

*Nka: Journal of Contemporary African Art: Style Guide*  
3/11

*Nka* first adheres to the rules in this style guide. For issues not covered in the style guide, refer to *The Chicago Manual of Style*, sixteenth edition (CMS).

#### ABBREVIATIONS

Most abbreviations are used only in parenthetical text and endnotes. Exceptions include et al., v. (in legal references), national abbreviations (used as adjectives), and corporate acronyms and initialisms (most of which must be introduced parenthetically following the first reference to the entities they designate).

*Roe v. Wade*

dissent within the AFL-CIO

the União Nacional dos Artistas Plasticos (UNAP). The UNAP's leadership

certain US and UK constituencies

the AIDS ribbon

Personal initials have periods and are spaced.

W. E. B. Du Bois; C. D. Wright

Names of states and provinces are spelled out in running text.

witnessed in Provo, Utah; spotted outside Windsor, Ontario

#### ACKNOWLEDGMENTS

Acknowledgments are made in the first, unnumbered endnote following the contributor's note and are written in the first person. Prior publication should be noted.

This essay owes most to the artists in the exhibition. I have benefited from conversations and correspondence with all of them, and I am grateful for their generosity. The essay was originally published in the exhibition catalogue *Home Lands—Land Marks: Contemporary Art from South Africa* (London: Haunch of Venison, 2008).

**CAPITALIZATION.** See **DOCUMENTATION; PUNCTUATION; QUOTATIONS; TERMS**

#### CONTRIBUTOR'S NOTE

The contributor's note is set in italics (and the titles of works therefore in roman type) and contains the contributor's name, position, affiliation, and recent publications and/or areas of professional interest.

*Lisa E. Bloom teaches visual culture at the University of California, San Diego. Her publications include Gender on Ice: American Ideologies of Polar Expeditions (1993), With Other Eyes:*

Looking at Race and Gender in Visual Culture (1999), and Jewish Identities in American Feminist Art: Ghosts of Ethnicity (2006).

#### DATES AND TIMES

Dates and times are treated as follows:

February 1996  
 on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.  
 February 8–9, 1996; the spring of 1996  
 the 1950s and 1960s; the early and late 1950s; the mid-1950s  
 the early and late twentieth century; the mid-twentieth century;  
     mid- to late twentieth-century Kenya  
 1900–1910, 1903–5, 1910–17, 1917–2017  
 1066; AD 1066; 1066 CE; Herod Antipus (21 BCE–39 CE)  
 ca. 1820

#### DOCUMENTATION

Endnotes are used; there is no bibliography. The first citation of a work provides full bibliographic information. Subsequent citations contain the author's last name, a shortened title, and a page number. If several works by the same author are cited consecutively in a note, the author's last name is repeated for the second and subsequent works. Et al. is used for works by *more than three* authors or editors.

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al. (used of people), etc. (used of things), fol. (fols.), i.e., introd., l. (ll.), lit. ("literally"), n. (nn.), pt. (pts.), repr., sec. (secs.), ser., s.v., vol. (vols.). Note that ed. ("edited by") is used before editors' names and that ed. or eds. ("editor," "editors") is used after them; trans. means "translated by" when preceding names and "translator" or "translators" when following them. Ibid. is seldom used; f. (ff.), op. cit., and loc. cit. are not used, nor are the words *eadem*, *idem*, *infra*, and *supra*. Latin abbreviations are not italicized.

For titles in English, headline-style capitalization is used: the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if*, *because*, *that*, etc.) are capitalized. Articles (*a*, *an*, *the*), coordinating conjunctions, and prepositions (regardless of length) are not capitalized. The *to* in infinitives and the word *as* in any function are also lowercased. Serial commas are added, ampersands are spelled out, and numbers are spelled out.

