

# SIMONE DOUGLAS

Lives and works on Gadigal land in Sydney, Australia  
and on Le Lenape land in New York City, USA

## EDUCATION

Master of Fine Arts, College of Fine Arts (now University of NSW School of Art & Design),  
University of New South Wales

Graduate Diploma in Professional Art Studies, NSW Institute of the Arts (now University of  
NSW School of Art & Design), University of New South Wales

Bachelor of Arts (Visual Arts), Sydney College of the Arts, University of Sydney

## SITE SPECIFIC INSTALLATION

### *Returning the Future*

Active in 2021-22 USA. This project is supported by an American Craft Futures  
Fund Grant from the Center for Craft.

### *Ice Boat*

Active since 2013, *Ice Boat* is a multi-outcome project that will culminate in cross-  
hemisphere durational installations. An engagement with cultural histories, land,  
and environmental responsibility, *Ice Boat* has been conceived to serve as a poetic  
symbol of reparation. *Ice Boat* in its final form is anticipated to take place on the  
land of, and in consultation with, the Barkindji people, whom I respectfully  
acknowledge.

## SELECTED SOLO EXHIBITIONS

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|---------|---|
| 2023    | <i>Songs for the Earth</i> , Arterreal Gallery, Sydney, Australia   |
| 2021    | <i>An Ocean in Your Hand</i> , Arterreal Gallery, online exhibition   |
| 2020    | <i>Unseen: Sky – Earth – Light</i> , Auckland Festival of Photography. Auckland,<br>New Zealand   |
| 2019–21 | <i>Parallel Infinities</i> , Athens NY, USA (curated by RE-SITED for Parlour Projects)  |
| 2016    | <i>Blind</i> , “World & Homeland” China Pingyao International Photography<br>Festival, Pingyao, China   |
| 2015    | <i>Return</i> , Sara Nightingale Gallery, Water Mill, Sag Harbor, New York, USA   |
| 2014    | <i>Sun to Sun</i> (with Chris Bucklow), Arterreal Gallery<br><i>Eternal Return</i> , “Life of Photography World of Dream” China Pingyao<br>International Photography Festival |

- 2011 *Ever*, Art Month Sydney, Arterial Gallery
- 2006 *Flight of the Eye*, PII Contemporary Art Space, Philadelphia, Pennsylvania, US  
*Sky of the Skies*, Arterial Gallery
- 2004 *Vanishing Point*, Vassie Gallery, Amsterdam, Netherlands
- 2002–03 *Blind*, College of Fine Arts Gallery, University of NSW, Sydney, Australia
- 1998 *Passage*, 4A Gallery, Sydney, Australia
- 1997 *Simone Douglas*, Byron Mapp Gallery, Sydney, Australia
- 1994 *Aberrations*, The Photographers Gallery, London, United Kingdom

## FILMS

- 2021 *Sounds of Unridden Waves*  
 Single channel moving artwork, 1:15:35  
 Principal cinematographer and artist collaborator  
 Created by: The Ghosts of Nothing (aka Sean Lowry and Ilmar Taimre)  
 Co-Principal cinematographer Greg Huglin  
 Contributing filmmakers: Ashley Beer, Wyatt Daily, Ishka Folkwell, Jon Frank, Phillip George, Nathan Henshaw, Andrew Kidman, Justin Misch, Nathan Oldfield, Ryan Scanlon, Dana Shaw and Monty Webber

## SELECTED GROUP EXHIBITIONS

- 2020–21 *Shadow Catchers*, Art Gallery of New South Wales, Sydney, Australia  
*Reflecting the Sharing Moment*, China Central Academy of Fine Arts, online exhibition
- 2020 *Personal Identity Matter*, Gallery MR, New York City, New York, USA  
 'PHOTO LA', JHB Gallery, Los Angeles, USA
- 2019–20 *All the Rivers Run*, The Monash Room, Australian Consulate, New York City, New York, USA
- 2019 *Person, Place, or Thing: New Ideas in Photography*, Sharon Arts Center Exhibition Gallery, New Hampshire Institute of Art, Manchester, New Hampshire, USA
- 2018 *Antipodean Emanations: Cameraless Photographs from Australia and New Zealand*, Monash Gallery of Art, Melbourne, Australia, in partnership with Govett-Brewster Art Gallery, New Plymouth, New Zealand  
*Serial Structures: The Object in Performance*, AIPAD, JHB Gallery, New York City  
*From the Studio*, Gallery MC, New York City
- 2017 *Sites of Knowledge*, Jane Lombard Gallery, New York City

