

THE COMMERCIAL

NARELLE JUBELIN

b. 1960, Sydney
lives Madrid, Spain (1997 – present)

EDUCATION

1983 Graduate Diploma in Professional Art Studies, City Art Institute, University of New South Wales, Sydney
1979-1982 Bachelor of Education in Art, Alexander Mackie College of Advanced Education, Sydney

SOLO EXHIBITIONS

2019 *The Presence of Black*, The Commercial, Sydney (AU)
2016 *Flamenca Primitiva*, The Commercial, Sydney (AU)
Flamenco Primitivo, Marlborough Contemporary, London (UK)
2015 *The Third Space (& other notes)*, Espacio_2b, Madrid (EU)
2013 *Vision in Motion*, curated by Ann Stephen and Luke Parker, Samstag Museum, University of South Australia, Adelaide (AU)
Specific Objects, Common Parts, Marlborough Contemporary, London (UK)
Plantas e Plantas [Plants & Plans], curated by Isabel Carlos, Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisbon, Portugal (EU)
2012 *Afterimage*, curated by Yara Sonseca Mas, La Casa Encendida, Madrid (EU)
Vision in Motion, curated by Ann Stephen and Luke Parker, Monash University Museum of Art, Melbourne (AU)
Vision in Motion, curated by Ann Stephen and Luke Parker, University of Sydney, Sydney (AU)
2009 *Cannibal Tours*, curated by Ann Stephen, Heide Museum of Modern Art, Melbourne (AU)
2008 *Pelo Peludo*, Galeria Luis Serpa Projects, Lisbon (EU)
2006 *Ungrammatical Landscape*, Centro José Guerrero, Granada (EU)
2004 *Transcription Works*, Mori Gallery, Sydney (AU)
2003 *Duration Houses*, Mori Gallery, Sydney (AU)
2002 *Shumakom*, with Andrew Renton and Marcos Corrales Lantero, Artists' Space, Jerusalem (IS)
On Writing. Writing On, John Curtin University Gallery, Perth (AU)
Owner Builder of Modern House, with prototype furniture by Marcos Corrales Lantero, Mori Gallery, Los Angeles and Centre for Contemporary Photography, Melbourne as part of the 2001 Melbourne Festival, curated by Juliana Engberg (AU)
1999 *Unwritten*, with Satoru Itazu and Marcos Corrales Lantero, Galeria Luis Serpa, Lisbon (EU)
Case No: T961301, Mori Gallery, Sydney (AU)
1998 *ECRU – Trading Images*, curated by Isabel Carlos, Pavilhão Branco, Instituto de Arte Contemporanea, Lisbon (EU)
1997 *Soft Shoulder*, curated by Trevor Smith, Art Gallery of Western Australia, Perth (AU)
1996 *A la vez Narelle Jubelin at the same time*, Art Gallery of Toronto and York University Gallery (CA)
(and hence re-written), with the Fabric Workshop and Museum, Philadelphia (US)
(and hence re-written), Mori Gallery, Sydney (AU)
1995 *Soft and Slow*, curated by Susanne Ghez, Monash University Gallery ???, Melbourne (AU)
Soft Shoulder, Grey Art Gallery & Study Centre, New York University, New York (US)
1994 *Soft Shoulder*, The Renaissance Society, the University of Chicago, Chicago (US)
1993 *Estate*, Galerie Knoll, Budapest (EU)
1992 *Estate*, Galerie Knoll, Vienna (EU)
Dead Slow, curated by Andrew Nairne, Centre for Contemporary Art, Glasgow (UK)

- 1991 *Cloth*, Mori Gallery, Sydney (AU)
 1989 *Second Glance (at 'the Coming Man')*, George Paton Gallery, Melbourne and University of Tasmania Gallery, Hobart (AU)
 1988 *Second Glance (at 'the Coming Man')*, College Gallery, Adelaide, and Mori Gallery, Sydney (AU)
 1987 *Re-presenting His Story*, Institute of Technology, Architecture Faculty Gallery, Sydney (AU)
 1986 *His Story*, Mori Gallery, Sydney (AU)

