

# Text style guide

## FOR GALLERY WRITERS (PUBLICATIONS)

### **01 INTRODUCTION**

This style text guide focuses on those aspects of language and style that have specific relevance to National Gallery of Australia (NGA) publications. It has been prepared to guide internal and external authors and editors and enable consistency.

More specific and detailed style sheets are prepared for individual exhibitions or books if required.

### **APPROACH**

The Gallery's mission is to make the national art collection accessible and to engage with a broad audience. Gallery publications should be scholarly in their research, as well as accessible and engaging.

Text should appeal to interested general reader as well as specialists in Australia and internationally. The Gallery's aim is to minimise reading interruptions by applying a minimal (or open) style to punctuation and capital letters. Punctuation that does not carry meaning or add clarity to a text is omitted.

The style guide assists the Gallery to project an image of an inclusive, forward-looking, relevant and scholarly institution for all Australians.

## 02 ABBREVIATIONS

Abbreviations are used only when there are space constraints such as in captions, notes and bibliographies.

Follow minimal or open punctuation style: no full stops. Common usage abbreviations include:

eg	for example ( <i>exempli gratia</i> )	etc	and other things ( <i>et cetera</i> )
ie	that is ( <i>id est</i> )	fax	facsimile
St	street	tel	telephone

### Common scholarly abbreviations

app	appendix	b	born
c	circa (with thin space before date: c 1920)		
comp	compiled by	ed/eds	editor/s
edn	edition	est	established
et al	and others ( <i>et alii</i> )	fig/figs	figure/s
ill/ills	illustration/s	n/nn	note/s
nd	no date	no/nos	number/s
np	no place (or no publisher details)	par/pars	paragraph/s
pl	plate	rev edn	revised edition
ser	series	suppl	supplement
trans	translated by	vol/vols	volume/s

### Initials and acronyms

Initials are contracted with no spaces or full stops:

JMW Turner HO Havemeyer

Acronyms are contracted with no spaces or full stops

NGA AGNSW DEWHA

### Titles

Titles are contracted with no full stops:

Mr Mrs Ms Dr

Prof (but spell out in full 'Professor Emeritus')

Spell out in full 'Saint' for a person (eg Saint Peter) but contract for a building (eg St Peter's Basilica).

### **Honours, awards and academic qualifications**

See 'Postnominals: honours, awards and academic qualifications'.

### **03 AMPERSANDS (&)**

In company and institution names and newspaper titles, an ampersand is used where it is part of the official proprietary, firm or institutional name (eg V&A Museums, Fortnum & Mason, Knock & Kirby). The same applies for publishers and for titles of newspapers: Thames & Hudson, Brandl & Schlesinger, *Perth Gazette* & *WA Times* (see *SM* p 158, an organisation's title should be used in the form shown on its letterhead).

In citations/references (see *SM* p 193) an ampersand is used for an in-text citation for joint authors when it is enclosed in parentheses; the spelled out word 'and' is used when the names are incorporated into the text: This was argued as untrue (Miller & Gupta 1995) *but* Miller and Gupta (1995) disagreed with the study.

Similarly, ampersands are specified for reference lists:

Australian Bureau of Statistics & Australian Institute of Health and Welfare 1997

Miller, TB & Gupta, K 1995

### **04 APOSTROPHES**

Follow minimal use of apostrophes, ie not necessary when the associated word is used adjectivally:

drivers licence

teachers notes

Members Lounge

Sponsors Circle

childrens trail

See also 'Possessives'.

### **05 ARTISTIC SCHOOLS, MOVEMENTS, PERIODS AND ERAS**

Maximum capitals, not italicised.

Cubism (noun) *but* cubist (adjective)

Surrealism *but* surrealist

Formalism *but* formalist

Impressionism *but* impressionist

The Futurists

the Great Depression

## 06 ARTISTS' NAMES AND DATES

See *Grove art online* for international artists.

## 07 BRACKETS

As per standard English usage (see *SM*, pp 110–12).

### Parentheses

Parentheses are used to enclose definitions, comments, additional information, asides and translations. For example:

He is one of few people who can still play the bandore (an ancient guitar).

Edgar Degas and a group of his friends decided they would no longer show with the Salon (although, a number of them still did).

This exhibition of *pichhavai* (shrine hangings) draws from the TAPI collection in India.

The phrase *l'art pour l'art* ('art for art's sake') is believed to have been coined by Théophile Gautier.

See also 'Languages other than English' and 'Titles'.

### Square brackets

Square brackets are used mainly in quoted matter to signify editorial interpolation, or an insertion made by someone other than the author (see *SM* pp 99, 111–12, 154). They are used to clarify, add further information, or to indicate errors in the original text. For example:

He writes in his biography, 'I grew up in Sydney but was born in Gunning [New South Wales], where my father ran a newspaper'.

'The High Court [located in Canberra] is the highest court in the land.'

'The BJP [Bharatiya Janata Party] and the Congress have both acknowledged this.'

'Jason Smith and Dick Roberts worked on the project for three years. Roberts worked in the laboratory, although Smith claimed that he [Smith] was responsible for the main work.'

Note: when '[sic]' (= thus) is used, it should be kept to a minimum, as it is intrusive and blocks the flow of the text. The preferable style is to use the correct spelling eg: 'We live in Canberra but used to live in Melberne [Melbourne]' or '... in Melb[ou]rne'. Alternatively, a general note at the front of the book could indicate that spellings have been corrected or amended to modern usage etc.

Square brackets are not required in text when giving an alternative title for a work, unless specifically used to indicate that the work's title was/is not known, and that the enclosed title is an unofficial one created by the curator. Except for an unofficial title of a work, round brackets

(parentheses) should be used in all running text, eg *Luncheon on the grass (Déjeuner sur l'herbe)* ...

## 08 BULLETED LISTS

Use minimal punctuation: no commas or semicolons at the end of each bulleted item.

Bulleted lists that are not complete sentences, or that run on from a sentence before the list, begin with a lowercase letter and only the last item in the list should have a full stop (if it is the end of the sentence):

The National Gallery of Australia's functions as provided in the Act are to:

- develop and maintain a national art collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery
- use every endeavour to make the most advantageous use of the national collection in the national interest.

Bullets that are a complete sentence start with an initial capital letter and end with a full stop:

The Gallery has three important functions outlined in the Act:

- A national collection of works of art must be developed and maintained.
- Works of art from the national art collection, or works of art that are otherwise in the possession of the Gallery, are to be exhibited or made available for exhibition by others.
- Every endeavour should be made to ensure the most advantageous use of the national collection in the national interest.

## 09 CAPTIONS

Types of captions may vary depending on the images and how they are published.

### Full caption

Used in lists of works and for all exhibition book entries, even when it is a detail or a full work that is also in the catalogue of works (note: the acquisition number is only included in lists of works, not in entry captions). It includes all relevant information about the artist and work of art:

**Eugène Grasset**

Switzerland 1845 – France 1917

*The acid thrower (La vitrioleuse)* c 1896

lithograph

image 40 x 37.7 cm

sheet 60.6 x 44 cm

National Gallery of Australia, Canberra

gift of Orde Poynton Esq, AO, CMG, 1993

93.2045

IRN 179184 [deleted before printing]

**Frederick McCubbin**

Australia 1855–1917

*The coming of spring* 1912

oil on canvas  
68.8 x 102 cm  
National Gallery of Australia, Canberra

purchased 1976  
76.1570  
IRN 42250 [deleted before printing]

### Half caption

Used in *artonview* and other publications. It does not include full details about the artist or the accession number:

#### Eugène Grasset

*The acid thrower (La vitrioleuse)* c 1896  
lithograph  
image 40 x 37.7, sheet 60.6 x 44 cm  
National Gallery of Australia, Canberra  
gift of Orde Poynton Esq, AO, CMG, 1993  
IRN 179184 [deleted before printing]

#### Frederick McCubbin

*The coming of spring* 1912  
oil on canvas  
68.8 x 102 cm  
National Gallery of Australia, Canberra  
purchased 1976  
IRN 42250 [deleted before printing]

### Merchandise/printed cards caption

Includes artist, title (translation), date, materials, collection/credits:

#### Eugène Grasset

*The acid thrower (La vitrioleuse)* c 1896  
lithograph  
National Gallery of Australia, Canberra  
gift of Orde Poynton Esq, AO, CMG, 1993  
IRN 179184 [deleted before printing]

#### Frederick McCubbin

*The coming of spring* 1912  
oil on canvas  
National Gallery of Australia, Canberra  
purchased 1976  
IRN 42250 [deleted before printing]

### Media/short publication caption

Where space is limited. It includes essential information only—artist, title, date, collection/credits—and can be in two forms, depending on space and style of publication (A. list or B. run-on):

#### A. list format

#### Eugène Grasset

*The acid thrower (La vitrioleuse)* c 1896  
National Gallery of Australia, Canberra  
gift of Orde Poynton Esq, AO, CMG, 1993  
IRN 179184 [not visible on printed copy]

#### Frederick McCubbin

*The coming of spring* 1912  
National Gallery of Australia, Canberra  
purchased 1976  
IRN 42250 [not visible on printed copy]

#### B. run-on format

**Eugène Grasset** *The acid thrower (La vitrioleuse)* c 1896, National Gallery of Australia, Canberra, gift of Orde Poynton Esq, AO, CMG, 1993  
IRN 179184 [deleted before printing]

**Frederick McCubbin** *The coming of spring* 1912, National Gallery of Australia, Canberra, purchased 1976  
IRN 42250 [deleted before printing]

## Details

A detail of a work of art (or cropping of an image) can be used if copyright permits. Details are indicated by adding '(detail)' after the year created:

*The acid thrower* c 1896 (detail)

## Descriptive captions

Used for events and other images that are not works of art, and may include a photography credit, indicated by 'Photograph:' followed by the photographer's name:

Imants Tillers at Blairgowrie, Cooma, 2006. Photograph: Sonia Payes

## Caption combinations

Where necessary, a combination of the work of art caption and descriptive caption may be used. For instance, when it is relevant to indicate where a work is installed:

### **Lauren Berkowitz**

*Bags* 1994

polyethylene bags

installation

400 x 600 x 100 cm (variable)

collection of the artist

installed at the Ian Potter Museum of Art, The University of Melbourne, 1998

photograph: John Gollings

## Collection credit

Lowercase 'collection' when referring to collections.