- Metamorphosis*, “Animart”, Athens Fine Art School, Delphi, Greece  
*Contemporary Female Photo-Artists*, Arterreal Gallery  
*A Space Between Subject and Concept*, Pulse Contemporary Art Fair, JHB Gallery, Miami, Florida, USA  
*Ever, Eternal Return*, The Photography Show, AIPAD, JHB Gallery, New York City
- 2016 *Emanations: The Art of the Cameraless Photograph*, Govett-Brewster, New Plymouth, New Zealand  
*Arterreal X / I*, Arterreal Gallery  
*Selections from Blind*, The Photography Show, AIPAD, JHB Gallery, New York City
- 2015 *Reinventing the Helm: Self-Styled Nautical Artists Pirate the Canon of Maritime Art*, Sara Nightingale Gallery  
*Selections from Eternal Return*, Works on Paper Art Fair, JHB Gallery, New York City  
*Selections from Return*, Select Art Fair, Sara Nightingale Gallery
- 2014 *Sequester*, Australian Consulate, Washington D.C., USA  
*Eternal Return*, Pulse Miami Beach Contemporary Art Fair, JHB Gallery, Miami  
*Selections from Blind*, South Hamptons Art Fair, JHB Gallery, New York City
- 2013 *RE: Conceptualising Vision*, Auckland Festival of Photography, Elam Project Space, The University of Auckland, New Zealand
- 2012 *Light Works*, National Gallery of Victoria, Melbourne, Australia  
 Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Gallery, Australia
- 2011 *Photography & Place, Australian Landscape Photography 1970s Until Now*, The Art Gallery of NSW, Sydney, Australia  
*Undressing the World*, Conveyor Magazine Presents Launch & Exhibition Opening, 25CPW, New York City, New York, USA  
*RE: Conceptualising Vision*, The Eleventh China Pingyao International Photography Festival, China  
*Under the Willow*, Flinders Street Gallery, Sydney, Australia
- 2010 Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Gallery, Australia  
*Stand in Landscape* (with Arthur Ou and Jim Ramer), The Tenth China Pingyao International Photography Festival, China
- 2007 *Light*, Arterreal Gallery
- 2006–07 *Zero*, touring exhibition, New Zealand: Te Manawa, Palmerston North, The Suter, Nelson, Dunedin Public Art Gallery, Dunedin, Southland

- Museum and Art Gallery, Invercargill
- 2006 *Beautiful Decay*, Loose Projects, Sydney, Australia
- 2004–05 *Sight Seeing*, Central Academy of Fine Arts Museum, Beijing, China  
*Sight Seeing*, Sydney College of the Arts Galleries, Sydney, Australia
- 2003 *First Impressions*, The Ian Potter Centre: National Gallery of Victoria, Melbourne, Australia
- 2002 *Vanishing Point*, BlauGrau, Sydney, Australia  
*Landscapes*, Art Gallery of New South Wales, Sydney, Australia
- 2000 *Minimal*, Australian Centre for Photography, Sydney, Australia  
*Recent Acquisitions*, Art Gallery of New South Wales, Sydney, Australia  
*Harmonia, Wide Awake and Dreaming*, Next Wave Festival, West Space, Melbourne, Australia  
*Triggered*, Firstdraft Gallery, Sydney, Australia  
*Silver*, College of Fine Arts, University of NSW, Sydney, Australia
- 1999 *Trigger*, Firstdraft Gallery, Sydney, Australia  
*Every (Other) Day*, Firstdraft Gallery, Sydney, Australia
- 1998 *East*, 4A Centre for Contemporary Asian Art, Sydney, Australia
- 1997 *Spur*, Australian Centre for Photography, Sydney, Australia
- 1996 *Photography Is Dead! Long Live Photography!* Museum of Contemporary Art Australia, Sydney, Australia  
*Our Mothers*, Biennial in Paris, Month of the Photo, Espace Communes, Paris, France
- 1994–95 *Recent Acquisition for the Photography Collection*, The Victoria and Albert Museum, London, United Kingdom
- 1994 *Portrait of My Mother*, Galerie Matisse, Institute François, London, United Kingdom
- 1993 *Flowers, Herbs, Human Sweat and Animal Breath*, Long Gallery, School of Creative Arts, University of Wollongong, Wollongong, Australia
- 1992 *29 Ways*, Campbelltown City Bicentennial Art Gallery, Sydney, Australia

