

BIOGRAPHY: JACKY REDGATE

1955

Born London, England

1967

Immigrated to Adelaide, Australia

1980

Bachelor of Arts, Fine Arts, South Australian School of Art, Adelaide (SASA)

1984

Graduate Diploma in Visual Arts, Sydney College of the Arts

1998

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

2013

Doctor of Creative Arts, University of Wollongong

SELECTED SOLO EXHIBITIONS

2017

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

Mirrors, University Art Gallery, 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)

Light Throw (Mirrors), ARC ONE Gallery

2011

Light Throw (Mirrors), William Wright Artists

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

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

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, Experimental Art Foundation, Adelaide (EAF)

1977

Chicken Dinner, SASA, Adelaide

SELECTED GROUP EXHIBITIONS

2017

Travellers from Australia, Old Powerhouse, Ktima Paphos, Cyprus
Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney

2016

In the White Square, ARC ONE Gallery
Paint + Object, Annandale Galleries, Sydney
SNO 22 Returning to the Field, SNO, Sydney

2015

Light Play, UQ Art Museum, Brisbane
21st Century Heide: The Collection since 2000, Heide Museum of Modern Art, Melbourne
Mad Women in the Attic, Plimsoll Gallery, Hobart
Notes Towards a Future Feminist Archive, Affiliated Text, Sydney

2014

Photography, SNO 109
Returning to the Field, SNO 106
DE COLORI, William Wright Artists

2013

New 2013: Selected New Acquisitions, UQ Art Museum
Collective Identity(IeS): This Is That Time, Lake Macquarie City Art Gallery
Narelle Jubelin: Vision in Motion, Samstag Museum of Art, Adelaide

2012

CCP Declares: On the Nature of Things, Centre for Contemporary Photography, Melbourne
Photographic Abstraction, Monash Gallery of Art, Melbourne (MGA)
Dissonant Visions, Monash University of Art, Melbourne
Coral: Art Science Life, Macleay Museum, University of Sydney

2011

William and Winifred Bowness Photography Prize, MGA (Winner)

2010

Change, Monash University Museum of Art, Melbourne (MUMA)
SNO/ONS, SNO
Unseen Forces, Institute of Contemporary Art, Sydney
Within, Melbourne
Objectoophelia Laneway Project, Brisbane City Council

2009

Cubism and Australian Art, Heide Museum of Modern Art
Mirror Mirror: Then and Now, IMA; Samstag Museum of Art, Adelaide; UAG,
Verge Gallery and Tin Sheds, Sydney
Photographer Unknown, MUMA
Work: New Australian Art, Deloitte, Sydney
Video Time, Mop, Sydney

2008

Primary Views, MUMA
30th Anniversary Exhibition, Wollongong City Gallery

2007

Full Frontal: Images from within the Studio, Plimsoll Gallery, Hobart
Snap Freeze: Still Life Now, TarraWarra Museum of Art
Redlands Westpac Art Prize, Mosman Gallery, Sydney
Open Letter, Loose Projects, Sydney
Out on the Patio, Capilano College Gallery, Vancouver

2006

Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Art Gallery
(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, SASA

2004

Festivus 04 – One of, Sherman Galleries Goodhope
Arc ONE Summer Show, ARC ONE Gallery
The Dead Travel Slow, Artspace, Sydney
Written with Darkness: Selected Photographs from the Corrigan Collection,
University of Technology Gallery, Sydney (UTS)
MIX-ED: Diverse Practice and Geography, Sherman Galleries Goodhope
Imaging the Illawarra: 25 Takes, Wollongong City Gallery

Pr8of, ARC ONE Gallery

2003

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

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

Shangri-La Collective, Artspace, Sydney

2002

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

Common Ground, Hazelhurst Regional Gallery and Arts Centre

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

Spooky, Glen Eira City Gallery, Melbourne

Warm Filters: Paintings for Buildings, Elizabeth House, Adelaide

1999

Four Ways around a Frame, Australian Centre for Photography, Sydney (ACP)

What Is This Thing Called Photography?: Australian Photography 1975–1985,
AGNSW

Signature works: 25th Anniversary Exhibition, ACP

Paper, Gallery 132, Sydney

1998

Sleepwalker, University of South Australia Art Museum, Adelaide

Ladies and Gentlemen, Cameron House, Brisbane

1997

*Women's Work in The Parliament House Art Collection: Recent
Acquisitions*, Parliament House, Canberra

ANON, Sherman Galleries Goodhope

1996

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

a la vez Narelle Jubelin at the same time, Art Gallery of Ontario in collaboration with the Art Gallery of York University, Ontario
Photography Is Dead! Long Live Photography!, MCA
The Power to Move: Aspects of Australian Photography, Queensland Art Gallery, Brisbane

