**BIOGRAPHY: JACKY REDGATE**

1955

Born London, England

1967

Immigrated to Adelaide, South Australia

1980

Bachelor of Arts, Fine Arts, South Australian School of Art, Adelaide

1985

Graduate Diploma in Visual Arts, Sydney College of the Arts

1998

Master of Visual Arts, Sydney College of the Arts, The University of Sydney

2013

Doctor of Creative Arts, University of Wollongong

**SELECTED SOLO EXHIBITIONS**

2019

*Light Throw (Mirrors) Fold/Unfold*, ARC One Gallery, Melbourne

2018

*WORK-TO-RULE (NEGATIVE)*, Kronenberg Wright, Sydney

*Light Throw (Mirrors) Fold #1-10*, Latrobe Regional Gallery

2016

*Light Throw (Mirrors) Fold*, ARC ONE Gallery, Melbourne

2015

*Jacky Redgate: Mirrors*, University Art Gallery, The University of Sydney (UAG)

2014

*Light Throw (Mirrors) Fold*, William Wright Artists, Sydney

2012

*The Logic of Vision*, Art Gallery of New South Wales, Sydney (AGNSW)

2012

*Light Throw (Mirrors*), ARC ONE Gallery, Melbourne

2011

*Light Throw (Mirrors)*, William Wright Artists, Sydney

*Visions from Her Bed: hallucination and hypnagogia through objects, photography and light*, University of Wollongong

2008

*Recent Works,* ARC ONE Gallery

*Visions from Her Bed*, Institute of Modern Art, Brisbane (IMA)

2006

*STRAIGHTCUT II*, Sherman Galleries Goodhope, Sydney

2005

*Life of the System 1980–2005*, Museum of Contemporary Art, Sydney (MCA)

*1967: Selected works from the MCA Collection*, MCA (Guest Curator)

2004

*Jacky Redgate: Survey 1980–2003*, Contemporary Art Centre of South Australia,

Adelaide (CACSA); Perth Institute Contemporary Arts

2003

*STRAIGHTCUT* 2001/3, ARC ONE Gallery

2002

*STRAIGHTCUT*, Sherman Galleries Goodhope

2000

*Untitled Day*, Sherman Galleries Hargrave, Sydney

1999

*Life of the System*, Robert Lindsay Gallery, Melbourne

1998

*Life of the System*, Sherman Galleries Goodhope

1997

*Fountain*,Milburn Gallery, Brisbane

1995

*French Windower*, Robert Lindsay Gallery

1994

*Equal Solids*, Sherman Galleries Goodhope

1993

*Untitled*, Milburn Gallery

1992

*Untitled – red, yellow and blue*, Post West, Adelaide

1990

Mori Gallery, Sydney

1989

Mori Gallery

1988

Künstlerhaus Bethanien, Berlin

1987

*WORK-TO-RULE*, Mori Gallery

1983

*photographer unknown*, Images Gallery, Sydney

1982

*What we have lost is our home in this world,* Quantum Leaps, Women’s National Show, Experimental Art Foundation, Adelaide (EAF)

1977

*Chicken* Dinner, South Australian School of Art Gallery, Adelaide

**SELECTED GROUP EXHIBITIONS**

2019

*Bauhaus Now*, Buxton Contemporary, University of Melbourne

*IN-Formalism,* SNO 156, Casula Powerhouse Arts Centre, Liverpool Regional Museum, Sydney

*Defining Place/Space*, Museum of Photographic Arts, San Diego, USA

2018

*Robyn Stacey: as still as life*, Monash Gallery of Art (MGA), Melbourne

2017

*Travellers from Australia*, Old Powerhouse, Ktima Paphos, Cyprus

2016

In the White Square, ARC ONE Gallery, Melbourne

*Paint + Object*, Annandale Galleries, Sydney

*Returning to the Field*, SNO 22, Sydney

2015

*Light Play*, University of Queensland Museum, Brisbane

*21st Century Heide: The Collection since 2000*, Heide Museum of Modern Art, Melbourne

*Mad Women in the Attic*, Plimsoll Gallery, University of Tasmania

*Notes Towards a Future Feminist Archive*, Affiliated Text, Sydney

2014

Photography, SNO 109, Sydney

*Returning to the Field*, SNO 106, Sydney

*DE COLORI*, William Wright//Artists, Sydney

2013

*New 2013: Selected New Acquisitions*, UQ Art Museum, Brisbane

*Collective Identity(IeS): This Is That Time*, Lake Maquarie City Art Gallery.