## 10 COMMAS

Commas are perhaps the most versatile punctuation mark in the English language. They are used in lists and strings of adjectives, and to set apart coordinate clauses, defining and non-defining clauses, adjectival and adverbial clauses and introductory, appositional and parenthetical expressions. They are used to avoid ambiguity; where there is no ambiguity, no comma is required.

For simple lists do not use the Oxford comma, ie no comma before the word 'and', eg exhibitions, books, radio and television programs, plays, websites and albums.

## 11 DASHES: EM AND EN DASHES

### Em rule

Use *unspaced* em dashes—like this—to set apart parenthetical elements. In designed text dashes should appear at the end of a line rather than at the beginning of the next line if it runs over two lines.

If one parenthetical statement is made within another use a combination of the em rule and parentheses:

The Industrial Revolution saw the emergence of a new social order with new social stratifications—it saw, for example, the emergence not only of a new merchant class but also of a wealthy middleclass (a bourgeoisie) and an urban proletariat.

### En rule

Use en dashes to indicate spans of figures, time and distance.

The en dash is *unspaced* when it spans only one set of numbers.

1890–1924                      pp 29–30, 33–5                      10.00–11.00 am                      19th–20th century

For more on number spans, see ‘Numbers’.

However, the en dash is *spaced* when it spans more than one set of numbers.

12 noon – 8.00 pm                      52 BCE – 108 CE                      1 January 1890 – 2 January 1924

The en dash is also used to indicate an association between words that retain their separate identities.

hand–eye coordination                      Asia–Pacific region                      parent–child relationship

## 12 DATES

Dates should always be in the following order: day month year.

In body text, the day should always be given as a numeral, the month spelt out in full and the year as the full four-digit numeral.

4 March 2004 *not* 4th March 2004 or 4 March 04

### Years

Always use the full four digits. Do not use possessive ‘s’ when referring to blocks of time:

1989 *not* ‘89 or 89    1940s *not* 1940’s or 1940s’

For early, mid and late (no hyphen), eg ‘... in the mid 1970s’, but use hyphen when adjectival, eg ‘mid-1970s fashion’.



## Centuries

In publications spell out in full:

nineteenth century *not* 19th century

and hyphenate when adjectival:

nineteenth-century painting *not* nineteenth century painting

For signage, wall text, marketing materials and advertisements etc, where readers are standing up or where space is limited, use numerals:

19th century                      20th century

## Circa

In captions and lists of works use 'c' before the date, with no full stop.

## 13 DIACRITIC MARKS

No accents on foreign names or words when in capitals, only when lower case:

CEZANNE *but* Cézanne

*Etude de femme* *not* *Étude de femme*

Ecole nationale supérieure des beaux-arts *not* École nationale supérieure des beaux-arts

## 14 DIMENSIONS

Use metric not imperial. Dimensions for works of art should be given in centimetres and in order of height x width x depth (as noted either at front of a publication or at the head of the list of works).

Do not include decimal points if they are zero or abbreviations for height, width and depth. Always place the abbreviated unit type (eg cm, kg) after the last measurement only and with a single space before it. (Note: this is a change in keeping with current art museum publishing usage to make texts as accessible as possible by omitting text/data which does not carry meaning or add clarity. See Introduction p 3.)

12 cm *not* 12.0 cm or 12cm

12 x 50.6 cm *not* 12 h x 50.6 w cm or 12 cm x 50.6 cm

To note a specific type of measurement, include abbreviated note in parentheses directly after the measurement/s to which it refers.

12 x 50.6 (diam) cm              12 x 50.6 cm (irreg)

To identify a particular element that is being measured, indicate it before the measurement.

sheet 12 x 50.6 cm              image 10 x 48.6 cm

box 18.5 x 42.2 x 10 cm

board 46 x 42 cm

## 15 ELLIPSIS

Use a spaced ellipsis (...) to show the omission of a word or words from quoted material:

'Two early masterpieces by Friedrich ... *View of the Elbe Valley* c 1807 and *Dolmen in the snow* 1807.'

## 16 HYPHENATION

As per standard English usage. See *SM*, pp 88–94.

### Prefixes

pre-eminent

semi-official

hyper-real

### Compound words

still-life painting

40-year-old man

four-part series

co-dependant *but* coordinator, coordinate, cooperate

early nineteenth-century art (first two words not hyphenated)

## 17 ITALICS

Use italics for foreign words unless they have been absorbed into the English language (see 'Languages other than English' for more information).

Published titles, works of art, films, journals etc are also italicised. See 'Titles' for more information and examples.

Italics can also be used to give particular emphasis to a word—although this style should not be overused.

## 18 LANGUAGES OTHER THAN ENGLISH

### Foreign languages

Use italics for foreign words unless they have been absorbed into the English language (see *SM*, pp 148–9). To distinguish foreign-language words from those that have been absorbed use the *Macquarie dictionary*.

fin de siècle    étude    bourgeoisie    café

résumé (note that the accents of the original French word are retained for meaning)

Zeitgeist (note that initial capital of the original German word is retained)

The grammar and style of a foreign language should be followed for the original language only, not for the English translation, eg all nouns are capitalised in German. Provide translation, not italicised, in parentheses directly after the original word or phrase:

This exhibition of *pichhavai* (shrine hangings) draws from the TAPI collection in India.

Depending on which term you want to continue with in a text, you could present the text above as:

This exhibition of shrine hangings, or *pichhavai*, draws from the TAPI collection in India.

Foreign proper names are not italicised but should be translated if not commonly known:

Clementine-Hélène Dufau

Dadang Christanto

Brahma

Allah

Shiva

Mogulapan

Académie des Beaux-Arts

Museum für Angewandte Kunst (Museum of Applied Art)

For titles of works of art, use English title first, followed by foreign-language title in un-italicised parentheses:

*Luncheon on the grass* (*Déjeuner sur l'herbe*)

Exceptions: a work that has literary intent, eg *Joie de vivre*, would not be translated.

Note: for marketing and programs brochures aimed at a general audience and where space is at a premium, no foreign-language title is used.

### **Aboriginal and Torres Strait Islander languages**

As Indigenous Australian languages are not foreign language they are not italicised; however, English translation should be given in parentheses after the word or phrase in the same manner as foreign words or phrases:

Lorrkkon (hollow log coffins) are used to inter the remains of the deceased.

Note: always use capital 'I' for indigenous when referring to Indigenous Australians, eg 'the Indigenous people of Australia'. Lowercase 'i' for generic use, eg 'the indigenous peoples of the world' and 'this plant is indigenous to Australia'.

### **Quotes**

When quoting from a foreign-language source, use English only, unless the original language provides something important to the meaning. See Appendix 1 'Referencing: notes and bibliographies' for notes on referencing translated texts and original language texts.

## 19 NATIONAL GALLERY OF AUSTRALIA

The Director

Nick Mitzevich

### Credit line

National Gallery of Australia, Canberra

### Street address

Parkes Place, Canberra *not* Parkes Place, Parkes

## 20 NOTES

Use endnotes not footnotes. See Appendix 1 'Referencing: notes and bibliographies'.

## 21 NUMBERS

Spell out numbers up to and including nine; use numerals for 10 and above. No space is used for numbers up to and including four digits, eg 100, 1000, 9999 (*not* 1,000 or 1#000).

For numbers of five digits and above, a space is used eg, 10 000. You can indicate this with a double hash (##) eg 10##000. This will appear as a fine space in designed text.

Number spans should be limited to those essential for clarity:

9–12

40–1

45–50

402–5

421–39

but 11–12 *not* 11–2, and 113–15 *not* 113–5

For dimensions, do not include '.0' eg, 24.5 x 30 *not* 24.5 x 30.00. See also 'List of works and captions'. See also 'Telephone and fax numbers, web and email addresses'.

## 22 POSSESSIVES

### Singular common nouns

For singular common nouns, insert an apostrophe before the possessive s; even if they end in s:

the Gallery's policies

lens's range

government's budget

### Plural common nouns

For plural nouns ending in s, simply insert an apostrophe after the s. For plural nouns not ending in s use the apostrophe s:

policies' consequences

children's drawings

state governments' budgets

### Proper nouns

The rule for singular common nouns also applies to proper nouns:

Twombly's

Picasso's

Roger's

Roberts's

Eames's

Degas's

The exception to this rule is where the person is the main subject of a manuscript and will appear often—in this case, follow the style Degas' not Degas's.

Years are not possessive and should never carry a possessive s:

1980s *not* 1980's or 1980s'

See also 'Apostrophes' for when *not* to use an apostrophe.

## 23 POSTNOMINALS

Use in formal address and list of names, address lines and image credit lines. In body copy, only use in first instance. See *SM*, pp 504–18, for order of placement, forms of address etc.

Do not use postnominals in headings.

To check that you have the correct and most recent postnominal honour for a particular person and for other information, search the website *It's an honour* at [itsanhonour.gov.au](http://itsanhonour.gov.au).

No commas are used after the name to separate it from the first postnominal but they are used before any subsequent postnominals:

John Olsen AO, OBE

Orde Poynton Esq, AO, CMG

The Hon Peter Garrett AM, MP

Arthur Biggs CMG, PhD, MP

## 24 QUOTATIONS

Quotes should be transcribed accurately, retaining the punctuation, capitalisation, original spellings, emphasis and errors of the original. However, at authorial discretion spellings may be corrected with a note to that effect at the front of the book.