For hyphenated and open compounds in titles in English, first elements are capitalized; subsequent elements are also capitalized unless they are articles, prepositions, or coordinating conjunctions. For terms with hyphenated prefixes, the element attached to the prefix is lowercased unless a proper noun or proper adjective. However, the second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than a term with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature  
 Avoiding a Run-In  
 Policies on Re-creation  
 Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

For titles in *any* non-English language, only the first letter of the title and subtitle and all proper nouns are capitalized. For the treatment of Dutch and German titles, respectively, see CMS 11.24, 11.42. Diacritical marks on capital letters are retained in all languages.

In citations of online works, “http://” is deleted from URLs unless they do not function without it, and access dates are required only in the absence of publication dates.

#### CATALOGUE

<sup>1</sup>Judith A. Barter, ed., *Mary Cassatt: Modern Woman* (exhibition catalogue) (Chicago: Art Institute of Chicago, in association with Harry N. Abrams, 1998).

#### SCHOLARLY BOOK

<sup>2</sup>Annie E. Coombes, *Visual Culture and Public Memory in a Democratic South Africa* (Durham, NC: Duke University Press, 2003); U. R. Bustèd, *What Were They Thinking? The Real Lives of the Poets* (New York: Petard, 2002), 63; Gerald Langford, *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book* (Austin: University of Texas Press, 1971), 174. [A book title within a book title is quoted and italicized. A main title ending in a question mark or exclamation point is followed by a colon only if the question mark or exclamation appears within quotation marks (CMS 14.105).]

#### EDITED WORK

<sup>3</sup>*Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 117. [The author’s name need not be given when the title of the book contains it.]

<sup>4</sup>Marguerite de Navarre, *L’heptaméron*, ed. Michel François (Paris: Garnier, 1967), 475n526.

<sup>5</sup>Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Durham, NC: Duke University Press, 1989); Lucy R. Lippard, *The Art of Whitfield Lovell: Whispers from the Walls*, 2nd ed. (San Francisco: Pomegranate, 2003); Eleanor Lennox, *The Scottish Diaspora*, 2nd ed. (Inverness, UK: Northern Light, 2000), 43.

<sup>6</sup>John M. McManamon, “Continuity and Change in the Ideals of Humanism: The Evidence from Florentine Funerary Oratory,” in Tetel, Witt, and Goffen, *Life and Death*, 68–87. [Chapter in a previously cited collection.]

#### PREFATORY MATTER

<sup>7</sup>Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Durham, NC: Duke University Press, 1995), vii–x; Harry Levin, general introduction to *The Riverside Shakespeare*, 2nd ed. (Boston: Houghton Mifflin, 1997), 1–25.

## CHAPTER

<sup>8</sup>Gail Bederman, "Theodore Roosevelt: Manhood, Nation, and 'Civilization,'" in *Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880–1917* (Chicago: University of Chicago Press, 1995), 170–216; André Brink, "Stories of History: Reimagining the Past in Post-apartheid Narrative," in *Negotiating the Past: The Making of Memory in South Africa*, ed. Sarah Nuttall and Carli Coetzee (Cape Town: Oxford University Press, 1998), 29–42; Kerry Ward and Nigel Worden, "Commemorating, Suppressing, and Invoking Cape Slavery," in Nuttall and Coetzee, *Negotiating the Past*, 201–20. [The first reference cites a chapter in the author's own book; the second, a chapter in an edited collection; the third, a chapter in a previously cited edited collection.]

## FOREIGN-LANGUAGE WORK

<sup>9</sup>Reuven Ayzland, *From Our Springtime* (in Yiddish) (New York: Inzl, 1954), 166; Pierre Bourdieu and Abdelmalik Sayad, *Le déracinement: La crise de la agriculture traditionnelle en Algérie* (Paris: Minuit, 1964). [Titles in non-English languages need not be translated in the notes.]

## TRANSLATION

<sup>10</sup>Paul Valéry, *The Art of Poetry*, trans. Denise Folliot (New York: Pantheon, 1958), 45; *I, Rigoberta Menchú: An Indian Woman in Guatemala*, ed. Elisabeth Burgos-Debray, trans. Ann Wright (London: Verso, 1984), 45. [In the second citation, the title provides the author's name.]

