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Jacky Redgate takes over Level 4 at the MCA!



Jacky Redgate: Life of the System: 1980 – 2005

28 NOVEMBER 2005 – 5 MARCH 2006

1967: Selected works from the MCA Collection. Artist/Selector: Jacky Redgate

28 NOVEMBER 2005 – 23 APRIL 2006

Complementing the two international sculptural exhibitions on show over Summer is the work of one of Australia's leading mixed-media artists. Sydney-based artist Jacky Redgate takes over the newly refurbished Level 4 galleries with two exhibitions – a solo survey and a curated selection from the MCA Collection. Redgate's solo show combines conceptual rigour and formal beauty, showing the breadth and depth of her practice as she moves between photography and sculpture, with each discipline informing the other. Alongside this is Redgate's selection from the MCA Collection, drawing on works from the

year in which her family immigrated to Australia – 1967.

With a strong interest in systems, Redgate brings together various strands of intellectual investigation in her work, ranging across mathematics, science, aesthetics and art history. At the same time she examines the personal and social dimensions of images and objects. *Jacky Redgate: Life of the System* features key photographic series and sculptural works drawn from the past twenty-five years, as well as a new series of photographs created for the exhibition. The artist says, "this exhibition is an opportunity to make relationships between the works that wouldn't otherwise be possible. It's challenging to be able to show the photographic work alongside sculpture – and to see the links between the two."



This exhibition originated in the major survey held at The Contemporary Art Centre of South Australia (CACSA) in 2004 – an ambitious project which was spread over three shows chronologically. It was later shown at the Perth Institute of Contemporary Arts. Now at the MCA it has evolved from its original form, with the inclusion of new work that has developed from the process. A major monograph on Redgate's work, published by CACSA, will also be launched for the MCA exhibition.



This exhibition will be the first solo project to be presented in the newly refurbished and extended Level 4 galleries, and forms part of a distinguished series of solo artist projects that profile in depth the work of leading Australian and international artists. To celebrate the new galleries dedicated to the permanent collection, the MCA has also invited Redgate to curate an exhibition drawn from the collection. This complements her solo exhibition and provides an opportunity for Redgate to contextualise her artistic interests and influences.

Selecting works from 1967, Redgate explores the artistic and social landscape of the time, when Australia was opening up to the world and contemporary art had a fascination with new technologies and perceptual theories.

She says "I wanted to find a way of working with the collection that wasn't dissimilar to my work processes. I decided to choose a year:

1967. This is the year my family immigrated to Australia from London, so it is a personal system. I sense a cross-over with the works in the exhibition and the way I work with space and science. It narrowed the field of selection and I also felt the works could reveal the vision and politics of acquiring work for the Power Collection in 1967, which was its inaugural year." Featuring kinetic, pop, op, conceptual and minimal art by artists such as Carl Andre, Ian Burn, Bridget Riley and Julio Le Parc, *1967* provides a fascinating insight into the MCA Collection as well as creating links to Redgate's own work.

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Images: *STRAIGHTCUT #6* 2001–02 Image courtesy of the artist and Sherman Galleries, Sydney

© the artist *Untitled (Vase Shape #1–#5)* 1989 Courtesy of the artist and Sherman Galleries, Sydney © the artist. Installation view, Mori Gallery, Sydney Photograph: Tim Marshall; *Equal solids—Volume 25, 196,000 cubic mm each* 1993–94 Courtesy the artist and Sherman Galleries, Sydney © the artist Installation view, Contemporary Art Centre of South Australia, Adelaide Photograph: Michael Klivanek



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These exhibitions are made possible through the generous support of MCA Ambassadors.