SELECTED COLLABORATIVE EXHIBITIONS

- 2019 *The Housing Question - Helen Grace, Sherre Delys and Narelle Jubelin*, curated by Julie Ewington, Penrith Regional Gallery, Sydney (AU)
 2018 *Suelo y Pared / Floor & Wall*, with Rubén Santiago, ABM Confecciones, Puente de Vallecas, Madrid (EU)
 2014 *Elastics/Borracha/Elástico*, curated by Jo Holder, NCCART, Chan Contemporary Art Space, Darwin and The Cross Art Projects, Sydney (AU)
 2012-2013 *Mirror Reflex*, with Jacky Redgate for *Vision in Motion*, Samstag Museum, University of South Australia, Adelaide (AU)
Sidney Nolan: Early Experiments/Narelle Jubelin: Coda, curated by Kendrah Morgan and Lesley Harding, Heide Museum of Modern Art, Melbourne (AU)
Mayday, Central Business District (CBD) Branch of the Country Women's Association (CWA) with Lucy Bleach, Paddy Dorney, Kris Shaffer and the congregation of Pius X Church, Tarooma, curated by Paula Silva, Hobart (AU)
 2009 *Owner Builder*, (Narelle Jubelin and Marcos Corrales Lantero and Mori Gallery), HK09, Hong Kong (HK)
The Great Divide, Ângela Ferreira and Narelle Jubelin, Art Gallery of New South Wales, Sydney (AU)
 2008 *Front of House*, Marcos Corrales, Ângela Ferreira, Narelle Jubelin, Andrew Renton, Parasol Unit Foundation for Contemporary Art, London (UK)
Superimpositions, Narelle Jubelin and Luke Parker with Marcos Corrales Lantero and David Norrie, Mori Gallery, Sydney (AU)
 2002 *Legacies in Transit*, curated by Ann Stephen, Museum of Applied Arts and Sciences, Powerhouse Museum, Sydney (AU)
 2001 *Itazu Litho-Grafik*, with Satoru Itazu, Museum Haus Kasuya, Kanagawa (JP)
 1999 *Crossing the Line*, with Ângela Ferreira; La Lavanderia, Barcelona 1999 (EU); South African National Gallery, 2000 (SA); La Fabrica, Madrid 2001 (EU); Instituto Camões, Maputo 2001 (SA); Home Project, Lisboa 2001 (EU); *Em Sítio Algum / No Place at All*, Museo do Chiado, Lisbon 2003 (EU), Mori Gallery, Sydney 2007 (AU); Parasol Unit, London 2008 (UK)
 1996 *a la vez Narelle Jubelin* with Fabric Workshop and Museum, Philadelphia at the same time Günther Förg a la vez Jacky Redgate at the same time Henry Moore a la vez exhibitions at Art Gallery of Ontario, September 25, 1996 – February 2 1997, at the same time Narelle Jubelin a la vez Art Gallery of York University at the same time panel discussion University of Toronto School of Architecture and Landscape Architecture, September 25, 1996 7.30pm a la vez Narelle Jubelin at the same time Detlef Mertins a la vez Robert Fones at the same time Shelley Hornstein a la vez Adele Freedman at the same time Jessica Bradley, Art Gallery of Ontario, Musée des beaux-arts de l'Ontario, Toronto
 1993 *Old Love*, with Satoru Itazu, Gallery Lunami, Tokyo (JP)
 1992 *Internal Affairs*, with Allan Cooley for Working in Public, Philippine Consul General and Trade Offices, Sydney (AU)
 1991 *Legacies of Travel and Trade*, with the Museum of Applied Arts and Sciences, curated by Claire Roberts and Ann Stephen, Powerhouse Museum, Sydney (AU)
 1987 *The Crossing*, with Adrienne Gaha, First Draft, Sydney (AU)
 1985 *Narelle Jubelin / Paul Saint*, Plan Z Gallery, Sydney (AU)

SELECTED GROUP EXHIBITIONS

- 2018 *As yet untitled*, The Commercial, Sydney (AU)
Trabajo, ABM Confecciones, Madrid (EU)

