか」展) [original English title]

*Art of Today’s World* (「世界・今日の美術」展)

Artists Today (「今日の作家」展) [exhibition series]

*August 1970: Aspects of New Japanese Art* (「1970年8月：現代美術の一断面」展)  
[original English title]

*Between Man and Matter* (「人間と物質」展) [title of the 10th Tokyo Biennale, 1970]

Bienal de São Paulo (サンパウロ・ビエンナーレ)

Biennale de Paris (パリ青年ビエンナーレ)

Biennale of Sydney (シドニー・ビエンナーレ)

Bunten (Ministry of Education Fine Arts Exhibition) (文部省美術展覧会) [exhibition series]

*Color and Space* (「色彩と空間」展)

Contemporary Art Exhibition of Japan (現代日本美術展) [exhibition series]

*Contemporary Art of the World* (「現代世界美術」展)

Dokuritsu Exhibition (独立展) [exhibition series; predates the postwar Indépendant-style exhibitions]

*The Experimental Outdoor Exhibition to Challenge the Midsummer Sun* (「真夏の太陽に  
どむモダンアート野外実験展」)

Expo '70, Osaka

*From Space to Environment* (「空間から環境へ」展)

*International Art of a New Era* (「新しい絵画世界」展) [original English title]

*Japan–America Abstract Art Exhibition* (日米抽象美術展)

*Japanese Art after 1945: Scream against the Sky* (「戦後日本の前衛美術」展) [original English title]

Japan Exhibition (Nippon ten) (日本展)

Japan Independent Exhibition (日本アンデパンダン展) [exhibition series]

*Japan des avant-gardes, 1910–1970* (「前衛芸術の日本 1910–1970」展) [use French title]

Kyoto Biennale

*MA: Space-Time in Japan* (「間 日本の時空間」展)

Nitten (Japan Fine Arts Exhibition) (日本美術展覧会) [exhibition series]

*Reconstructions: Avant-Garde Art in Japan 1945–65*

*Richness of Painting* (「絵画の豊かさ」展) [the 13th Artists Today exhibition]

*Room in Alibi* (「不在の部屋展」) [original English title; departure from MoMA]

Teiten (Imperial Fine Arts Academy Exhibition) (帝国美術院美術展覧会) [exhibition series]

Trends in Contemporary Art (「現代美術の動向」展) [exhibition series]

*Tricks and Vision: Stolen Eyes* (「トリックス・アンド・ヴィジョン 盗まれた眼」展)

Triennale-India (インド・トリエンナーレ)

Venice Architecture Biennale

Venice Biennale

Vision of Contemporary Art (VOCA) (「現代美術の展望」展) [exhibition series, departure from MoMA]

World Design Conference (世界デザイン会議)

Yomiuri Independent Exhibition (読売アンデパンダン展) [exhibition series]

## 2.8 Notable Groups and Movements

Translate generic terms in organization names such as “artists” or “association,” with some exceptions. Provide a bracketed gloss with the Japanese name in romaji as necessary.

Anti-Art (反芸術) [as a movement]

Avant-Garde Art Society (前衛美術会)

Avant-Garde Art Study Group (アヴァンギャルド芸術研究会)

Bigakkō (美学校)

Bijutsu Bunka Association (美術文化協会)

Bikyōtō (Artists Joint-Struggle Council) (美共闘・美術家共闘会議)

Century Society (世紀の会)