1995

In Tandem, Sherman Galleries Goodhope

1993

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

Looking at Seeing and Reading, Ivan Dougherty Gallery, Sydney (IDG); IMA; Monash University Gallery, Melbourne

March, Milburn Gallery

Naked, Black Gallery, Sydney

1992

Signals, MCA

Blink, CACSA

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

Painting and Perception, Mori Gallery

1990

Working Models, Institute of Modern Art

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

Temporal Frames, IDG

1989

Pure, Mori Gallery and Queensland College of Art Gallery, Morningside

Tableaux Mourant: Photography and Death, Fine Arts Gallery, Hobart

In Full Sunlight, AGLASSOFWATER, Fortitude Valley, Brisbane; 10,000 Feet, Melbourne; First Draft at the ACP

ICI Contemporary Art Collection, City of Ballarat Fine Art Gallery

1988

Australian Photography: The 1980s, ANG

Australian Photography 1978–1988, Drill Hall Gallery, Canberra

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; Württembergischer 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
The Shadow of Reason, IMA
Mori Gallery at United Artists Gallery, United Artists Gallery, Melbourne

1986

Elsewhere: Displacements within Photography, ACP
Origins, Originality + Beyond, 6th Biennale of Sydney, AGNSW
Suspending Belief, The Observatory Gallery, Brisbane
Abedare Prize for Still Life, Ipswich Art Gallery, Queensland

1985

Dancing in the Margins ... of Other Texts, Performance Space Gallery, Sydney
Instruments of Art: Australian Perspecta '85, AGNSW
Killing Time, Mori Gallery
Curator's Choice, Developed Image Gallery, Adelaide
Recent Australian Photography: From the Kodak Fund, ANG

1984

The Lady Fairfax Photographic Awards, AGNSW
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

The Nineteen Eighty Four Show, Images Gallery
Art Unit Goes West, Art Unit
Fringe Arts Festival, Melbourne
Gods, Demi-Gods & Demi-Demi-Gods, Images Gallery

1982

The Christmas Show, Roar Studios, Melbourne
Apmira, Art Sale for Land Rights Exhibition, Paddington Town Hall, Sydney

1980

Experimental Art Foundation Performance Festival, EAF
Performances and Installations, Adelaide College of Advanced Education
Gallery, Adelaide
Viewpoints, An exhibition of Adelaide based photographers, Flight Art Gallery,

Adelaide

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

Channel 10 Young Film Makers' Award, Channel 10, Adelaide

1978

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

COLLECTIONS

Art Gallery of New South Wales

Art Gallery of South Australia

Artbank

Allied Queensland Coalfields Limited Collection

Pat Corrigan Collection

Deloitte Foundation

Heidi Museum of Modern Art

IBM Collection

ICI Contemporary Art Collection

University of Queensland Museum of Art

LaTrobe Regional Gallery

Monash Gallery of Art

Monash University Collection

National Gallery of Australia

National Gallery of Victoria

News Corporation Collection

Parliament House Art Collection

Queensland Art Gallery Collection

University of Queensland Collection

University Technology Sydney Art Collection

University of Wollongong Art Collection

The Westin Melbourne

Private Collections

SELECTED BIBLIOGRAPHY

2016

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

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

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.

Courtney Kidd, 'Curator's Radar: Jacky Redgate', *Art Collector*, Issue 59, January – March, pp. 139-144.

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

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

Vigen Galstyan, 'The Logic of Vision', *Art Gallery Society of New South Wales*, May 2012, pp. 22-23.

2011

Andrew Frost, 'Not Seeing is Believing', *Metro*, Sydney Morning Herald, 12 Nov, p. 14.

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 University Museum of Art, Melbourne, pp.36–39.

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

2008

Stephan Haley, 'Double Exposure: Post-Photographic Practice', *Photofile* 84, Summer, pp.38-47.

2007

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

2006

Michael Desmond, 'Jacky Redgate', *STRAIGHTCUT II*, 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.220–25.

Margaret Morgan 'Never Lose Sight', in Linda Michael (ed.), *21st Century Modern: 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.

Ashley Crawford, 'Clemenger Contemporary Art Award 2006', *Art and Australia*, Spring Vol 44, pp. 12- 13.

Wendy Walker, 'The Kandy-Koloured Tangerine Flake, 21st Century Modern: the 2006 Adelaide Biennial of Australian Art', *Art & Australia*, pp.8–9.

Robert McFarlane, 'A Certain Grace in the Ordinary', *The Sydney Morning Herald*, Jan 10, p. 11.