Use single quotation marks ‘ ’ on either side of a quote and double quotation marks “ ” for a quote within a quote. For example:

As he had written in his letter to Jones: ‘Then he said to me, “go away!”, but I refused’.

Full stop should go outside quotation marks if any part of the sentence is not quoted matter and inside if the whole sentence is the quotation:

‘This colour is atrocious! We *must* get Georgio to fix it.’ That was what he was like when he was working.

The Director noted, 'Much needed behind-the-scenes facilities have been added'.

For spelling errors, place the correct spelling in square brackets directly after the mistake made in the original text:

'What can we do before the plain [plane] lands?'

'We live in Canberra but used to live in Melbern [Melbourne].'

Quotes over about 30 words should be indented by one (1) centimetre from the left-hand margin, without quotation marks.

## **25 REFERENCING**

See Appendix 1 'Referencing: notes and bibliographies'.

## **26 SPECIALIST AND CULTURALLY SPECIFIC TERMS**

Use the specialist term followed by the translation or explanation in parenthesis:

*cliché-verre* (a print made by passing light through an etched glass plate onto photosensitive paper)

*pichhavaï* (shrine hangings)

scrimshaw (a carved or engraved article made by whalers from the teeth and bones of whales or walruses)

nef (a ship-shaped ornament)

*mana* (spiritual power or authority in Polynesian culture)

## **27 SPELLING**

Use standard English spellings unless a specific spelling is required for a specialist audience:

-ise *not* -ize (recognise, organise, dramatise, civilised etc)

-our *not* -or (colour, flavour, honour, etc)

The author of a manuscript should keep their own alphabetical spelling chart, noting particular spellings for specialised words and for words in languages other than English. This chart can then be referred to by other authors, editors and proofreaders to ensure consistency and that any deviations from common spellings are maintained.

## **28 TELEPHONE AND FAX NUMBERS, WEB AND EMAIL ADDRESSES**

### **Telephone and fax numbers**

(02) 6240 XXXX (for national distribution)

+ 61 2 4260 XXXX (for international distribution)

## Web and email addresses

Use all lowercase for both web and email addresses. Standard web addresses do not require the prefix `http://www`; however, specialised prefixes should be retained, eg `https://www`. (secure site) and `ftp://www`. (file transfer protocol).

bill.bloggs@nga.gov.au

nga.gov.au

nga.gov.au/degas

`https://www.ntbank.com.au`

## 29 TIMES OF DAY

Use a single stop to separate the hour and the minutes, and no space before the am and pm.

Remove the two zeros for whole hours:

9.45am

6.30pm

3.00pm

12pm *not* 12 noon

## Time spans

Apply the same en rule to spans of time of day as for any other span (see 'Dashes: em and en dashes'):

Unspaced if the en dash spans a single element

9–11am

1.15–3pm

9.38–12.58pm

Spaced if the en dash spans more than one element

11am – 6.30pm

10.15am – 12pm

11pm – 1am

## 30 TITLES

It is essential to differentiate titles from running text and to have standardised styles to aid reader recognition (in much the same way initial capitals are used to begin a sentence or identify a proper noun). As with works of art, most other title forms follow the same style ie italics and minimal capitals.

## Works of art and series

Italics and minimal capitals:

*Shearing shed, Newstead*

*Mourners and dead house at Kalo, New Guinea*

The first mention of a work of art or series in an essay or chapter must include the year it was created. The year immediately follows the title with no punctuation and only a single space between them:

*Ubirikuburi* 2007 *not* *Ubirikuburi, 2007*

Foreign-language titles should be placed in parentheses after the English language title and before the creation date. The parentheses are not italicised:

*The lovers* (*Les amants*) 1928 not *The lovers* (*Les amants*) 1928

However, a foreign-language title that is a deliberate literary reference should not be translated:

*Joie de vivre* not *Joie de vivre* (*Joy of living*)

### **Works of art: attributed or descriptive titles**

Use square brackets to indicate an attributed title:

Fred Brown's [The red book] 1961

### **Works of art: untitled**

Italicised when an artist has given a work of art the title 'Untitled':

Freda Green's *Untitled* 1972

Where works of art have no title use lowercase, roman and square brackets [ ]:

Freda Green's [untitled] 1972

### **Exhibitions, books, films, radio and television programs, plays, long poems, websites, albums and some scientific names**

Italics and minimal capitals: capitalise the first letter of the first word and those words that normally bear an initial capital letter (ie proper nouns). The main title is separated by the subtitle with a colon. Do not capitalise the first letter of the subtitle unless it would normally be capitalised (ie proper nouns):

*Gods, ghosts and men: Pacific arts from the National Gallery of Australia*

*Home at last*                      *Degas: master of French art*

*Pride and prejudice*              *Saturday night fever*                      *Insight*

### **Newspapers, journals and other periodicals (print and online)**

As registered titles, these use italics and maximum capitals:

*The Australian*                      *Time Magazine*                      *Sydney Morning Herald*

The NGA's own registered titles are, however, lowercase:

*artonview*      *artonline*

### **Essays, articles, research papers, unpublished works, chapters, songs, webpages and titled sections of works of art**

Single quotation marks and minimal capitals:

'Taking the next step', from the *Quarterly Review*



'The last hellos', from Les Murray's collection *Subhuman redneck poems*

'Lucy in the sky with diamonds', from the album *Sgt Pepper*

### 31 WEIGHTS AND MEASURES

10 kg *not* 10.0 kg or 10kg

Use metric units, not Imperial. Conversion tables are provided in *SM*, pp 519–20, and at back of *Macquarie dictionary*.

Length: use millimetres or centimetres or metres, not inches, feet or yards. Mass: use grams, kilograms or tonnes, not ounces, pounds or tons. Area: use hectares or square kilometres, not acres or square miles. Volume (fluids): use millilitres or litres, not pints or gallons.

In a quote using Imperial measurements, the metric unit should be provided in square brackets eg Smith has described: 'the sweeping three acre [1.2 ha] garden facing the sea...' Note an abbreviation can be used for the square bracket measurement.

### 32 REFERENCES

As a general reference for spellings and style advice that are not included in this document or appendices, please refer to:

*The Macquarie dictionary*, 4th edn, The Macquarie Library, Sydney, 2005

*Style manual for authors, editors and printers*, 6th edn, rev Snooks and Co, Wiley & Sons, 2002 (abbreviated to *SM* herein)

David Horton (ed), *Encyclopedia of Aboriginal Australia: Aboriginal and Torres Strait Islander history, society and culture*, Aboriginal Studies Press, Canberra, 1994

Online references through the NGA Research Library (see [intranet.nga.gov.au/librarylinks](http://intranet.nga.gov.au/librarylinks)) include:

*Grove art online* (through *Oxford art online*)

*Dictionary of Australian artists online*

*Encyclopaedia Britannica online*

*Wilson web* (ART FULL TEXT)

AustArt – Australian Art Journals Index

ARTNET

Informit

## APPENDIX 1

# Referencing: notes and bibliographies

## KEEPING TRACK OF YOUR REFERENCE MATERIAL

It is important to keep copies of all your reference material, not only for yourself but also for your editor and proofreader. For large manuscripts, it is good practice to maintain an alphabetised folder of reference material, photocopied, with page numbers visible and the publication's imprint page attached.

## DOCUMENTARY-NOTE STYLE

When referencing material in manuscripts, the National Gallery of Australia uses the documentary-note style, and uses endnotes rather than footnotes (see *SM*, pp 190–91, 219).

In text, the note is identified with a superscripted number placed at the end of the sentence to which it refers:

Contemporary critics Peter James Smith and James Williams argue against 'the defunct ideas of "dinosaur" academics'.<sup>1</sup>

In the note, the initials of the authors' given names come first:

1. Peter James Smith & James Williams, *Lost in time*, 2nd edn, Macmillan, Melbourne, 1997, p 45.

In the bibliographic entry, the last name precedes the first:

Smith, Peter James & Williams, James, *Lost in time*, 2nd edn, Macmillan, Melbourne, 1997.

## Bibliographical abbreviations

Note: the Gallery does not use *ibid*, *op cit*, *loc cit* and *id*. See 'Multiple references' below.

app	appendix	c	circa
comp	compiled by	ed/eds	editor/s
edn	edition	et al	and others ( <i>et alii</i> )
fig/figs	figure/s	ill/ills	illustration/s
n/nn	note/s	nd	no date
no/nos	number/s	np	no place (or no publishing details)
par/pars	paragraph/s	pl/pls	plate/s
rev edn	revised edition	ser	series
suppl	supplement	trans	translated by
vol/vols	volume/s		

## NOTES

### Inserting notes

In Microsoft Word, to insert notes into your document, use the following procedure:

- 1 Select Insert>Reference>Footnote
- 2 In the dialogue box, select *Endnote* and the number format 1, 2, 3

For long manuscripts that consist of different articles, chapters or sections that are independent of each other, restart your endnote numbering by either:

- 3 Saving each section as a different file
- 4 Using a section break, ie Insert>Break>Section Break (...)

## Books

- 1 Peter Conrad & Bruce James, *At home in Australia*, 2nd edn, National Gallery of Australia, Canberra, in association with Thames & Hudson, Melbourne, 2003, pp 26, 28–9, 33. See also D Hart (ed), *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005.

Note: reprints do not need to be noted, only new editions do (after book title).

## Exhibition books and catalogues

Virginia Spate (ed), *Monet & Japan*, exhibition book, National Gallery of Australia, Canberra, 2001.

## An article in a journal

Clayton Campbell, 'The last white art show', *Flash Art*, vol 36, no 232, 2003, pp 59–61, 70.

Henry Trianon, *Le Constitutionnel*, 24 April 1881, quoted in Fronia E Wissman, 'Realists among the Impressionists', in Charles S Moffett, Ruth Berson and Barbara Lee Williams et al, *The new painting: Impressionism 1874–1886*, exhibition catalogue, National Gallery of Art, Washington, 1986, p 362.