## COLLECTIONS

The Victoria and Albert Museum, London, United Kingdom  
 The Art Gallery of New South Wales, Sydney, Australia  
 The National Gallery of Victoria, Melbourne, Australia  
 The University of Wollongong, Wollongong, Australia  
 New South Wales Department of Education, Sydney, Australia  
 State Library of New South Wales, Sydney, Australia

## SELECTED CURATORIAL PROJECTS

- 2019–20 *All The Rivers Run*, The Monash Room, Australian Consulate, New York City, New York, USA  
*At The Edge of The Universe*, Pingyao International Festival of Photography, Pingyao, China
- 2018 *Endless Days*, Pingyao International Festival of Photography, Pingyao, China
- 2016 *Home*, Auckland Festival of Photography, Silo 6, Auckland, New Zealand
- 2012 *The end is the beginning. Site=Sight*, A Visual Research Collaboration. 25 East Gallery, Parsons School of Design, The New School, New York
- 2008 *Exquisite Corpse: A Visual Research Project*, The Kellen Gallery, Parsons School of Design, The New School, New York
- 2007 *Exquisite Corpse: A Visual Research Project*, Sydney College of the Arts Galleries, Sydney, Australia
- 2003 *Set*, Firstdraft Gallery, Sydney, Australia
- 2001–02 *Conjecture C*, Köln, Germany; Sydney, Australia; New York City, USA
- 2000–1999 *Landmarks for the 21st Century*, Sydney Olympic Arts Festival Exhibition, Australian Museum, Sydney, Australia  
*Here and Now*, Firstdraft Gallery, Sydney, Australia
- 1999 *Picture Sydney: Landmarks of a New Generation*, Australian Museum, Sydney, Australia

## SELECTED BIBLIOGRAPHY

- 2020–21 *Reflecting the Sharing Moment, More than the Immune Problem*. Online Journal. <https://witreader.com/articles/646627832987/> Hosted by CAFA Art Info. Beijing, China. (curated by Zhou Weimeng and CAFA Art Info collaborative)
- 2020 Isobel Parker Philip(ed) *Shadow Catchers*, pub Art Gallery of NSW Personal Identity Matter Pub. Gallery MR, New York, NY, United States (curated by Iksong Jim).
- 2019 Zachary Zachs, “*Parallel Infinities*”, RE-SITED (catalogue). Emma Cocioli (ed.), “Simone Douglas,” *Animae The invisible sources of the artwork: talks with today’s artists Series in Art* (Wilmington: Vernon Press).
- 2018 “*Antipodean emanations: cameraless photographs from Australia and New Zealand*” Arts Review, March 1, 2018, <http://artsreview.com.au/antipodean-emanations-cameraless-photographs-from-australia-and-new-zealand/> (last accessed Aug 1, 2018). “*News: Antipodean Emanations: Cameraless Photographs from Australia*