*Narelle Jubelin: Vision in Motion*, Bestec Gallery 2 and Gallery 3, Ann and Gordon Samstag Museum of Art, University of South Australia, Adelaide.

2012

*CCP Declares: On the Nature of Things*, Centre for Contemporary Photography, Melbourne

*Narelle Jubelin: Vision in Motion*, Monash University Museum of Art, MUMA, Caulfield campus, Melbourne

*Coral: Art Science* Life, Macleay Museum, Sydney

*Photographic Abstraction*, MGA

*Dissonant Visions*, Monash University of Art, Melbourne

2011

William and Winifred *Bowness Photography Prize*, MGA (Winner)

2010

*Change,* Monash University Museum of Art, Melbourne (MUMA)

*SNO/ONS*, SNO Contemporary Art Projects, Sydney

*Unseen Forces*, Institute of Contemporary Art, Sydney

Within, Apartment, Melbourne

*Objectoophelia Laneway Exhibition*, Brisbane City Council, Brisbane.

2009

*Cubism and Australian Art*, Heide Museum of Modern Art

*Mirror Mirror: Then and Now*, IMA; Samstag Museum of Art, University of South Australia, Adelaide;

UAG, Verge Gallery and Tin Sheds, The University of Sydney

*Photographer Unknown*, MUMA

*New Australian Art*, (Deloitte), Grosvenor Place, Sydney

Video Time, Mop, Sydney

2008

*Primary Views*, MUMA

*30th Anniversary Exhibition*, Wollongong City Gallery, Wollongong

2007

*Full Frontal: images from within the studio*, Plimsoll Gallery, University of Tasmania, Hobart

*Snap Freeze: Still Life Now*, TarraWarra Museum of Art

*Letter*, Loose Projects, Sydney

2006

*Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery, QLD (First Prize)

*21st Century* Modern: *2006 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide

*Clemenger Contemporary Art Award*, National Gallery of Victoria, Melbourne (NGV)

*We Are Australian Too*, Casula Powerhouse Arts Centre, Liverpool Regional Museum, Sydney

2005

*Bleak Epiphanies: An exhibition of small black things*, Virginia Wilson Art, Sydney

*Concord-SALA Week,* South Australian School of Art Gallery, Adelaide

2004

*Festivus 04 – One Of*, Sherman Galleries, Sydney

*The Dead Travel Slow*, Artspace, Sydney

*Written with Darkness: Selected Photographs from the Corrigan Collection*, University of Technology Sydney Gallery

*MIX-ED*: *Diverse Practice and Geography*, Sherman Galleries, Sydney. *Imaging the Illawarra: 25*

*Remove…*, University of South Australia Art Museum, Adelaide

*Pr8of*, ARC One Gallery, Melbourne

2003

*A Modelled World*, McClelland Gallery and Sculpture Park, Langwarrin

*The Democracy of Objects*, Multiple Box, Conny Dietzschold Gallery, Sydney

*Shangri-La Collective*, Artspace, Sydney

2002

*A Silver Lining and A New Beginning: Fundraising Exhibition*, Ivan Dougherty Gallery, Sydney (IDG)

*Points of View: University of Technology Sydney Art Collection*, UTS Gallery, Sydney

*The Enduring Glance: 20th Century Australian Photography from the Corrigan Collection*,

Bendigo Art Gallery Travelling Exhibition

*Common Ground*, Hazelhurst Regional Gallery and Arts Centre, Gymea

2001

*A Studio in Paris: Australian Artists at the Cité Internationale des Arts 1967–2000*, S.H. Ervin Gallery, Sydney

*Blind Valley*, Blaugrau Gallery, Sydney

2000

*The Numbers Game: Creative Connections Between Art and Mathematics*, Adam Art Gallery, Wellington

*Remove…*, University of South Australia Art Museum, Adelaide

*Warm Filters: Paintings for Buildings*, Elizabeth House, Adelaide

1999

*Four ways around a frame*, Australian Centre for Photography (ACP), Sydney

*Signature works: 25th Anniversary Exhibition*, ACP

*What is this thing called photography?* *Australian photography 1975-1985*, AGNSW

*Paper*, Gallery 132, Sydney

*Sleepwalker*, University of South Australia, Adelaide

*Ladies and Gentlemen*, Cameron House, Fortitude Valley, Brisbane

1997

*Women’s Work in The Parliament House Art Collection: Recent Acquisitions*, *An Exhibition for Floriade*, Parliament House, Canberra

