

APPENDIX 1: SOLO EXHIBITIONS

This listing of Rosalie's solo exhibitions includes two joint exhibitions: with Peter Booth as the official Australian entry at the 1982 Venice Biennale and with Colin McCahon in *Sense of Place* 1990 at the Ivan Dougherty Gallery, UNSW Sydney, and the Ian Potter Gallery, University of Melbourne. Where the names or dates of works listed in an exhibition vary from those used in this catalogue raisonné, a cross-reference is included, either in the list or in the exhibition comments. Exhibition documentation listings do not include correspondence with the gallery involved, mostly regarding sales; such correspondence is accessible in the RG papers, National Library of Australia, Canberra. Documentation includes references to images of the exhibition displays. Regarding Notices, the title of the notice might not refer to RG's exhibition if more than one exhibition was discussed. Extracts from notices are quoted, sufficient to indicate the flavour of the reviewer's response, but not always the full review. Exhibition comments also include comments by RG in correspondence with family members and in her talks and interviews.

1974

ROSALIE GASCOIGNE ASSEMBLAGES, Macquarie Galleries, Furneaux Street, Forrest, Canberra, 15–26 June 1974. 50 works listed.

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| 1. Bath of balls \$45 | 12. Steam jet [Steam c. 1971–73] \$50 | 20. Parrot house [Parrot lady 1973] NFS |
| 2. William Tell \$120 | 13. Gay lady \$15 | 21. Lecherous O'Leary [Pub 1974] \$150 |
| 3. Hanging yellow bird \$120 | 14. Elephant \$30 | 22. Sir Bagby \$30 |
| 4. Cityscape NFS | 15. Loan from Academy [Eagle 1972] \$150 | 23. Wired wool \$200 [\$20?] |
| 5. Miss Neujean \$90 | 16. Harvest [Standing piece 1973/74] \$120 | 24. Leg room [Monument 1974] \$75 |
| 6. Nail stack [Collection [1] 1974] \$66 | 17. Elephant pot \$60 | 25. The dredge \$150 |
| 7. Back verandah \$140 | 18. Jap[anese] bathing \$33 | 26. The miners \$60 |
| 8. Farmer's daughter \$30 | 19. 2 lovely blue eyes [Two lovely blue eyes 1974] \$140 | 27. The pram \$30 |
| 9. Two owls (pair) \$30 | | 28. The cow \$30 |
| 10. Woolly wood \$75 | | 29. Sweater girl [Murrumbidgee Venus c. 1973–74] \$90 |
| 11. Friends and relatives \$50 | | |

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| 30. Surveyor's pegs \$75 | 38. Anemone box \$66 | 44. Pickled glass [Bottled glass 1974] \$150 |
| 31. (no title) NFS | 39. Needle case \$75 | 45. Deserted house \$150 |
| 32. Hydrant \$66 | 40. Madonna and child \$100 | 46. Dunny door \$90 |
| 33. Dance of the sunflower \$90 | 41. Love in a cottage [The cottage 1974] \$100 | 47. The politician \$75 |
| 34. Norco (after Gruner) \$140 | 42. Twig tidy \$100 | 48. (no title) (no price) |
| 35. Hard water [Tap 1974] \$140 | 43. S.A. hat rack [Hat rack c. 1971–72] \$33 | 49. (no title) NFS |
| 36. The ballerina \$30 | | 50. Balls (no price) |
| 37. Spine \$90 | | |

Exh. handwritten list of works; exh. inv.

NOTICES: Geoffrey de Groen 'Prints of classical brilliance' *Canberra Times* 20 Jun 1974, p. 10; see also Jacqueline Rees 'Dried flowers to bones' *Canberra Times* 20 Jun 1974, p. 3 (photo of RG)

Geoffrey de Groen: 'Rosalie Gascoigne in her first one-man exhibition shows she is equipped to tackle the problems of assemblage. Occasionally there are lapses of taste or judgment but generally her efforts are interesting and sometimes very good indeed ... There are some delightful surprises and some unlikely situations. The only criticism I have is that there is no major piece and that there are far too many on view in the gallery itself ... I personally think it is an exhibition worth visiting. Although it is not profound it is quite an achievement for a first one-man show.'

COMMENT: The exhibition included works made of welded metal, dried grasses and in boxes. The catalogue did not list dimensions or materials and there are no other records of some of the exhibits. RG had had little time to prepare because the show was scheduled at short notice to fill an unexpected gap in the gallery's program, but she was not concerned because she had a lot of work on hand. Many works were titled by the proprietor, Anna Simons. RG 'remembers the gallery owner frantically thinking up "unsuitable" names such as Baby Blue Eyes for documentation purposes'. James Mollison had told her 'not to be too proud to show her roots', but she later came to regard that as bad advice. She had 'just got into the boxes, which I really began to believe in more than all the iron figures and things that I had done' and she later wished she had concentrated on showing the boxes. 'The gallery was stuffed, you couldn't see a thing. [The gallery] got people like [the poet] David Campbell and establishment Canberra people in. And what they all rushed and bought were the iron figures. They left the boxes, which I think were \$150, and some of them were good, they really were good ... Geoff de Groen was pretty patronizing ... Said some of it was very good indeed but filled me with patronage everywhere else ... And then James moved in and said: "I want three of these for the Philip Morris [Arts Grant collection]". Glory again, surprise, surprise. So then I felt I was real, so if anybody had a go at me I could say Philip Morris ... you needed ... a little bit of identity.' RG later destroyed most of the iron works that did not sell.¹