## MULTIAUTHOR WORK

<sup>11</sup>Vivian Bickford-Smith, Elizabeth van Heyningen, and Nigel Worden, *Cape Town in the Twentieth Century: An Illustrated Social History* (Cape Town: Philip, 1999), 167; Monica Blackmun Visonà et al., *A History of Art in Africa* (New York: Abrams, 2001). [The second citation refers to a work with more than three authors.]

## MULTIVOLUME WORK

<sup>12</sup>John Keats, *Letters*, ed. Hyder Edward Rollins, vol. 2 (Cambridge, MA: Harvard University Press, 1958), 14.  
<sup>13</sup>Joseph Hooker, *Of the Laws of Ecclesiastical Polity*, ed. George Edelen et al., 4 vols. (Cambridge, MA: Belknap Press of Harvard University Press, 1977–82), 1:99.  
<sup>14</sup>Michel Foucault, *An Introduction*, vol. 1 of *The History of Sexuality*, trans. Robert Hurley, 3 vols. (London: Penguin, 1990), 102.

## REPRINTED WORK

<sup>15</sup>Antoyne de Montchrétien, *Traicté de l'œconomie politique* (1615; repr. Geneva: Slatkine, 1970), 12.  
<sup>16</sup>Lisa E. Bloom, "True North: Isaac Julien's Aesthetic Wager," in *Isaac Julien: True North* (Los Angeles: Mak Center for Art and Architecture; North Miami: Museum of Contemporary Art, 2005), 9–16, republished in German and English in *Isaac Julien: True North; Fantôme Afrique*, ed. Veit Görner and Eveline Bernasconi (Hannover: Distributed Art Publishers, 2006), 37–45.

## REFERENCE WORK

<sup>17</sup>*Oxford English Dictionary*, 3rd ed., s.v. "self," A.1.a.

## JOURNAL ARTICLE

<sup>18</sup>Stephen G. Nichols, "Commentary and/as Image," *South Atlantic Quarterly* 91, no. 4 (1992): 965–92. [Journal published in volumes. As a courtesy to readers, who increasingly locate articles online, issue numbers should be given if available.]

<sup>19</sup>Ellen Meiksins Wood, "Capitalism and Human Emancipation," *New Left Review*, no. 167 (1988): 1–20. [Journal published only in issues.]

<sup>20</sup>Judith Lewis, "'Tis a Misfortune to Be a Great Ladie': Maternal Mortality in the British Aristocracy, 1558–1959," *Journal of British Studies* 37, no. 1 (1998): 26–53. [Headline-style capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 14.177).]

#### MAGAZINE ARTICLE

<sup>21</sup>Jonathan Franzen, "The Listener," *New Yorker*, October 6, 2003, 84–90, 92–99; H el ene Hazera, "Les soeurs de la boulevard," *T etu*, June 1999, 8–21.

#### NEWSPAPER ARTICLE

<sup>22</sup>Jason DeParle, "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold," *New York Times*, February 3, 1993. [No page number is required for newspaper citations (CMS 14.203).]

#### REVIEW

<sup>23</sup>Fredric Jameson, "The Historian as Body-Snatcher," review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt, *Times Literary Supplement*, January 18, 1991, 7.

#### SPECIAL ISSUE

<sup>24</sup>Margaret Ferguson and Marshall Brown, eds., "Feminism in Time," special issue, *MLQ* 65, no. 1 (2004).

#### DISSERTATION

<sup>25</sup>Jennifer M. Jones, "'The Taste for Fashion and Frivolity': Gender, Clothing, and the Commercial Culture of the Old Regime" (PhD diss., Princeton University, 1991).

#### PAPER OR PRESENTATION

<sup>26</sup>Mary Poovey, "Between Political Arithmetic and Political Economy" (paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January 1996).

#### INTERVIEW OR PERSONAL COMMUNICATION

<sup>27</sup>Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995.

<sup>28</sup>Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, April 1, 1987; Harpo Marx, telephone conversation with author, March 31, 1956.