*ANON*, Sherman Galleries Goodhope, Sydney

1996

*a la vez Narelle Jubelin at the same time* (Featuring a photo-essay by Jacky Redgate ‘A Picture is No Substitute for Anything’, 1996), Art Gallery of Ontario (in collaboration with the Art Gallery of York University], Canada

*Flagging the Republic*, Sherman Galleries, Sydney and New England Regional Art Museum, Armidale, New South Wales

*Photography is Dead! Long Live Photography!*,MCA

*The Power to Move: Aspects of Australian Photography*, Queensland Art Gallery, Brisbane

*In Tandem*, Sherman Galleries Goodhope, Sydney

1993

*Installation and Objecthood*,Martin Browne Fine Art, Sydney; Milburn Gallery; Perc Tucker Regional

Gallery, Townsville

*Looking at Seeing and Reading*, IDG, Sydney; IMA; Monash University Gallery, Melbourne

1991

*Photodeath*, Australian National Gallery, Canberra (ANG)

*Conversions* *Festival of Installation* Works, CanberraContemporary Art Space

*Stacey/Redgate*, Shed 11/National Art Gallery, Wellington; Artspace, Auckland; AGNSW;

Australian Centre for Contemporary Art, Melbourne

*Stranger than Fiction*, ANG

1990

*The Readymade Boomerang: Certain Relations in 20th Century Art*, *8th Biennale of Sydney*, Bond Store 3/4, Sydney

*Temporal Frames*, IDG

*Working Models*, Institute of Modern Art, Brisbane

1989

*In Full Sunlight*, AGLASSOFWATER, Fortitude Valley, Brisbane; 10,000 Feet, Melbourne,

First Draft at the ACP

*Tableaux Mourant: Photography and Death*, Fine Arts Gallery, University of Tasmania, Hobart

*ICI Contemporary Art Collection*, City of Ballarat Fine Art Gallery, Victoria

1988

*Australian Photography: 1978–1988*, Drill Hall Gallery, Canberra

*Australian Photography: The 1980s*, ANG

*Edge to Edge*: *Australian Contemporary Art to Japan*, National Museum of Art, Osaka; Hara Museum of Contemporary Art, Tokyo; Nagoya City Art Museum; Hokkaido Museum of Modern Art

*Elsewhere*, *Photo-based work from Australia*, Institute of Contemporary Arts, London

*Shades of Light: Photography and Australia 1839–1988*, ANG

*From the Southern Cross: A View of World Art c. 1940–88*, *7th Biennale of Sydney*, AGNSW; NGV

1987

*Australian Bicentennial Perspecta*, AGNSW; Art Gallery of Western Australia, Perth; Frankfurter Künstverein, Frankfurt; Württembergische Künstverein Stuttgart

*Borderlines: recent Sydney photographs,* Albury Regional Art Centre; New England Regional Art Museum, Armidale

*Fortune*, George Paton Gallery, Melbourne; CACSA; IMA; IDG

*Pure Invention*, Parco Space 5, Tokyo; ACP; 200 Gertrude Street, Melbourne

*Recent Australian Photography: From the Kodak Fund*, ANG

*The Shadow of Reason*, IMA

1986

*Elsewhere: Displacements within Photography*, ACP

*Origins, Originality + Beyond*, *6th Biennale of Sydney*, AGNSW

*Suspending Belief*, The Observatory Gallery, Brisbane

1985

*Dancing in the Margins ... of Other Texts*, Performance Space Gallery, Sydney

*Instruments of Art: Australian Perspecta ‘85*, AGNSW

*Killing Time*, Mori Gallery

*Recent Australian Photography: From the Kodak Fund*, ANG

1984

*After the Artefact:* *An Exhibition of Contemporary Photographic Practice*, Wollongong City Gallery; Newcastle Region Art Gallery; IDG

*Zone XII (after the flash)*, Art Unit, Sydney

1983

*Fringe Arts Festival*, Fringe Network, Melbourne

1980

*Experimental Art Foundation Performance Festival*, EAF

*Sleep has its house*, Women’s Art Movement, Adelaide (WAM)

*South Australian Young Filmmakers’ Festival*,Glenelg Cinema Centre, Adelaide

1979

*Free Fall Through Featherless Flight*, WAM

*Women’s Performance* Month, Media Resource Centre, Adelaide

1978

*The Union Show: Women’s Art Movement Members’ Exhibition*, Union Gallery, Adelaide