## A chapter in a book

Beatrice Gralton, 'The art of travel', in D Hart (ed), *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, pp 35–6.

## An interview

Include as much information as possible:

Grace Cossington Smith, interview by Alan Roberts at Cossington, Sydney, 9 February 1970, National Gallery of Australia Research Library, interview 67A, transcript, NGA 81.01.38.

## Personal correspondence

Include as much information as possible:

Margaret Preston, correspondence with the National Gallery of Australia, 18 May 1982, NGA file 81/0138.

## Online material

'Masterpieces for the Nation Fund', media release, 12 October 2003, National Gallery of Australia, Canberra, viewed 26 November 2003, [nga.gov.au/press/master.htm](http://nga.gov.au/press/master.htm).

Michael Rosenthal, 'Gainsborough, Thomas', *Grove art online*, Oxford University Press, viewed 26 November 2003, groveart.com.

*BHP Billiton*, viewed 27 January 2009, bhpbilliton.com/bb/home.jsp.

### Three or more authors

When an entry includes more than three authors, list the first three names and then use et al:

Clayton Cummins, James Peter Devlin, John Doe et al, *Gone home*, np, c 1877, pp 268–9.

### Multiple references

Rather than *ibid*, *op cit*, *loc cit* and *id* for multiple references, repeat the author's last name:

Bruno Bettelheim, *The uses of enchantment: the meaning and importance of fairytales 1939–1959*, Penguin, London, 1976, p 89.

Bettelheim, p 125.

If, however, two or more works by the author have been referenced, include the year as well:

Bruno Bettelheim, *The uses of enchantment: the meaning and importance of fairytales 1939–1959*, Penguin, London, 1976, p 89.

Bruno Bettelheim, *The informed heart: autonomy in a mass age*, Thames & Hudson, London, 1998, p 96.

Bettelheim, 1976, p 125.

### Translations

When a foreign language title is cited, the capitalisation conventions of the original language should be used. Also include a note on the translator (as below):

2 CG Jung, *Der Mensch und seine Symbole* (Man and his symbols), Walter-Verlag, Olten, 1995, p 48. Quote translated by M Henshaw.

When citing a publication that has been translated into English, do not include the foreign title:

P Lalumière (ed), *Public investment in visual culture*, trans G Grenaud, Penguin, London, 1998, pp 65–6.

When citing a publication that has been translated into English, do not include the foreign title:

P Lalumière (ed), *Public investment in visual culture*, trans G Grenaud, Penguin, London, 1998, pp 65–6.

## BIBLIOGRAPHY

The same style is used for both notes and bibliographies, ie commas are used to separate the various elements. However, as bibliographies are ordered alphabetically by authors' last names, the last name precedes the first in a bibliographic entry:

### Books

Conrad, Peter, & Bruce James, *At home in Australia*, 2nd edn, National Gallery of Australia, Canberra, in association with Thames & Hudson, Melbourne, 2003, pp 26, 28–9, 33.

Hart, Deborah (ed), *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005.

Note: reprints do not need to be noted, only new editions do (after book title).

### **Exhibition books and catalogues**

Spate, Virginia (ed), *Monet & Japan*, exhibition book, National Gallery of Australia, Canberra, 2001.

### **An article in a journal**

Campbell, Clayton, 'The last white art show', *Flash Art*, vol 36, no 232, 2003, pp 59–61, 70.

Trianon, Henry, *Le Constitutionnel*, 24 April 1881, quoted in Fronia E Wissman, 'Realists among the Impressionists', in Charles S Moffett, Ruth Berson and Barbara Lee Williams et al, *The new painting: Impressionism 1874–1886*, exhibition catalogue, National Gallery of Art, Washington, 1986, p 362.

### **A chapter in a book**

Gralton, Beatrice, 'The art of travel', in Deborah Hart (ed), *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, pp 35–6.

### **An interview**

Include as much information as possible:

Smith, Grace Cossington, interview by Alan Roberts, Sydney, 9 February 1970, National Gallery of Australia Research Library, interview 67A, transcript, NGA 81.01.38.

### **Personal correspondence**

Include as much information as possible:

Preston, Margaret, correspondence with the National Gallery of Australia, 18 May 1982, NGA file 81/0138.

### **Online material**

*BHP Billiton*, viewed 27 January 2009, [bhpbilliton.com/bb/home.jsp](http://bhpbilliton.com/bb/home.jsp).

'Masterpieces for the Nation Fund', media release, 12 October 2003, National Gallery of Australia, Canberra, viewed 26 November 2003, [nga.gov.au/press/master.htm](http://nga.gov.au/press/master.htm).

Rosenthal, Michael, 'Gainsborough, Thomas', *Grove Art Online*, Oxford University Press, viewed 26 November 2003, [groveart.com](http://groveart.com).

### **More than one author**

If the reference includes a second or third (or more) author, their names are *not* reversed:

Conrad, Peter & Bruce James, *At home in Australia*, 2nd edn, National Gallery of Australia, Canberra, in association with Thames & Hudson, 2003.

Cummins, Clayton, James Peter Devlin, John Doe et al, *Gone home*, np, c 1877.

### Three or more authors

When an entry includes more than three authors, list the first three names and then use et al:

Cummins, Clayton, James Peter Devlin, John Doe et al, *Gone home*, np, c 1877, pp 268–9.

### No attributed author

Where a publication has no attributed author, editor or translator is should be listed alphabetically by title:

*Home sweet home: works from the Peter Fay collection*, exhibition catalogue, National Gallery of Australia, Canberra, 2003.

'Masterpieces for the Nation Fund', media release, 12 October 2003, National Gallery of Australia, Canberra, viewed 26 November 2003, [nga.gov.au/press/master.htm](http://nga.gov.au/press/master.htm).

### Translations

When a foreign language title is cited, the capitalisation conventions of the original language should be used. Also include a note on the translator (as below):

Jung, CG, *Der Mensch und seine Symbole* (Man and his symbols), Walter-Verlag, Olten, 1995, p 48. Quote translated by M Henshaw.

When citing a publication that has been translated into English, do not include the foreign title:

Lalumiére, P (ed), *Public investment in visual culture*, trans G Grenaud, Penguin, London, 1998, pp 65–6.

When citing a publication that has been translated into English, do not include the foreign title:

P Lalumiére (ed), *Public investment in visual culture*, trans G Grenaud, Penguin, London, 1998, pp 65–6.

# NGA STYLE GUIDE: Artwork image captions

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**NB:** All captions should be reviewed by the appropriate curator before publishing unless previously approved.

## Full caption

Usage: catalogues

Artist Name

ATSI language group/Country (moiety, subsection, skin name as applicable)

Country of birth YEAR – Country of death YEAR (If Australian, include specific place names with Indigenous name followed by colonial name)

*Artwork title* (detail/still/performance documentation etc.) [double space] YEAR

medium

dimensions

Collection/Credit line

Image courtesy (if image provided by third party) and © (if applicable)

Photographer credit (if photographer other than NGA)

Accession number (if applicable)

Example – collection	Example – loan
Frederick McCubbin Narrm/Melbourne 1855–1917 <i>At the falling of the year</i> 1886 oil on canvas 30.6 x 15.1 cm National Gallery of Australia, Canberra purchased with the assistance of Terry and Christine Campbell 2008 2008.111	[image provided by lender]
Shane Pickett Nyoongar people Quairading, Western Australia 1957– Wadjak boodjar/Perth 2009 <i>On the horizon of the Dreaming Boodja</i> 2005 synthetic polymer paint on canvas 153.3 x 122.2 cm National Gallery of Australia, Canberra gift of Roslynne Bracher 2006 © the artist's estate 2006.409	XU ZHEN® born China 1977 <i>European Thousand-Armed Classical Sculpture</i> (detail) 2014 glass-fibre-reinforced mineral and acrylic resin composite, marble grains, marble, stainless steel 473 x 394 x 1470 cm White Rabbit Collection, Sydney Image courtesy the artist and White Rabbit Collection, Sydney © the artist Photograph: David Williams

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## Half caption

Usage: *Artonview*, publications, merchandise, marketing, advertising

Artist Name

ATSI language group/Country (moiety, subsection, skin name as applicable)

*Artwork title* (detail/still/performance documentation etc.) [double space] YEAR

medium

Collection/Credit line

Image courtesy and © (if applicable)

Photographer credit (if photographer other than NGA)

Example - collection	Example – loan
Frederick McCubbin <i>At the falling of the year</i> 1886 oil on canvas National Gallery of Australia, Canberra purchased with the assistance of Terry and Christine Campbell 2008	[image provided by lender]
Shane Pickett Nyoongar people <i>On the horizon of the Dreaming Boodja</i> 2005 synthetic polymer paint on canvas National Gallery of Australia, Canberra gift of Roslynne Bracher 2006 © the artist's estate	XU ZHEN® <i>European Thousand-Armed Classical Sculpture</i> (detail) 2014 glass-fibre-reinforced mineral and acrylic resin composite, marble grains, marble, stainless steel White Rabbit Collection, Sydney Image courtesy the artist and White Rabbit Collection, Sydney © the artist Photograph: David Williams

## Short caption

Usage: media, media release, social media, publications and advertising with limited space

Artist Name

ATSI language group/Country (moiety, subsection, skin name as applicable)

*Artwork title* (detail/still/performance documentation etc.) [double space] YEAR

Collection/Credit line

Image courtesy (if image provided by third party) and © (if applicable)

Photographer credit (if photographer other than NGA)