- and New Zealand*," Arterreal Gallery ENews, March 1, 2018, <http://arterreal.com.au/> (last accessed March 30, 2018).  
 "MFA Program Director Simone Douglas in Antipodean Emanations," Parsons School of Design editorial, March 12, 2018, <http://amt.parsons.edu/finearts/mfa-fine-arts-program-director-simone-douglas-exhibition-now-open/>.
- 2017 Zachary Zachs, "Sites of Knowledge," ArtForum Online Critics Pick, <https://www.artforum.com/picks/sites-of-knowledge-69327>  
 "Sites of Knowledge," Blouin ArtInfo, June 16, 2017, [www.blouinartinfo.com/news/story/2275454/sites-of-knowledge-at-jane-lombard-gallery-new-york](http://www.blouinartinfo.com/news/story/2275454/sites-of-knowledge-at-jane-lombard-gallery-new-york).
- 2016 Alasdair Foster, "Disquietude: Landscape and the Australian Imagination," Riddoch Art Gallery, Mount Gambia, Australia.  
 World & Homeland China Pingyao International Photography Festival, 154. (catalogue)  
 Horn, "Melting Moments in a Bone Dry Desert," Crinkling News, August 2, 2016.  
 Daniel Palmer, "Material Presence: 'Emanations' at Govett-Brewster," Art Monthly Australia 292, September: 56.  
 Anthony Bryt, "Image Conscious," Metro Magazine 404, June 2016: 68–75 (feature interview).  
 "Home, curated by Program Director Simone Douglas, at the Auckland Festival of Photography," Parsons School of Design, AMT Faculty / Alumni News, May 31, <http://amt.parsons.edu/finearts/parsons-fine-arts-faculty-and-alumni-show-in-auckland-nz/>  
 Alasdair Foster, "Disquietude: Landscape and the Australian Imagination" at: Auckland Festival of Photography, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand  
 Instituto Escuela Nacional de Bellas Arte, Montevideo, Uruguay  
 RMIT University, Melbourne, Australia  
 Lynne Dwyer, "Open Gallery," Sydney Morning Herald, June 3, 2016: 16.
- 2015 Sasha Grishan, *Australian ART: A History* (Melbourne: Miegunyah, 2015), 507.  
 Alexandra Back and Julie Clift, "Australian Artist Simone Douglas to Build Ice Boat in Broken Hill's Living Desert," ABC Broken Hill, July 24, [www.abc.net.au/local/photos/2015/07/23/4279382.htm](http://www.abc.net.au/local/photos/2015/07/23/4279382.htm).  
 Sean Lowry, "Project Anywhere: The Challenge of Evaluating and Disseminating Art and Artistic Research Outside Traditional Exhibition Environments," *Muséologies* 8, no. 1 (2015): 33–52.

- Alasdair Foster, “*Disquietude: Landscape and the Australian Imagination*” at:  
*Plug In*, Institute of Contemporary Art, Winnipeg, Canada  
 Pingyao International Photography Festival, Pingyao, China
- 2014 Ute Junker, “*Art & the Outback*,” *Qantas Spirit of Australia Inflight Magazine*, June 2014: 49–54.  
*Life of Photography World of Dream*, China Pingyao International Photography Festival, 168.(catalogue) Michael Murphy (ed.), “*Project Promises Global Attention*,” *Barrier Daily Truth*, Broken Hill, July 7: 3.  
 “*Simone Douglas & Chris Bucklow*,” interviewed by Barbara Dowse, *Sun to Sun*, *Arterreal*, <https://arterreal.com.au/exhibition/sun-to-sun/>  
 “Sun to Sun,” *Time Out* (Sydney edition), October 2014.  
 S. Wolff, “Sun to Sun,” *Art Life*, September 2014.  
 Imogen Eveson, “Sun to Sun at Arterreal Gallery,” *Broadsheet*, September 2014, [www.broadsheet.com.au/sydney/event/sun-sun-arterreal-gallery-08-09-14](http://www.broadsheet.com.au/sydney/event/sun-sun-arterreal-gallery-08-09-14).  
 Amelia Zhou, “*Christopher Bucklow and Simone Douglas: Sun to Sun*,” *Concrete Playground*, August 31, 2014, [www.concreteplayground.com/sydney/event/christopher-bucklow-and-simone-douglas-sun-to-sun](http://www.concreteplayground.com/sydney/event/christopher-bucklow-and-simone-douglas-sun-to-sun). (last accessed Aug 1, 2018).  
 Sequester, published on the occasion of the Exhibition at the Embassy of Australia (catalogue) (essays contained within the above text) Kim Beazley, Australian Ambassador to the United States, “*Introduction*”  
 Chris Hanrahan, “*Sequester*,” unpaginated. Nicholas Croggon, “*Art Is Art—The Law Is the Law*,”  
 Broken Hill City Council, “*Promise Kept on Exploring Ice Sculpture for Living Desert*,” July 4, 2014, [www.brokenhill.nsw.gov.au](http://www.brokenhill.nsw.gov.au). (last accessed Aug 1, 2018).
- 2013 Alasdair Foster, “*Disquietude: Landscape and the Australian Imagination*” at:
- Fotográfica Bogota, FotoMuseo, Bogota, Columbia
  - Krasnodar Institute of Contemporary Art for PhotoVisa Festival, Krasnodar, Russia Glenn Lackenby, “Simone Douglas, Promise,” *Corner Talk* (October Edition).
- 2012 Lauren Lannotti, “*Who Snapped This? You Did. Why Women Are Dominating the Photo World*,” *Glamour*, December 2012: 87–96.  
 “*HSC Artists Tell Their Stories in New Documentary*,” *St. George and Sutherland Shire Leader*, March 12, 2012. “*ARTEXPRESS Hits the Small Screen*,” *Blacktown City Sun*, March 12, 2012.  
 “*ARTEXPRESS Hits the Small Screen*,” *Penrith City Star*, March 12,

