

GALLERY
SALLY
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CUTHBERT

JACKY REDGATE

CV 2022

- 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

2020/21

Hold On, Geelong Gallery, Geelong

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

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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

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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

2022

Things That Will Not Sit Still, Heidi Cottage, Heidi Museum of Modern Art, Melbourne.

SNO@FiveWalls, Fivewalls, Melbourne.

2021/22

Know My Name: Australian Women Artists 1900 to Now, National Gallery of Australia, Canberra

2021

Struck, ARC ONE Gallery, Melbourne.

2020

Minutiae, ARC ONE Gallery, Melbourne

Chrysalis, University of Wollongong Art Gallery, University of Wollongong Art Collection and the School of Media and Arts

Shadow Catcher's, Art Gallery of New South Wales, Sydney

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

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2017

Travellers from Australia, Old Powerhouse, Ktima Paphos, Cyprus
Returning to the Field 111, Casula Powerhouse Arts Centre + SNO, Sydney

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(leS): 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

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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, Gympie

2001

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

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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: 25 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, Canberra Contemporary 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,

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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 Kunstverein,
Frankfurt; Württembergische Kunstverein 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

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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

2022

Bronwyn Watson, *Public Works*, *The Weekend Australian*,
Louise Martin Chew, *Jacky Redgate: An Internal Logic*, *Art Collector (100th Issue)*, April/June, 2022. pp. 3-13.

2021

Yvette Hamilton, 'Beyond Ocular Vision', *Over Journal: The Critical Journal of Photography and Visual Culture for the 21st Century*, issue two, pp. 24-34.

Anne Marsh, *Doing Feminism: Women's Art and Feminist Criticism in Australia*, Melbourne University Press, p. 53,71.

Andrew Browne, 'Hold On Geelong Gallery', *the review board.com.au*, 27th January.

2020

Cherie McNair, Jacky Redgate, *HOTA Collects*, HOTA Home of the Arts, pp.204-205

Helen Ennis, *Know My Name*, National Art Gallery, Canberra pp. 308-311.

Shaune Lakin, 'The Bowness Photography Prize...a judge reflects', in *View finding Monash Gallery of Art 1990-2020*, p.p.34

2019

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

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Defining Place/Space: Contemporary Photography from Australia, Museum of Photographic Arts, San Diego, US, pp.76-81.

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.

Vivien Thompson, *Jacky Redgate Mirror Image*, in *New 2013: Selected New Acquisitions*, UQ Art Museum, Brisbane, pp. 126-127.

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.

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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.

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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 Smees, '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

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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.