Chim↑Pom  
 Demokrato Artists Association (デモクラート美術家協会) [from the Esperanto]  
 Dumb Type  
 Environment art (環境芸術)  
 Expo '70 Destruction Joint-Struggle Group (万博破壊共闘派)  
 Free Artists Association (自由美術家協会) [see also Jiyū Bijutsu Association]  
 Group 1965 (昭和 40 年会)  
 Group *I* (グループ 〈位〉) [The italic *I* is a departure from the “I” in quotation marks—but also has a precedent in Alexandra Munroe’s *Scream Against the Sky* catalogue. Use of italics makes it slightly clearer that *I* is a transliteration, and not the English personal pronoun.]  
 GUN (Group Ultra Niigata); Niigata Contemporary Art Collective GUN (新潟現代美術集団 GUN)  
 Gutai Art Association (具体美術協会)  
 Hi-Red Center [restores original hyphen in group name; note that hyphenless styling is predominant in US context, starting with 1965 Fluxus edition poster]  
 Dokuritsu Art Association (独立美術協会) [organizers of the Dokuritsu Exhibition]  
 Jack Society (ジャックの会)  
 Japan Art Association (日本美術協会) [affiliated with the imperial household, granters of the Praemium Imperiale]  
 Japan Art Society (日本美術会) [affiliated with postwar democratization, organizers of the Japan Independent Exhibition]  
 Japan Avant-Garde Artists Club (日本アヴァンギャルド美術家クラブ)  
 Jikan-ha (School of Time) (時間派)  
 Jikken Kōbō/Experimental Workshop (実験工房/Experimental Workshop) [English name was already in use by the group from the start. Use Jikken Kōbō on subsequent mentions]  
 Jiyū Art Association (自由美術協会) [Known as 自由美術家協会 [until 1964](#)]  
 Kohdo Art Association (行動美術協会)  
 Kyushu-ha (九州派)  
 Mavo / Mavoism / Mavoist  
 Metabolism / Metabolist  
 mingei  
 Mono-ha (School of Things) (もの派)  
 Neo Dada [No hyphen for Japanese group name; add hyphen for US art movement]  
 Neo Dadaism Organizers  
 Nika Association (二科会) [This follows the group’s own usage. If an explanation of the origins of the name is necessary, add it in a translator’s note.]  
 Night Society (Yoru no Kai) (夜の会)  
 Ninth Room Society (九室会) [a subsection of the Nika Exhibition]  
 Non-Art (非芸術)  
 Okayama Young Artists Group (岡山青年美術家集団)  
 The Play



post-Mono-ha [no capitalization of *p* as it is not strictly a movement]  
Pouvoir Society (プーヴォワールの会)  
Reportage Painting (ルポルタージュ絵画) [as movement; lowercase for genre]  
Shichiyōkai (七曜会)  
Shinseisaku Society (新制作協会)  
Sightseeing Art Research Institute (Kankō Geijutsu Kenkyūjo) (観光芸術研究所)  
Tenjō Sajiki (天井棧敷)  
Women Artists Association (女流画家教会)  
Video Hiroba (ビデオ広場)  
Zero Jigen (Zero Dimension) (ゼロ次元)

## 2.9 Other Names and Terms

Consult the following list for capitalization, italicization, hyphenation, and standardized English usage of other Japan-related names and terms. Only the first word is capitalized in Japanese publication titles.

anime  
Anpo  
*Asahi Camera*  
*Asahi Graph*  
*Asahi Journal*  
Ashiya Park (芦屋公園)  
*Atorie*  
*Bijutsu hihyō*  
*Bijutsu jānaru*  
*Bijutsu techō*  
bunraku, *not* Bunraku  
butoh  
Contemporary Art Center, Art Tower Mito (水戸芸術館現代美術センター)  
Ei-Q (瑛九)  
*fūkeiron* (landscape theory) (風景論)  
*Geijutsu shinchō*  
Great East Japan earthquake of 2011 [see also 3/11 and *Tohoku* . . . below]  
Great Hanshin earthquake of 1995  
Great Kanto earthquake of 1923 [no macron in Kanto]  
Hakone Open-Air Museum  
Hariu Ichirō (針生一郎) [Other common romanizations include Haryū with a macron and Haryu with no macron. Hariu seems to have gone by both はりゅう and はりう, but the actual pronunciation used by his family is the latter, as confirmed by the editors of MoMA's *From Postwar to Postmodern* anthology]  
hiragana  
ikebana  
kabuki, *not* Kabuki

kanji [may also be referred to as “Chinese character/s”]  
 koan  
 manga  
 Mizue  
 Model 1,000-Yen Note [work] / Model 1,000-Yen Note Incident  
*mono no aware*  
 Naiqua Gallery (内科画廊)  
 nihonga [may be accompanied by descriptive gloss on first mention, e.g., “nihonga Japanese-style painting”]  
 1964 Tokyo Olympics; 1964 Summer Olympics in Tokyo  
 noh, *not* Noh  
*objet* (オブジェ)  
 otaku  
 ψ (psi) (プサイ)  
 romaji, *not* Romaji  
 Shinkansen  
 sumi  
 3/11  
 Tohoku earthquake and tsunami [no macron in Tōhoku]  
 Tokyo Metropolitan Art Museum (*Tōkyō-to bijutsukan*)  
 ukiyo-e  
 wabi-sabi  
 World War I, II [general reference]  
 Yamanote Line  
 yōga [may be accompanied by descriptive gloss on first mention, e.g., “yōga Western-style painting”]  
 Yokohama Civic Art Gallery (*Yokohama shimin gyararī*)  
 Zen [religion]

## 2.10 Service Translations of Japanese Titles

Consult the following list of service translations of Japanese publication titles that are currently in use in the Art Platform project. May be subject to periodic revision.

