

STATION

Patrick Pound

Born 1962, New Zealand

Lives and works in Melbourne, Australia

Education

2011 PhD Art History, University of Melbourne, Melbourne

1987 BFA with a double major in Art History, Auckland University, New Zealand

Selected Solo Exhibitions

2023 *Photography Real and Imagined*, National Gallery of Victoria, Melbourne

2023 *Infinite Camera*, March 9 – April 1, STATION Gallery Melbourne

2022 *Air*, QAGOMA, Brisbane, curated by Geraldine Kirrihi Barlow

2021 *Under Lamplight: Patrick Pound and Albert Tucker*, Heide Museum of Modern Art, Melbourne, curated by Melisa Keys.

2020 *The Lives & Loves of Images*, curated by David Campany, Kunsthalle Mannheim, Germany

2020 *The museum of there, not there*, STATION, Melbourne

Patrick Pound, Auckland Art Fair w STATION, online viewing room

2019 *Photography and Air*, curated by Susan Bright, Photo Espana 2019, El Museo Lazaro Galdiano, Madrid, ES

Remote Abstraction, Melanie Roger Gallery, Auckland, NZ

Summer Holiday 1962, Dunedin Public Art Gallery, Dunedin, NZ

The Fall, Darren Knight Gallery, Sydney

2018 *Patrick Pound: On Reflection*, City Gallery Wellington | Te Where Toi, Wellington, NZ

Patrick Pound: Brought to Book, Hamish McKay Gallery, Wellington, NZ

Things, STATION, Melbourne

2017 *Patrick Pound: The Great Exhibition*, National Gallery of Victoria, Melbourne

2016 *Photography and Air*, Stills Gallery, Sydney

Reconnections. From the Markov chain to the mark of Cain, STATION, Melbourne

Thinking Through Things: Patrick Pound and the Flinders University Art Museum Collections, Flinders University Art Gallery and Museum, Adelaide

Documentary Intersect, Adam Art Gallery, Victoria University, Wellington

2015 *Small world*, Stills Gallery, Sydney

Patrick Pound and Jane Brown, Stills Gallery, Sydney

The Museum of Holes, Castlemaine Art Museum, Victoria

The Gallery of There not There, Warrnambool Art Gallery, Victoria

Patrick Pound at the Grainger Museum, Grainger Museum, University of Melbourne, Melbourne

The Big Sleep, Paris Photo w Stills Gallery, Paris, FR

2014 *People who look dead but (probably) aren't*, Stills Gallery, Sydney

Lenton Parr Library, re-reading: Pound at the Lenton Parr Library, University of Melbourne

2013 *The Gallery of Air, Melbourne Now*, The National Gallery of Victoria, Melbourne