¹ 'RG remembers': Vici MacDonald 1998, p. 25; 'James Mollison', 'just got into boxes' and 'the galley was stuffed': 1982 North. James Mollison purchased two works for the Philip Morris Arts Grant collection of 'young, bold and innovative artists' in September 1974 and two more in early 1975. The collection was donated to the ANG in 1982 (see 22 Sep 1974 BG to TG, 24 Feb 1975 RG to TG and *The Philip Morris Arts Grant: Australian art of the last ten years* ANG, Canberra, 1982, p. 82).

1976

ROSALIE GASCOIGNE ASSEMBLAGE, Gallery A, 21 Gipps Street, Paddington, Sydney, 11 September – 2 October 1976. 54 works listed.

1. Dolly boxes \$450	19. Small parrot \$60	37. Norco cows \$175
2. Carnival [1] \$400	20. Bone board [Interior decoration 1975] \$200	38. The crop [Crop [1] 1976] \$500
3. Flower tower 1 \$250	21. Cows 4 ways \$80	39. Window [Pink window 1975] NFS
4. Flower tower 2 \$250	22. Bucket of flowers \$150	40. Blocks \$300
5. Vertical hold \$250	23. Yellow hand \$250	41. Cow antics \$150
6. Flight of parrots \$150	24. Italian birds \$350	42. Tiepolo parrots \$350
7. Colonel's lady [The colonel's lady] \$350	25. Jim's picnic \$350	43. Buttercups \$250
8. Landscape [1] \$350	26. Cricketers [1] \$150	44. Bird sanctuary \$350
9. Cow \$60	27. Flora Galop \$350	45. Set table [Games table 1975–76] \$750
10. The cottage \$300	28. Travelling hopefully \$250	46. Blue flower tower \$250
11. The Pepper Pot \$300	29. Victoriana \$60	47. Pub \$350
12. Peg rack \$60	30. Enamel ware \$450	48. Sideboard piece \$450
13. Strung up \$60	31. Doll's house \$400	49. Friends \$100
14. Straws \$60	32. Tree tops [Parrot morning 1976] \$400	50. Boxer \$200
15. Black birds \$200	33. Tap \$350	51. Grey choices \$150
16. Triptych \$450	34. Black bird box \$350	52. Angels \$350
17. The phone call \$100	35. Pink parrots \$150	53. Mosaic \$400
18. Winter morning \$200	36. Pet sheep NFS	54. Heraldic beasts \$150

Exh. typed list of works; exh. inv.; Daniel Thomas 2004; Hannah Fink 2009 (with installation views); Kelly Gellatly 2008 (exh. cat.), p. 125 (two installation views); 35 mm slides of display at Gallery A archive, AGNSW

NOTICES: Nancy Borlase 'Thai sculpture' *SMH* 17 Sep 1976; Sandra McGrath 'Top of the barnyard school' *The Australian* 19 Sep 1976; Eneide Mignacca 'White lies in the landscape' *Nation Review* 17–23 Sep 1976, p. 1196; ER [Elizabeth Reeve] 'Exhibitions' *Vogue Australia* Sep 1976, pp. 45–46 (with illus., detail of *Dolly boxes* 1976); 'Exhibition commentary' *Art and Australia* vol. 14, no. 2, 1976, p. 138 (illus. of *Pink window* 1975 captioned 'Window 1976')

Sandra McGrath: 'If ever there was an exhibition designed to lift the spirit, capture the imagination and astound, it is Rosalie Gascoigne's at Gallery A in Sydney ... It is ethnic art, folk art perhaps — but organised with such a sophisticated sense of form and with such an unerring eye for texture and detail that it escapes completely being in any way provincial or primitive ... I am reminded of Judith Wright's acute remark that if Australian art is any good it's because it is regional, and that it is this regionalism that adds depth, steadiness, provides a point of view, and a way of saying things.' (Years later RG would quote the first part of the remarks attributed to Wright, but cite Fred Williams as the source: 1985 Canberra School of Art.)

Nancy Borlase: 'Rosalie Gascoigne trips the light fantastic back to the early sixties, to the days of Imitation Realism [neo-Dada assemblages work by collaborative trio Mike Brown, Ross Crothall and Colin Lanceley]. There is, however, no hint of Dada, no element of anti-art or irresponsible nihilism in these ingenuous and tasteful assemblages.'

