

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'.

I was fortunate in locating family and old friends of Rosalie and Ben in New Zealand and elsewhere who could help me with information about their New Zealand years and families. Help with the Metcalfe family of Rosalie's mother was given generously by Rohesia Hamilton Metcalfe (New York), who gave me access to her father's family papers and looked after me while I did so; and by Bill Hamilton Metcalfe, Nicholas Rogers, Nicolette Benyon (United Kingdom), Jill Buddle and her son Richard Buddle, and Patsy Walker (Rosalie's sister-in-law) and her son Neil Walker (Walker family photographs). Rosalie's schoolfriend Ruth Evans and Ben's friends Sir Owen Woodhouse and Bob Foster responded willingly and fruitfully to my requests for information about their memories. Melda Brunette and Kate Wicks were both able to help with information about the Walker family and its history. For information about Rosalie as a student and teacher I thank Christine Black (Epsom Girls Grammar School, Auckland), Isobell Gillon (Auckland Girls Grammar School), and the registrar and Dianne Howard at the University of Auckland.

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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.

At the Australian Academy of Science, the archivist and librarian, Roseanne Barr, helped me locate papers relating to Rosalie's work in the academy, and the media office found me images of the academy with some of Rosalie's installations. I am grateful, too, to Daphne Davis of the Horticultural Society of Canberra and to the ACT Heritage Library for access to the society's records, which provided me with information about Rosalie's

flower arrangement work, and where I was also able to view Theo Bischoff's archive regarding his design of the Gascoigne house at Pearce. The University Archives of the Australian National University were helpful in providing me with access to records about Ben's time on Mount Stromlo and the move into Deakin.

In taking Ben's work on the database further I have been fortunate in having the support of many people, auction houses, gallerists and institutions, who provided or confirmed data about the materials and dimensions of works, inscriptions, exhibition histories, references in the literature and reviews.

Individuals I would like to acknowledge for their prompt and helpful responses to my queries are: Glen Barkley, Ian Bernardt, Terence Maloon, David Boon, Tony Oates and Jeanette Brand (these four at the ANU Drill Hall Gallery, Canberra); Sarah Bond (AsiaLink UMelb), Helen Burton (Macquarie Group), Helen Carroll (Wesfarmers), Deborah Clark (for help with Arshile Gorky's *The artist and his mother*), Stephen Coppel (United Kingdom), John Cruthers (and Sofie Freeman, Lisa Hayes), Jane Cush and Angela D'Elia (Goulburn Regional Art Gallery), Penelope Davis, Harriet Edquist, Peter Fay, Gerald Fitzgerald, Hilary Floe (Museum of Modern Art, Oxford University), Marti and Gerard Friedlander (NZ), Trevor Fuller (for access to the Pinacotheca Gallery archive), Rob Gardiner and Sue Gardiner (Chartwell Trust NZ), Harry Geddes and Ydeet Winter-Irving, Danny Goldberg, Bill Graham (Canberra Ornithological Group), Geoff Hassall and Virginia Milsom, Michael Hobbs, Evan Hughes, Matt Kelso, Anne Kirker, Liz Laverty and Talitha Kennedy, Claire La Greca and Siân Davies at the Biennale of Sydney; Morris Low, Victoria Lyn (on *Australian Perspecta* 1993 Sydney), Clare McFarlane and Sharon Tassiker (The Janet Holmes à Court collection), Brenton McGeachie (for his photographs), Jane Clark McLean, Dhana Merritt (IMA Brisbane), Janet Olievou (UTS Gallery Sydney), Bruce Parncutt, Warwick Reeder, Heather Rusden, Peter Shaw (Fletcher Trust Collection, Auckland NZ), Therese Stubbs and Matthew Barton (Garangula Gallery), Ben Taylor, Douglas Townsend, Angus Trumble (for identifying the portrait of Lady Arabella Stuart), Richard Uechtritz, Robert Wagschal (the Netherlands), and Murray and Nat Williams. There may well be others whose names have escaped me in the almost twenty years I have been at work. I apologise for any omissions, unintended as they are; nonetheless, my gratitude is undiminished.

Art is big business and I was delighted with the support and enthusiasm with which gallerists and auction houses have supported my project. There would have been significant gaps in the catalogue without their support. I would particularly like to thank Rosalie's Sydney gallerists, Roslyn and Tony Oxley at Roslyn Oxley9 Gallery and their staff, including Jessica Maurer, Andrew Moran and Anna Aspinall, for their support, especially in sharing their extensive photographic records. Rosalie's gallerist in Adelaide, Paul Greenaway at Greenaway Art Gallery, responded to all sorts of queries and helped track down images of the backs of works. I spent a great morning with Ray Hughes at his gallery in Sydney going through his records and examining the works in his private collection. Roberta Glass at Martin Browne Contemporary in Sydney scanned images of works that had passed through the gallery and its predecessors, and I thank Martin for making that possible. I am grateful, too, for the help with images and information from René Block (for the 1990 photograph of him in Sydney), Annette Larkin in Sydney, Charles and Kate Nodrum in Melbourne, Bill Nuttall at Niagara Galleries in Melbourne, Penny Green at Olsen Gallery in Sydney, Leah Lockwood at Justin Miller Art in Sydney, Gary Langsford and Kirsten Fitzsimmons at Gow Langsford Gallery in Auckland, and Stéphane Jacob at Galerie Arts d'Australie, Paris.

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The National Gallery of Australia in Canberra has by far the largest collection of Rosalie's work and hence was asked for a great deal. The director at the time, Gerard Vaughan, was extraordinarily supportive. I owe a special debt to Deborah Hart, now head of Australian Art, for the encouragement, support (including access to NGA records) and many courtesies she has afforded me over many years. I would also like to record my appreciation for the assistance provided by Peta Jane Blessing, Jacqueline Chlanda, Lara Nichols and Sarina Noordhuis-Fairfax, the staff of the NGA Research Library (already mentioned), and the team responsible for imagery headed by Lisa Mattiazzi, which gave me more than one hundred images, many taken especially for this catalogue.

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I wish to acknowledge the generosity of those who gave permission to reproduce their art works, use archives, and quote from writings. In particular, my warmest thanks go to Dick Watkins for permission to reproduce his paintings *A charming study* 1963 and *Untitled* 1968; Ken Whisson and Bill Nuttall at Niagara Galleries Melbourne for permission to reproduce Whisson's *And what should I do in Illyria?*; Matt Kelso to use his photographs of the National Gallery of Australia and Rosalie in the 1970s, Wesley Stacey to use his portrait of Fay Bottrell, William Yang to use his portraits of Rosalie and her studio, and Professor Leonard Bell and the Marti and Gerard Friedlander Trust for permission to reproduce Marti's wonderful image of Rosalie in Auckland in July 1999. Professor David Allen kindly allowed me to cite his father's diaries from the CW Allen papers and Janet Hawley gave me access to her papers (both in the National Library of Australia). The Licensor, The David Campbell Estate, c/- Curtis Brown (Aust) Pty Ltd gave permission to quote from David Campbell's 'In summer's trees', and the National Archives of Australia gave permission to reproduce four images from its collection. Trevor Fuller, as executor of the estate of Robert Rooney, gave me a copy of and permission to reproduce Robert's photograph of Bruce Pollard. *The Australian* and Fairfax Media Syndication both gave permission to reproduce images from their newspapers. In so doing they have all enriched this catalogue. I would also like to give thanks to the staff at the Copyright Agency (formerly Viscopy), who have been diligent in managing Rosalie's copyright, especially Belinda Leyton and Ella Mudie, not least for arranging the licence to reproduce Rosalie's works in this publication.

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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

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