

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

SELECTED SOLO EXHIBITIONS

- 2024 (March) *A Matter of Time. Platform.* New York, NY, United States. (curated by Leslie Wayne)
- 2023 *An Ocean in Your Hand (verse II)*, Arterreal Gallery, Sydney, Australia.
- 2021 *An Ocean in Your Hand*, Arterreal Gallery, online exhibition
- 2020 *Unseen: Sky – Earth – Light*, Auckland Festival of Photography. Auckland, New Zealand
- 2019–21 *Parallel Infinities*, Athens NY, USA (curated by RE-SITED for Parlour Projects)
- 2016 *Blind*, “World & Homeland” China Pingyao International Photography Festival, Pingyao, China
- 2015 *Return*, Sara Nightingale Gallery, Water Mill, Sag Harbor, New York, USA
- 2014 *Sun to Sun* (with Chris Bucklow), Arterreal Gallery Eternal Return, “Life of Photography World of Dream” China Pingyao International Photography Festival
- 2011 *Ever*, Art Month Sydney, Arterreal Gallery
- 2006 *Flight of the Eye*, PII Contemporary Art Space, Philadelphia, Pennsylvania, US
Sky of the Skies, Arterreal 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

SITE SPECIFIC INSTALLATION

An Ocean in Your Hand

Commission 2022-23 Installation of wall sized images on the external walls of Manly Regional Public Gallery

Returning the Future

Conceived in 2020. 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 GROUP EXHIBITIONS

- 2025 (July) *Welcome to Wherever You Are*, Manly Art Gallery & Museum, Sydney, Australia.
- 2023 (August) Northern Beaches Environmental Art & Design Prize (finalist)
- 2022 *Megacosm*, project8, Melbourne, Australia. (Curated by Cūrā8)
Simone Douglas, *Another Ocean*, in: *The Ghosts of Nothing* (Sean Lowry and Ilmar Taimre), *Sounds of Unridden Waves*, project8, Melbourne, Australia.
- 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

- Metamorphoss*, “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
- 2016 *Ever, Eternal Return*, The Photography Show, AIPAD, JHB Gallery, New York City
Emanations: The Art of the Cameraless Photograph, Govett-Brewster, New Plymouth, New Zealand
Arterreal X / I, Arterreal Gallery
- 2015 *Selections from Blind*, The Photography Show, AIPAD, JHB Gallery, New York City
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
- 2014 *Selections from Return*, Select Art Fair, Sara Nightingale Gallery
Sequester, Australian Consulate, Washington D.C., USA
Eternal Return, Pulse Miami Beach Contemporary Art Fair, JHB Gallery, Miami
- 2013 *Selections from Blind*, South Hamptons Art Fair, JHB Gallery, New York City
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
- 2010 *Under the Willow*, Flinders Street Gallery, Sydney, Australia
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

TIME BASED

- 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
- 2019 *On Time*
 Single channel moving artwork, 5.09

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

- 2025 (July) *Welcome to Wherever You Are*, Manly Art Gallery & Museum, Sydney, Australia.
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

BOOKS (recent)

- 2022 *Where Is Art?: Space, Time, and Location in Contemporary Art*, eds. Douglas, S, Geczy, A, Lowry, S, Routledge Advances in Art and Visual Studies.

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 Coccioli (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-photos-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. Alasdair Foster, “*Disquietude: Landscape and the Australian Imagination*,” Riddoch Art Gallery, Mount Gambia, Australia.
- 2016 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.
- 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.
- 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. (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. (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, 2012.
- "ARTEXPRESS Hits the Small Screen," *St. Marys Star*, March 12, 2012.
- 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. (last accessed Aug 1, 2018).
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- Rhianna Walcott, "*Simone Douglas: Ever*," www.rococoproductions.com/500/500_037 (accessed July 1, 2014). *Look Gallery Magazine* (Sydney: Art Gallery Society of New South Wales, 2011).
- Adam Geczy, "*Photography & Place in Australia, 1970s til Now*," *Art Monthly Australia* 240, June 2011: 18.
- "*Light Works*," What's On, July–August, National Gallery of Victoria, Melbourne, Australia (image). "*Quicknews*," *Inner West Courier*, March 8, 2011: 30.
- Elissa Blake and Katie Milton, "*10 Things to See, Hear, and Do This Weekend*," *Sydney Morning Herald*, August 11, 2011: 2.
- Angie Wojak and Stacy Miller, *Starting Your Career as an Artist: A Guide for Painters, Sculptors, Photographers, and Other Visual Artists* (New York: Allworth Press 2011), 142, 175–176.
- 2010 Anne Marsh, *Look: Contemporary Australian Photography Since 1980* (Basingstoke, UK: Macmillan, 2010), 196 (text and illustrated). "*Stand-In: Landscape. Jim Ramer, Arthur Ou and Simone Douglas's Work*," *Pics* 22: 54–61 (illustrated).
- 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 New South Wales Collection* (New South Wales: Art Gallery of New South Wales, 2007), 288–311 (illustrated).
- 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 Erhoff, *Sky of the Skies* (Rozelle: Arterial 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, Arterial 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).
 Charlotte Day, "First Impressions: Contemporary Australian Photograms," Photofile (August 2003), 67, 69 (illustrated).
- 2000 *Harmonia* (Melbourne: West Space, 2000) (exhibition catalogue).
 Silver: 25th Anniversary Exhibition (Sydney: Ivan Dougherty Gallery, 2000), 42.
 Sebastian Smees, "Bare Essentials," Sydney Morning Herald, Metro, April 28, 2000: 24.
 Robert McFarlane, "Stripping Down to the Bare Minimum," Sydney Morning Herald, May 10, 2000: 14.
 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).
 Daniel Mudie Cunningham, "Passage," Sydney Star Observer, November 5, 1998. Wendy Cavernet, "Aberrant Art" (not only) black + white, no. 31: 5, 26–29.
 George Alexander, "Up from the Dark Room," Photofile (April 1998), 36–39.
- 1997 John McDonald, "Photography Is Dead! Long Live Photography!," Sydney Morning Herald, Spectrum, August 26, 1997: 14.

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- 1996 Linda Michael (ed.), *Photography Is Dead! Long Live Photography!* (Sydney: Museum of Contemporary Art, 1996), 29, 52, 53.
 (Essays contained within the above text)
 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.
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 Wendy Cavernett, "*Simone Douglas: An Uncertain Exchange*," from the exhibition *Photography Is Dead! Long Live Photography!* at the Museum of Contemporary Art, Sydney, Australia, www.thei.aust.com/isite/igmcaphotorv.html (accessed October 27, 2000).
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 Recent Acquisitions, The Victoria and Albert Museum
- 1994 *Aberrations*, The Photographers' Gallery Exhibition Catalogue. Londo 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

ARTERREAL