

**The National Art School uses the Chicago 17th A referencing style with Footnotes and Bibliography.  
This guide gives a selection of examples for formatting your citations.**

For detailed instructions and examples refer to: Chicago Manual of Style 17th edition (Notes and Bibliography), especially Chapter 14: <http://www.chicagomanualofstyle.org>

Off campus access is via login. Please access the NAS library page on the Student Portal for details.

## Contents

Introduction to referencing .....	1
Why reference?.....	1
Quoting and paraphrasing .....	2
Footnotes .....	2
Bibliography .....	2
Referring to and captioning Artworks.....	3
Books.....	4
Exhibition Catalogues.....	5
Journal Articles .....	5
Websites and Social Media .....	6
Multimedia.....	7
Images, Artworks and Installations.....	8

## Introduction to referencing

### Why reference?

You reference, or cite, sources you use in your writing for four primary reasons:

- to give credit to others' work,
- to reassure readers about the accuracy of your facts,
- to show the research which informs your work and
- to help interested readers follow your research

It is an important part of academic writing and research.

Referencing takes place in two parts: a footnote with a citation at the bottom of the page and a bibliography at the end of your document.

To cite a source correctly, you must identify the type of source to which you are referring e.g. book, journal article, chapter in an edited book or webpage.

## Introduction to referencing (cont.)

### Quoting and paraphrasing

Citations should be provided in the following situations:

- When you *quote* exact words from a source
- When you *paraphrase* ideas that are associated with a specific source, even if you don't directly quote it
- When you use any ideas, information or methods attributable to any source you consulted

### Footnotes (see Chicago guide chapter [14.23](#))

Footnotes are used when you refer to someone else's ideas in your written work, either through a direct quotation or paraphrasing (see above).

Footnotes are placed at the bottom of the page in superscript, with a corresponding number placed in text at the end of the sentence (after the full stop).<sup>1</sup> The footnote also provides space for additional commentary.

Please use your word processing software to insert footnotes. Microsoft Word (REFERENCES> INSERT FOOTNOTE), Google Docs (INSERT> FOOTNOTE), or Mac Pages (INSERT > FOOTNOTE).

Use only one footnote per sentence, however multiple citations can be included within one footnote, separated by a semi-colon.

When citing a source for the first time, include all source information. **Any subsequent uses of the same source should use a shortened citation** (Author last name, *Title*, page number.) [14.30](#)

### Bibliography (see [14.23](#))

The bibliography should appear at the end of your written work on a separate page. You can use a *Page Break* to achieve this.

Include all sources cited in the footnotes. You may also include any very relevant sources that you have used and not cited in the footnotes.

Sources should be listed in alphabetical order by author last name.

Include a hanging indent after the first line for each source.

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<sup>1</sup> Citation goes here.

## Introduction to referencing (cont.)

### Referring to and captioning Artworks (see [14.235](#))

Artworks are only captioned below the image and in an image list if required. Footnotes and bibliography entries are not required.

In your writing, always use *italics* for the artwork title, not quotation marks. This is to distinguish the title of the artwork from your description of its subject matter.

At your first mention of an artwork, you should give the artist's name in full, the title of the artwork, the year it was made, and a figure number in brackets that corresponds with an image of the artwork in an image list.

If the year is approximate, use the letter 'c' (short for circa) before the date, e.g. c1926.

For subsequent mentions of the artwork, you can refer to the artist by their last name and, if necessary, shorten the artwork's title to the first two or three words.

The image list is on a separate page, placed before the bibliography with captioned images of the artworks in BFA AHT essays **OR** after the Table of Contents in MFA/DFA exegeses. The image list may contain more detailed information.

Each caption should follow this basic formula:

Artist's name, *Artwork title*, year. Medium, dimensions. Collection and location.

For example:

**Main text:** Harriet Hosmer's sculpture, *Beatrice Cenci*, 1857 (figure 1), represents the sixteenth-century noblewoman, Beatrice Cenci, lying asleep on a stone slab.

**Image list:**



Figure 1. Harriet Hosmer, *Beatrice Cenci*, 1857. Marble, 44.1 x 106.3 x 43.8 cm. Art Gallery of New South Wales, Sydney, Australia.