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- 2011 Judy Annear (ed.), *Landscape and Place: Australian Photography Since the 1970s* (Sydney: Art Gallery of New South Wales & The Domain, 2011), unpaginated (text and illustrated).
- The 11th China Pingyao International Photography Festival, 80, 82. (catalogue)
- Penelope Umbrico, "Infinite Photographies," *Afterimage* 38, no. 6: 6.
- Isobel Philip, "Whispered Landscapes," *The Art Life*, April 20, 2011, [www.theartlife.com.au/2011/whispered-landscapes](http://www.theartlife.com.au/2011/whispered-landscapes). (last accessed Aug 1, 2018).
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- Rhianna Walcott, "Simone Douglas: Ever," [www.rococoproductions.com/500/500\\_037](http://www.rococoproductions.com/500/500_037) (accessed July 1, 2014).
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- 10 Ten Years China Pingyao International Photography Festival, 88, 91. (catalogue) 2009 Arthur Ou (ed.), *Blind Spot*, Issue Forty, unpaginated. (illustrated)
- "Exquisite Corpse. New York/Sydney. As Imagined, As Experienced, As Remembered," *Parsons re:D. Design Shifts* (Spring 2009).
- 2007 Judy Annear (ed.), *Photography: Art Gallery of New South Wales Collection* (New South Wales: Art Gallery of New South Wales, (Essay contained within the above text)
- Natasha Bullock, "Time–Memory–Place," *Photography: Art Gallery of*