Eneide Mignacca: 'Luckily, these necrophiliac assemblages manage to radiate something more than funereal fantasies. Once they are nailed and glued together, the assorted components concur in reciting affable folksy tales of biographic and social superstitions.'

COMMENT: On 7 May 1975 Gallery A had invited RG to have a solo exhibition at the gallery, following her success at its *The Artists' Choice* exhibition (see Appendix 2: Selected group exhibitions), which had opened four days before (3 May). The gallery had wanted the solo show to take place in July 1975 but RG did not have the work and eventually a date in 1976 was agreed upon. RG signed and dated works while the exhibition was being installed, others were inscribed during the exhibition and some were not inscribed at all. A number of works inscribed '1976' were in fact made in the previous year(s), as photographic records show. The exhibition also included a painted canvas fairground banner for Bell's Touring Stadium. The banner was hung opposite the front door and was visible from the street. 'All the men from the pub down the road ... came up and they thought this was art. They really knew this was art, because they could associate with the boxers. They knew who the boxers were, a lot of them ... And it hit the Sydney people, I think, by surprise. Because it was accessible ... it was nice to get the ordinary public involved. They'd seen art for the first time, these men from the pub. It was lovely.' Five public collections bought works from the show: ANG (NGA), AGNSW, NGV, Newcastle Art Gallery and the Queen Victoria Art Museum and Gallery in Launceston.²



View from the entrance of Gallery A, with the Bell's sideshow banner flanked by two flower towers, and *Dolly boxes* 1976 and *Carnival [1]* 1976 on the bench in front

Image courtesy of the Art Gallery of New South Wales Research Library, Sydney



The front room at Gallery A: *Vertical hold* 1975 (left) and *Flower tower 1* 1975 (right). On the back wall (left to right): *Flora Galop* 1976, *Cows 4 ways* 1976, *Landscape [1]* 1975, *Cow* 1976, *Flight of parrots* c. 1975, *The cottage* 1974 and *The Pepper Pot* 1975. On the bench: *Peg rack* 1975, *Strung up* 1976, *Straws* 1975 (obscured), *Black birds* 1976, *Triptych* 1975, *The colonel's lady* 1976, *Small parrot* 1976 and an unidentified work. On the floor in front: *Yellow hand* 1976 and *Bucket of flowers* c. 1976. On the side wall: *Interior decoration* 1975

Image courtesy of the Art Gallery of New South Wales Research Library, Sydney

² Invited to show: 7 May 1975 Julie Mayer to RG (RG papers NLA); date in 1976: 8 Apr 1976 RG to TG; 'all the men from the pub': 1998 Hughes, see also Mon [27 Sep] 1976 RG to TG and 1982 North.

1977

ROSALIE GASCOIGNE: A NEW WORK, Institute of Modern Art, 24 Market Street, Brisbane City, 28 March – 20 April 1977. 3 works.

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1. Pale landscape 1977
 2. Country air 1977 [1st state]
 3. Pink window 1975
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Institute of Modern Art, Brisbane, 1977: *Pale landscape* 1977 (detail) and *Pink window* 1975
Image from author's archive

Exh. poster/inv.; installation photograph in Robert Lindsay 1978 (exh. cat.) and in Bob Lingard and Sue Cramer 1989, p. 37; installation images in author's archive

NOTICES: Gertrude Langer 'Swan feathers create lake' *Courier Mail* 3 Apr 1977; Pamela Bell 'Personal visions' *The Australian* 22 Apr 1977

Pamela Bell: 'Rosalie Gascoigne ... confounds our preconceptions with unlikely associations of swan feathers, newspapers and old iron. By threading dozens of sheets of newspaper with double rows of quills in various stages, from pristine gloss to skeletal bedraggle, then spreading and layering the sheets in subtle relationship across the upper floor of the institute, she has made an insecure and magic carpet. It gives the illusion of being about to float off with the slightest breeze. She has fixed to two flanking walls a series of "windows" — one a faded pink frame with a breeze-blown "curtain" of galvanised iron, the other a series of single sheets of iron with flattened ridge-cap sills. The feather carpet responds to every nuance of light with its pearly quality of feather and quill and the subtle permutations of shadow on newsprint.'

Gertrude Langer: 'Only two weeks ago I expressed my enthusiasm for Rosalie Gascoigne's "objects". Now she shows a large environmental work at the Institute of Modern Art. Over the seasons, around Lake George, she has collected thousands of swan feathers; these she has slotted through folded-out newspapers and made a floor piece about 13 ft. by 24 ft. The curved up feathers and overlapping sheets catch the varying lights of day. It sounds simple, but who has ever thought of such an idea? Just watch and you might forget about news sheets and feathers and contemplate a silvery, rippling lake.'

1978

SURVEY 2: ROSALIE GASCOIGNE, National Gallery of Victoria, Melbourne, 29 April – 4 June 1978.
Curator Robert Lindsay. 25 works.