The Photographers Shadow, Melanie Roger Gallery, Auckland, NZ

2012 *Bank Jobs*, Hamish McKay Gallery, Wellington, NZ

2011 *Collected Works: Telling Things*, Fehily Contemporary, Melbourne

Patrick Pound, Westspace, Melbourne

2010 *Patrick Pound at Fehily Contemporary*, Fehily Temporary, Melbourne

Soft archive, GRANTPIRRIE, Sydney

Death Be Kind, Melbourne

- 2009 *Patrick Pound: before and after*, Hamish McKay Gallery, Wellington, NZ
- 2008 *Patrick Pound – Painting in a Library*, Artspace Mackay Regional Gallery, QLD
Phone Camera Work, GRANTPIRRIE, Sydney
Cutting – in the forest of images, Centre for Contemporary Photography, Melbourne
- 2007 *Soft real estate model*, Anna Bibby Gallery, Auckland, NZ
- 2006 *Rear Vision*, GRANTPIRRIE, Sydney
- 2005 Anna Bibby Gallery, Auckland, NZ
Little Remains, Hamish McKay Gallery, Wellington, NZ
Little Remains, Melanie Roger Gallery, Auckland, NZ
- 2004 *Soft: A real world model*, GRANTPIRRIE, Sydney
- 2003 Anna Bibby Gallery Auckland, NZ
The Geometry of the Baptist Button Seller, Hamish McKay Gallery, Wellington, NZ
- 2002 *Painting by Numbers*, GRANTPIRRIE, Sydney
The Memory Room, Centre for Contemporary Photography, Melbourne
Sanctuary – and other island fables (w Lyndell Brown/Charles Green), Herring Island, Melbourne
- 2001 *Model Gallery*, Hamish McKay Gallery, Wellington, NZ
Anna Bibby Gallery, Auckland, NZ
Auckland City Art Gallery, Auckland, NZ
Gus Fisher Gallery, Auckland, NZ
- 2000 *Notorious*, Hamish McKay Gallery, Wellington, NZ
Towards a Theory, Adam Gallery, Victoria University, Wellington, NZ
- 1999 *Towards a Theory of Everything*, Curtin University Gallery, Perth
Towards a Theory of Everything (w Lyndell Brown/Charles Green), Australian Centre for Photography, Sydney
Systematic - Towards a Theory of Everything, Anna Bibby Gallery, Auckland, NZ
Systematic - Towards a Theory of Everything, Hamish McKay Gallery, Wellington, NZ
- 1998 Renard Wardell Gallery, Melbourne
Anna Bibby Gallery, Auckland, NZ
- 1997 Michael Wardell Gallery, Melbourne
Milburn Gallery, Brisbane
Silent Reader, Hamish McKay Gallery, Wellington, NZ
- 1996 Michael Wardell Gallery, Melbourne
Patrick Pound, Hamish McKay Gallery, Wellington, NZ
- 1995 Michael Wardell Gallery, Melbourne
Patrick Pound, Hamish McKay Gallery, Wellington, NZ
Artspace, Auckland, NZ
- 1994 Michael Wardell Gallery, Melbourne
Patrick Pound, Hamish McKay Gallery, Wellington, NZ
Experimental Art Foundation, Adelaide
Centre For Contemporary Art, Hamilton, NZ
Sue Crockford Gallery, Auckland, NZ
Manawatu Art Gallery, New Plymouth, NZ
- 1993 Michael Wardell Gallery, Melbourne
Patrick Pound, Hamish McKay Gallery, Wellington NZ
- 1992 Michael Wardell Gallery, Melbourne
- 1991 Sue Crockford Gallery, Auckland, NZ
- 1989 Southern Cross Gallery, Wellington, NZ
Artspace George Fraser Gallery, Auckland, NZ
- 1988 V.B.G Gallery, Auckland, NZ
- 1987 33 1/3 Gallery, Wellington, NZ
- 1985 Last and First, Auckland NZ