**COLLECTIONS**

LaTrobe Regional Gallery, Victoria, University of Queensland Collection, Brisbane; National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; National Gallery of Victoria, Melbourne; Queensland Art Gallery, Brisbane; Artbank; Parliament House Art Collection, Canberra; Monash University Collection, Melbourne; University Technology Sydney Art Collection; University of Wollongong Art Collection; Allied Queensland Coalfields Limited Collection, Brisbane; Corrigan Collection; IBM Collection; ICI Contemporary Art Collection; News Corporation Collection; Westin Melbourne Collection, Deloitte Foundation Collection; University of Queensland Museum of Art; Private collections in Australia, Germany, Madrid and the United States.

**SELECTED BIBLIOGRAPHY**

2019

Shaune Lakin, ‘Jacky Redgate’s patch of yellow (and blue)’, Artist’s Profile, *Artlink*, Issue 39: 1, March pp.62-67.

2016

*Grey Room Post-Election Artists Dossier*, Fall 2016, No. 65.

Ann Stephen and Robert Leonard, *Jacky Redgate: Mirrors*, University of Sydney, Power Publications.

Shaune Lakin, *Home is where the art lies*, Artonview, The National Gallery of Australia, Autumn, p.51.

2015

Michael Fitzgerald, interview with Jacky Redgate, ‘Light Throw (Mirrors) Fold’, *Photofile*, Vol. 96, pp. 52-63.

2013

Narelle Jubelin and Jacky Redgate, ‘Mirror Reflex, Discipline, No. 3, pp.76-80.

2012

Gina Fairley, ‘Jacky Redgate at AGNSW, Sydney’, *Asian Art News*, July–August, pp. 95-96.

Kyla McFarlane, ‘Jacky Redgate’, *CCP Declares: On the Nature of Things*, Centre for Contemporary Photography, Melbourne.

Jacky Redgate, ‘Depth of field’, photographic essay in *Narelle Jubelin: vision in motion*, University Art Gallery, The University of Sydney, Sydney, pp. 40-64.

Ann Stephen, ‘Jacky Redgate throws light’, *Art and Australia*, Vol. 50, No. 1, pp. 48-53.

2010

Anne Marsh, *Look: contemporary Australian photography since 1980*, Macmillan Art Publishing, Melbourne, pp. 87, 323, 343.

Ann Stephen, ‘Leaping through the Mirror’, *Mirror Mirror: Then and Now*, Institute of Modern Art, Brisbane, pp.5–15.

2009

Blair French, ‘Jacky Redgate’ in Blair French and Daniel Palmer, *Twelve Australian Photo Artists*, Piper Press, Sydney, pp. 138-51.

Kyla McFarlane, ‘Jacky Redgate’, *Photographer Unknown*, Monash Museum of Modern Art, Melbourne, pp. 36-39.

Ann Stephen, ‘Jacky Redgate’, in Lesley Harding and Sue Cramer (eds.), *Cubism and Australian Art*, The Miegunyah Press and Heide Museum of Modern Art, Melbourne, p. 259.

2007

Helen Ennis, *Photography and Australia*, Reaktion Books Ltd, London, p. 125.

2006

Michael Desmond, ‘Jacky Redgate’, in *Clemenger Art Award*, National Gallery of Victoria, Melbourne, pp.18-19.

Michael Desmond, ‘Jacky Redgate’, *STRAIGHTCUT 11*, Sherman Galleries Goodhope, Sydney

Helen Ennis, ‘Jacky Redgate: 1980–2003’, *Photofile*, Vol. 78, p. 78.

Laura Murray Cree (ed.), *Twenty: Sherman Galleries 1986-2006*, Craftsman House, Melbourne, pp. 220-225.

Margaret Morgan ‘Never Lose Sight’, in Linda Michael (ed.) *2006 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, p. 58.

Sophie O’Brien, ‘Conscience and Privacy, Memory and Fiction’, *Broadsheet*, Vol. 25, No. 1, pp. 58-59.

2005

Michael Desmond ‘Imagining Space’, *Jacky Redgate: 1980-2003*, Contemporary Art Centre of South Australia, Adelaide, pp. 13-36.

Jacky Redgate, ‘Arriving in Australia’, *1967: Selected works from the MCA Collection*, Museum of Contemporary Art, Sydney.

Zara Stanhope, ‘A clear-eyed look’, *Jacky Redgate: Survey 1980-2003*, Perth Institute of Contemporary Art.