Please see further, detailed examples of artwork captions on [page 8](#)

## Books (see 14.100)

Writers should indicate they have consulted a format *other than print* by including a URL, DOI (digital object identifier number, [14.8](#)), or a format medium.

### Basic Formula

FOOTNOTE	<sup>1</sup> Author's First name Last name, <i>Book Title</i> (Place of publication: Publisher, Year), page number.
BIBLIOGRAPHY	Author's last name, first name. <i>Book title</i> . Place of Publication: Publisher, Year of publication.

**One author** In subsequent footnotes, use a [shortened version](#) of the reference:

FOOTNOTE	<sup>1</sup> Philip Shaw, <i>The Sublime</i> (London: Routledge, 2017), 5. <sup>2</sup> Shaw, <i>Sublime</i> , 87.
BIBLIOGRAPHY	Shaw, Philip. <i>The Sublime</i> . London: Routledge, 2017.

**Multiple authors** In the bibliography, only the first author's name is reversed

FOOTNOTE	<sup>3</sup> Jeffrey Deitch, Aria Dean and Johanna Fateman, <i>Unrealism: New Figurative Painting</i> (New York: Rizzoli Electa, 2019), 24.
BIBLIOGRAPHY	Deitch, Jeffrey, Aria Dean, and Johanna Fateman, <i>Unrealism: New Figurative Painting</i> . New York: Rizzoli Electa, 2019.

### Edited book

FOOTNOTE	<sup>4</sup> Marcus Boon and Gabriel Levine, eds., <i>Practice</i> (London: Whitechapel Gallery, 2018), 44.
BIBLIOGRAPHY	Boon, Marcus, and Gabriel Levine, eds. <i>Practice</i> . London: Whitechapel Gallery, 2018.

### Chapter in an edited book

FOOTNOTE	<sup>5</sup> Eileen John, "Art and Knowledge," in <i>The Routledge Companion to Aesthetics</i> , eds. Berys Gaut and Dominic Lopes (London: Routledge, 2013), 389.
BIBLIOGRAPHY	John, Eileen. "Art and Knowledge." In <i>The Routledge Companion to Aesthetics</i> , edited by Berys Gaut and Domini Lopes, 384-393. London: Routledge, 2013.

**Online or eBook** Indicate Format consulted, DOI or URL  
Indicate Chapter or section, if page numbers for online source are not stable.

FOOTNOTE	<sup>6</sup> Pam Meecham, ed., <i>A Companion to Modern Art</i> (Newark: John Wiley and Sons, 2018), 98, ProQuest Ebook Central.
BIBLIOGRAPHY	Meecham, Pam, ed., <i>A Companion to Modern Art</i> . Newark: John Wiley & Sons, 2018. ProQuest Ebook Central.

FOOTNOTE	<sup>7</sup> Eirini Kartsaki, <i>Repetition in Performance: Returns and Invisible Forces</i> (London: Palgrave Macmillan, 2017), chap. 3, <a href="https://doi.org/10.1057/978-1-137-43054-0">https://doi.org/10.1057/978-1-137-43054-0</a>
BIBLIOGRAPHY	Kartsaki, Eirini. <i>Repetition in Performance: Returns and Invisible Forces</i> . London: Palgrave Macmillan, 2017. chap. 3, <a href="https://doi.org/10.1057/978-1-137-43054-0">https://doi.org/10.1057/978-1-137-43054-0</a>

FOOTNOTE	<sup>8</sup> Ian A. Walmsley, <i>Light: A Very Short Introduction</i> . (United Kingdom: Oxford University Press, 2015), 55, Google Books.
BIBLIOGRAPHY	Walmsley, Ian A.. <i>Light: A Very Short Introduction</i> . United Kingdom: Oxford University Press, 2015. Google Books.

## Exhibition Catalogues (see 14.236)

Cite as a Book with editor or curator, and note: Exhibition catalogue

**Shorten in footnote when artist's name is in the title**

FOOTNOTE <sup>9</sup> *Simryn Gill: Gathering*, curated by Russell Storer (Sydney: Museum of Contemporary Art, 2008). Exhibition catalogue.

BIBLIOGRAPHY Gill, Simryn. *Simryn Gill: Gathering*. Curated by Russell Storer. Sydney: Museum of Contemporary Art, 2008. Exhibition catalogue.