Selected Group Exhibitions

- 2022 *A Trillion Sunsets: A Century of Image Overload*, International Center for Photography (ICP), curated by David Company
Air, Queensland Art Gallery of Modern Art, Brisbane
Walker Evans Revisited, Museum Helmond, NL
- 2021 *Chennai Photo Biennale: Maps of Disquiet*, curated by Arko Datto, Bhooma Padmanabhan, Boaz Levin, and Kerstin Meinke, Chennai, India
The Other Portrait, curated by Cherine Fahd and Julie Rrap, UTS Gallery & SCA Gallery, NSW
Flesh after Fifty, Abbotsford Convent, Melbourne
You Are Cordially Invited: 150 Years of the Melbourne Town Hall, City Gallery, Melbourne Town Hall
The Data Imaginary: Fears and Fantasies, curated by Katherine Moline, Angela Goddard, Beck Davis et al, Griffith University, Queensland, Flinders University Museum of Art (2022) and ANU School of Art (2023)
- 2020 *Dit Dit Dit Dit*, Hamish McKay Gallery, Wellington, New Zealand
National Works on Paper, Mornington Peninsula Regional Gallery (MPRG), VIC, Australia
David and Gillian Serisier: Installing Small Abstracts from the Collection, Orange Regional Gallery, Orange
Monument to Now: MoreArt 2020, Upfield Bike Path from Coburg Station to Gowrie Station, Coburg, Melbourne
A Collection of Stranger Things: an MPRG Collection Exhibition, curated by Patrick Pound, Danny Lacy and Narelle Russo, Mornington Peninsula Regional Gallery, Vic
With a little help from our Friends, Mornington Peninsula Regional Gallery, Vic
Walker Evans Revisited, Biennale für aktuelle Fotografie, Kunsthalle Mannheim, GER
Shadow catchers, Art Gallery of New South Wales, Sydney
- 2019 *Water*, curated by Geraldine Barlow, Queensland Art Gallery of Modern Art, Brisbane
Defining Space/Place: Contemporary Photography from Australia, Museum of Photographic Arts, San Diego, USA
Exchange Value, curated by Kevin Wilson, QUT Art Museum, Brisbane
The Model Citizen, curated by Sean Redmond and Darrin Verhagen, RMIT Gallery, Melbourne
Word of Mouth, a pop-up project in four fragments choreographed by Peter Hill, Venice, IT
The Process of Making, Westspace Fundraiser 2019, Westspace, Melbourne
- 2018 Spring 1883 Art Fair, w STATION, Melbourne
2018 Biennial of Australian Art: Divided Worlds, Art Gallery of South Australia, Adelaide
Systematic, Plimsoll Gallery, University of Tasmania, Hobart
Dark (Other) Times, curated by Paul Zika and Maria Kunda, Dark MoFo, Hobart
- 2017 *TarraWarra International 2017: All that is solid...*, curated by Victoria Lynn, TarraWarra Museum of Art, VIC
An Unorthodox Flow of Images, curated by Naomi Cass and Pippa Milne, Centre for Contemporary Photography, Melbourne
Curtain Call, Stills Gallery, Sydney
- 2016 *The documentary take*, curated by Naomi Cass, Centre for Contemporary Photography, Melbourne
The Museum of Doubt, curated by Peter Hill, Despard Gallery, Hobart
Bad Hair Day, curated by Ken Hall, Christchurch Art Gallery, Christchurch, NZ
Authenticity...? An interrogation of the authentic and the inauthentic in contemporary art and culture, curated by Peter Hill, Incinerator Gallery, City of Moonee Valley, Melbourne
- 2015 *The Photograph and Australia*, Art Gallery of New South Wales, Sydney
Octopus 15: 'Lost and Profound', curated by Daniel Mudie Cunningham, Gertrude Contemporary, Melbourne
Death, Casula Powerhouse Arts Centre, NSW
Ars Incognita: A Field Guide to Cutlural Geographies (Natural and Artificial, Real and Imaginary) of Melbourne, curated by Vince Dziekan, The Melbourne Museum, Melbourne
Transmission: Legacies of the Television Age, National Gallery of Victoria, Melbourne
— [underscore], Margaret Lawrence Gallery, Victoria College of the Arts, Melbourne