#### ONLINE SOURCE

[Note: For websites other than online books and periodicals (see sample notes immediately below), include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS 8.186 and 14.244 for guidance as to whether such titles should be set in roman type or italicized.]

<sup>29</sup>Timothy D. Pyatt, ed., *Guide to African American Documentary Resources in North Carolina* (Charlottesville: University of Virginia Press, 1996), [www.upress.virginia.edu/epub/pyatt/index.html](http://www.upress.virginia.edu/epub/pyatt/index.html).

<sup>30</sup>Rabab Abdulhadi, "Where Is Home? Fragmented Lives, Border Crossings, and the Politics of Exile," *Radical History Review*, no. 86 (2003): 89–101, [muse.jhu.edu/journals/radical\\_history\\_review/v086/86.1abdulhadi.html](http://muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html).

<sup>31</sup>Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (2008): 135, doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed in that case. See CMS 14.6.]

<sup>32</sup>Harry Kloman, "Introduction," The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://www.pitt.edu/~kloman/vidalframe.html) (accessed July 27, 2003). [The official titles of websites are set in roman type, with headline-style capitalization.]

<sup>33</sup>Southern Poverty Law Center, "Center Information," [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html) (accessed August 27, 2003).

<sup>34</sup>G. Shaw, obituary for Peter Mokaba, *Guardian*, July 12, 2002, [www.guardian.co.uk/aids/story/0,7369,753812,00.html](http://www.guardian.co.uk/aids/story/0,7369,753812,00.html).

<sup>35</sup>Barack Obama's Facebook page, [www.facebook.com/barackobama](http://www.facebook.com/barackobama) (accessed July 19, 2008).

<sup>36</sup>Matthew Lasar, "FCC Chair Willing to Consecrate XM-Sirius Union," *Ars Technica* (blog), June 16, 2008, [arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html](http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html).

#### CITATION FOLLOWING QUOTATION

<sup>37</sup>My argument is informed by Achille Mbembe's notion of the multiple temporalities of colonialism: "an interlocking of presents, pasts and futures, each age bearing, altering, and maintaining the previous ones" (*On the Postcolony* [Berkeley: University of California Press, 2001], 16).

Citations of films do not require endnotes but may appear in the running text. They include the director's name, the film's title, and the year of release.

Salvatore Piscicelli's film *Immacolata e concetta* (1979) was shown at the festival.

The film *Immacolata e concetta* (dir. Salvatore Piscicelli, 1979) was shown at the festival.

#### ELLIPSES. See also QUOTATIONS

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence). For more detailed guidelines on the use of ellipses see CMS 13.48–56.

#### EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline, and are left-justified. The attribution appears on the following line and contains the author's name and the title. No endnote is provided.

*The infectious spread of apartheid into the smallest detail of daily living has made South Africa a land of signs.*

Ernest Cole, *House of Bondage*

#### FIGURES

Photographs and other camera-ready figures should be provided in their own file, separate from the text of an essay, and should be numbered. Where they are meant to appear (approximately) should be indicated in the text.

Although there are no signposts here, no crudely stenciled prohibitions against pedestrian interpenetration of body or space, the racialized groupings are structurally separated. <FIG. 2 ABOUT HERE> On one side appears the formally clad settler group, replete with priest, soldier, and merchant . . .

Captions should be provided separately from the figures themselves. Sentence capitalization is used. Every caption should identify artist, title, date, medium, dimensions; provide other pertinent information, if any; and indicate permission to use the figure. This information should be captured in the permissions log. *Written permission to use photographs and other artwork that is not the author's own is essential, and obtaining it is solely the author's responsibility.*

**Deborah Poynton**, *Beloved*, 2008. Oil on canvas, 200 × 300 cm. Courtesy Michael Stevenson, Cape Town. © Deborah Poynton

**Isaac Julien**, *True North*, 2004. Installation views at Umea Bildmuseet, Sweden. Triple-screen projection, 16mm black-and-white and color film, DVD transfer with sound, duration 0:14:20. Courtesy the artist and Metro Pictures, New York