- 2017 *AMOR*, ABM Confecciones, Madrid (EU)
Every Brilliant Eye: Australian Art of the 90s, curated by Jane Devery and Pip Wallis, National Gallery of Victoria, Melbourne
- 2016 *Houses*, curated by Isabel Carlos, Calouste Gulbenkian Museum, Lisbon (EU)
El Intruso. Cabos Suelto, curated by Guillermo Paneque, Hendrich Erhardt Gallery, Madrid (EU)
Auckland Art Fair/Group show, The Cloud, Auckland (NZ)
- 2015 *The Biography of Things*, Australian Centre for Contemporary Art, Melbourne
Drawing Biennial 2015, Drawing Room, London (UK)
"I never thought I'd see you again", Painting History, Marlborough Contemporary, London (UK)
Crossing the (digital) Line with Ângela Ferreira for *Gente Feliz co Lágrimas*, curated by João Pedro Vale + Nuno Alexandre Ferreira, Galeria Walk & Talk, Ponta Delgada, Azores (EU)
The Extreme Climate of Nicholas Folland, Art Gallery of South Australia (AU)
- 2014 *Mud Maps*, curated by Emma Luketic, Penrith Regional Gallery and Lewers Bequest, Sydney (AU)
- 2013 *Future Primitive*, curated by Linda Michael, Heide Museum of Modern Art, Melbourne (AU)
Thinge, curated by João Penalva for Dan Gunn, Berlin (EU)
More than I dare to think about, Marlborough Contemporary, London (UK)
- 2012-2015 *Glass Rug, for Harry Seidler*, Architecture, Art and Collaborative Design, Intercontinental Curatorial Project, Estonia, Bulgaria, Latvia, USA, Brazil, Canada, Australia and Austria
- 2011 *Life is Risk/Art is Risk – National Artists' Self-Portrait Prize 2011*, curated by Alison Kubler, University of Queensland Art Museum, Brisbane (AU)
- 2009 *Learning Modern*, curated by Mary Jane Jacob, School of the Art Institute Sullivan Gallery, Chicago (USA)
The Future is Unwritten, for *Provisions for the Future*, curated by Isabel Carlos, Sharjah Biennial 9, Sharjah (UAE)
- 2006 *some papers of unknown content*, for (re)volver, Plataforma Revolver, curated by Fillipa Oliveira, Lisbon (EU)
Annotations for 21st Century Modern, 2006 Adelaide Biennial of Art, Adelaide, curated by Linda Michael, the Art Gallery of South Australia, Adelaide (AU)
- 2004 *Fabrics of change: trading identities*, curated by Diana Wood Conroy, Faculty of Creative Arts, University of Wollongong Gallery and Flinders University Gallery, Adelaide (AU)
Drawing, curated by Luke Parker, Mori Gallery, Sydney (AU)
- 2001 *Material World: 25 Years of the Fabric Workshop and Museum*, Museum of Contemporary Art, Sydney (AU)
Total Object Complete with Missing Parts, curated by Andrew Renton, Tramway, Glasgow (UK)
- 1999 *WORD*, curated by Linda Michael, Museum of Contemporary Art, Sydney (AU)
Sampled: the use of fabric in sculpture, curated by Gerard Williams, The Henry Moore Institute Library, Leeds (UK)
René Boutin, Shane Cotton, Tim Johnson, Narelle Jubelin, Albertina Viegas, Mori Gallery, Sydney (AU)
- 1998 *Lithographs from Itazu-Grafik*, Gallery Archi, Tokyo (JP)
Personal Effects: The Collective Unconscious, curated by Ewen Macdonald, Museum of Contemporary Art, Sydney (AU)
Leaving Tracks: artranspennine98, curated by Lewis Biggs and Robert Hopper, Tate Gallery Liverpool (UK)
Changing Spaces: Artists Projects from The Fabric Workshop and Museum, curated by Mary Jane Jacob, Vancouver Art Gallery, Vancouver Art Gallery (CA)
- 1997 *Changing Spaces: Artists Projects from The Fabric Workshop and Museum*, curated by Mary Jane Jacob, Vancouver Art Gallery, Museum of Contemporary Art Miami; School of Art and Design Galleries, Georgia State University, Atlanta; Detroit Institute of Arts, Detroit (US)
- 1996 *Colonial Post Colonial*, curated by Max Delaney, Museum of Contemporary Art at Heide, Melbourne (AU)
- 1994 *Women Hold Up Half the Sky: the orientation of art in the post-war Pacific*, curated by Roger Butler, National Gallery of Australia, Canberra; Monash University Gallery,