Russell Storer, *Jacky Redgate: Life of the System 1980-2005*, Museum of Contemporary Art, Sydney

Jena Woodburn, ‘Jacky Redgate’, Eyeline, No. 56, pp. 24-27.

Ric Spence, ‘Doing the Hard Art’, *The Western Australian*, 12 March, p.12.

2004

Maria Bilske, ‘Photography thinking itself: Jacky Redgate: Survey 1980-2003 in Adelaide’, *Art Monthly Australia*, No.176, pp.21-24.

Blair French, ‘Life of the System + Straightcut’, *Jacky Redgate: Survey 1980-2003*, Contemporary Art Centre of South Australia, Adelaide.

2003

Russell Storer, Jacky Redgate, Straightcut’, ARC One Gallery, Melbourne.

2002

Ewen McDonald, in Jenepher Duncan and Linda Michael (eds.), *The Monash University Collection: Four Decades of Collecting*, Monash Museum of Art, p. 98.

Ewen McDonald (ed.), *Points of View: University of Technology Sydney Art Collection*, University of Technology Sydney, pp. 79-87.

Simon Rees, ‘Beyond the White (and Orange) Cube’, *Broadsheet,* Vol. 31, No. 2. p.23.

Simon Rees, ‘Jacky Redgate @ Sherman Galleries’, *Flash Art*, Vol. 34, No. 224, p.68.

Russell Storer, ‘Jacky Redgate, Straightcut’, *Photofile*, Vol. 67, pp. 23-27.

John Neylon, ‘Fragmented Geometry’, Australian Art Review, Issue 6, p.97.

John Neylon, ‘Sum of the parts: Jacky Redgate Survey 1980–2003’, *The Adelaide Review*, No. 250, p.37.

Lisa Harms, ‘Jacky Redgate: Survey 1980–2003’, *Artlink*, Vol. 24, No. 3, p.84.

Wendy Walker, ‘Done with mirrors’, *The Advertiser*, *Adelaide*,27 August, p.76.

Wendy Walker, ‘Jacky Redgate Survey 1980–2003’, *Australian Art Collector*, No. 29, p.217.

Stephanie Radok, ‘Focus on a life’s work’, *The Adelaide Review*, No. 248, p.22.

Alan Cruickshank, ‘Fragmented and fabricated: A biennial of what?’, *Broadsheet*, Vol. 33, No. 2, pp.14–15.

2001

Jane Watters, ‘A Studio in Paris: Australian artists at the Cité 1967–2000’, *A Studio in Paris: Australian artists at the Cité 1967–2000*, S.H. Ervin Gallery, Sydney.

Maria Bilske, ‘Life, love, philosophy, etc.’, *Broadsheet*, Vol 30, No 1, p.19.

2000

Wendy Walker, ‘Landscape of contradictions’, *The Advertiser*,Adelaide,4 December, p.84.

1999

Judy Annear and Ewen McDonald (eds), *What is this thing called photography?* *Australian photography, 1975-1985*, Pluto Press, Sydney.

Blair French (ed.), *Photofiles: An Australian Photography Reader*, Power Publications, University of Sydney and Australian Centre for Photography, Sydney.

Stephen O’Connell, ‘Jacky Redgate’, *Art & Text*, No. 64, pp. 91-92.

1998

Blair French, ‘Life of the System’, *Jacky Redgate: Life of the System*, Sherman Galleries Goodhope, Sydney.

Sebastian Smee, ‘Frame game’, *The Sydney Morning Herald*,6 October, p.15.

1997

Christopher Chapman, ‘sculpture, snapshots’, *Photofile*, Vol. 50, pp.31–32.

1996

Linda Michael (ed.), *Photography is Dead! Long Live Photography!*, Museum of Contemporary Art, Sydney.

Margaret Morgan, 'Photography is Dead! Long live Photography!', *Art & Text*,No. 55, pp. 91-92.

Robert McFarlane, 'Looking to the future', *The* *Sydney Morning Herald*, 28 August, p.11.

Robin Best, ‘Computers, machines, mathematics’, *Artlink*, Vol. 16, No. 2 and 3, pp. 72–75.

1995

Natalie King, *Narelle Jubelin:* *Soft and Slow*, photography by Jacky Redgate, Monash University Gallery, Melbourne.

Margaret Morgan, 'Jacky Redgate @Sherman Galleries Goodhope’, *Art & Text*, No. 50, p. 60.