**Whitfield Lovell**, *Autour Du Monde*, 2008. Conté crayon on wood panels with globes, 102 × 189 × 171 in. Courtesy D. C. Moore Gallery, New York. © Whitfield Lovell

Photographs and photographic reproductions (of maps, illustrations, etc.) should be furnished on glossy paper. Figures prepared by professional drafting services or printed with laser printers are usually acceptable. All letters, numbers, and symbols must be legible when reduced. Digital images should have a resolution of 300 dpi at the desired final print size. For instance, if an image should bleed, then we will need a 300 dpi image that is the width of the journal, that is, 7.5 inches wide. We also prefer that digital images be in the TIFF file format.

## HEADINGS

Sections may or may not have headings. Headings begin flush left, use headline-style capitalization, and are not numbered. The first paragraph after a heading or an unheaded section break is not indented.

## INTERVIEWS. See also ROUNDTABLES

The names of the interviewer and the interviewee are given in full the first time and abbreviated subsequently. The abbreviation consists of unspaced initials without periods. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Ray Waterhouse:** You come from a painting background. . . .

**Lalla Essaydi:** My background in painting plays a very important role in . . .

**RW:** Where were the photographs . . . ?

**LE:** The *Converging Territories* series is set in . . .

## LISTS

Short lists and lists of short items are run into the text. Parenthetical numerals are used, when necessary, to separate the items (CMS 6.123).

In short order she had published a best-selling mystery, *A Placesetting for Death*; had been accused of plagiarizing Walker's forgotten novel of the same name; and had tried to mollify Walker's survivors by supplementing their inheritance with a modest fraction of her royalties.

This essay attempts to demonstrate three points: (1) Lewis and Sullivan had been political opponents since their student government days at Yale. (2) It was primarily to avenge a bitter defeat to Sullivan back then that Lewis decided to run against him in 1992. (3) Contrary to popular opinion, Lewis did not buy the election; his father did.

Long lists or lists of long items (containing several sentences each) are set off from the text and arranged vertically, with a hanging indentation. If a vertical list is numbered, the numerals are followed by periods, and the first word of every item is capitalized (CMS 6.124).

## NUMBERS

Cardinal numbers up to one hundred, as well as the ordinal numbers derived from them, and such numbers followed by *hundred* or *thousand* are spelled out.

no fewer than sixteen of the ninety-eight photographs  
 an outbreak that claimed thirty-two hundred lives  
 earned fifty-one thousand euros in the fourth quarter  
 placed in the seventy-second percentile

Such numbers followed by *million*, *billion*, and so on are written as a combination of numeral and word:

a population of 6 billion  
 brought \$7 million at auction

For cardinal numbers greater than one hundred, and the ordinal numbers derived from them, numerals are used.

no fewer than 104 photographs  
 finished 203rd and 232nd, respectively, out of 317 entrants

However, any number at the beginning of a sentence is spelled out.

One hundred four photographs were on display.  
 Two hundred third out of 317?

Numbers applicable to the same category are treated alike within the same context.

no fewer than 16 of the 104 photographs  
There were 8 students in this department, 27 students in that department, and 119  
students in the other department.

For numbers that represent decimal quantities, are used in combination with symbols, or express percentages, numerals are used.

weighed 4.5 tons, or exactly 2 percent of the total  
an average temperature of 8°C. [There is no space between number and symbol or between  
symbol and letter (CMS 9.18, 15.55).]

For inclusive numbers (CMS 9.60), if the first number is less than one hundred, all digits are used in the second number.

1–2, 3–24, 71–119

If the first number is one hundred or a multiple of one hundred, all digits are used in the second number.

100–105, 300–323, 1100–1139

If the first number is 101 through 109 (in multiples of one hundred), only the digits that change are used in the second number.

107–8, 505–17, 1006–9

If the first number is 110 through 199 (in multiples of one hundred), two or more digits, as necessary, are used in the second number.

321–27, 411–68, 597–622, 1379–1405

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.  
Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before  
World War I.  
Yet Title XII was meant to rectify not only inequities but iniquities.  
Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in  
the original work, per CMS 9.44.]