See also MoMA’s *From Postwar to Postmodern* anthology and the Art Platform website for titles of important works of art writing and criticism in translation.

Akasegawa Genpei. *Ima ya akushon aru nomi!*: ‘Yomiuri Andependan’ to iu genshō [Now there is only action!: The phenomenon that was the Yomiuri Independent]

———. *Hangeijutsu Anpan* [The Anti-Art Independent]

Akutagawa Saori. “Mingehin no heya de” [In the folkcraft room]

Asukai Masamichi, ed. *Kokumin bunka no keisei* [The formation of national culture]

Chikurin Ken. “Jinbutsu memo: Katsura Yukiko” [Biographical note: Katsura Yukiko]

Fukazawa Shichirō. “Fūryū mutan” [The story of a dream of courtly elegance]

Hanada Kiyoteru. “Sabaku ni tsuite” [On the desert], in *Shichi, Sakuran no ronri, Futatsu no sekai* [Seven, Delirious logic, Two worlds]

Hanada Kiyoteru, Suematsu Masaki, and Okamoto Tarō. “Avangyarudo to riarizumu” [Avant-garde and realism]

Hanada Kiyoteru, Suematsu Masaki, Okamoto Tarō, and Uemura Takachiyo. “Akuchuariti

- no tame no kadai” [The challenge of actuality]
- Hariu Ichirō. “Gendai sakkaron: Katsura Yukiko” [On contemporary artists: Katsura Yukiko]
- . “Sengo bijutsu seisuishu 6: Sensō to heiwa no tanima de” [The rise and fall of postwar art 6: In the valley between war and peace]
- . “Shūki tenrankai sono 1” [Autumn exhibitions, part 1]
- . “Zen’ei geijutsu ni tsukaremashita” [I’ve had it with avant-garde art]
- Hayashi Kiichirō, ed. *Tanaka Kimie gashū* [The collected works of Tanaka Kimie]
- Hayashi Miyori Project, ed. *Miyori Project: Hayashi Miyori āto shūsei* [Miyori Project: Hayashi Miyori art monograph]
- Hoshino Futoshi. “Buriō x Ranshiēru ronsō o yomu” [Reading the Bourriaud–Rancière debate]
- Katsura Yukiko. *Onna hitori genshi buraku e hairu* [A lone woman enters the primeval village]
- Kitagawa Fram. *Āto no chikaku hendō: Daitenkanki Nihon no ‘bijutsu, bunka, shakai’* [Art’s tectonic shift: Art, culture, and society at Japan’s big turning point]
- Kokatsu Reiko. “Bijutsu no ‘konseki’? Josei no kōi, sakuhin no juyō o megutte” [“Traces” of art? On the reception of women’s actions and works]
- Minemura Toshiaki. “Shokkaku no riarizumu: Funshutsu shita mō hitotsu no Nihon” [The realism of the tactile: Another Japan extruded]
- Mitsuda Yuri. “Hihyō no eiyū jidai: *Bijutsu hihyō* (1952–57) shi ni okeru gendai bijutsu hihyō no seiritsu” [The heroic age of criticism: The establishment of contemporary art criticism as seen in *Bijutsu hihyō* magazine (1952–57)]
- Nakahara Yūsuke. “Dai 15-kai Yomiuri Andependan-ten no tenbō: Shikaku geijutsu ni shinpū” [The outlook from the 15th Yomiuri Independent Exhibition: A new phase in visual art]
- . “Zen’ei no yukue” [Whither the avant-garde]
- Richie, Donald. “Tsumazuita saizensen: Ono Yōko no zen’ei shō” [Stumbling Front Line: Yoko Ono’s Avant-Garde Show]
- Sasaki Suguru. “Tennōzō no keisei katei” [The formation process of the emperor’s image]
- Sawaragi Noi. *Zōho Shimyūrēshonizumu: Hausu myūjikkū to tōyō geijutsu* [Simulationism: House music and appropriation art, expanded edition]
- Shinoda Tatsumi. “Shakai shugi yūtopia to Warhol” [Socialist utopia and Warhol]
- Shinohara Ushio. *Zen’ei no michi* [The avant-garde road]
- Taki Koji. *Tennō no shōzō* [The emperor’s portrait]
- Takiguchi Shūzō. “Dadaisumu no chōkō” [The signs of Dadaism]
- Tapié, Michel. “Dai ikkai Nihon ryokō no seishinteki kessaisho” [A psychological accounting of my first trip to Japan]
- Tōno Yoshiaki. “Aki no bijutsuten daisanjin” [Fall art exhibitions, third group].
- . “Garakuta no hangeijutsu” [Junk anti-art]
- . “Sekai gadan no toppu redi” [Top ladies of world art circles]
- . “Tōkyō no Tingeri: Haibutsu de ugoku chokoku” [Tinguely in Tokyo: Kinetic detritus sculptures]
- Tsutsui Hiroki, ed. *Kontenporarī āto seorī* [Contemporary art theory]
- Uemura Takachiyo. “Chūshō to gensō ten’ annai” [A guide to *Abstraction and Surrealism*]
- . “Gendai sakka shōron 2: Katsura Yukiko” [Short essays on contemporary artists 2: Katsura Yukiko]
- Uemura Takachiyo. “Hassō o meikaku ni: Honnendo o kaiko shite no mondaiten” [Clarifying ideas: Problems of the current year in retrospect]
- Yokoyama Ryūichi. “Bikini maguro taburō: Nika, Kōdō ten yori” [Bikini tuna tableau: From