1. Bottled glass 1975 [1974]	10. Parrot morning 1977 [1976]	19. Storage 1977
2. Pub 1974	11. Italian birds 1976 [1975]	20. Husbandry 1977
3. Mosaic 1976	12. Triptych 1976 [1975]	21. Jim's picnic 1976 [1975]
4. Bird sanctuary 1976 [1975]	13. Enamel ware 1976 [1974]	22. Grass rack 1977
5. The colonel's lady 1975 [1976]	14. Room with a view 1977 [1976–77]	23. Crop [Crop [1] 1976]
6. Dolly boxes 1976	15. Early morning 1977	24. Landscape 1977 [Landscape [2] 1976–77]
7. Tiepolo parrots 1976	16. Pink window 1976 [1975]	25. Bailed up 1978
8. Black bird box 1976	17. Country air 1977 [2nd state]	
9. Daffodil box 1977	18. Pale landscape 1977	

Exh. cat. with illus. of RG and 12 works; *Survey 2: Rosalie Gascoigne*, video produced by the Media Resource Centre, NGV, 1978; Janine Burke 1990, p. 36 (installation view); there are more installation images in author's archive

NOTICES: Mary Eagle 'Assemblage transforms "shopping souvenirs"' *The Age* 2 May 1978; Rod Carmichael 'Don't scrap the "junkies"' *The Sun* 10 May 1978, p. 30; Memory Holloway 'Newsome's intimacy and humour' *Melbourne Times* 31 May 1978, p. 9; Sid Somerville-Smith 'Beer cans at the National Gallery' *Toorak Times* 24 May 1978, p. 8; Janine Burke 'Survey spotlights the new faces in art' *National Times* 14 Oct 1978

Mary Eagle: 'Survey 2 is a brilliant exhibition by an artist who works at a level of attention concentrated on the way things look, down to the most minute details, and so makes other assemblages look clumsy ... The most apparent development in Gascoigne's short career is away from tight, iconic arrangements of many bits and pieces to opened-out works like Pale landscape, or simple, strong statements such as two milk separator pans filled with clumps of dried salsify heads (No. 24)'.

Memory Holloway: 'With entirely different means, Rosalie Gascoigne and Mary Newsome point out how the familiar can startle and how everyday objects can be infused with visual poetry ... Gascoigne captures the quintessential qualities of these found objects in her subtle and witty combinations of them.'

Janine Burke: 'Rosalie Gascoigne, a Canberra sculptor previously unknown in Melbourne, showed mainly small-scale works in a box format. The objects contained in the frames are like mementos, lovingly collected and arranged with infinite care and precision. Often found objects like beer cans or bottles, the detritus of a consumer society, they are juxtaposed sometimes with images culled from advertisements or magazines that transform their function and make beautiful what once was beneath the scope of art.'



National Gallery of Victoria 1978, installation view: (left to right) *Country air* 1977 (2nd state), *Grass rack* 1977, *Pale landscape* 1977 and *Pink window* 1975
Image courtesy of the National Gallery of Victoria, Melbourne



National Gallery of Victoria 1978: (left to right) *Crop [1]* 1976, *Country air* 1977 (2nd state), *Grass rack* 1977 and *Landscape [2]* 1976-77
Image courtesy of the National Gallery of Victoria, Melbourne

COMMENT: This was RG's first art-museum exhibition, only four years after her debut. The show was popular, so much so that the gallery ordered a second printing of the catalogue, which had sold out in the first ten days. Regarding the display, RG wrote: 'I am just so glad that the feathers and the windows looked their best that I can forget about the boxes that were ill-placed and the stands that were inappropriate.' RG described reactions to her floor piece of feathers threaded through newspaper (*Pale landscape* 1977): 'I remember putting it down in the gallery in Victoria and three very nervous women came by and said "Oh, what about that?" And I said "Well, look here, if you've been at the North Pole or the South Pole, well look there it is. And if you've seen the winter landscape it's there. And this is the levels of the lake, and if you've been in the aeroplane for a long time and you look out on the clouds, it's all there. It's all your experience come together. You can think what you like, you can move where you like as long as you've had the experience." They got very confident about that. Unlike some other woman who was a historian, who stumped past me to the members' room and said: "Don't you think a lot of art is about occupational therapy these days?" And I was just standing there, so I said "Oh, I believe in this piece. Quite like it." "Who did it, do you know?" Well she asked for it, so I told her. She scuttled way into the members' room with a great scuttle. But you know, she was an example of a person with a tight mind. And she probably hadn't had the experience or couldn't do the shift or something. But to me it had a presence.'³

³ Catalogue sales: 27 May 1978 RG to MG, 13 Jun 1978 BG to TG; 'I am just so glad': 15 May 1978 RG to MG; 'I remember putting it down': 1998 Hughes.

1979

ROSALIE GASCOIGNE, Ray Hughes Gallery, 11 Enoggera Terrace, Red Hill, Brisbane, 16 June – 5 July 1979. 17 works.