Arabic numerals are used to designate divisions of written works (CMS 14.121, 14.154, 14.267–68).

Chapter 2 of volume 11 of Simpson's *Collected Works* challenges that assumption. "That eye that told you so looked but a-squint," we read late in *King Lear* (5.3.73). But we recall that in act 3 . . .

#### POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Kansas's weather  
 Burns's poetry  
 Camus's novels  
 Descartes's philosophy  
 Euripides's plays  
 Demosthenes's orations  
 Jesus's name  
 Moses's direction

#### PUNCTUATION. See also ELLIPSES; TERMS

An open style of punctuation is preferred. For example, the comma traditionally used to separate a brief introductory phrase from the remainder of a sentence is omitted.

By the final version Bishop had interpolated a strikingly different image.  
 In 1964 Sartre declined the Nobel Prize.

Most text introduced by a colon begins with a lowercase letter, as do individual questions introduced with a comma. However, complete-sentence quotations and series of interrogative or declarative sentences presented as lists begin with capital letters (see also CMS 6.61).

Thus Hanson asks, what were Napoléon's reasons for invading Russia?  
 When pressed, Sanderson repeated his client's denial: "He has done nothing but what he was sworn to do."  
 The protesters were detained under orders seemingly adapted from the game of Monopoly: Go to jail. Go directly to jail. Do not call a lawyer. Do not attempt to post bail.

#### QUOTATIONS. See also ELLIPSES; TRANSLATIONS

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original exactly, with the following exceptions (see also CMS 13.1): (1) A change in capitalization *at the beginning of* a quotation may be made silently (without brackets) if the quotation's syntactic relationship to the preceding text suggests it (see CMS 13.14). Changes in capitalization *within* a quotation must be bracketed, in general, but a

lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence, and this change may be silent (CMS 13.51). (2) The terminal punctuation may be omitted or changed to a comma if necessary, and internal punctuation before or after ellipsis points may be omitted. (3) Original notes and their superscript callouts are omitted. (4) Obvious typographical errors (e.g., “teh”) may be silently corrected, but idiosyncratic spellings found in older works must be preserved. Such spellings that are likely to be thought erroneous may be, and grammatical errors in the original should be, followed by *sic* in brackets; those that may hinder the reader may be followed by the modern spellings in brackets.

In general, prose quotations that contain at least four hundred characters and spaces or that comprise more than, or parts of more than, one paragraph are set off from the text. Whether such quotations are introduced with a colon, a comma, or no punctuation depends on their syntactic relationship to the preceding text. The first line is not indented. Verse quotations of one line or two lines are run into the text.

Williams’s elegy to his contemporary begins, “Green points on the shrub / and poor Lawrence dead.”

Verse quotations of more than two lines are set off from the text, and omitted lines are indicated with a line of dots approximately equal in length to the preceding line:

solid but airy; fresh as if just finished  
and taken off the frame.  
. . . . .  
Directly after Mass, humming perhaps

Quotations of dramatic dialogue include the characters’ names, followed by a colon. Runover lines are indented.

William: But how did you know I was here?  
Andrew: Are you kidding? Who else would drive a car like that?  
William: How would *you* drive it?

## REVIEWS

Reviews have head matter, in lieu of a title, and a byline (the latter appears at the *end* of the text). If the item under review is an exhibition, the head matter contains, on the first line, the artist’s name and then, on the second and subsequent lines, the exhibition’s title, location, and dates.

Deborah Poynton  
Everything Matters: ACA Gallery of the Savannah College of Art and Design, Atlanta,  
Georgia, February 19–March 29, 2009

If the item under review is a book, the head matter contains the author's or editor's name, the book's title, and the facts of publication.

Jean-François de l'Atelier, *Congolese Influences on French Painting of the Midcentury* (Paris: Mais Oui, 2009)

**ROUNDTABLES.** See also **INTERVIEWS**

The names of the convener and the panelists are given in full the first time. To prevent confusion, last names are used subsequently; abbreviations of names are not used. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Chika Okeke-Agulu:** Let me begin by mentioning . . .