the Nika, Kohdo exhibitions]  
Yoshida Yoshie. “Ryūdōkasuru chihō no zen’ei: Yomiuri Andependan-ten to sonogo”  
[Regional avant-gardes in flux: The Yomiuri Independent and after]

## 2.11 Problem Words

- *Amerika* アメリカ – consider rendering as “United States” when referring to the country; noun “American (person)” and adjective “American” are generally acceptable.
- *bi* 美 – when used on its own to refer to the “essence of art,” *bi* accommodates readings such as “aesthetics,” “art” (in scare quotes, or perhaps with a capital A), and “beauty,” without any of them being completely satisfactory. Contemporary translators may shy away from the stodgy sounding “beauty,” but keep in mind there are times when this is in fact the most appropriate rendering.
- *chiiki* 地域 – variously meaning “community,” “district,” “locality,” “neighborhood,” or “region,” as well as the attributives “local” and “regional,” *chiiki* has been popularized in recent art discourse by the coining of the term 地域アート to refer to art projects and events organized with the intent of promoting local/municipal/regional economic revitalization. But *chiiki* should not be confused with *chihō* 地方. *Chiiki* art events are also held in major cities including Tokyo, meaning that the term does not exclusively indicate a geographic opposition between center and periphery. Art Platform renders 地域アート as “locality art.” Consider “regional revitalization” for 地域活性化, “locality” for instances in which 地域 seems to be used to refer to a geographic location, and “community” for instances in which it seems to refer to a collective agent.
- *eizō* 映像 – be sure to confirm whether this is referring to an “image” or a “video” (moving image) by: (1) close contextual analysis; (2) double-checking work images where applicable; (3) asking the author if possible.
- *fūdo* 風土 – commonly rendered as “climate,” but “milieu” is also gaining currency. For further discussion, see [here](#). Note that *fūdo* also carries the sense of “endemic,” as in *fūdobyō* (endemic disease).
- *gadan* 画壇 – “academy,” “art circles,” “art establishment,” “salons” are common renderings, each carrying a different nuance of concreteness, locality, or metonymy/shorthand. Often used in opposition to the avant-garde and Anti-Art.
- *geijutsu* 芸術 – How to distinguish between アート, 芸術, and 美術? Some articles will discuss the nuances of all three. A good point to keep in mind is that *geijutsu* refers to art or the arts in general (including craft, dance, music, poetry, theater, etc.) whereas *bijutsu* refers to fine art specifically.

- *hyōgen* 表現 – most commonly rendered “expression,” but also used analogously to “art” or “artistic language,” among other senses.
- *tōjisha(sei)* 当事者•性 – emerging out of legal nomenclature for “the party involved” or “the concerned person,” *tōjisha(sei)* has gained increasing prominence in Japanese minority rights discourse since the 1970s, and is now associated with one’s validity to speak on matters that are contingent on first-hand experience or knowledge. In this usage it carries a suggestion of “identification,” though in many cases it may be best handled through paraphrasing. See [here](#) for more context.
- *zōkei* 造形 – “plastic art”; “form making”; yet another word that loosely corresponds to “art,” “art making,” or, in the case of 造形作家, “artist.” Give close consideration to the context before deciding how to render this term.