- Melbourne (AU)
Localities of Desire: contemporary art in an international world, curated by Bernice Murphy, Museum of Contemporary Art, Sydney (AU)
cocido y crudo, curated by Dan Cameron, Museo Centro de Arte Reina Sofia, Madrid (EU)
The Day After Tomorrow, curated by Isabel Carlos, Centro Cultural de Belem, Lisbon (EU)
- 1993
Looking at Seeing and Reading, curated by Ian Burn, Ivan Dougherty Gallery, Sydney; Monash University Gallery, Melbourne (AU)
Sshhh..., curated by Melissa Chiu, Mori Gallery, Sydney (AU)
- 1992
Moltiplici Culture, section curated by Dan Cameron, Convento di S. Egidio, Rome (EU)
The Boundary Rider, Ninth Biennale of Sydney, curated by Tony Bond, Bondstore, Sydney (AU)
Doubletake: Collective Memory and Current Art, curated by Lynne Cooke, Bice Curiger, Greg Hilty, Hayward Gallery, London; Kunsthalle, Vienna (UK/EU)
- 1991
Foreign Affair, for Places with a Past: New Site Specific Art in Charleston, Charleston (US)
Frames of Reference: Aspects of Feminism and Art, curated by Sally Couacaud, Pier 4, Sydney (AU)
The Subversive Stitch, curated by Natalie King, Monash University Gallery, Melbourne; Mori Annex, Sydney
- 1990
Trade Delivers People, Aperto, curated by Giovanni Carandente, Venice Biennale, Venice (EU)
Adelaide Biennial (inaugural), curated by Mary Eagle, Art Gallery of South Australia, Adelaide (AU)
- 1989
Perspecta 1989, curated by Tony Bond and Victoria Lynn, Art Gallery of New South Wales, Sydney (AU)

PROJECT CURATION

- 1995
Proof: curator, in collaboration with The Fabric Workshop and Museum, Philadelphia (US)
- 1994-2000
 Museum of Sydney: consulting curator, with Historic Houses Trust, Sydney (AU)
- 1985-1987
 Firstdraft: exhibition project, co-founder and co-ordinator with Roger Crawford, Tess Horwitz and Paul Saint, Sydney (AU)

COLLECTIONS

Albertina Print Museum, Vienna (EU)
 Art Gallery of New South Wales, Sydney (AU)
 Art Gallery of South Australia, Adelaide (AU)
 Art Gallery of Western Australia, Perth (AU)
 CAM Centro de Arte Moderna – Fundação Calouste Gulbenkian, Lisbon (EU)
 Monash University Museum of Art, Melbourne (AU)
 Museum of Contemporary Art Australia, Sydney (AU)
 Museum of Applied Arts and Sciences, Sydney (AU)
 National Gallery of Australia, Canberra (AU)
 National Gallery of Victoria, Melbourne (AU)
 Queensland Art Gallery | Gallery of Modern Art, Brisbane (AU)
 University of Wollongong, Wollongong (AU)
 UQ Art Museum, University of Queensland, Brisbane (AU)

SELECTED BIBLIOGRAPHY

selected solo exhibition catalogues and monographs

- Bradley, Jessica, *A la vez Narelle Jubelin at the same time*, Art Gallery of Ontario, Toronto, 1996
- Carlos, Isabel and Narelle Jubelin, *Narelle Jubelin: Plantas e Plantas/Plants & Plans*, exh. cat. Centro de Arte Moderna, Calouste Gulbenkian Foundation, (essays by Isabel Carlos, Margaret Morgan, Jo Holder, Paula Silva), Lisbon, 2013, 152 pp.
- Carlos, Isabel, *et al, Narelle Jubelin – ECRU*, exh. cat. Pavilhão Branco, Instituto de Arte Contemporanea (essays by Isabel Carlos, Sean Cubitt, Juliana Engberg), Lisbon, 1999, 134 pp.
- Casa Encendida, *Narelle Jubelin: Afterimage*, exh. cat. La Casa Encendida, (essays by Helen Grace, Maria Teresa Muñoz, Narelle Jubelin), Madrid, 2012, 112 pp.
- Centro José Guerrero, *Narelle Jubelin: Paisaje agramatical/Ungrammatical landscape*, exh. cat. Centro José Guerrero (essays by Helen Grace, María Teresa Muñoz, Narelle Jubelin), Granada, 2006, 157 pp.
- Delany, Max, *Narelle Jubelin - Colonial Post Colonial*, exh. cat. Heide Museum of Modern Art, Melbourne, 1996
- Heide Museum of Modern Art, *Sidney Nolan – early experiments with Narelle Jubelin: Coda*, exh. cat. Heide Museum of Modern Art, (essay Lesley Harding and Kendrah Morgan), Melbourne, 2012, 56 pp.
- Holder, Jo, and Vivien Johnson, *Narelle Jubelin: Trade delivers people*, exh. cat. Aperto, La Biennale di Venezia, 1990, 32 pp.
- John Curtin Gallery, *Narelle Jubelin On writing. Writing on 1994-2002*, exh. cat. John Curtin Gallery, (essays by Ann Schillo and Suellyn Lockett), Perth 2002, 8 pp. concertina.
- Johnson, Vivienne, *People Deliver Art, Trade delivers people*, exh. cat. Mori Gallery, Sydney, 1990
- King, Natalie, Jacky Redgate, *Narelle Jubelin- Soft and Slow*, exh. cat. Monash University Art Museum, Melbourne, 1995
- Mori Gallery, *Narelle Jubelin Second Glance (at 'the Coming Man')*, exh. cat. Mori Gallery Sydney; Center for the Arts, Hobart; George Paton Gallery Melbourne, 1988, 4 pp.
- Renaissance Society at the University of Chicago, *Narelle Jubelin: Soft shoulder*, exh. cat. The Renaissance Society, (essays by Juliana Engberg, Mary Jane Jacob & Russell Lewis), Chicago, 1995, 60 pp. Chicago, 1995, 60 pp.
- Renton, Andrew, *Shumakom*, exh. cat. Artists' Space, Jerusalem, 2002
- Stephen, Ann, *Narelle Jubelin – Dead Slow*, exh. cat. Centre for Contemporary Arts, Glasgow in association with the 9th Biennale of Sydney, 1992, 25 pp.
- Stephen, Ann, *Narelle Jubelin: Cannibal Tours*, exh. cat. Heide Museum of Modern Art, Melbourne, 2009, 46 pp.