**John Picton:** In 1989 Rasheed Araeen curated a show . . .

**dele jegede:** The stereotypes that John alludes to . . .

**Okeke-Agulu:** A lot of ideas generated in the first thread of exchanges have been proliferating . . .

**TERMS.** See also **GLOSSARY** (at end of style guide); **TRANSLATIONS**

Proper nouns and their derivatives are capitalized; otherwise, a down (lowercase) style of capitalization is preferred (for detailed guidelines on capitalization of terms, see *CMS*, chap. 8). Apart from quoted matter, American English spelling is used. *Merriam-Webster's Collegiate Dictionary*, eleventh edition (*Webster's*), and *Webster's Third New International Dictionary* give the spellings that are standard for this journal; for words spelled in more than one way—for example, *traveled*, *travelled*—the primary spelling according to *Webster's* is used. A non-English term that appears in *Webster's* and is not explicitly labeled a “foreign term” is not italicized.

The titles of exhibitions and fairs are italicized (contra *CMS* 8.195).

the 2008 exhibition *Home Lands—Land Marks: Contemporary Art from South Africa Apartheid: The South African Mirror*, curated by Pep Subirós at the Centre de Cultura Contemporània de Barcelona

Catalogue titles are italicized (*CMS* 8.195).

Barter's *Mary Cassatt: Modern Woman*, accompanying the exhibition held at the Art Institute of Chicago in 1998 . . .

The titles of most artworks (photographs, paintings, statues, installations, films, etc.) are italicized (*CMS* 8.193).

António Ole's *Sobre o consumo da pílula* (*On the Consumption of the Pill*)  
In *Umthubi* (2006), by constructing an African kraal from staves made of both indigenous and imported woods, Ole registers . . .

*North Dome*, one of Adams's shots from the canyon at Kings River

Terms referred to as the terms themselves are italicized, even if the act of quotation is suggested.

Warner defines the term *Enlightenment* more narrowly than Aikens.  
By *sautéed* Stevens evidently means "burned to a crisp."

Isolated non-English words and phrases that are not defined in *Webster's* should be translated into English. When non-English words and phrases are translated into English, or vice versa, parentheses or quotation marks are used.

The second *cavalier* (horseman) rode swiftly on.  
The second *cavalier*, "horseman," rode swiftly on.  
Spirit (*Geist*), in Hegel's phenomenology . . .

The use of diacritics (accents, cedillas, macrons, umlauts, etc.) with titles and names follows the practice of the source language.

*À la recherche du temps perdu*  
Émile Zola  
Île-de-France  
Napoléon

Non-English terms that have passed into English follow the orthography indicated in *Webster's*.

ancien régime  
decor  
facade  
naive  
raison d'être

Hyphens are used to separate prefixes from root words and to join temporary compound adjectives when misreading would be likely without the hyphen.

re-form [cf. reform]; re-creation [cf. recreation]; illegitimate-birth rate

Hyphens are also used in permanent compound adjectives.

good-natured; thought-provoking

## TRANSLATIONS

In the main text of an article, translations of non-English titles of literary works, films, paintings, and other artistic works are provided. Translated titles usually follow the original titles in parentheses, and they are treated typographically as bona fide titles.

Goethe's novel *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*)  
When Müller's essay "Um Gottes willen!" ("For Heaven's Sake!")

If a translated title is used in the running text, the original may be provided in parentheses.

Goethe's novel *Wilhelm Meister's Apprenticeship* (*Wilhelm Meisters Lehrjahre*)  
When Müller's essay "For Heaven's Sake!" ("Um Gottes willen!")

Translated titles need not be furnished in the endnotes.

In the main text and also in the endnotes of an article, translations of non-English quotations are provided. Usually, translated quotations follow the original quotations in parentheses, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Bergère ô tour Eiffel le troupeau des ponts bêle ce matin" (Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning).

However, if the translation is used in the running text, the original may be provided in parentheses, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning" (Bergère ô tour Eiffel le troupeau des ponts bêle ce matin).

