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## Chicago 17<sup>th</sup> Referencing Style: Common Arts Examples

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Chicago 17<sup>th</sup> referencing style uses both Notes/Bibliography (Footnoting) and Author-date systems. **Chicago 17<sup>th</sup> A (footnoting)** is the preferred style for Sydney College of the Arts (SCA), which cites sources using footnotes/endnotes and includes a separate bibliography and list of illustrations at the end. If you are unsure, please check with your lecturer/tutor about the most appropriate referencing system for your work.

This document gives a selection of examples of some commonly cited arts specific sources using the 17th A style for quick reference.

To learn about the style and how to apply it across a range of sources including those specific to the arts we recommend you take some time to read the [Chicago Manual of Style 17<sup>th</sup> edition](#) online.

### FOOTNOTE REFERENCE

### BIBLIOGRAPHY

#### REVIEWS (JOURNAL ARTICLES) (see 14.203)

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

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

1. John Conomos, "Dali in Melbourne, or, Pearls before Swine," review of *Salvador Dali: Liquid Desire*, National Gallery of Victoria, *Art Monthly Australia* 224 (October 2009): 38.

2. John McDonald, "Big ideas but obscure art," review of *20<sup>th</sup> Biennale of Sydney*, various locations around Sydney. *Sydney Morning Herald*, March 26, 2016, <http://www.smh.com.au/entertainment/art-and-design/biennale-20160320-gnmxx6.html>

Conomos, John. "Dali in Melbourne, or, Pearls before Swine." Review of *Salvador Dali: Liquid Desire*. National Gallery of Victoria. *Art Monthly Australia* 224 (October 2009): 38-41.

McDonald, John. "Big ideas but obscure art." Review of *20<sup>th</sup> Biennale of Sydney*. Various locations around Sydney. *Sydney Morning Herald*, March 26, 2016. <http://www.smh.com.au/entertainment/art-and-design/biennale-20160320-gnmxx6.html>

## EXHIBITION CATALOGUES (see 14.236)

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

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

1. *Simryn Gill: Gathering*, curated by Russell Storer (Sydney: Museum of Contemporary Art, 2008). Exhibition catalogue.

2. *Take your Time: Olafur Eliasson*, ed. Madeleine Grynsztejn (San Francisco: San Francisco Museum of Modern Art, 2007). Exhibition catalogue.

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

Eliasson, Olafur. *Take your Time: Olafur Eliasson*. Edited by Madeleine Grynsztejn. San Francisco: San Francisco Museum of Modern Art, 2007. Exhibition catalogue.

## ARTWORKS AND INSTALLATIONS (see 14.235)

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

**Caption for a painting**

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

**Caption for a photograph**

Figure 2. Lalla Essaydi, *Converging Territories #26*, 2004. Chromogenic print mounted to aluminium, 92.1 x 73 cm. Museum of Fine Arts, Houston <https://www.mfah.org/art/detail/74856>

**Caption for an image reproduced from an image database**

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

**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, 4000 x 5000 x 5000 mm. Copyright Cornelia Parker. <http://www.tate.org.uk/art/artworks/parker-cold-dark-matter-an-exploded-view-t06949>

## FOOTNOTE REFERENCE

## BIBLIOGRAPHY

**Caption for an installation 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 25.9m. 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.

## MULTIMEDIA (see 14.261, 14.265 &amp; 14.267)

## DVD and streamed video

1. "Crop Duster Attack," *North by Northwest*, directed by Alfred Hitchcock (1959; Pyrmont, NSW: Warner Home Video, 2001), DVD.  
*Scene treated as book chapter.*
2. *The Babadook* directed by Jennifer Kent (2014; Umbrella Entertainment), Kanopy Streaming, 90 mins.

Hitchcock, Alfred, dir. *North by Northwest*. 1959; Pyrmont, NSW: Warner Home Video, 2001. DVD.

Kent, Jennifer, dir. *The Babadook*. 2014. Kanopy Streaming, 90 mins.

## Online multimedia and streamed audio

3. Bill Viola, "Bill Viola: Cameras are soul keepers" interview by Christian Lund, Louisiana Channel, 2011, video, 28:09, 18 April 2013, <https://vimeo.com/64302189>.
4. "'Foreign Objects' by Angela Tiatia", 5 March 2012, directed by Tanu Gago and produced by Ema Tavola, video, 7:53, <https://youtu.be/A33Wa6gnh7c>
5. "Umbrella," featuring Jay-Z, Spotify, track 1 on Rihanna, *Good Girl Gone Bad*, Island Def Jam, 2007.

Viola, Bill, "Bill Viola: Cameras are soul keepers." Interview by Christian Lund, Louisiana Channel, 2011. Video, 28:09, 18 April 2013. <https://vimeo.com/64302189>

"'Foreign Objects' by Angela Tiatia." Directed by Tanu Gago and produced by Ema Tavola. 5 March 2012. Video, 7:53. <https://youtu.be/A33Wa6gnh7c>

Rihanna. *Good Girl Gone Bad*. 2007, Island Def Jam. Spotify.