Example - collection	Example – loan
Frederick McCubbin <i>At the falling of the year</i> 1886 National Gallery of Australia, Canberra purchased with the assistance of Terry and Christine Campbell 2008	[image provided by lender]
Shane Pickett Nyoongar people <i>On the horizon of the Dreaming Boodja</i> 2005 National Gallery of Australia, Canberra gift of Roslynne Bracher 2006 © the artist's estate	XU ZHEN® <i>European Thousand-Armed Classical Sculpture</i> (detail) 2014 White Rabbit Collection, Sydney Image courtesy the artist and White Rabbit Collection, Sydney © the artist Photograph: David Williams
Frederick McCubbin, <i>At the falling of the year</i> , 1886, National Gallery of Australia, Canberra purchased with the assistance of Terry and Christine Campbell 2008	XU ZHEN®, <i>European Thousand-Armed Classical Sculpture</i> (detail), 2014, White Rabbit Collection, Sydney, image courtesy the artist and White Rabbit Collection, Sydney © the artist, photograph: David Williams
Shane Pickett, Nyoongar people, <i>On the horizon of the Dreaming Boodja</i> , 2005,	



National Gallery of Australia, Canberra, gift of Roslynne Bracher 2006, © the artist's estate	
---	--

## Installation photography – single/featured artwork

### Full Caption

Artist Name

ATSI language group/Country (moiety, subsection, skin name as applicable)

Country of birth YEAR – Country of death YEAR (If Australian, include specific place names)

*Artwork title* (detail/still/performance documentation etc.) [double space] YEAR

Installation view, *Exhibition title*, Exhibition venue, Exhibition location, Exhibition YEAR

medium

dimensions

Collection/Credit line

Image courtesy (if image provided by third party) and © (if applicable)

Photographer credit (if photographer other than NGA)

Accession number (if applicable)

### Short Caption

Artist Name

ATSI language group/Country (moiety, subsection, skin name as applicable)

*Artwork title* (detail/still/performance documentation etc.) [double space] YEAR

Installation view, *Exhibition title*, Exhibition venue, Exhibition location, Exhibition YEAR

medium

Collection/Credit line

Image courtesy (if image provided by third party) and © (if applicable)

Photographer credit (if photographer other than NGA)

Example - collection	Example – loan
<p>Frederick McCubbin Narrm/Melbourne 1855–1917 <i>At the falling of the year</i> 1886 Installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019 oil on canvas 30.6 x 15.1 cm National Gallery of Australia, Canberra purchased with the assistance of Terry and Christine Campbell 2008 2008.111</p> <p>Shane Pickett Nyoongar people Quairading, Western Australia 1957– Wadjak boodjar/Perth 2009 <i>On the horizon of the Dreaming Boodja</i> 2005 Installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019 synthetic polymer paint on canvas</p>	<p>XU ZHEN® born China 1977 <i>European Thousand-Armed Classical Sculpture</i> 2014 Installation view, <i>XU ZHEN®: ETERNITY VS EVOLUTION</i>, National Gallery of Australia, Canberra, 2020 glass-fibre-reinforced mineral and acrylic resin composite, marble grains, marble, stainless steel 473 x 394 x 1470 cm White Rabbit Collection, Sydney © the artist Photograph: David Williams</p>

<p>153.3 x 122.2 cm National Gallery of Australia, Canberra gift of Roslynne Bracher 2006 © the artist's estate 2006.409</p>	
<p>Frederick McCubbin, <i>At the falling of the year</i>, 1886, installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019, National Gallery of Australia, Canberra, purchased with the assistance of Terry and Christine Campbell 2008</p> <p>Shane Pickett, Nyoongar people, <i>On the horizon of the Dreaming Boodja</i> 2005, installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019, National Gallery of Australia, Canberra, gift of Roslynne Bracher 2006, © the artist's estate</p>	<p>XU ZHEN®, <i>European Thousand-Armed Classical Sculpture</i>, 2014, installation view, <i>XU ZHEN®: ETERNITY VS EVOLUTION</i>, National Gallery of Australia, Canberra, 2020, White Rabbit Collection, Sydney, © the artist, photograph: David Williams</p>

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## Installation photography – 2-3 artworks

Installation view, *Exhibition title*, Exhibition year, Exhibition location, Exhibition YEAR, featuring: (left to right) Artwork 1 details; Artwork 2 details; Artwork 3 details  
Image courtesy (if image provided by third party) and © (if applicable)  
Photographer credit (if photographer other than NGA)

Example - collection	Example – loan
<p>Installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019, featuring: (left to right) Frederick McCubbin, <i>At the falling of the year</i>, 1886; Shane Pickett, Nyoongar people, <i>On the horizon of the Dreaming Boodja</i>, 2005; Thomas Clark, <i>The Wannon Falls</i>, 1870 Image courtesy and © the artists</p>	<p>Installation view, <i>XU ZHEN®: ETERNITY VS EVOLUTION</i>, National Gallery of Australia, Canberra, 2020, featuring: (left to right) XU ZHEN®, <i>“Hello”</i>, 2018/19; <i>Spread B-041</i>, 2010; <i>European Thousand-Armed Classical Sculpture</i>, 2014 © the artist Photograph: David Williams</p>
<p>Installation view, <i>Belonging: Stories of Australian Art</i>, National Gallery of Australia, Canberra, 2019, featuring: (left to right) Frederick McCubbin, <i>At the falling of the year</i>, 1886; Shane Pickett, Nyoongar people, <i>On the horizon of the Dreaming Boodja</i>, 2005; Thomas Clark, <i>The Wannon Falls</i>, 1870, image courtesy and © the artists</p>	<p>Installation view, <i>XU ZHEN®: ETERNITY VS EVOLUTION</i>, National Gallery of Australia, Canberra, 2020, featuring: (left to right) XU ZHEN®, <i>“Hello”</i>, 2018/19; <i>Spread B-041</i>, 2010; <i>European Thousand-Armed Classical Sculpture</i>, 2014, © the artist, photograph: David Williams</p>

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## Installation photography – more than 3 artworks

Installation view, *Exhibition title*, Exhibition year, Exhibition location, Exhibition YEAR  
 Image courtesy (if image provided by third party) and © (if applicable)  
 Photographer credit (if photographer other than NGA)

Example - collection	Example – loan
Installation view, <i>Belonging: Stories of Australian Art</i> , National Gallery of Australia, Canberra, 2019	Installation view, <i>XU ZHEN@: ETERNITY VS EVOLUTION</i> , National Gallery of Australia, Canberra, 2020 © the artist Photograph: David Williams
Installation view, <i>Belonging: Stories of Australian Art</i> , National Gallery of Australia, Canberra, 2019	Installation view, <i>XU ZHEN@: ETERNITY VS EVOLUTION</i> , National Gallery of Australia, Canberra, 2020, © the artist, photograph: David Williams

## Installation photography – social images

Image description, featuring:  
 Artist Name  
 ATSI language group/Country (moiety, subsection, skin name as applicable)  
*Artwork title* (detail/still/performance documentation etc.) YEAR  
 Installation view, *Exhibition title*, Exhibition venue, Exhibition location, Exhibition YEAR  
 medium  
 Collection/Credit line  
 Image courtesy and © (if applicable)  
 Photographer credit (if photographer other than NGA)

Example – collection (single work)	Example – loan (multiple works)
Volunteer guide leading a daily tour of <i>Belonging: Stories of Australian Art</i> , National Gallery of Australia, Canberra, 2019, featuring: Frederick McCubbin <i>At the falling of the year</i> 1886 National Gallery of Australia, Canberra, purchased with the assistance of Terry and Christine Campbell 2008	Stan Grant visiting with National Gallery of Australia Director Nick Mitzevich, featuring: Installation view, <i>XU ZHEN@: ETERNITY VS EVOLUTION</i> , National Gallery of Australia, Canberra, 2020 Image courtesy the artist and White Rabbit Collection, Sydney © the artist Photograph: David Williams
Volunteer guide leading a daily tour of <i>Belonging: Stories of Australian Art</i> , National Gallery of Australia, Canberra, 2019, featuring: Frederick McCubbin, <i>At the falling of the year</i> , 1886, National Gallery of Australia, Canberra, purchased with the assistance of Terry and Christine Campbell 2008	Stan Grant visiting with National Gallery of Australia Director Nick Mitzevich, featuring: installation view, <i>XU ZHEN@: ETERNITY VS EVOLUTION</i> , National Gallery of Australia, Canberra, 2020, image courtesy and © the artist, photograph: David Williams

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## Artist names – short caption examples

### Non-ATSI unknown artist

Unknown (Tasmania), Sofa c 1840, cedar, horsehair, brass and ceramic, National Gallery of Australia, Canberra, purchased 1981

### ATSI unknown artist

Ancestor, palawa/Tasmanian Aboriginal people, Shell necklace, c 1920, maireener shells (Phasianotrochus irisodontes) on cotton thread, National Gallery of Australia, Canberra, purchased 2003

### Pacific Arts and Asian Art

- *Indigenous name followed by European name in parentheses:*

Hone (John) Te Kauru Taiapa MBE, Wall panels 1969-70, wood, paua shell, National Gallery of Australia, Canberra, Gift of Graham Anderson and Ronnie Ransfield, Custodial Trustees 2014

- *Artwork attributed to cultural group:*

Māori people, Wakahuia [treasure box] mid-19th century, wood, ochre, paua shell, National Gallery of Australia, Canberra, purchased 1981

- *Sometimes need to attribute place of creation if not clear from other details:*

Peranakan Chinese people, Skirt cloth [kain sarong] c 1880, Pekalongan, Java, Indonesia, textiles, cotton, batik, National Gallery of Australia, Canberra, Acquired through gift and purchase from the Collection of Robert J Holmgren and Anita E Spertus, New York 2000

*Artwork attributed to location:*

Uvea (Wallis Island), Tohihina [barkcloth skirt] 19th century, barkcloth, pigment, National Gallery of Australia, Canberra, purchased 2012

### Artist and production company

Gladys Reynell, Reynella Pottery studio, The cow jumped over the moon jug 1921, glazed earthenware, National Gallery of Australia, Canberra, purchased 1978



# **NATIONAL GALLERY**

## **First Nations style guide**

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  - 1.6. ABORIGINAL AND TORRES STRAIT ISLANDER PLACE NAMES ..... 4
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  - 1.9. NATIONAL GALLERY TERMINOLOGY ..... 4
  - 1.10. CONSULTATION ..... 5

# 1. FIRST NATIONS STYLE GUIDE

## 1.1. INTRODUCTION

The National Gallery's First Nations Style Guide has been developed and written by the Gallery's First Nations staff in consultation with Community. This guide is a living document and will be regularly updated by the Gallery's First Nations staff. For clarification on any points included within this guide, please consult the relevant First Nations staff member or the First Nations Engagement team.