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: Exhibition 3*, Contemporary Art Centre of South Australia, Adelaide.

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.

2003

Lycia Danielle Trouton, 'Straightcut', *Art Papers*, Atlanta, July–August, pp. 52–53.

2002

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

2001

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.), *Photo Files: An Australian Photography Reader*, Power Publications and Australian Centre of Photography, Sydney.

Stephen O'Connell, 'Jacky Redgate', *Art and 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 and 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*, Monash University Gallery, Melbourne.

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.

1992

Catharine Lumby, 'Uncertainly thinking', *Artlink*, Vol. 12, No. 3, pp.70–71.

Richard Grayson, 'Blink', *Photofile*, Vol. 36, pp. 5–6.

Robert Rooney, 'Artist Brings Out the Family Secrets', *The Weekend Australian*, 7–8 March, p.13.

1991

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

Lawrence McDonald and Ruth Watson, 'Object Lessons: An Interview with Jacky Redgate', *Illusions*, No.17, pp.32–35.

Jo Litson, 'Double Exposure', *The Australian*, 26 July, p.14.

Kate Davidson, 'Photodeath', *Photodeath*, Australian National Gallery, Canberra.

Graham Forsyth, 'Painting and Perception (various artists)', *Agenda: Contemporary Art Magazine*, No.16, pp.11–12.

1990

Catharine Lumby, 'Temporal Frames', *Tension*, No. 23, p.60

Elwyn Lynn, 'Giving Space to Time's Paradoxes', *The Weekend Australian*, pp.25–26 August, p.11.

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

Eloise Lindsay, 'Jacky Redgate: Untitled 1989', *Eyeline*, 11, pp. 21–22.

1989

Anne Howell, 'Dilemma in Restaging Elements of Art History', *The Eastern Herald, The Sydney Morning Herald*, 7 September, p.12.

Elwyn Lynn, 'We Must Go Down to the Sea Again', *The Weekend Australian*, 2–3 September, p.15

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: Exhibition 1*, Contemporary Art Centre of South Australia, Adelaide, 2004.

Justin Hoffman, 'Warum Nicht Australian', *Wolkenkratzer Art Journal*, 4, pp. 70–71.
Thomas Wulffen, 'Biespielhafte Konfrontation: Drei Künstler im Künstlerhaus Bethanien', *Zitty 7*: 36–37.
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. 86–91.
Pamela Hansford, 'Work-to-Rule', *Photofile*, Vol. 5, No.1, pp. 25–26.
Yuri Kageyama, 'Photos Show New Side of Australia', *Japan Times Weekly*, Vol. 27. No.20, pp.8–9.
Bruce Adams, 'Jacky Redgate Rules in a Cool Display', *The Sydney Morning Herald*, 10 April, pp.12–13.

1986

Geoffrey Batchen and Helen Ennis, 'Photography in Australia', *Afterimage*, Vol. 14, No. 2, pp.4–5.
Edward Colless, 'Origins, Originality & Beyond', *Photofile*, Vol 4, No 2, pp.25-26.
Ailsa Maxwell, 'From the (Still) Life and Other Works by Jacky Redgate...', *Artlink*, Vol. 6, No. 4, pp.30–32.
Patricia Simons, 'Sydney Biennale', *The Burlington Magazine*, August, pp.630–631.

1985

Geoffrey Batchen, 'Pluralism Rules! OK?', *Photofile*, Vol. 3, No. 4, pp.10–14
Geoffrey Batchen, 'After the Artefact', , Vol. 3, No.3, pp.29–30.
Robert Thirwell, 'The Big Show: Australian Perspecta '85', *Artlink*, Vol. 6, No.1, pp.11–13.
Terence Maloon, 'Developing A.R.T.: Terence Maloon on Sydney photographers', *The Sydney Morning Herald*, 9 August, pp.1–2.
Catriona Moore, 'Killing Time', *Art Network*, No.15, pp.52.
Catherine Chinnery (ed.), *Occasional Visits*, Redress Press, Sydney.
Judy Annear, 'Instruments of Art', in *Australian Perspecta '85*, Art Gallery of New South Wales, Sydney:

1984

Catriona Moore, 'After the Artefact', *Art Network*, No.13, pp.73–74.
Catriona Moore, 'The 1984 Lady Fairfax Awards for Photography', *Art Network*, No.14, pp.52–53.
Mark Hinderaker, 'Some Stimulating Twists in the New Camera Approaches at Art Unit', *The Sydney Morning Herald*, 30 April, p.10.
Jane Kent (ed.), *Setting the Pace: the Women's Art Movement 1980–83*, 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.