selected general bibliography

- Artist Pages, *Cárcel de Amor*, exh. cat. Department of Audio Visuals, Museo Nacional Centro de Arte, Reina Sofia, Madrid, 2005
- Artist Pages, *Files*, MUSAC Museo de Arte Contemporáneo de Castilla y Leon, 2004
- Artist Pages, *Natural Selection*, on-line magazine No.4, 2005
- Artner, Alan G. *Jubelin sets new standard for installations*, Chicago Tribune, Friday, June 24, 1994
- Avgikos, Jan, *Other Relations - the dangers of tourism*, Artscribe, September/October, pp. 69-71, 1990
- Biggs, Lewis and Robert Hopper, *leaving tracks: arttranspennine '98*. Tate Gallery, Liverpool and Henry Moore Sculpture Institute, Leeds, 1998
- Brauer, Fay, *The Bricoleur - The Borderico - The Post Colonial Boundary Rider*, Agenda, Contemporary Art Magazine, issue 29, March, Melbourne, 1993
- Broadfoot, Keith and Rex Butler, *The Fearful Sphere of Australia*, Paraculture, Sydney, Artspace, Sydney & Artists' Space, New York, 1990
- Burn, Ian, *The Metropolis is only Half the Horizon...*, exh. cat. Ninth Biennale of Sydney, Sydney, 1992
- Butler, Roger, *Women Hold Up Half the Sky: The Orientation of Art in Post-war Pacific*, Monash University Museum of Art, Melbourne, 1996
- Cameron, Dan, *cocido y crudo*, exh. cat. Museo Nacional Centro de Arte Reina Sofía, Madrid, 1995
- Cameron, Dan, *Slow Train Coming*, Multiplici Culture, exh. cat. Edizione Carte Segrete, Rome, 1992
- Carlos, Isabel, *Provisions for the Future*, exhibition book 1, Sharjah Biennial, United Arab Emirates, 2009