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- Ingrid Periz, *"Australian Artists in the United States of America,"* Art & Australia 44, no. 4 (Winter 2007), 600–605.
- Anne Kirkner, *"Zero,"* Photofile (Winter 2007), 69–70.
- 2006 Simone Douglas and Dr. Michael Erlhoff, *Sky of the Skies* (Rozelle: Arterreal Gallery, 2006), unpaginated.
- D. Halstead and C. Tuato'o Ross, *Zero* (Dunedin, NZ, 2006). (Essays contained in above text)
- Bridie Lione, *"Zero,"* 9–11.
- Jacqueline Millner, *"Zero at Each End, a World Between Them: The Virtual and the Indexical,"* 4 (illustrated) and 5–7.
- "Blinded,"* Sydney Morning Herald, June 21, 2006.
- Barbara Douse, *"Light,"* in *Light*, Arterreal Gallery, April 2006, essay for exhibition.
- Tracey Clement, *"Sky of the Skies,"* Sydney Morning Herald, June 14, 2006.
- Emily Dunn, *"Open Gallery,"* Sydney Morning Herald, June 3, 2006: 16.
- Tracey Clement, *"Metro Picks,"* Sydney Morning Herald, June 30, 2006: 23.
- Matt Glenn, *"Beautiful Decay,"* SCA Fold, University of Sydney.
- 2005 Uta Brandes (ed.), *Michael Erlhoff & Friends* (Basel, Switzerland: Birkhäuser, 2005), unpaginated.
- 2004 Sioux Garside (ed.), *Sightseeing* (Beijing: University of Sydney and China Academy of Arts, 2004), 44–45 (image). (Essays contained in above text)
- Sioux Garside, *"Sightseeing Sydney,"* *Sightseeing* (Beijing: University of Sydney and China Academy of Arts, 2004), 12–18.
- Louise Maral (ed.), *"Sightseeing in Beijing and Sydney,"* The University of Sydney News (International Edition) 36, no. 16, April 23, 2004: 7.
- 2003 Isobel Crombie (curator), Dianne Waite (ed.), *First Impressions* (Melbourne: Council Trustees of the National Gallery of Victoria, 2005), 8 (text and illustrated) (book).
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- 2000 *Harmonia* (Melbourne: West Space, 2000) (exhibition catalogue).
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- Elizabeth Fortescue, "*Places in the Heart*," The Daily Telegraph (Sydney), July 24, 2000: 32–33.
- 1999 Tanya Peterson, "*An Uncertain Exchange*," Artwrite 10 (1999).
- 1998 Viviane Esders (ed.), *Our Mothers: Portraits by 72 Women Photographers* (New York: Stewart, Tabori & Chang, 1998), 44–45.
- Simone Douglas and Kay Schumack (ed.), Passage.
- Melissa Chui, "*An Interview with Simone Douglas & Kaye Shumack*," for 4A Gallery, unpaginated (booklet).
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- 1997 John McDonald, "*Photography Is Dead! Long Live Photography!*," Sydney Morning Herald, Spectrum, August 26, 1997: 14.
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- Linda Michael, "*Introduction*," *Photography Is Dead! Long Live Photography!* (Sydney: Museum of Contemporary Art, 1996), 7–12.
- George Alexander, "*Freeze + Die + Revive*," *Photography Is Dead! Long Live Photography!* (Sydney: Museum of Contemporary Art, 1996), 13–21.
- Martin Jolly, "*Photography's Afterlife*," *Photography Is Dead! Long Live Photography!* (Sydney: Museum of Contemporary Art, 1996), 2–26.
- Viviane Esders (ed.), *Our Mothers: Portraits by 72 Women Photographers* (New York: Stewart, Tabori, & Chang, 1996), 44–45, 155.
- 1996 Wendy Cavernett, *Photography Is Dead! Long Live Photography!*, Museum of Contemporary Art, Sydney, Australia, [www.thei.aust.com/isisite/igmcaphotorv.html](http://www.thei.aust.com/isisite/igmcaphotorv.html) (accessed October 27, 2000).
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Mark Haworth-Booth, Recent Acquisitions, The Victoria and Albert Museum, London. 1994 Ruth Charity, *Aberrations*, The Photographers’ Gallery, London (exhibition booklet).
- 1995 Peter Ride. *Aberrations*, *Photofile*. July/August issue. The Australian Centre for Photography, Issue #45  
Titterington, Chris. ‘*Simone Douglas: Aberrations*’, *Creative Camera*. Dec/Jan issue, Cornerhouse publications, UK  
Recent Acquisitions, The Victoria and Albert Museum
- 1994 *Aberrations*, The Photographers’ Gallery Exhibition Catalogue. London
- 1993 *Flowers, Herbs, Human Sweat and Animal Breath*, pub. Wollongong University Gallery.  
*29 Ways*, pub. Campbelltown Regional Gallery
- 1988 *School Photography*, pub. John Dunn Piper Press, Sydney

## BOARDS

- 2018–Present RE-SITED Advisory Board, [www.re-sited.org](http://www.re-sited.org)  
2015–Present Editorial Board, *Journal of Asia-Pacific Pop Culture*  
2014–Present Advisory Board, American Friends of the Australian National Gallery  
2013–Present Biennial Conference & Publication + Editorial Committee Project  
Anywhere, <http://www.projectanywhere.net>

ARTERREAL