## 1.2. ACKNOWLEDGEMENT

**SHORT ACKNOWLEDGEMENT** – for website, email, letterhead etc

The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, community and Country.

**LONG ACKNOWLEDGEMENT** – for publications

The National Gallery respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri people of the Kamberri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respect to their Elders, leaders and artists, past and present.

We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

\*\*Where possible please include a break between the two elements in this acknowledgement. If space demands text be condensed into a single block, this is okay, but the preference is for the two elements to be distinguished where possible.

## 1.3. TRADITIONAL CUSTODIANS

Use uppercase for Traditional Custodians

## 1.4. ELDER

Use uppercase for Elder (also Aunty and Uncle) to emphasise these are roles, titles and honours within the First Nations Community.

## 1.5. LANGUAGE GROUPS

In written text and captions

- language groups should be separated with commas
- use '/' for multiple language groups
- do not use brackets (language groups)

\*\*Consult and respect personal preference and inform curatorial staff of artist identification ensuring databases are updated.

Examples in a copy/text and captions:

- S.J Norman, Wiradjuri people, .....
- Dr Matilda House and Paul Girrawah House, Ngambri/Ngunnawal peoples
- ... including S.J Norman, Wiradjuri people, Penny Evans, Kamilaroi/Gomeroi people, Andy Snelgar, Ngemba people, and Robert Andrew, Yawuru people, ...
- In early 2021 Bruce Johnson McLean, Wierdi/Birri-Gubba peoples, .....
- Kelli Cole, Warumungu/Luritja peoples, Curator, Special Projects, Aboriginal and Torres Strait Islander Art, National Gallery, co-curated the exhibition ....

## 1.6. ABORIGINAL AND TORRES STRAIT ISLANDER PLACE NAMES

The National Gallery recognises Aboriginal and Torres Strait Islander cultural heritage by including First Nations place names in publications. The place names are current at the time of print but may change over time.

Use dual names in captions and text. Consult with Aboriginal and Torres Strait Islander team for requirements.

- Kamberri/Canberra
- Naarm/Melbourne
- Meanjin/Brisbane
- Warrang/Sydney
- Mparntwe/Alice Springs
- Nipaluna/Hobart
- Tarndanya/Adelaide
- Boorloo/Perth
- Rubibi/Broome
- Garramilla/Darwin
- Gimuy/Cairns

Example in caption:

Shane Pickett, Nyoongar people, *On the horizon of the Dreaming Boodja*, 2005, synthetic polymer paint on canvas, National Gallery of Australia, Kamberri/Canberra, gift of Roslyne Bracher 2006, © the artist's estate

## 1.7. CULTURAL WARNING

Aboriginal and Torres Strait Islander people are respectfully advised that this <XXXX> may contain images and voices of, and references to, deceased people. Where possible, permission has been sought to include their names and images.

\*\*There should also be wording for family preferences for terminology in specific cases (e.g. Community exhibitions, solo artist exhibitions for deceased artists). The above is the agreed generic warning – consult with Aboriginal and Torres Strait Islander team for specific requirements.

## 1.8. TIME/EXISTENCE IN THIS LAND

Use: **Time immemorial**

Do not use: 40,000 years; 60,000 years; 100,000 years; etc.

Please reference First Nations existence in this land as 'time immemorial' wherever possible. This respects the First Nations belief of coming from this place and removes the conversation from a scientific carbon dating exercise dependant on European notions and concepts of chronological time.

## 1.9. NATIONAL GALLERY TERMINOLOGY

1<sup>st</sup> preference use: **First Nations**– 'First Nations' should be used in all communications about general First Nations projects and programs.

2<sup>nd</sup> preference use: **Aboriginal and Torres Strait Islander** should be used only in full, if an artist, project or program is pointedly Aboriginal and Torres Strait Islander to avoid confusion with international First Nations cultures.

Do not use the acronym '**ATSI**'. It is not considered acceptable, especially in any official communication.



Refrain from using **Indigenous**, like native, this has scientific roots and is also commonly used to refer to flora and fauna.

#### **NOTES:**

##### **First Nations**

In terms of contemporary terminology, First Nations has gained traction within communities internationally as it implies diversity as much as a homogenising term can and will help us to communicate internationally more effectively. We appreciate that it acknowledges the complexities of belonging through the idea of nation/s, through which connection can be made to both place and people. The concept of First Nations also relates in a pointed way to our presence as the 'National Gallery'.

'First Nations' should be used in all communications about general First Nations projects and programs.

##### **Aboriginal and Torres Strait Islander**

Whenever we want/need to be specific or know that the audience we are communicating with is local/national as opposed to international we can use 'Aboriginal and Torres Strait Islander' (adjective and optimally pluralised). If an artist, project or program is pointedly Aboriginal and Torres Strait Islander and we don't want to confuse with international First Nations cultures, we should use this terminology. For example the Aboriginal and Torres Strait Islander Art collection is specific and exclusive and this terminology is appropriate.

Note: Use of the acronym '**ATSI**' is not considered acceptable, especially in any official communication. Some members of community find this acronym reductive and quite disrespectful. We should always use the most respectful language possible and restrict the use of acronyms in First Nations communications.

##### **Indigenous**

Indigenous, like native, has scientific roots and is also commonly used to refer to flora and fauna. Given Australia's histories, the National Gallery should restrict the use of this term where possible. Although recent application of the word has been mostly respectful and somewhat decolonised by its capitalisation, it is still less preferred for general terminology.

'Indigenous' is currently in application in many titles and programs. Where established names and titles exist, continued use is tolerable, however, for future titles and names please use more preferred terminology.

##### **Specificity:**

If a reference is to something specifically 'Aboriginal' or 'Torres Strait Islander', it is often best to use this more specific and less homogenising terminology. For example, the Aboriginal flag should always be referred to as the Aboriginal flag as a direct reference and never the 'Indigenous flag' or the 'First Nations flag'.

##### **Self-identification:**

It is acknowledged that – although necessitated by the broad business of an organisation like the National Gallery – general homogenising language is rarely preferred on an individual level. Artists and members of community are supported to determine the terminology that most accurately describes their identity. In the context of Aboriginal and Torres Strait Islander artists this will most often be their nation, people or language group, but may also include a preference for regional identifiers, such as Ananju, Bama, Murri, Koori, Goori, Noongar, Yolju, Yamatji, and others. National Gallery staff are encouraged to support the use of preferred terminology when references are direct, but to refer to the terminology tree for more general terminology.

## **1.10. CONSULTATION**

Any questions? Please ask the relevant First Nations staff member or the First Nations Engagement team.



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## NATIONAL INDIGENOUS ART TRIENNIAL: CEREMONY STYLE GUIDE

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### NAME

#### **National Indigenous Art Triennial: Ceremony**

In the first instance of use, the exhibition is titled the *4<sup>th</sup> National Indigenous Art Triennial: Ceremony*, after which every other reference should be simply *Ceremony* or *Triennial*.

Please do not use the acronym NIAT in any public communications.

#### **Headings**

In headings, the name must be in title case and not italicised. For example: '4<sup>th</sup> National Indigenous Art Triennial: Ceremony'. Headings do not require full stops.

#### **Body copy**

In body copy, '*4<sup>th</sup> National Indigenous Art Triennial: Ceremony*' or '*Triennial*' or '*Ceremony*' must be italicised.

### EXHIBITION DATES TBC

### SOCIAL MEDIA

For social media, Ceremony should be written in title case. For example: Ceremony

Hashtags and handles to use: #ceremony #NationalGalleryAus

### TRIENNIAL CURATORIAL TEAM

Hetti Perkins (Arrernte/Kalkadoon peoples)

Senior Curator-at-large, Aboriginal and Torres Strait Islander Art, National Gallery of Australia

Kelli Cole (Warumungu/Luritja peoples)

Curator, Special Projects, Aboriginal and Torres Strait Islander Art, National Gallery of Australia

Aidan Hartshorn (Walgalu/Wiradjuri peoples)

Wesfarmers Assistant Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia

Peter Johnson

Curator, Projects, National Gallery of Australia

CEREMONY ARTISTS (full names and language groups): [nga.gov.au/niat/artists](https://nga.gov.au/niat/artists)

## FIRST PEOPLES TERMINOLOGY

According to National Gallery style, the following terminology is acceptable:

- First Nations
- First Peoples
- Aboriginal and Torres Strait Islander
- Aboriginal and Torres Strait Islander Peoples
- Aboriginal Peoples and Torres Strait Islander Peoples
- First Nations of Australia
- First Peoples of Australia
- Australia's First Peoples

Our approach:

The term 'Indigenous' should not be used except when referencing the formal title of a position or office, document, organisation, program or indigenous peoples worldwide. The acronyms 'ATSI', CALD (culturally and linguistically diverse) and NCAFP (National Congress of Australia's First Peoples) are not appropriate for use.

Traditional Custodians is always written in title case: Traditional Custodians.

## EXHIBITION TEXT

### 15 words

Celebrating First Nations art and revealing how ceremony connects to artists' community, culture, and country.

### 100 words

The *4<sup>th</sup> National Indigenous Art Triennial, Ceremony*, explores how the ceremonial act continues to be a prevalent forum for artmaking today in Aboriginal and Torres Strait Islander communities.