- From the Collection*, Warnambool Art Gallery and Museum
- 2014 *The Small Infinite*, John Hansard Gallery, Southampton, UK
Superfictions 2, curated by Peter Hill and Adeline Kusch, Kings ARI, Melbourne
Faux Novel, curated by Peter Hill and Annabelle Lacroix, RMIT Project Space, Melbourne
1Episodes: 3th Dong Gang International Photo Festival, curated by Natalie King and Young Mi Park, Dong Gang Museum of Photography, Korea
Ex Libris: the book in contemporary art, curated by Lisa Sullivan, Geelong Gallery, Geelong
Whistling in the Dark, curated by Dr. Michael Vale, Trocadero Gallery, Melbourne
Crossing Paths with Vivian Maier, Centre for Contemporary Photography Melbourne
- 2013 *The Big Picture*, curated by Bronwyn Rennex and Josephine Skinner, Stills Gallery, Sydney
Melbourne Now, National Gallery of Victoria, Melbourne
Living in the Ruins of the Twentieth Century, curated by Adam Jasper and Holly Williams, UTS Gallery, Sydney
Game On, curated by Ric Spencer and Richard Lewer, Fremantle Centre for the Arts, Fremantle
Compact, Fehily Contemporary, Melbourne
- 2012 *Final Countdown*, Fehily Contemporary, Melbourne
2012 Works on Paper, Civic Reserve, Mornington, Vic
Basil Sellers Art Prize, Ian Potter Museum of Art, Melbourne
Andrew Beck – Black Out Solid and Patrick Pound – Bank Jobs, Hamish McKay Gallery, Wellington, NZ
For the Fireplace; For the Trees, Sarah Scout Gallery, Melbourne
Liquid Archive, Monash University Museum of Art, Melbourne
Action/Response, 'The Museum of Falling', Arts House, North Melbourne Town Hall, Melbourne
- 2011 *Young Collectors Program*, Fehily Contemporary, Melbourne
Introducing... Our Artists, Fehily Contemporary, Melbourne
The rest is silence, Death Be Kind Gallery, Melbourne
- 2010 *Recycled Library: Altered Books*, Murray Bridge Regional Gallery, South Australia; Wagga Wagga Regional Gallery, New South Wales; Bathurst Regional Gallery, New South Wales; Hervey Bay Regional Gallery, Queensland; The Centre for Scenic Rim Art and Culture, Brisbane
Present Tense, An Imagined Grammar Of Portraiture In The Digital Age, curated by Michael Desmond, National Portrait Gallery of Australia, Canberra
A Never Ending Story, curated by Chris Sharp, Buenos Aires, Argentina
In Which the Wind is also a Protagonist, curated by Chris Sharp, La Générale, Sèvres, Paris
Metroland, Melanie Roger Gallery, Auckland
On Life After Death, Death Be Kind Gallery, Melbourne
- 2009 *Photographer Unknown*, curated by Dr. Kyla McFarlane, Monash University Museum of Art, Melbourne
someone looking at something..., curated by Kelly Fliedner, West Space, Melbourne
Recycled Library: Altered books, curated by Michael Wardell, Artspace Mackay (touring Mornington Peninsula Gallery, Grafton Regional Gallery, etc.)
- 2008 *Order and disorder: Archives and photography*, curated by Maggie Finch, National Gallery of Victoria, Melbourne
Under Stars, curated by Daniel Cunningham, Hazelhurst Regional Gallery, NSW
Flux Capacitor, Utopian Slumps, Melbourne
Reboot: The Jim Barr and Mary Barr Collection, curated by Justin Paton, City Gallery, Wellington, NZ
- 2007 *Perfect for every occasion: photography today*, curated by Zara Stanhope, Heide Museum of Modern Art, Melbourne
Rules of engagement, curated by Mark Feary, West Space, Melbourne
The Space in Between, curated by Tara Gilbee, VCA Margaret Lawrence Gallery, Melbourne
Reboot: The Jim Barr and Mary Barr Collection, curated by Justin Paton, Christchurch Art Gallery, Christchurch, NZ
A Winter Show, Hamish McKay Gallery, Wellington
- 2006 *Truth and Likeness*, curated by Michael Desmond, National Portrait Gallery, Canberra