### 3. ENGLISH USAGE

As stated above, English usage and spelling generally follow the guidelines established by the *Chicago Manual of Style* (17th edition) and *Merriam-Webster’s Collegiate Dictionary* (11th edition), with some exceptions. Below is a quick overview of key usage points. *Defer to CMOS for anything not specified here.*

#### 3.1 Commas

Use the serial comma, e.g., A, B, and C.

Avoid using a comma after short introductory adverbial phrases.

#### 3.2 Quotation Marks

Use double quotation marks for quotations and “scare quotes.” Commas and periods go inside the closing quotation mark.

Use single quotation marks *only* for quotation within a quotation, e.g., “Use double quotation marks for quotations and “scare quotes.””

Do not insert a space between single and double quotation marks occurring in succession.

#### 3.3 Words as Words

Use italics for words as words, quotation marks for definitions, e.g., the word *accord* means “agreement.”

### 3.4 Possessives

Use 's for all singular possessives, including words ending in s, e.g., the walrus's tusks.

### 3.5 Dashes and Hyphens

Use a closed em dash (—) to set information apart within a sentence, e.g., “Recited from memory—but without conviction.”

Use an en dash (–) for ranges of dates and times, as well as for oppositions and compound adjectives, e.g., 1982–83; the Tokyo–Osaka train; post–Civil War period.

A hyphen connects two things that are intimately related, such as words that function together as a single concept or which work together as a joint modifier, e.g., tie-in, toll-free call. But note that CMOS and MW recommend closing hyphens in words with Greek/Latin prefixes and suffixes, e.g., *counterrevolution*. See the Hyphenation Guide in CMOS 7.89 for more.

### 3.6 Ellipses

Represent an ellipsis by three evenly spaced dots ( . . . ). Do not use Word's autoformatting function.

In quoted material, add a period *before* the ellipsis when the omission extends beyond a single sentence. This is, in effect, a four-dot ellipsis.

No ellipses at the beginning or end of quotations, and no bracketed ellipses.

### 3.7 Initials, Initialisms

In a departure from CMOS, insert periods but no space between initials in personal names, e.g., W.E.B. Du Bois.

Well-known/common usage initialisms are used without full titles, e.g., BBC, CNN, NHK.

Also, US, UAE, PhD, MA.

### 3.8 Types of Capitalization

Headline capitalization (for titles, etc.): Capitalize first and last word; capitalize nouns, pronouns, adjectives, verbs, adverbs, and subordinate conjunctions. *But* do not capitalize prepositions of any length.

*Before and after the Rain*

*Japan before and after the War*

Sentence-style capitalization: Capitalize first word and proper nouns only. Capitalize the first word in a subtitle. Use for Japanese titles and their English service translation in source citation information.

The emperor's portrait

Artless: Contemporary art as minority

### 3.9 Present Tense

Use present tense to describe an artwork, just as the “literary present” is used for published work, e.g., *Pnin* was published in 1957. In the novel, Nabokov writes about a misunderstood Russian émigré.

### 3.10 Romanization of Other Languages

In general, use pinyin for romanizing mainland Chinese names and terms, including historical figures, e.g., Zhuangzi, *not* Chuang Tzu; Dao, *not* Tao—with the exception of quoted material.

For contemporary persons from Hong Kong, Taiwan, and other parts of the Chinese cultural sphere, follow the local romanization system, e.g., Wade–Giles for Taiwan.

For persons with dual-language names, write English given name first, followed by surname, followed by Chinese given name, e.g., Johnson Chang Tsong-zung.

In general, Korean romanization follows the [Revised Romanization System of Korea](#) established by Korea's Ministry of Culture, Sports, and Tourism; but personal names defer to habitual usage if it is readily ascertainable.

For other languages, consult CMOS17, chapter 11.

## 4. ART USAGE

See below for guidelines on title styles and art terminology.

### 4.1 Titles of Artworks

In running text, set artwork titles in italics with headline-style capitalization, followed by date in parentheses, e.g., Atsuko Tanaka's *Electric Dress* (1956).

Also set the titles of the following in italics: books, periodicals, online publications, films, television and radio series, plays, long poems, and operas.

Set the following in roman with headline-style capitalization, enclosed in quotation marks: titles of short poems, songs, articles/essays, short stories, individual episodes of television and radio series, conferences/symposia, and lectures, e.g., “The Bee,” by Emily Dickinson; the “Overcoming Modernity” symposium.

#### 4.2 Titles of Artwork Series

Set titles of artwork series in roman with headline-style capitalization, followed by date in parentheses, e.g., On Kawara’s Bathroom (1953–54) series.

Note that this departs from CMOS’s recommendation.