Glosses within quotations are bracketed and italicized.

Lindbergh, still flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges [*ponts*] is bleating this morning."

For quotations long enough to be set off from the text (see QUOTATIONS), the translation follows the original on a separate line but is bracketed.

Translations of organization names follow the original names in parentheses; headline-style capitalization is used.

For Kollontai's membership in the Honorary Committee of the British Society for Sex Psychology in the 1920s see Rossiiskii Gosudarstvennyi Arkhiv Sotsial'no-Politicheskoi Istorii (Russian State Archive of Sociopolitical History; RGASPI).

## GLOSSARY

- adinkra*  
*Africa 95; Africa Remix*  
 (exhibition titles)  
 African American (n, adj)  
 afro  
 aka  
 Algerian Civil War  
 Algerian War of  
 Independence  
 Anglophone  
 antiapartheid  
 art deco  
 art-historical (adj)  
 art house cinema  
 art making (n), art-making  
 (adj)  
 art world (n), art-world  
 (adj)  
 art writing (n)  
*autour du monde*  
 BALTIC Centre for  
 Contemporary Art  
 biennale  
 birthdate  
 black (lowercased even in  
 references to South  
 Africa)  
 Black Atlantic  
 catalogue (n, v)  
 central Europe  
 Centre National de la  
 Photographie  
 Centro Huarte de Arte  
 Contemporáneo  
 (Navarra)  
 cinder-block (adj)  
 civil rights movement  
 collage-on-Mylar (adj)  
*colon* figure  
 Commissariat  
 Congo Conference  
 constructivist  
 Conté crayon (n, adj)  
 corrugated-iron-roofed  
 (adj)  
 Creole (n, adj)  
 Créolité  
 creolization  
 Dada, -ist  
 data bank  
 difference making (n),  
 difference-making (adj)  
 Documenta (the  
 Documenta platform at  
 Lagos)  
 Eighteenth  
 Arrondissement  
 e-mail  
*en plein air*  
 end point  
 ethne  
 exhibition making (n),  
 exhibition-making (adj)  
 expressionism  
 facade  
 forums  
 Frankfurt School  
 free trade zone  
 full/empty (slash used  
 with binary oppositions)  
 gate crashers  
 Great Wall (of China); the  
 wall  
 heroic age (of Arctic and  
 Antarctic exploration)  
 impressionism  
 inner city (n), inner-city  
 (adj)  
 Ivy [League] level  
*Jo'burg* series  
 kente  
 Kikongo  
*Kin* series  
 loa  
 Louvre Pyramid  
 macrolevel (n)  
 meaning making (n),  
 meaning-making (adj)  
 mega-exhibitions  
*mestizaje*  
 mestizo  
 meta-artistic  
 microlevel (n)  
 Middle Passage  
*mise en abyme*  
 modernism  
 Musée d'Art  
 Contemporain de Lyon  
 nation building (n),  
 nation-building (adj)  
 Négritude  
 neoprimitivism  
 New World  
 nonelite  
 nonwhiteness  
 North Africa  
*nsibidi*  
 old-master (adj)  
 other (n): no cap, no  
 quotation marks: e.g., an  
 American or European  
 other; but "other" (adj)  
 for clarity  
 photo-booth (adj)  
 picture-postcard (adj)  
 politics (sing.: "politics  
 has")  
 postapartheid  
 post-civil rights era  
 posthumanism  
 postmodernism  
 presence/absence (slash  
 used with binary  
 oppositions)  
 razor-wire (adj)  
*sacra conversazione*  
 scoop-neck (adj)  
 Sheetrock  
 single-sex (adj)  
 Situationist International  
 sound track  
 south-south networks  
 spray-can (adj)  
 stenciled  
 Strait (of Gibraltar)  
 T, to a  
 tool kit  
 transatlantic  
 triangular slave trade  
 US Army  
 US Navy

*vanitas*  
veldt-like  
Venetian red  
Victory Discs  
visual culture studies  
vodun  
website  
white