- Cooke, Lynne, Bice Curiger and Greg Hilty, *Doubletake: Collective Memory and Current Art*, South Bank Centre, London and Parkett Verlag AG, Zurich, 1992
- Cooke, Lynne, *Doubletake: Collective Memory and Current Art*, exh. cat. Hayward Gallery, London, 1992, 240 pp.
- Cooke, Lynne, *Narelle Jubelin*, Art and Australia, Sydney, vol. 34, no. 3, 1997, p. 416
- Cooke, Lynne, *Narelle Jubelin*, The Fabric Workshop and Museum, Philadelphia, 1997
- Couacaud, Sally, *Frames of reference: aspects of feminism and art*, exh. cat. Artspace, Sydney, 1991
- Cubbit, Sean, *Jakarta ? No, she went of her own accord (boom boom)*, Artlink December, 1998
- Dinoff, Beth, *History Camouflaged*, Art & Text, no. 40, September, 1991
- Ewington, Julie, *Detail: a small exhibition in the environment*, Canberra Institute of the Arts, Canberra, 1991
- Fenner, Felicity, *Around the Boundaries*, Sydney Morning Herald, January 2, 199
- Gertsakis, Elizabeth, 1990 Adelaide Biennial, Art Gallery of South Australia, Adelaide, 1990
- Gertsakis, Elizabeth, *A Pure Language of Heresy*, Binocular: Focusing, Material, Histories, Moet & Chandon Contemporary Edition, Sydney, 1993
- Grace, Helen, *The Unforseeable Object (Petit) d'art*, Perspecta 1989, Art Gallery of New South Wales, Sydney, 1989
- Green, Charles, *Peripheral Vision: Contemporary Australian Art 1970-94*, Craftsman House, Sydney, 1995
- Hanna, Bronwyn, *Marco Polo's Shadow*, Contemporary Arts and Crafts 2, 1990
- Holder, Jo, *International Perspective*, The Australian, Sydney, December, 1992
- Holgate, Ben, and Peter Cochrane, *Fellowship boost for 10 young creative artists*, Sydney Morning Herald, Friday, November 3, 1995
- Hornstein, Shelley, *Of Identities And Nationalism Seen From Near And Far: Narelle Jubelin And The Politics Of Space*, The Joint American And Canadian Association Of Aesthetics Conference, Montreal October 1996, N.Paradoxa Issn 1462-0426
- Jacob, Mary Jane, *Places with a Past: New Site Specific Art in Charleston*, Rizzoli, New York, 1992
- James, Bruce, *Snapshots of a voyage on very thin ice*, Sydney Morning Herald, January 15, 2003
- Jubelin, Narelle with Satoru Itazu, *Unwritten*, Metalocus 05, Madrid, 2000
- Jubelin, Narelle, *Tres trabajos, Soft Shoulder, And Hence Re-written, Case nº T961301*, Metalocus 01, Madrid, 1998
- King, Natalie, *The Subversive Stitch*, exh. cat. Monash University Museum of Art, Melbourne, 1991, 24 pp.
- Losche, Diane, *Subtle Tension in the work of Narelle Jubelin*, Art & Australia, Sydney, vol. 29, no. 4, 1992
- Luckett, Suellyn, *OnWriting.WritingOn 1994-2002*, John Curtin University Gallery, Perth, 2002
- Macdonald, Murdo, *Maximum from the minimal*, The Scotsman, Tuesday May 5, 1992
- McDonald, Helen, *Erotic Ambiguities: Female Nude in Art*, Routledge New York, 2001
- Morgan, Margaret, *Housing* (essay on Narelle Jubelin and Marcos Corrales Lantero), in ed. Juliana Engberg, Melbourne Festival, Melbourne, 2001
- Morgan, Margaret, *Narelle Jubelin*, Artext, Pasadena, California, No. 75, 2001
- Renton, Andrew, *...from where you stand –*, The Day After Tomorrow, exh. cat. Lisboa Capital Europeia da Cultura, Lisbon, 1994
- Renton, Andrew, *Narelle Jubelin: Dead Slow*, Flash Art, International, vol. XXV, no. 166, October, 1992
- Renton, Andrew, *Unknown content: diminished return*; Filipa Oliveira, *(re)volver*, Plataforma Revolver, Lisbon, 2007
- Roberts, Clare, *Legacies of Travel and Trade*, Decorative Arts & Design, the Powerhouse Museum, Sydney, Powerhouse Publishing, 1991
- Sharrad, Paul, *Trade and Textiles in the Pacific and India*, Fabrics of Change: Trading Identities, exh. cat. Faculty of Creative Arts, University of Wollongong Gallery, Woollongong and Flinders University Gallery, Adelaide, 2004
- Slow Burn*, A century of Australian women artists from a private collection, National Trust S.H. Ervin Gallery, Sydney, 2009
- Stanhope, Zara, *A clear eyed look*, Jacky Redgate: Survey 1980-2003, exh. cat. Contemporary Art Centre of South Australia, Adelaide and Perth Institute of Contemporary Arts, Perth, 2005
- Stephen, Ann, *Annotations*, 21st Century Modern, exh. cat. Adelaide Biennale of Australian Art, Art Gallery of South Australia, Adelaide, 2006
- Stephen, Ann, *The Ungrammatical Landscape of Narelle Jubelin*, Metalocus 20, Madrid, 2007
- Stevenson, Jennifer, *Art Trade*, Vogue Australia, no. 5, May, 1990
- Tallman, Susan, *Learning Styles (Learning Modern Show)*, Art in America, January, 2010
- The Renaissance Society, *A History of the Renaissance Society:1990-2000*, Renaissance Society, The University of Chicago, Chicago, 2004
- Williams, Gilda, *Front of House*, Art Forum, September, 473, 2008