#### 4.3 Titles of Exhibitions

Set thematic exhibition titles in italics with headline-style capitalization, e.g., *Between Man and Matter*.

Set numbered/recurring exhibitions in roman with headline-style capitalization and ordinals, e.g., the 10th Tokyo Biennale; the 55th Venice Biennale. Note that other recurring events such as lecture series and film series receive similar treatment.

Do not superscript ordinal indicators (-st, -nd, -rd, -th).

#### 4.4 Venue Names

For names of institutions in non-English-speaking countries, verify names as needed in a current *International Directory of the Arts* or consult the institution’s English website.

>> The Musée d’Art Moderne de la Ville de Paris

>> Centre Pompidou

>> Haus der Kunst

>> National Museum of Modern and Contemporary Art, Korea

Include the name of the larger institution for university galleries/museums, e.g., the Grey Art Gallery, New York University.

If the city is in the institution’s name, do not repeat the city after the name.

In running text, lowercase *the* preceding a museum name, even if it is part of the official name, e.g., **the** Museum of Modern Art, New York.

Spell out official name on first mention, then use initialism or short form thereafter, e.g., the Museum of Modern Art, MoMA; the Corcoran Gallery of Art, the Corcoran.

#### 4.5 Art Terminology



Use the following list of art-related terms to determine whether a compound should be two words, hyphenated, or joined.

3D

16mm film / 35mm film [no space between number and gauge]

all-over painting

artwork

art making / image making / mark making / object making (noun)

art world [not artworld]

artist talk

avant-garde

brushstroke [not brush stroke]

brushwork [not brush work]

close-up [noun]

co curator

cochair

cutout [noun and adjective]

cut out [verb]

drypoint

email

felt-tip pen

fieldwork

filmmaker, filmmaking

freehand

graph paper

groundbreaking

halftone

handmade

hard-edge painting

life drawing

life-force

life-size [adjective; *but* the work is life size]

makeup

masterpiece

mid-century, mid-twentieth century, mid-twenty-first-century art

modern

multimedia [not multi-media]

nonrepresentational

online

over life-size [not over-life-size]

overpainting

paintbrush

photomontage

photomural

postcolonial

postmodern

postwar

prewar

printmaker

ready-made [adjective]

readymade [noun]  
reworked  
screenprint  
self-portrait [noun and adjective; capitalize both *S* and *P* in titles]  
silkscreen  
silverpoint  
soundtrack  
still life [noun]; still lifes [plural]  
still-life painting  
tape-record [verb]  
tape recording [noun]  
terracotta [noun and adjective]  
trompe l'oeil [noun]  
trompe-l'oeil [adjective]  
twentieth-century art; twenty-first-century art [but in the twentieth or twenty-first century]  
underdrawing  
underpainting  
viewfinder  
voice-over  
woodcut  
wood engraving  
zigzag

#### **4.6 Variant Spellings**

aesthetic [not esthetic]  
catalogue [not catalog]  
draftsman [not draughtsman]  
mediums [but mass-media or multimedia]  
molded [not moulded]

#### **4.7 Words from Foreign Languages**

Include all accents and other diacritical marks.

a priori  
art nouveau  
atelier  
bas-relief  
cause célèbre  
conté  
film noir  
fin de siècle  
grisaille  
haute couture  
in situ  
kunsthalle  
mise en abyme

mise-en-scène  
objet trouvé  
oeuvre  
per se  
plein air  
trompe l'oeil  
zeitgeist

#### 4.8 Art Movements

Unless otherwise specified, capitalization and other styling of movement names follows the Getty Research Institute's [Art & Architecture Thesaurus](#). *But* lowercase words such as “movement” or “school.”

Abstract Expressionism / Abstract Expressionist  
Abstraction–Création group  
Action painting  
Aesthetic movement  
aestheticism [general]  
Analytic Cubism  
Art Brut [both terms capitalized, departure from AAT]  
Art Deco  
Art Informel  
Art Nouveau  
Arte Povera  
Arts and Crafts  
Barbizon school [lowercase school, departure from AAT]  
Baroque  
Bauhaus  
Biomorphic Abstraction  
body art  
Brücke  
classical  
Color Field painting [no hyphen, departure from AAT]  
Conceptual art  
Constructivism / Constructivist  
Cubism / Cubist / cubistic  
Dada  
De Stijl  
Der Blaue Reiter  
earth art  
earthworks  
École de Paris (School of Paris)  
environmental art  
Expressionism / Expressionist / expressionistic  
Futurism / Futurist / futuristic  
Geometric Abstraction  
Impressionism / Impressionist / impressionistic  
installation art