## Journal Articles (see 14.165)

### Basic Formula

FOOTNOTE <sup>1</sup> Author's First name Last name, "Article Title," *Journal Title* volume number, issue number (year of publication): page number.

BIBLIOGRAPHY Author's last name, first name. "Article Title." *Journal Title* volume number. Issue number (Year of Publication): Page range.

### Print

FOOTNOTE <sup>11</sup> Kate Zizys, "Between Movement and Stasis," *Imprint* 55, no. 4 (2020): 29.

BIBLIOGRAPHY Zizys, Kate. "Between Movement and Stasis." *Imprint* 55, no. 4 (2020): 29-31.

**Online** Indicate DOI, URL or library Database name.

FOOTNOTE <sup>12</sup> Jaqueline Millner, Catriona Moore and Georgina Cole, "Art and Feminism: Twenty-First Century Perspectives," *Australian and New Zealand Journal of Art* 15, no. 2 (2015): 144. <http://dx.doi.org/10.1080/14434318.2015.1089816>.

BIBLIOGRAPHY Millner, Jacqueline, Catriona Moore, and Georgina Cole. "Art and Feminism: Twenty-First Century Perspectives." *Australian and New Zealand Journal of Art* 15, no. 2 (2015): 143-149. <http://dx.doi.org/10.1080/14434318.2015.1089816>.

FOOTNOTE <sup>13</sup> Tim Walsh, "Notes on Perception: Gordon Bennett and Daniel Boyd," *Art Monthly Australia* 298 (2017): 52. Proquest.

BIBLIOGRAPHY Walsh, Tim. "Notes on Perception: Gordon Bennett and Daniel Boyd." *Art Monthly Australia*, 298 (2017): 46-55. Proquest.

**Exhibition/Film review** (see 14.203)

Include the words, Review of ... May also include location, date, director's name, performers.

FOOTNOTE <sup>14</sup> Michael Fitzgerald, "Mirrored Realms," Review of *Bark Ladies: Eleven Artists from Yirrkala*. National Gallery of Victoria. *Art Monthly Australasia* 331, (Autumn 2022): 90.

BIBLIOGRAPHY Fitzgerald, Michael. "Mirrored Realms." Review of *Bark Ladies: Eleven Artists from Yirrkala*. National Gallery of Victoria. *Art Monthly Australasia* 331 (Autumn 2022): 86-91.

FOOTNOTE <sup>15</sup> Felicity Fenner, "Rich with wonder," Review of *rīvus*, 23rd Biennale of Sydney, *The Conversation*, March 17, 2022. <https://theconversation.com/rich-with-wonder-the-2022-sydney-biennale-finds-connection-and-relevance-in-troubled-times-177133>

BIBLIOGRAPHY Fenner, Felicity. "Rich with wonder." Review of *rīvus*, the 23<sup>rd</sup> Biennale of Sydney, *The Conversation*, March 17, 2022. <https://theconversation.com/rich-with-wonder-the-2022-sydney-biennale-finds-connection-and-relevance-in-troubled-times-177133>

## Websites and Social Media (see 14.207)

Access date is only included **if no other date can be determined**. To be placed before the DOI or URL.

### Online Newspaper

FOOTNOTE <sup>16</sup> Andrew Frost, "William Kentridge: The Refusal of Time – interview," *The Guardian*, February 21, 2014, <http://www.theguardian.com/culture/australia-culture-blog/2014/feb/21/william-kentridge-the-refusal-of-time-interview>

BIBLIOGRAPHY Frost, Andrew. "William Kentridge: The Refusal of Time – interview." *The Guardian*. February 21, 2014. <http://www.theguardian.com/culture/australia-culture-blog/2014/feb/21/william-kentridge-the-refusal-of-time-interview>

### Website without an individual author or date of publication

FOOTNOTE <sup>17</sup> "Abdul Abdullah," Museum of Contemporary Art, accessed April 12, 2022, <https://www.mca.com.au/collection/artist/abdullah-abdul/>

BIBLIOGRAPHY Museum of Contemporary Art. "Abdul Abdullah." Accessed April 12, 2022. <https://www.mca.com.au/collection/artist/abdullah-abdul/>.