1. The gallery man \$600	7. Forty-acre block \$600	13. Landscape \$600 [Landscape [2] 1976–77]
2. Husbandry \$600	8. The white sun \$600	14. Dolly boxes \$750
3. Footballers \$600	9. Waterfront \$600	15. Country air [2nd state] \$2000
4. Dovecot \$600	10. Winter order \$600	16. March past \$1800
5. Cloister \$600	11. Storage \$600	17. Feathered chairs \$1200
6. Early morning \$600	12. Grass rack \$600	

Exh. cat. with illus. of *Winter order* 1978–79 and artist’s statement (from 1979 Biennale of Sydney catalogue); exh. inv. with same illus.

NOTICES: Dianne Byrne ‘Balance and accuracy’ *The Australian* 21 Jun 1979; Gertrude Langer ‘Rosalie treats us to a feast of images’ *Courier Mail* 27 Jun 1979

Dianne Byrne: ‘The Ray Hughes Gallery in Brisbane is showing 17 recent works prompted by the people, places and things that occupy this totally talented lady ... Rosalie Gascoigne’s art is based on the most ordinary things, but she puts them together with the eye of a connoisseur and the itch of a collector.’

Gertrude Langer: ‘A feast of images, each of them assembled from commonplace, humble discards by man or by nature, awaits the visitor ... One does not know what to admire more, Gascoigne’s subtle aesthetic sense or her rich imagination.’

COMMENT: RG held a viewing at home of the work she intended to send to Brisbane, a practice she followed for most of her subsequent shows. She had reason to be confident when she went to Brisbane to set up the show, knowing that at least six pieces had already been sold. Before departing she wrote: ‘This show in Brisbane is a definitive one. After it’s done, I’ll have to decide if I want to have a serious crack at Melbourne. But first I want to do something different. Tasmania. Hong Kong. America’ (abt 10 Jun 1979 RG to TG). She decided on America and went off to New York in May 1980.



Pinacotheca 1981, installation view: (left to right) *Pond* 1980 and *Reading left to right* 1981 (on back wall), an unidentified work, *Parrot country* 1980 and *Takeover bid* 1981 (on right-hand wall), and *Piece to walk around* 1981 and *Step through* 1977/c. 1979–80 (on floor)
Image from author's archive



Pinacotheca 1981, installation view looking towards the entrance: *Piece to walk around* 1981 (on floor in foreground), *Four days by the sea* 1981 (on alcove wall on left), *The fall* 1981 (on alcove wall beyond), and *Step through* 1977/ c. 1979–80 (on floor at rear)
Image from author's archive

1981

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 29 April – 16 May 1981. 24 works.

1. Dove grey \$1500	14. Bird house \$800
2. Reconstruction \$1100	15. City birds \$800
3. Paper square NFS	16. Side show parrots \$800
4. The fall \$2000	17. Reading left to right \$2500
5. Rain forest \$2000	18. Piece to walk around \$2000
6. Sharpe Bros horizontal \$1200	19. River banks \$1200
7. Pond \$1200	20. Parrot country 1980 \$2500
8. Four days by the sea \$800	21. River crossing (Step through?) [Step through 1977/c. 1979–80] \$2000
9. Venus \$500	22. Takeover bid \$1500
10. Private beach \$500	23. Eightynine parrots [Eighty-nine parrots] \$800
11. The players \$900	24. Ikon \$500
12. Stonerack \$500	
13. Parrots \$800	

List of works (handwritten Pinacotheca list); also typed (by BG) working list of proposed exhibits with handwritten changes; exh. inv.; Mary Eagle 2000, p. 57 (installation view)

NOTICES: Robert Rooney ‘A macho showdown?’ *The Age* 6 May 1981; Alan McCulloch *The Herald* [Melbourne] 7 May 1981

Robert Rooney: ‘Rosalie Gascoigne’s assemblages ... follow the familiar pattern of her past work — boxes filled with nostalgic images and wall structures in which grids are formed by the accumulation of identical units ... The main problem with Gascoigne’s works is that the materials she uses are often more interesting than her formal arrangements.’

Alan McCulloch: ‘Rosalie Gascoigne’s work makes for one of those art forms that seems so strange to a generation sure of its definitions — painting was painting and sculpture was sculpture and so on. Which is not to say that Gascoigne’s is not the work of a talented and intelligent artist ... All done with taste, energy, talent for making and design and a sideways look at small, reproduced masterpieces roughly framed in the material of her choice.’

COMMENT: RG first met Bruce Pollard while in Melbourne in May 1978 for her *Survey 2* show at NGV and saw him again in September 1978. In April 1980 (just before she went to New York) he had written to her advising that she would be ‘most welcome’ to show with him. After the show closed Pollard wrote to RG: ‘The show was much loved — it drew out of people a type of warmth and appreciation. I can feel this sort of thing at the desk because it is not often that people volunteer

as they leave — one such comment: “Thanks very much. I enjoyed that very much. Best exhibition I’ve seen all year.” I am living with two pieces in the foyer and they wear well. They have a type of skin, a different feel to most work which elicits a type of affection.’⁴

1982

AUSTRALIA: VENICE BIENNALE 1982 (with Peter Booth), Venice, Italy, 13 June – September 1982. Curator Nick Waterlow. Commissioner Katrina Rumley, then Carol Henry. 10 works.