Kinetic art  
Land art  
Mannerism / Mannerist  
Minimal art / Minimalism / Minimalist / minimalistic  
modernism [lowercase, departure from AAT]  
naturalism  
neoclassical [lowercase, departure from AAT]  
Neo-Dada [international movement; no hyphen for the Japanese artists]  
Neoplasticism  
net art [preferred], internet art  
New York school [lowercase school, departure from AAT]  
Nouveau Réalisme  
old masters  
performance  
Photorealism / photorealistic  
Pop art  
Post-Impressionism / Post-Impressionist  
postinternet art  
Post-Minimalism  
postmodernism [lowercase, departure from AAT]  
Pre-Raphaelite  
primitivism [artistic concept, not movement]  
Process art  
realism / realist  
Renaissance  
Salon d'Automne  
Salon des Indépendants  
Salon des Refusés  
Socialist Realism  
Suprematism / Suprematist  
Surrealism / Surrealist / surrealist  
Synthetic Cubism

## 5. NUMBERS

See also CMOS17, Chapter 9, for in-depth treatment of numbers.

### 5.1 Spelling Out

Spell out whole numbers from one through one hundred, round numbers (numbers between one hundred and one thousand that are multiples of one hundred, and numbers above one thousand that are multiples of one thousand, whether used exactly or as approximations), and any number beginning a sentence; otherwise, use numerals.

>> The piece includes twenty-three strings of lights.

>> The exhibition was attended by six hundred thousand people.

>> One hundred thirty-three artists collaborated on this artwork. *But* There were 133 artists in the exhibition.

## 5.2 Numerals and Measurements

Use numerals when referring to artwork measurements, parts of a book, percentages, prices, degrees, or film type, with the unit spelled out (except for artwork captions).

## 5.3 Centuries

Always spelled out: the nineteenth century; twentieth- and twenty-first-century angst.

## 5.4 Decades

The 1960s or '60s (not 1960's or 60's).

## 5.5 Dates and Times

November 11, 1918 (not November 11th)

Comma between date and time: Tuesday, July 8, 2009, 11am; Saturdays, 2:30pm

Also, 4pm, not 4:00pm

Note that “am” and “pm” are departure from CMOS.

## 5.6 Date Spans

For date spans in running text, drop the century of the second date, e.g., “students were already organizing in 1950–51.” This includes spans of years of activity for entities such as recurring exhibitions or journals, e.g., the short-lived *Bijutsu hihyō* (1952–57).

*But* keep the century for lifespans, e.g., Tōno Yoshiaki (1930–2005) *and* Murayama Tomoyoshi (1901–1977).

For artwork dates, *Title* (1950–51) indicates that the work was made over a given time span, while *Title* (1951/86) indicates that a work was first made in 1951 and then remade in 1986.

## 6. CITATIONS

For in-depth treatment of the formatting of source citations, see also CMOS17, Chapter 14. Citations in notes are treated differently from bibliography entries.

## 6.1. Basic Note Format

The basic note citation format is as follows:

Name Surname, *Title* (Location: Publisher, Date), Start Page–End Page.

Here is the example provided in CMOS17, 14.19:

Stuart Shea, *Wrigley Field: The Long Life and Contentious Times of the Friendly Confines* (Chicago: University of Chicago Press, 2014), 51–52.

>> A comma precedes the page numbers when the cited material comes from a book, as in the above example.

## 6.2 Basic Bibliography Entry Format

In the basic bibliography entry format, periods set off the main elements, and the author is listed by surname. Do *not* insert a comma between surname and given name for authors whose names conform to surname-followed-by-given-name convention.

Surname, Name. *Title*. Location: Publisher, Date.

Here is the same example from above in bibliography entry format:

Shea, Stuart. *Wrigley Field: The Long Life and Contentious Times of the Friendly Confines*. Chicago: University of Chicago Press, 2014.

Here is an example for a Japanese author:

Mitsuda Yuri. *Josei no shōzō: Nihon gendai bijutsu no kao*. Tokyo: Shoto Museum of Art, 1996.

## 6.3 Editor in Place of Author

Include the abbreviation ed. for a single editor, or eds. for more than one editor.

Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.

## 6.4 Author with Editor or Translator

When citing a book with an editor or translator in addition to an author, insert the credit between the title and the publication data:

Author-Name Surname, *Title*, ed./trans. Name Surname (Location: Publisher, Date), Start–End Page.

>> In a bibliography entry, separate the title and editor/translator credit with a period, and spell out *ed./trans.* as *Edited by* or *Translated by*.