*Narelle Jubelin:* *Soft and Slow*, Monash University Gallery, Melbourne, pp. 33–38.

Eran Schaerf, *Folding Public Plans*, Imschoot, uitgevers, Frankfurt am Main.

Margaret Morgan, 'Jacky Redgate @Sherman Galleries Goodhope’, *Art and Text*, No. 50, p.60.

1994

Felicity Fenner, 'Crafty work that unites object and idea', *The Sydney Morning Herald*,18 November, p.14.

Elwyn Lynn, 'Return to sender', *The Weekend Australian,* 12–13 November, p.9.

Catriona Moore, *Indecent Exposures: Twenty Years of Australian Feminist Photography*, Allen and Unwin, Sydney, pp.54–72; 126–149.

Robert Rooney, 'The hidden and secret have their place', *The Weekend Australian*,11–12 June, p.11.

1993

Emile Sherman, 'Looking at Seeing and Reading', *World Art (The Inaugural Issue)*: p.111.

Elwyn Lynn, 'Immodest talent of modest Miro’, *The Weekend Australian*,17–18 July, p. 17.

Ross Gibson, ‘The Colour Clavecin’, *Photofile*, No. 38, pp. 9–14. Reprinted in *Jacky Redgate*, Sherman Galleries Goodhope, Sydney, 1994; and *Jacky Redgate*:*Survey 1980–2003: Exhibition 2*, Contemporary Art Centre of South Australia, Adelaide, 2004.

Ross Gibson, *South of the West*, Indiana University Press, Bloomington and Indianapolis.

1991

Robert Leonard, *Stacey/Redgate, Robyn Stacey and Jacky Redgate*, National Art Gallery, Wellington.

Lawrence McDonald and Ruth Watson, 'Object lessons: An interview with Jacky Redgate’, *Illusions*, issue 17, pp. 32-35.

1990

Jennifer McCamley, ‘Jacky Redgate’, in René Block, *The Readymade Boomerang: Certain Relations in 20th Century Art, 8th Biennale of Sydney*, The Biennale of Sydney, pp. 424-25.

1988

Edward Colless ‘Tradition: Jacky Redgate’, *Jacky Redgate*, Künstlerhaus Bethanien, Berlin. Reprinted in *Photofile*, Vol. 6, No. 1, 1988, pp.10–12; in *Creative Camera*, No. 11, 1988, pp.18–23; in Edward Colless, *The Error of My Ways*, Institute of Modern Art, Brisbane, 1995, pp.161–64; and *Jacky Redgate: Survey 1980–2003,* Contemporary Art Centre of South Australia, Adelaide, 2004.

Helen Ennis, *Australian Photography: The 1980s*, Australian National Gallery, Canberra and Oxford University Press, Melbourne, pp. 108-10.

Gael Newton, *Shades of Light: Photography and Australia 1839-1988*, Australian National Gallery, Canberra and Collins Australia, Sydney, p. 157.

1987

Geoffrey Batchen, *Borderlines:* *recent Sydney photographs*, Albury Regional Art Centre and New England Regional Art Museum, Armidale, pp. 12-13.

Ross Gibson, ‘Jacky Redgate’, in *Australian Bicentennial Perspecta*, Art Gallery of New South Wales, Sydney, pp. 88-91.

Pamela Hansford, 'Work-to-Rule', *Photofile*, Vol. 5, No. 1, pp. 25-26.

1986

Geoffrey Batchen and Helen Ennis, 'Photography in Australia', *Afterimage*, Vol. 14, No. 2, pp. 4-5.

Ailsa Maxwell, ‘From the [Still] Life and other works by Jacky Redgate’, *Artlink*, Vol. 6, No. 4, pp. 30-32.

1985

Geoffrey Batchen, 'After the Artefact', *Photofile*, Vol. 3, No.3, pp. 29-30.

1981

Jane Kent (ed.), *Setting the Pace: The Women’s Art Movement 1980-83*, The Women’s Art Movement, Adelaide, p.12.

1982

Mary Hutchison, ‘Expressing women’s worlds’, *Artlink*, Vol. 2, No. 4, p. 9.

1981

Kurt Brereton (ed.), *Photo-Discourse*, Sydney College of the Arts, p. 111.

1979

Karilyn Brown (ed.), *Women’s Art Movement, 1978–1979 Adelaide*, Women’s Art Movement and the Experimental Art Foundation, Adelaide, pp. 16, 25, 40.