- Someone shows something to someone*, curated By Mark Hislop and Toni Bailey, Canberra Contemporary Art Space, Canberra
- Reboot: The Jim Barr and Mary Barr Collection*, curated by Justin Paton, Dunedin Public Art Gallery, Dunedin, NZ
- Archiving Fever*, curated by Emily Cormack, Adam Art Gallery, Victoria University, Wellington, NZ
- A4 Art 2006: Reunion*, West Space, Melbourne
- 2005 *Sensational: Sight and sound installations*, Auckland City Art Gallery, Auckland, NZ
- Linked–Connectivity and exchange*, curated by Charlotte Huddleston, Govett Brewster Gallery, New Plymouth, NZ
- Paper Moon*, curated by Dr Ellie Ray, Devonport Regional Gallery, Towoomba Regional Gallery, Queensland; Orange Regional Gallery, NSW; Maroondah Art Gallery, Victoria; Gippsland Art Gallery, Victoria; Plimsoll Gallery, Tasmania
- Selekta*, curated by Brett Jones, West Space, Melbourne
- 2004 *2004 Australian Culture Now*, National Gallery of Victoria Australia
- Cut Outs*, curated by Gavin Hurley, Anna Bibby Gallery, Auckland, NZ
- Minus 10 Minus 2*, curated by Simon Rees, IASPI, Stockholm, Sweden
- Home and Away, The Peter Fay Collection*, National Gallery of Australia, Canberra
- 2003 *The Way Things Are*, curated by Blair French and Patrick Pound, GRANTPIRRIE, Sydney
- OCEM*, curated Lau Kin Wah and Brett Jones, West Space, Melbourne; Para site, Hong Kong
- Practice*, curated by Charlotte Huddleston, Adam Gallery, Victoria University, Wellington, NZ
- 2002 *Breaks*, curated by Simon Rees, Govett Brewster Gallery, New Plymouth, NZ
- Sanctuary 2*, curated by Charles Green, Victorian College of the Arts Gallery, Melbourne
- Stranger than truth*, curated by Peter Hill, Australian Centre for Photography, Sydney
- Alive!: Still Life into the Twenty First Century*, Victoria University, Wellington, NZ
- 2001 *Good Work - the Jim Barr and Mary Barr Collection*, curated by Justin Paton, City Gallery, Wellington; Dunedin Public Art Gallery, Dunedin, NZ
- Home and Away – Recent acquisitions from the Chartwell Collection*, City Gallery, Wellington
- Adrift: Nomadic New Zealand Art*, curated by Emily Cormack and Richard Lewer, Conical Contemporary Art Space, Melbourne
- Phenomena New Painting in Australia: 1*, curated by Michael Wardell, Art Gallery of New South Wales, Sydney; Ian Potter Gallery, Melbourne University, Melbourne
- Multistyling Programme: Recent acquisitions from the Chartwell Collection*, curated by Allan Smith, Auckland City Art Gallery, Auckland, NZ
- Leaping Boundaries, A Century Of New Zealand Artists In Australia*, curated by Sue Gardiner, Mosman Gallery, Sydney
- Alive*, curated by Zara Stanhope, Adam Gallery, Victoria University, Wellington, NZ
- Bright Paradise*, curated by Allan Smith, Triennial of Auckland, Auckland Art Gallery, Auckland, NZ
- 2000 *Art and Land*, curated by Kevin Wilson, travelling to Malaysia, Thailand, Singapore, China and the Philippines and regional Australian public galleries
- The Collected Works – going public at the Lovett Brewster Art Gallery 1970-2000*, curated by Jim Barr and Mary Barr, Govett Brewster Art Gallery, New Plymouth, NZ
- 1999 *Document*, curated by Kevin Wilson, Noosa Regional Gallery, NSW
- Who Do I Think I am*, curated by Jim Barr, Mary Barr and Robert Leonard, Artspace, Auckland, NZ
- We Are Australian*, Victorian Arts Centre, Melbourne; Volvo Gallery, Sydney, Adelaide Festival Centre; Canberra Museum and Art Gallery
- Home and Away*, Auckland City Art Gallery, Auckland, NZ
- 1998 *List Structure*, curated by Charles Green, Sherman Galleries Goodhope, Sydney
- Patrick Pound, David Sequira– Patterns of Intention*, Artspace, Auckland
- Moët and Chandon Touring Exhibition*, The Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; and National Gallery of Australia, Canberra
- Patterns of Intention*, Artspace, Auckland, NZ

- 1997 *Möet & Chandon Touring Exhibition*, Art Gallery of South Australia, Adelaide; Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; National Gallery of Victoria, Melbourne; and Queensland Art Gallery, Brisbane
fascination street, Milburn Gallery, Brisbane
Release, Michael Wardell Gallery, Melbourne
- 1996 *Run*, Milburn Gallery, Brisbane
- 1995 *New Works, New Directions: Recent Acquisitions by the Chartwell Collection*, Waikato Museum of Art; History, Hamilton, NZ
Text and Art, curated by Michael Milburn, Logan Gallery, Queensland
Pound and Tillers, Milburn Gallery, Brisbane
A Very Peculiar Practice, Aspects of Recent New Zealand Painting, curated by Allan Smith, Wellington City Gallery, Wellington, NZ
Private View for the Public Good, curated by Luit Bieringa, Wellington City Gallery, NZ
Recent Sculpture: Horribly Desirable, curated by Jim Barr and Mary Barr, Hamish McKay Gallery, Wellington, NZ
- 1994 *Taking Stock of the '90s*, The Sarjeant Gallery, Wanganui, NZ
Parallel Lines - Gordon Walters in Context, curated by William MacAloon, Auckland City Art Gallery, Auckland, NZ
Static, curated by Ben Curnow, Australian Centre for Contemporary Art, Melbourne
A Selection: Recent Acquisitions by the Chartwell Collection, Waikato Museum of Art and History, Hamilton, NZ
Shared Pleasures, Hamish McKay Gallery, Wellington, NZ
- 1993 *Opening Up The Book*, curated by Athol McCredie, Manawatu Art Gallery, Palmerston North, NZ
After (after) McCahon refashioning the new, curated by Jim Barr and Mary Barr, Cubewell House, Wellington, NZ
Headlands: Thinking Through NZ Art, curated by Bernice Murphy and Robert Leonard, Museum of Contemporary Art, Sydney
- 1992 *Critic's Choice*, Macquarie Galleries, Sydney, nominated by Charles Green
Shadow of Style, curated by Greg Burke, Govett Brewster Art Gallery, New Plymouth, and Wellington City Art Gallery, Wellington, NZ
International Artists' Books, Australian Print Workshop, Monash University, Melbourne
Now See Here!, Art, Language and Translation, curated by Ian Wedde and Greg Burke, Napier Museum and Art Gallery; Wellington City Art Gallery, NZ