FOOTNOTE <sup>18</sup> "Cymon and Iphigenia," Art Gallery of NSW, accessed 28 April, 2022, <https://www.artgallery.nsw.gov.au/collection/works/210.1976/>

BIBLIOGRAPHY Art Gallery NSW. "Cymon and Iphigenia." Accessed 28 April, 2022. <https://www.artgallery.nsw.gov.au/collection/works/210.1976/>

### Blog post

FOOTNOTE <sup>19</sup> Michael Connor, "Exoplanets of the Lower East Side," *Blog, Rhizome*, September 15, 2017, <http://rhizome.org/editorial/2017/sep/15/patternist/>

BIBLIOGRAPHY Connor, Michael. "Exoplanets of the Lower East Side." *Blog. Rhizome*, September 15, 2017. <http://rhizome.org/editorial/2017/sep/15/patternist/>

### Tweet

Only include tweets in the bibliography if you refer to them multiple times.

FOOTNOTE <sup>20</sup> Alison Bechdel (@AlisonBechdel), "Just saw a little kid, couldn't tell if it was a boy or girl, probably 7 or 8, walking down the sidewalk while reading a book. #there's hope." Twitter, January 4, 2017. <https://twitter.com/metmuseum/status/917516300473327617>.

**Instagram photo** For social media posts, use up to the first 160 characters of the text as the title

FOOTNOTE <sup>21</sup> 52 Artists 52 Actions (@52artists52actions), Chris Yee "'Crossing Line' is series of new animations that expands on my previous joint community project 'Eastwood Threads'", Instagram post, February 8, 2021, <https://www.instagram.com/p/CLA6iz0D5os/>

### Facebook post

FOOTNOTE <sup>22</sup> Art Monthly Australasia, "58 years since his death, Albert Namatjira continues to fascinate and inspire," Facebook, September 1, 2017. <https://www.facebook.com/ArtMonthlyAustralia/photos>

## Multimedia (see [14.261](#), [14.265](#) & [14.267](#))

<b>DVD and streamed video</b>	Treat a scene like a book chapter or include time stamp.
FOOTNOTE	<sup>23</sup> “Crop Duster Attack,” <i>North by Northwest</i> , directed by Alfred Hitchcock (1959; Pymont, NSW: Warner Home Video, 2001), DVD.
BIBLIOGRAPHY	Hitchcock, Alfred, dir. <i>North by Northwest</i> . 1959; Pymont, NSW: Warner Home Video, 2001. DVD.
FOOTNOTE	<sup>24</sup> <i>The Babadook</i> directed by Jennifer Kent (2014; Umbrella Entertainment), Kanopy Streaming, 90 mins, 1:02:03.
BIBLIOGRAPHY	Kent, Jennifer, dir. <i>The Babadook</i> . 2014. Kanopy Streaming, 90 mins.
<b>YouTube/ Vimeo videos</b>	
FOOTNOTE	<sup>25</sup> Bill Viola, “Bill Viola: Cameras are soul keepers” interview by Christian Lund, Louisiana Channel, 2011, video, 28:09, 18 April 2013, <a href="https://vimeo.com/64302189">https://vimeo.com/64302189</a> .
BIBLIOGRAPHY	Viola, Bill. “Bill Viola: Cameras are soul keepers.” Interview by Christian Lund, Louisiana Channel, 2011. Video, 28:09, 18 April 2013. <a href="https://vimeo.com/64302189">https://vimeo.com/64302189</a>
FOOTNOTE	<sup>26</sup> The Carters, “Apehit (Official Video),” Sony Music Entertainment, Jun 17, 2018, YouTube video, 6:05, <a href="https://youtu.be/kbMqWXnpXcA">https://youtu.be/kbMqWXnpXcA</a>
BIBLIOGRAPHY	The Carters. “Apehit (Official Video).” Sony Music Entertainment. Jun 17, 2018. YouTube video, 6:05. <a href="https://youtu.be/kbMqWXnpXcA">https://youtu.be/kbMqWXnpXcA</a>
<b>Streamed audio/ podcasts</b>	
FOOTNOTE	<sup>27</sup> Anthony Bond, “Rebecca Horn 'Pendulum with emu egg',” Art Gallery of NSW, Curator Insights- Contemporary Galleries, podcast, 0:32, accessed 28 May 2022, <a href="https://soundcloud.com/artgalleryofnsw/sets/curator-insights-contemporary">https://soundcloud.com/artgalleryofnsw/sets/curator-insights-contemporary</a>
BIBLIOGRAPHY	Bond, Anthony. “Rebecca Horn 'Pendulum with emu egg'.” <i>Art Gallery of NSW</i> . Curator Insights- Contemporary Galleries. Podcast, 2:46, accessed 28 May 2022. <a href="https://soundcloud.com/artgalleryofnsw/sets/curator-insights-contemporary">https://soundcloud.com/artgalleryofnsw/sets/curator-insights-contemporary</a>
FOOTNOTE	<sup>28</sup> Jonathan Jones, “William Barak’s parrying shield,” April 16, 2020, Session #2 of <i>The Australian Object: Material Culture in Context</i> , October 3-4, 2019, National Art School, Darlinghurst, Video, 24:36, <a href="https://youtu.be/irOSga1iSYo">https://youtu.be/irOSga1iSYo</a>
BIBLIOGRAPHY	Jones, Jonathan. “William Barak’s parrying shield.” April 16, 2020. Session #2 of <i>The Australian Object: Material Culture in Context</i> Symposium. October 3-4, 2019. National Art School, Darlinghurst. Video, 24:36. <a href="https://youtu.be/irOSga1iSYo">https://youtu.be/irOSga1iSYo</a>
FOOTNOTE	<sup>29</sup> “Umbrella,” featuring Jay-Z, Spotify, track 1 on Rihanna, <i>Good Girl Gone Bad</i> , Island Def Jam, 2007.
BIBLIOGRAPHY	Rihanna. <i>Good Girl Gone Bad</i> . 2007, Island Def Jam. Spotify.

