ACKNOWLEDGEMENTS

This catalogue and the essays that accompany it are the product of almost twenty years’ work and involved contributions from a great many people and institutions. I could not have produced this catalogue without their support, so the end result should truly be regarded as a collaborative effort by all those involved. The judgements about what to include and exclude, and how to date works, however, are mine alone.

In the Introduction to this catalogue raisonné I gave a brief account of its origins in the work that Rosalie’s husband and my father, Ben Gascoigne, undertook to record Rosalie’s output, first by starting a photographic record in the mid-1970s and then, from the mid-1980s, by maintaining a database with the titles, materials, dimensions and first exhibition of each work. In the 1990s he used this information to build a computerised database, with his grandson Charles helping with the imagery. This painstaking work provided a solid foundation when, at Ben’s request, I took over the database in 2001 with the idea of eventually producing a catalogue raisonné of Rosalie’s work. The catalogue that I have produced owes a great deal to Ben’s methodical work. If only all artists had a partner or assistant who kept records as good as his.

There would of course be no catalogue without Rosalie’s art. But she also contributed in another way; through the letters to me and my brother in which she described in detail her engagement with the art world, and her effort to find a place for herself and the art she was making. Later, her talks and interviews were an important source for information about her early years, evolution as an artist, views on the life of an artist and the work she was doing. Ben’s letters and memoirs helped fill out the picture, from his perspective. The extensive use I have made of their writings and talks in the catalogue and essays shows just how important their contributions have been.

In addition to Mary Eagle’s contribution referred to in the Introduction to this catalogue, I would also like to acknowledge her work in sorting Rosalie’s papers and her foresight while editing From the studio of Rosalie Gascoigne (2000) in commissioning the invaluable accounts by Ben of his role in Rosalie’s work and by Marie Hagerty and Peter Vandermark of their memories of Rosalie in and around the studio and out in the country.

Family and friends of Rosalie and Ben have contributed generously. My brother, Toss Gascoigne, gave me access to his letters from Rosalie and Ben, copies of family photographs and shared his memories of our parents. His wife, Lyn Gascoigne, likewise shared her memories and provided helpful advice with photography, and their son Charles dealt calmly and effectively with computer issues that threatened my databases. My sister, Hester L Gascoigne, provided the image of Rosalie’s patchwork quilt. Marie Hagerty and Peter Vandermark were reassuring sounding boards on Rosalie’s studio practice and art world interests, drawn from their relationship.
with Rosalie over the last ten years of her life. Likewise, I am grateful to Rosemary Dobson for recording her memories of Rosalie, and to her son Robert Bolton for permission to quote from Rosemary Dobson’s letter of 10 July 1985 and her poem ‘The almond-tree in the King James version’.

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In this day and age the internet is a wonderful research tool, but it wasn’t always the case when I started on this project. One of the pleasures in researching this catalogue has come from working in good libraries. I particularly want to acknowledge the help I received at the Research Library of the National Gallery of Australia, especially from Joy Volker and Kathleen Collins, and from the wonderful team at the National Archive at the Art Gallery of New South Wales, especially Steven Miller and Eric Riddler, and also Claire Eggleston for her help with the Biennale of Sydney archive. The National Library of Australia is another great resource, and over the years I made extensive use of its Reading Room, newspaper, manuscripts (particularly for the CW Allen papers) and photographic collections (for the opening of the library building in 1968) and the Special Collections room. The resources include a well-trained staff of patient, courteous and very helpful librarians.

I was also a very satisfied user of Archives New Zealand in Wellington and Auckland (which responded with pleasing promptness to my requests for copies of wills and other documents), the National Library of New Zealand, including its Alexander Turnbull Library and its invaluable Papers Past website, and the Central City Library, Auckland.

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Over the years many people have shared their memories of Rosalie with me and spoken about their love for her art. My hope is that this publication will nourish their interest and bring new admirers to the fold.

Martin Gascoigne