Awards, Grants, Residencies

- 2018 Finalist, Shpilman International Prize for Photography, Israel Museum, Jerusalem
 Finalist, Infinity Awards, International Centre for Photography, New York, USA
- 2017 Finalist, Asia Pacific Signature Art Prize, Singapore
- 2008 Norman Macgeorge Scholarship (Art History Fellow), University of Melbourne
- 2007 APA Scholarship, University of Melbourne
 Fred Knight Scholarship, University of Melbourne
- 2004 Australia Council, Artist Development Project Grant
 Q.E. II NZ Arts Council Grant (Painting)
 Devonport Art Prize
- 2001 Australia Council, Artist Development Project Grant
- 1998 Australia Council, Artist Development Project Grant
- 1995 Australia Council, Artist Development Project Grant
- 1992 Australia Council, Artist Development Project Grant
- 1990 Q.E. II NZ Arts Council Grant (Painting)
- 1988 Q.E. II NZ Arts Council Grant (Video)

- 1987 Q.E. II NZ Arts Council Grant (Painting)
Q.E. II NZ Arts Council Grant (Video)
- 1986 Senior Scholarship in Art History, Auckland University
Senior Prize in Art History, Auckland University
Senior Prize in Fine Arts, Auckland University

Collections

National Gallery of Australia
National Gallery of Victoria
Art Gallery of New South Wales
Art Gallery of South Australia
Auckland City Art Gallery
Dunedin Public Art Gallery
Christchurch Art Gallery
The Museum of New Zealand
Waikato Museum of Art and History
Govett Brewster Gallery
Chartwell Trust
Artbank
N.Z. Film Archive
ANZ
Chapman Tripp
Fletcher Challenge
Pratt Industries
Sweeney Vesty Pty Ltd.
Private collections in Australia, New Zealand and internationally

Curatorial Projects

- 2020 *A Collection of Stranger Things: an MPRG Collection Exhibition*, curated by Patrick Pound, Danny Lacy and Narelle Russo, Mornington Peninsula Regional Gallery, Vic
- 2016 *Thinking through things*, Flinders University City Gallery, State Library of South Australia, Adelaide

Selected Bibliography

- 2018 Blundell, Sally, "The puzzling and playful photography of Patrick Pound", *Noted*, www.noted.co.nz, 14 August 2018
- 2017 Nelson, Robert, "TarraWarra International review: Journey into the wreckage of the future", *The Age*, 19 September 2017
Finch, Maggie and Geoffrey Batchen, "The Great Exhibition", *National Gallery of Victoria*, Melbourne
- 2011 Hill, Peter, 'An Encyclopedia of Superfictions', *Printed Project*, Issue 13, pp. 96-105
Marsh, Anne, 'Look: Contemporary Australian Photography Since 1980', 2011, Macmillan
Palmer, Daniel, 'Art on the Run: Ubiquitous Mobility and the Camera Phone' *Artlink*, vol.31, no.3
- 2010 Desmond, Michael, 'Present Tense: An Imagined Grammar Of Portraiture In The Digital Age', National Portrait Gallery
Hjorth, Larissa, 'Photoshifting: Art Practice, Camera Phones and Social Media', *Photofile*, vol.89, pp. 32-37
Ray, John, 'Soft archive: so much for photography', GRANTPIRRIE Gallery
- 2009 McFarlane, Kyla, 'Photographer Unknown', Monash University Museum of Art
Wardell, Michael, 'Recycled Library: Altered books', Artspace Mackay
- 2008 Dean, Bec, 'Under Stars', Hazlehurst Regional gallery