## Images, Artworks and Installations

Citations for artworks are provided as captions below the image, and are included in a list of illustrations, not footnotes or bibliography.

### Caption for a painting

Figure 1. Johannes Vermeer, *Girl in a Turban*, 1660-5. Oil on canvas, 46.5 x 40 cm. Mauritshuis, The Hague, Netherlands.

### Caption for a photograph viewed online

Figure 2. Lalla Essaydi, *Converging Territories #26*, 2004. Chromogenic print mounted to aluminium, 92.1 x 73 cm. Museum of Fine Arts, Houston, <https://emuseum.mfah.org/objects/75726/converging-territories>

### Caption for an image reproduced from an image database

Figure 3. Sandro Botticelli, *Birth of Venus*, 1482. Tempera on canvas, 185.5 x 285.5 cm. Uffizi, Florence, accessed January 18, 2016, JStor.

### Caption for an online image of an installation

Figure 4. Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991. Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm. Copyright Cornelia Parker, <https://www.tate.org.uk/art/artworks/parker-cold-dark-matter-an-exploded-view-t06949>

### Caption for an artwork with a permission credit for an image used in a book

Figure 5. Kara Walker, *Slavery! Slavery!*, 1997. Cut paper and adhesive on wall, 3.57 x 25.9 m. Collection of Peter Norton Family Foundation. Reproduced courtesy of the artist and the Brent Sikkema Gallery, New York, in *Difference and Excess in Contemporary Art*, ed. Gill Perry (Oxford: Blackwell, 2004), 109.

**If the image shows only a small section of the artwork (a detail) or documents the artwork's site or exhibition space (the installation), include (*detail*) or (*installation*) in italics after the artwork title.**

Figure 1. Harriet Hosmer, *Beatrice Cenci (detail)*, 1857. Marble, 44.1 x 106.3 x 43.8cm. Art Gallery of New South Wales, Sydney, Australia.

**If the image is photographic documentation of a live event (eg. performance art), include the photographer at the end of the caption.**

Figure 1. Song-Ming Ang, *Guilty Pleasures*, 2014. Performance. Museum of Contemporary Art, Sydney. Photographer: Heidrun Löhr.

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*The Chicago Manual of Style*. Seventeenth edition. Chicago: The University of Chicago Press, 2017.  
<https://www.chicagomanualofstyle.org/>

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 9th edition. Chicago Guides to Writing, Editing, and Publishing. Chicago; London: The University of Chicago Press, 2018.