Later shown at the National Gallery of Victoria and Art Gallery of New South Wales: AUSTRALIA AT THE VENICE BIENNALE: WORKS BY PETER BOOTH AND ROSALIE GASCOIGNE, NGV, Melbourne, 18 November 1982 – 16 January 1983, and PROJECT 40: AUSTRALIAN ARTISTS AT VENICE AND KASSEL, AGNSW, Sydney, 5 February – 13 March 1983 (see Appendix 2: Select group exhibitions for details).

1. Country air 1978 [1977]	5. The bird house 1981 [Bird house 1981]	8. Crop 2 1978 [1981–82]
2. Feathered fence 1979 [1978–79]	6. City birds 1981	9. Harvest 1982 [1981–82]
3. Parrots 1980	7. Scrub country 1981 [1981–82]	10. Pink window 1975 [illustrated but not catalogued]
4. Side show parrots 1981		

Exh. cat. (*Australia: Venice Biennale 1982* Visual Arts Board, Sydney) (1 photo of R.G., all works illus., essay by Ian North); *La Biennale Visual Arts 82: General catalogue* (3 illus., essay by Nick Waterlow); exh. poster (with *Scrub country* 1981–82); R.G. papers NLA and author’s archive include images of the exhibition installation and pavilion construction, correspondence with the Visual Arts Board, R.G.’s handwritten account and reports to the VAB, and VAB reports

NOTICES: Neville Weston ‘Welcome presence in Venice’ *The Advertiser* 12 Jun 1982, p. 22; John Russell Taylor ‘Fascination and affront in a world apart’ *The Times* 15 Jun 1982; Desmond O’Grady ‘Rough end of the pineapple’ *The Age* 15 Jun 1982, reprinted ‘The game’s tough to play in Venice’ *SMH* 16 Jun 1982; Sandra McGrath ‘Picking up *Chains*’ last links’ *Weekend Australian* 3–4 Jul 1982, p. 14; Lisa Balfour Bowen ‘The 40th Venice Biennale’ *artmagazine* [Canada] Sep/Oct 1982, p. 29; Ronald Millen ‘Requiescat Venice’ *Art and Australia* vol. 20, no. 3, 1983, illus. p. 331, ref. p. 332

John Russell Taylor: ‘The Australian pavilion is not much more advanced, but the Australians are made of sterner stuff, and there, virtually in the open air, the two artists, Rosalie Gascoigne and Peter Booth, are fully displayed. She makes beautiful assemblages out of old painted crates, feathers, newspapers and miscellaneous junk; he paints ...’

Desmond O’Grady: ‘Given the legal battle over the cut-down olives, it [the replacement Australian pavilion] was being constructed around leaning trees which somewhat blunted the effect of Rosemary [sic] Gascoigne’s work, which was meant to evoke tones of the country around Canberra.’

Neville Weston: ‘Her work in Venice includes a window frame curtained by galvanised iron [*Pink window* 1975], a harvest of old nails [probably *Crop 2* 1982], stacks of weathered wood crates and various objects fitted into boxes. She clearly shows her debt to the tradition of [Kurt] Schwitters and Americans Louise Bourgeois and Joseph Cornell, and she lacks none of their sense of poetic purpose.’

4 ‘First met Bruce Pollard’: 24 Sep 1978 R.G. to MG, p. 56; ‘most welcome’: 14 Apr 1980 BP to R.G. (R.G. papers NLA); ‘the show was much loved’: 15 Jun 1981 BP to R.G. (R.G. papers NLA).

Sandra McGrath: 'The good sign is that the Australian "pavilion" was well received by the critics. The *Guardian's* critic, Waldemar Januszczak, in a BBC interview said that he believed that "Europe would be looking towards Australian artists in the next decade because of the vigor and vitality of the work not only at the Venice Biennale but at the Serpentine and ICA shows on view in London".'

COMMENT: The Australian artists were selected by Nick Waterlow, who was director of the Visual Arts Board of the Australia Council for the Arts, and approved by the Visual Arts Board chaired by Ann Lewis. The works were chosen by Waterlow, Katrina Rumley and Rosalie in Canberra in November 1981 during a visit to discuss Rosalie's participation. Katrina's role as commissioner was to manage the exhibition in Venice, and I would like to acknowledge her help with this entry. The promised space for the Australian exhibit did not eventuate and instead the Italian authorities offered an as-yet-unbuilt hut. By the day of the vernissage most of the walls and part of the roof had been erected and so the Australians, many volunteers and an installer whom R.G. brought over from London (Terry Miles, who had worked briefly for the ANG) were able to put the show up, where it was seen by the press and then taken down. The show was not installed until 4 July when the building was finally finished. See also Stephen Naylor 2006 (chapter 5 deals with the 1982 Biennale) and Ronald Millen 'Requiescat Venice' *Art and Australia* vol. 20, no. 3, 1983, p. 332.