- Finch, Maggie, 'Order and disorder: Archives and photography', National Gallery of Victoria
- Smith Jnr, Ian, 'Patrick Pound: Painting in a library', Artspace Mackay
- Wardell, Michael, 'Patrick Pound: Painting in a library', Artspace Mackay
- Mudie Cunningham, Daniel, 'Under Stars', Hazlehurst Regional gallery
- French, Blair, 'Phone camera work', GRANTPIRRIE Gallery
- 2007 Feary, Mark, 'Rules of Engagement', West Space
- French, Blair, 'Perfect for every occasion: photography today', Heide Museum of Modern Art
- Paton, Justin, 'Reboot: The Jim Barr and Mary Barr Collection', Dunedin Public Art Gallery
- McFarlane, Kyla, 'Perfect for every occasion: photography today', Heide Museum of Modern Art
- Stanhope, Zara, 'Perfect for every occasion: photography today', Heide Museum of Modern Art
- 2006 Cormack, Emily, 'Archiving Fever', Adam Gallery, Victoria University
- Desmond, Michael, Portrait 21, National Portrait Gallery, Canberra
- Noel, Leon, 'Rear Vision', GRANTPIRRIE Gallery
- 2005 Jones, Brett, 'Selekta'
- 'Little remains', the photos of Patrick Pound
- Huddleston, 'Charlotte, Linked – Connectivity and exchange', Govett Brewster Art Gallery
- Ray, Ellie, 'Paper Moon', Studio based Constructed photography
- 2004 Palmer, Daniel, 'Photogenic, Essays, Photography', CCP 2000-2004
- Ryan, V., 'Adrift in Melbourne', *Art New Zealand*, No.101, pp.50, 51,89
- Stewart, Jane, 'Tidal', Devonport Regional Gallery
- Tromp, Anthony, 'Soft –a real model world', GRANTPIRRIE Gallery
- 2001 Cormack, Emily, 'Adrift; Nomadic art from NZ'
- Smith, A., 'Multistylus Programming', Auckland City Art Gallery
- Gardiner, S., 'Leaping Boundaries – A Century of New Zealand Art In Australia', Mosman Gallery
- 2001 Smith, Allan, 'Bright Paradise', Auckland Art Gallery
- 2000 Green, Charles, 'Australian Painting Now', edited by Laura Murray Cree and Neville Drury, Craftsman House
- Hill, P., *Photofile*. 59
- Mathieson, Tim, 'Systematic –towards a theory of everything'
- Tromp, Anthony, 'Systematic –towards a theory of everything'
- 1999 Napastergiadis, P., 'Towards a Theory of Everything', Australian Centre for Photography
- 1998 Low, Morris, 'Patterns of Intention', Artspace Auckland
- Wardell, M., 'Moët and Chandon Catalogue'
- 1997 Autry, Gene, *Art Monthly Australia*, 'It Wasn't Me It Was Him', June
- Clabburn, A. and Marks, B., *Moët & Chandon*
- 1995 Barr, Jim, and Barr, Mary, Recent Sculpture, 'Catalogue and Companion Guide to Twentieth Century Art
- French, B., *Art New Zealand* No. 74. p. 61, 'Networking Patrick Pound's Support Group in Hamilton'
- Ross, J., *N.Z. Modernism in Context*, Vol. 1., 'Paintings from the Gibbs Collection'
- Smith A., and Davis, L., 'A Very Peculiar Practice, Aspects of New Zealand Painting', Essays by A. Smith and L. Davis, June
- Zurbrugg, N., Text and Art, 'Why be a Text and Art Artist?'
- 1994 Green, Charles, Postcode a Travelling Show, July
- Curnow, B., Static, Catalogue essay, pp.4,29,31,35, April
- Delaney, Max, and Daw, Kate, Untitled, pp.52,53, Next Wave Festival Catalogue, April
- 1993 McCredie, A., Opening Up The Book, p.4, Aug
- McKenzie, S., 'Mary Barr and Jim Barr, We're Changing More Than Our Name', *Art New Zealand*, No. 65 Summer 1992-3, pp.48,49,79
- 1992 Barton, T., Headlands, Catalogue, pp. 179,181,182, Museum of Contemporary Art, Sydney
- 1989 Mansfield, D., *Art New Zealand* #52, D. Mansfield