Note format:

Gabriel García Marquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242–55.

Bibliography format:

Marquez, Gabriel García. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

## 6.5 Citing an Article

In notes, article citations are primarily distinguished from book citations by the use of a colon, instead of a comma, preceding the page numbers:

Name Surname, “Article Title,” *Periodical Title*, Issue Information: Start Page–End Page.

>> Issue information generally comprises volume number, issue number, and date/season.

Here is an example provided in CMOS17, 14.171:

Margaret Lock, “Comprehending the Body in the Era of the Epigenome,” *Current Anthropology* 56, no. 2 (April 2015): 155.

>> In this example, the number 56 next to the title indicates the volume number.

In bibliography entries:

Surname, Name. “Article Title.” *Periodical Title*, Issue Information: Page Range.

Here is an example provided in CMOS17, 14.23:

Bagley, Benjamin. “Loving Someone in Particular.” *Ethics* 125, no. 2 (January 2015): 477–507.

## 6.6 Citing a Chapter in an Edited Book

A citation of a chapter in an edited book includes two sets of information: (1) author name and chapter title, and (2) book title and editor credit.

Author-Name Surname, “Chapter Title,” in *Book Title*, ed. Name Surname (Location: Publisher, Date), Start–End Page.

>> Insert *in* between the chapter and book titles.

Example:

Glenn Gould, “Streisand as Schwarzkopf,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage Books, 1984), 310.

For a bibliography entry, in addition to spelling out *edited by*, note the page range of the chapter following the editor credit:

Gould, Glenn. “Streisand as Schwarzkopf.” In *The Glenn Gould Reader*, edited by Tim Page, 308–11. New York: Vintage Books, 1984.

## 6.7 Exhibition Catalogues

A citation of an essay in an exhibition catalogue follows the same basic format as 6.6 Citing a Chapter in an Edited Book, with the addition of “exh. cat.” preceding the publisher information. If the exhibition venue and publisher are different, add the exhibition venue following “exh. cat.”

Example 1:

Mika Yoshitake, “Mono-ha: Living Structures,” in *Requiem for the Sun: The Art of Mono-ha*, exh. cat. (Los Angeles: Blum & Poe, 2012), 100.

>> Publisher and venue are the same. In this case, the author of the article is also credited as the author of the publication, hence there is no need to repeat the name.

Example 2:

Minemura Toshiaki, “Why Do We Call It Art?”, trans. Reiko Tomii, in *Kishio Suga*, ed. Dehara Hitoshi and Warashina Hideya, exh. cat., Hiroshima City Museum of Contemporary Art (Tokyo: Yomiuri Shimbunsha, 1997), 302–07.

>> Publisher and venue are different. For touring exhibitions, as with the above, only the primary venue is necessary. Additional venues may be listed in a new sentence following the citation if relevant.

## 6.8 Short Form

Use a short form citation comprising author/editor name, title, and page number for subsequent citations of works that have already been given in full.

Surname, *Main Title*, Start–End Page.



>> Do not include *ed.* for editor in place of author.

>> The main title can be shortened if it is four or more words. Do not change the word order.

>> In short form citations, both books and articles insert a comma, rather than a colon, between the main title and start page.

Example:

1. Regina M. Schwartz, “Nationals and Nationalism: Adultery in the House of David,” *Critical Inquiry* 18, no. 1 (1992): 131–32.
2. Schwartz, “Nationals and Nationalism,” 131–32.
3. Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.
4. Daum, *Selfish*, 134–35.

## 6.9 Citing a Foreign-Language Source

When citing a foreign-language source, include the foreign-language title in italics with sentence-style capitalization, followed by a service translation in brackets.

A foreign-language book:

Miyakawa Atsushi, *Kagami, kūkan, imāju* [Mirror, space, image] (Tokyo: Bijutsu Shuppansha, 1967), 51–54.

A foreign-language article:

Ishizaki Kōichirō, “Yokoo Tadanori: Yume to nichijō to no aida de” [Yokoo Tadanori: Between dream and everyday], *Bijutsu techō*, no. 577 (April 1987): 162–67.

A foreign-language chapter in a book/exhibition catalogue:

Lee Ufan, “Jibutsu kara sonzai e” [From object to being], in *Gurūpu Genshoku to Ishikawa Junzō, 1966–1971* [Group Genshoku and Ishikawa Junzō, 1966–1971], ed. Shōko Kawatani, exh. cat. (Shizuoka: Shizuoka Prefectural Museum of Art, 2014), 317–35.