Venice Biennale: The Australian pavilion under construction shortly before the vernissage. Even though the pavilion was still not weatherproof the show was installed anyway for the duration of the vernissage before being dismantled until the building was completed
Image from author's archive



Venice Biennale, installation view in the completed building: *Harvest* 1981-82 (on wall), *Feathered fence* 1978-79 (in foreground) and Peter Booth works in the background
Image from author's archive



Venice Biennale, installation view in the completed building: *Crop 2* 1981-82 (in foreground), *Feathered fence* 1978-79 (on floor) and *Country air* 1977 (on wall)
Image from author's archive

1983–84

ROSALIE GASCOIGNE: SCULPTURE 1975–1982, National Art Gallery, Wellington, New Zealand, 16 December 1983 – 12 February 1984; Auckland Art Gallery, March – 11 April 1984; Manawatu Art Gallery, Palmerston North, mid-May – 18 June 1984; Govett-Brewster Art Gallery, New Plymouth, 5 September – early October 1984. Curator Ian Hunter with Louise Upston. 11 works (not numbered).

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| [1] Pink window 1975 | [8] Step through 1980 [1977/c. 1979–80] |
| [2] The colonel's lady 1976 | [9] Sharpe Bros horizontal 1981 [1979/1980–81] |
| [3] Tiepolo parrots 1976 | [10] Piece to walk around 1981 |
| [4] Early morning 1977 | [11] Blossom 1982 |
| [5] Grass rack 1977 | |
| [6] Pale landscape 1977 | |
| [7] Parrot country (mark II) 1980 [Parrot country II 1980/83] | |

Exh. cat. and brochure (1 photo of RG, 4 works illus., artist's statement); exh. correspondence in RG papers NLA; six 35 mm slides of installation

NOTICES: 'Sculptor sees beauty in beer cans' *Evening Post* [NZ] 15 Dec 1983 (photo of RG); Elva Bett 'Junk turned into art' *The Dominion* 5 Jan 1984; Ian Wedde 'Gascoigne show a combination of "somethings"' *Evening Post* [NZ] 26 Jan 1984 and edited version 'Where was the best art this summer' *New Zealand Art News* vol. 1, no. 1, Apr 1984; TJ McNamara 'Sunburnt country pervades images' *NZ Herald* 2 Apr 1984; JL Roberts 'Junk for art's sake' *NZ Listener* 7 Apr 1984, pp. 38–39 (1 illus.); Auckland City Art Gallery *Newsletter* no. 13, Apr–Jun 1984 (1 illus.); William Dart 'A "touché" of class' *NZ Listener* 14 Apr 1984 (1 illus.); Manawatu Art Gallery *Quarterly* Apr–Jun 1984 (2 illus.); 'Discovery of an artist' *Manawatu Standard* 18 May 1984 (1 illus.); Ian Wedde 'Duchamp clone wan version of boxed art' *Evening Post* [NZ] ? Jun 1984; Friends of Govett-Brewster Art Gallery *Newsletter* no. 36, Sep–Oct 1984 (2 illus.); 'Sculptor leads imaginations' *Taranaki Herald* 1 Sep 1984 (1 illus.); Warwick Brown 'Art year in retrospect' *NZ Times* 13 Jan 1985

Elva Bett: 'Rosalie Gascoigne [sic] has created works of great beauty ... which are romantic, sophisticated and challenging ... Gascoigne has an ability to generate lyricism and a feeling for lightness and air bringing into the gallery a sense of the great vastness of Australian outdoors.'



National Art Gallery, Wellington, 1983: *Grass rack* 1977 (in foreground), *Step through* 1977/c. 1979–80 (in corner) and *Pink window* 1975 (through door); the work on the right-hand wall is a locally made version of *Paper square* 1979–80

Image from author's archive

Ian Wedde: 'Rosalie Gascoigne's marvellous works at the National Art Gallery ... reveal her to be well versed in contemporary art strategies ... The contemplative discipline of ikebana is a lovely complement to her intuitive abilities to "find" materials for art, to achieve magical transformations.' (*Evening Post* 26 Jan 1984)

TJ McNamara: 'The pale, weathered look of this landscape [*Pale landscape* 1977] is typical of most of the pieces in the show. They are assembled from discarded material and all show the effects of weather, especially dry wind and dust. This gives the exhibition a particularly Australian flavour.'

JL Roberts: 'Her arrangement [*Pink window* 1975] ... celebrates the soft warm colours produced only by long weathering, compels our attention to the way time and climate affect objects, and invites us to share her affectionate engagement with a given space and time.'