Ceremonies can be intimate rituals or mass protests, personal or collective acts of faith, public and private, secular and sacred, traditional and contemporary. Ceremonies include visual art, film, music, theatre, spoken word, dance and poetry.

The *Ceremony* exhibition and program of events, features more than 35 First Nations artists from around Australia and will be immersive, animate, healing; revealing how ceremony is at the nexus of country, culture and community.

### 250 words

The *4<sup>th</sup> National Indigenous Art Triennial, Ceremony*, explores how the ceremonial act continues to be a prevalent forum for artmaking today in Aboriginal and Torres Strait Islander communities.

Ceremonies can be intimate rituals or mass protests, personal or collective acts of faith, public and private, secular and sacred, traditional and contemporary. Ceremonies include visual art, film, music, theatre, spoken word, dance and poetry.

National Gallery Senior Curator-at-large Hetti Perkins, an Arrernte and Kalkadoon woman, is collaborating with a team of Gallery curators for *Ceremony*, which features more than 35 First Nations artists from around Australia and opens in **XX**.

The exhibition brings together a diverse range of artists working independently and in collectives in a variety of art forms, including Wiradjuri artist and writer SJ Norman, Wiradjuri dancer and choreographer Joel Bray, Papunya Tula painter Mantua Nangala and artists from the Yarrenyty Arltere and Tangentyere Artists collectives led by Marlene Rubuntja. A significant focus for the exhibition will be engagement with regional Traditional Custodians. Local Ngambri-Ngunnawal Elder Dr Matilda House and her son Paul Girrawah House will inaugurate a permanent public art installation of traditional Aboriginal tree scarring in the National Gallery Sculpture Garden.

The *Ceremony* exhibition and program of events will be immersive, animate, healing; revealing how ceremony is at the nexus of country, culture and community.

## TRIENNIAL TEXT

*Ceremony* is the fourth iteration of the *National Indigenous Art Triennial*, Australia's large-scale recurring exhibition dedicated to contemporary First Nations art and artists.

The first *Triennial*, *Culture Warriors*, curated by artist Brenda L Croft (Gurindji /Malngin/ Mudburra peoples), opened in 2007 to coincide with two significant anniversaries: the 40th anniversary of the 1967 Referendum whereby non-Indigenous Australians voted overwhelmingly to count Aboriginal and Torres Strait Islander people on the Census for the first time as citizens; and the 50th anniversary of NAIDOC (National Aboriginal and Islander Day Observance Committee).

*Culture Warriors* was followed by *unDisclosed* in 2012, curated by Carly Lane (Kalkadoon people), and *Defying Empire* in 2017, curated by National Gallery Curator, Aboriginal and Torres Strait Islander Art, Tina Baum (Larrakia / Waradaman / Karajarri peoples), which consolidated the National Gallery's First Nations-led and centred major survey exhibition within the Australian cultural landscape.

The 2021 *Triennial*, *Ceremony*, is led by National Gallery Senior Curator-at-large Hetti Perkins, an Arrernte and Kalkadoon woman, who is collaborating with a team of Gallery curators for the exhibition, which opens in **XX**. More than 35 artists from around Australia will showcase the centrality of ceremony in their work and how it connects their community, culture, and country.

## PARTNER AND SUPPORTER ACKNOWLEDGEMENTS

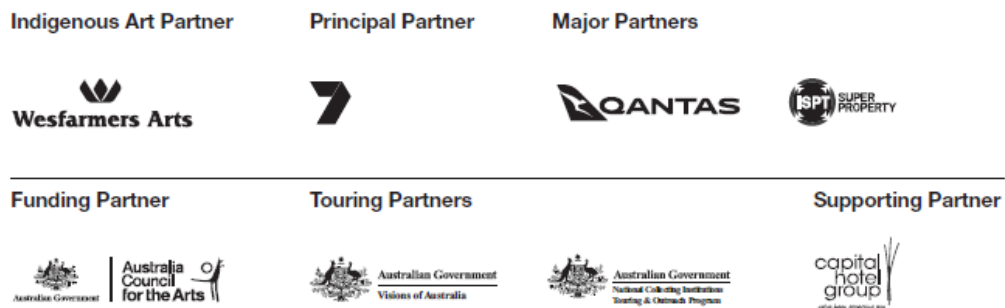
**Supporter acknowledgement in text (for use in EDMs, media release, any short text acknowledgement ie web page):**

*Ceremony* is made possible through the generosity of Major Patrons: Anthony Maple-Brown and Suzanne Maple-Brown and the National Gallery of Australia Foundation Australian Art Fund; Supporting Patron: David Paul; Exhibition Patrons: Kerry Gardner AM and Andrew Myer AM, Phillip Keir and Sarah Benjamin through the Keir Foundation, Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation, and Annabel Myer and Rupert Myer AO through the Aranday Foundation; and Commissioning Patrons: Sue Dyer and Dr Stephen Dyer, American Friends of the National Gallery of Australia with the generous assistance of Geoffrey Pack and Leigh Pack, Penelope Seidler AM, and Ray Wilson OAM.

Partner logo grid (for use in EDMS, media release, ad placements):



Partner and sponsor acknowledgements in a full logo grid (for use in catalogue, title wall and website):



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**Major Patrons**

Suzanne Maple-Brown and Anthony Maple-Brown  
National Gallery of Australia Foundation

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**Supporting Patron**

David Paul

---

**Exhibition Patrons**

Kerry Gardner AM and Andrew Myer AM  
Phillip Keir and Sarah Benjamin through the Keir Foundation  
Annabel Myer and Rupert Myer AO through the Aranday Foundation  
Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation

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**Commissioning Patrons**

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American Friends of the National Gallery of Australia  
with the generous assistance of Geoffrey Pack and Leigh Pack  
Penelope Seidler AM  
Ray Wilson OAM

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**Collective Giving**

Thanks to the supporters of this year's Annual Giving campaign

# STYLE GUIDE: Image captions

All captions to be reviewed by the appropriate curator before publishing unless previously approved.

## 1. SHORT ROLLING CAPTION

### 1.1. USAGE:

- audio guides
- films
- marketing collateral
- merchandise
- media
- media release
- social media
- advertising

**Information to be listed in ALL captions** (content in blue = as applicable)

Artist name  
Language group  
Artwork title  
Date of creation  
Collection  
Collection credit line  
Copyright credit line  
Photographer credit

**Style to be followed for ALL captions**

Artist name, Language group, *Artwork title*, Date of creation, Collection, Collection credit line,  
Copyright credit line, Photographer credit

Artist name, Language group, *Artwork title*, Date of creation, Collection, Collection credit line, Copyright credit line, photo: Name

e.g.

Emily Kam Kngwarray, Anmatyerr people, *Kam*, 1994, National Gallery of Australia, Kamberri/Canberra, purchased 1995, © Emily Kam Kngwarray/Copyright Agency, 2024

Anne Dangar, *Urn with Chinese-inspired characters*, 1948–49, Queensland Art Gallery | Gallery of Modern Art, Meeanjin/Brisbane, purchased 2004, Queensland Art Gallery Foundation, photo: QAGOMA

Ethel Carrick, *In the Nice flower market*, c 1926, National Gallery of Australia, Kamberri/Canberra, purchased 1972

Please follow rules as above for punctuation, capitalisation,  
Dangar and Carrick

- photo credits are listed in alphabetical order of institution/individual on the imprint page (searchable by fig or cat number)
- neither artists are in copyright.

## Formatting rules

### Artist name

- always use full name

### Language group

### Artwork title

- Always italicise the artwork title
- If there is a publication, follow the title formatting exactly as listed in the book
- A detail of a work of art (or cropping of an image) can be used if copyright permits. Details are indicated by adding '(detail)' after the year created: ***The acid thrower, c 1896 (detail)***

### Date of creation

- Always use the full four digits. Do not use 's' when referring to blocks of time i.e 1940's. This should be c 1940
- NO full stop after c
- Date spans should use an en – dash

### Collection

- Lowercase 'collection' when referring to collections
- Collection works always listed as - National Gallery of Australia, Kamberri/Canberra

### Collection credit line

- lower case
- must be verbatim as supplied in Emu
- lowercase i.e purchased, gift etc

### Copyright credit line

- Where copyright is the artist, we do not include the artist Gallery or representatives i.e. © John Blogs courtesy of Plonk Gallery would be only © John Blogs
- The artist should always be lower case the and artist - 'the artist'

### Photographer credit

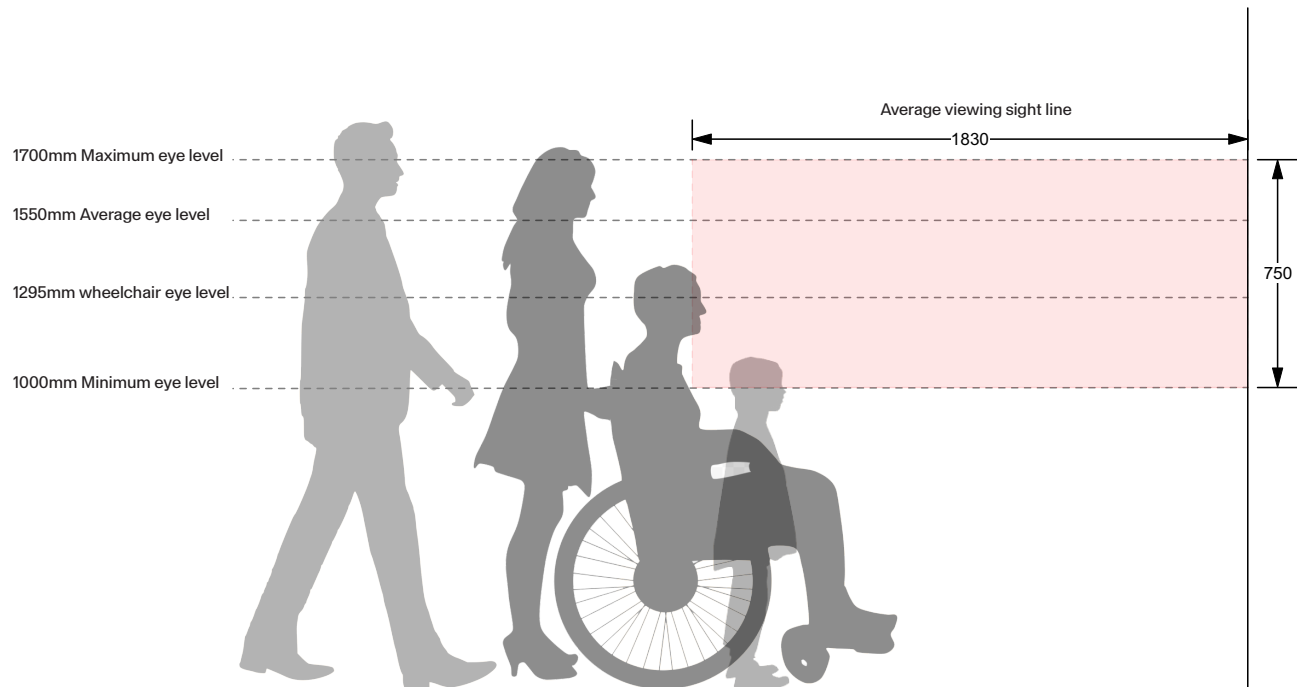
- Written as - photo: Name
  - Advice from HR is National Gallery photographers are not named for privacy reasons
-



## ACCESSIBILITY TYPESETTING

- Minimum point size of 18pt for all interpretive material, with 24pt for optimum readability for general object labels
- 36–50pt is optimum size for introductory or thematic panel texts
- Column width of <10–12 words (72 characters) recommended by AIC, 50 characters preferable by Smithsonian
- Avoid using italics or ALL CAPS
- Close-set type can be daunting. Leave space between paragraphs and keep your paragraphs short
- Provide sufficient leading (120% of pt. size)
- Provide consistent letterspacing and word spacing
- Justify the left margin and keep a ragged right margin
- Provide high contrast between text and background

Example. 0.75m distance = 24pt  
1m distance = 48pt  
2m distance = 100pt  
3m distance = 148pt



Probable Viewing Distance

Interpretative Type size

---

Less than 0.75M

24pt BRUT Regular

---

1m

48pt BRUT Regular

---

1.5m

65pt BRUT Regular

---

2m

100pt BRUT

---

## BRUT LABEL SIZES

Labels Installed at 1200mm top line

### Small label (showcase)

190mm W x Starting at 90mm H

Artist name	30pt
Work of art	20pt
Body text	20 pt
Credit line	16 pt

### **Pablo Picasso**

Spain 1881 – France 1973

#### **Cubist study (still life with bottle) 1912**

Paris, France  
pen and black ink

Purchased 1981 1981.737

### Medium label (permanent collection)

245mm W x Starting at 105mm H

Artist name	36pt
Work of art	26pt
Body text	24 pt
Credit line	20 pt

### **Pablo Picasso**

Spain 1881 – France 1973

#### **Cubist study (still life with bottle) 1912**

Paris, France  
pen and black ink

Purchased 1981 1981.737

### Large label (major exhibition)

315mm W x Starting at 140mm H

Artist name	54pt
Work of art	42pt
Body text	30 pt
Credit line	24 pt

### **Pablo Picasso**

Spain 1881 – France 1973

#### **Cubist study (still life with bottle) 1912**

Paris, France  
pen and black ink

Purchased 1981 1981.737

## BRUT LABEL SIZES

### Louise Bourgeois 54pt

France 1911–United States of America 2010 30pt

**C.O.Y.O.T.E.** 1941–48/1979 42pt 30pt

New York 30pt  
painted wood

Purchased 1981 24pt

For Bourgeois this sculpture represented 'an army of legs'. It was first titled *The march* and *The blind* leading the blind but in 1979 the artist renamed it and painted over the original red and black colour scheme. Her new title, C.O.Y.O.T.E. (Call Off Your Old Tired Ethics), is from a journal advocating for the legalisation of prostitution, and suggests allegiance to the collective – a call for the right to self-determination and a rallying cry against oppression. 30pt

Large Label

### Louise Bourgeois 36pt

France 1911–United States of America 2010 24pt

**C.O.Y.O.T.E.** 1941–48/1979 24pt 24pt

New York 24pt  
painted wood

Purchased 1981 20pt

For Bourgeois this sculpture represented 'an army of 24pt legs'. It was first titled *The march* and *The blind* leading the blind but in 1979 the artist renamed it and painted over the original red and black colour scheme. Her new title, C.O.Y.O.T.E. (Call Off Your Old Tired Ethics), is from a journal advocating for the legalisation of prostitution, and suggests allegiance to the collective – a call for the right to self-determination and a rallying cry against oppression.

Medium Label

### Louise Bourgeois 30pt

France 1911–United States of America 2010 20pt

**C.O.Y.O.T.E.** 1941–48/1979 20pt 20pt

New York 20pt  
painted wood

Purchased 1981 16pt

For Bourgeois this sculpture represented 'an army of legs'. It was first titled *The march* and *The blind* leading the blind but in 1979 the artist renamed it and painted over the original red and black colour scheme. Her new title, C.O.Y.O.T.E. (Call Off Your Old Tired Ethics), is from a journal advocating for the legalisation of prostitution, and suggests allegiance to the collective – a call for the right to self-determination and a rallying cry against oppression. 20pt

Small Label

## BRUT WALL TEXT

Wall text Installed at 1900mm top line

### Vinyl cut lettering

Maximum 650mm W x Starting at 90mm H

Title 200pt  
Body text 65pt

# Australian art: Storylines 200pt

60mm

I'm not one for saying what art should or should not be, but I do believe art can function to expand one's consciousness, to act as a catalyst perhaps, to exceed the boundaries of language and how it defines and limits our understanding of the world in which we live.

— Gordon Bennett, 1996 65pt, 82pt leading

This major display, drawn from the National Gallery's collection, brings together works by First Nations and non-Indigenous artists from across Australia, including work by artists from Asia and the Pacific. It weaves together multiple stories, different cultural traditions, and a range of art historical perspectives.

Australian art: Storylines includes historical and contemporary works of art to show how the past and present are interconnected. An aspect of the display celebrates Australia's artistic heroes and the communities and networks that have supported their work. Some works of art tell the story of connections with other places, and of the ways that those exchanges have influenced art in this country.

This display considers how artists have made sense of our experience of place and Country—the spaces in which we live and the landscapes that sustain life and culture. It also reflects on the ways art helps us to remember our histories and Ancestors, and how art itself has become part of telling our diverse and interwoven stories. 65pt, 82pt leading

# Australian art: Storylines

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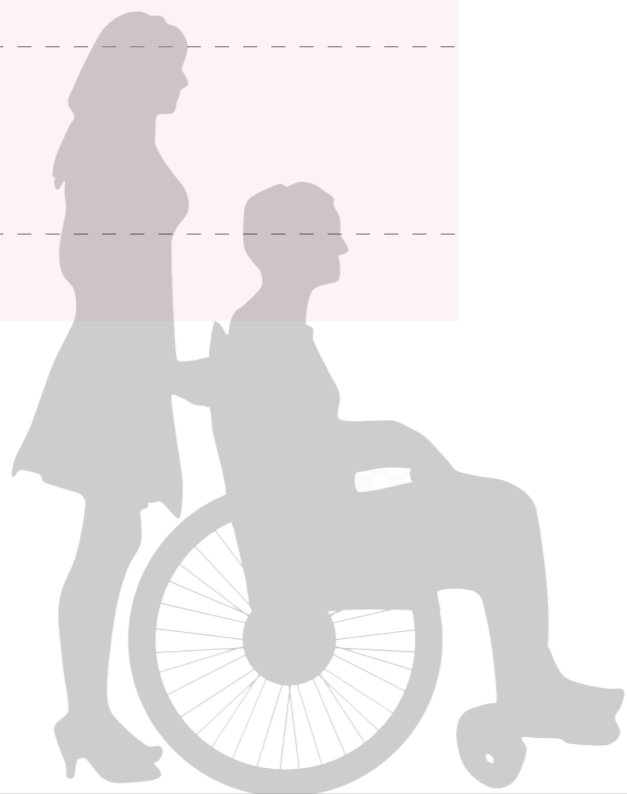
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# BRUT WALL TEXT AND LABEL HEIGHT

1900mm wall text top line

1600mm centre line

1200mm label top line



## Towards abstraction

These works, gathered around the themes of landscape and human presence within the landscape, bring together a range of mark-making, forms and materials. From the mid 19th century in Europe we observe increasing abstraction: painters move towards capturing impressions of the landscape rather than realistic depictions. In the 20th century artists began to use synthetic paints to achieve 'flat' effects and experiment with non-traditional materials to explore surface and texture.

The figure in Willem de Kooning's *Woman V* is recognisable still, but in Helen Frankenthaler's *Other generations* it all but dissolves into the surrounding space. The human presence within Fred Williams' bush landscape is calligraphic and implied, while Mark Rothko's 'clouds' suggest a moment of interior contemplation. Other connections are more abstract. Donald Judd's brass boxes reflect their surroundings and, in their serial nature, are often compared to bodily components such as the human spine.

Many artists developed new ways of working. Jackson Pollock painted *Blue poles*, one of his largest canvases, on the floor so that he could exploit the liquid qualities of paint. The textures and layering of Sean Scully's cityscape convey the intensity of a large metropolis. In Agnes Martin's canvas, by contrast, there is little to anchor the viewer either horizontally or vertically: it's as if the artist has layered a minute, pencilled grid over a vast desert.

Curator: Nick Mitzevich