COMMENT: The exhibition was the third in a series of three by Australian sculptors arranged by the National Art Gallery Wellington for New Zealand, with support from the Visual Arts Board of the Australia Council for the Arts and the Australia New Zealand Foundation. (The other artists were Ken Unsworth and Adrian Hall.) Rosalie initially declined to participate, not wanting the distraction, mindful among other things of her experience in Venice and possibly wary of the reaction her work would provoke, but she agreed to do so after Ian Hunter, the exhibition curator, visited her in April 1983 and reassured her he would minimise the demands on her time. Rosalie also made it clear she did not want to write anything about her work or methods and suggested that Ian North be invited to revamp the catalogue essay he wrote for Venice and that the gallery show the videotape made for the NGV Survey 2 exhibition in 1978. Hunter accepted both ideas.

In Wellington the exhibition included a version of *Paper square* 1979–80 made locally by Chris Cane (a technician at the art gallery) to guidelines provided by R.G. The piece was made of wads of newspaper about 20 cm square and 2 cm thick, stapled to about eight plywood sheets about 1200 × 600 mm hung as a square (i.e. about 240 cm square) after being weathered in the sun. She advised the gallery when the show finished in Wellington that it could be destroyed. 'It was a piece for the moment. The idea of doing it was sparked off by something Ian Hunter said about making an art work while I was in N.Z. ... I think N.Z. *Paper Square* was valid but something quite different [to the 1990 Adelaide version] and a tribute to Chris's enterprise and industry.' While in Wellington Rosalie met gallerist Peter McLeavey and bought Colin McCahon's painting *Floodgate* 1964–65. Her exhibition coincided with an exhibition of Colin McCahon landscapes at the same venue, *The Mystical Landscape*, including the 1958 *Northland panels*. Rosalie would have been delighted with Ian Wedde's observation about the two shows: 'These beautiful works [of hers] using a variety of "found" materials were a good complement to the McCahon landscapes.' According to Luit Bieringa, director of the National Art Gallery, Rosalie's exhibition was 'extremely well received' and seen by over 50,000 people in Wellington.⁵

⁵ NZ *Paper square*: 20 Feb 1984 R.G. to Tony Mackie, curator, National Art Gallery, Wellington; 'these beautiful works': Ian Wedde 'Where was the best art this summer' *New Zealand Art News* vol. 1, no. 1, 1984; 'extremely well received': 5 Nov 1984 Luit Bieringa to Bruce Pollard (Pinacotheca archive).

1984

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 3–20 October 1984.
31 works.

1. Municipal gardens 1983 \$1700	12. Galahs rising 1984 \$1500	23. Travelling circus 1981 \$1000
2. Checkpoint 1984 \$1800	13. Pink on blue 1982–83 \$1600	24. Spring 1982 [Spring 1 1981–82] \$2000
3. Smoko 1984 \$1200	14. Graven image 1983 [1982] \$1600	25. Swell 1984 \$1600
4. Industrial area 1982–84 [1984] not priced	15. Wattle strike 1983 \$1600	26. Shell board I 1983 [Shell 1 1981] \$750
5. Celebration 1983 \$1700	16. Balance 1984 \$1500	27. Shell board II 1984 [Shell 2 c. 1981–84] \$650
6. Sparkling fruity flavours 1983 \$750	17. String of blue days 1984 \$5000	28. Winter paddock 1984 \$1400
7. Pink kookaburras 1984 \$900	18. Habitation 1984 \$2000	29. Turn of the tide 1983 \$900
8. Club colours 1983 \$2200	19. Scrub country 1982 [1981–82] \$4000	30. Last of the summer wine 1984 \$900
9. Herb garden 1982 \$1600	20. Totemic 1984 \$1600	31. Deciduous 1984 \$1500
10. Grove 1984 \$1600	21. Side show 1981 \$1000	
11. Stained glass 1983 \$1600	22. Summerhouse 1984 \$1000	

Typed exh. list; exh. inv.; 35 mm slides by Adrian Fetherstone (author's archive)

NOTICES: Sue Cramer 'Romantic myth not always quite enough' *The Age* 17 Oct 1984, p. 14; Ronald Millar 'Throwaways, in best of taste' *The Herald* [Melbourne] 18 Oct 1984; Rod Carmichael 'One man's garbage is another man's art' *The Sun* 24 Oct 1984

Sue Cramer: 'In her own idiosyncratic way, Rosalie Gascoigne draws upon stories and memories from within the Australian countryside. Her exhibition at Pinacotheca Gallery of work from the past three years shows little change or development, but a consistent commitment to a body of images which are by now identifiably her own ... Her art ... reflects the renewed emphasis on the "biographical" and the "personal" and on people (particularly women) making art out of the material of their own lives. This characterised the so-called post-modern "pluralism" of the seventies ... the essential appeal of her art ... lies in her ability to "make do", or to improvise with "found objects", weathered wood, broken Laminex, boxes, cups, shells, grasses and newspaper. All are objects stumbled across within a particular radius of her home ... Gascoigne invents her own vocabulary in a gentle, poetic art, with just a touch of humour.'

Rod Carmichael: 'Gascoigne is showing a series of constructions which make no attempt to conceal the humble origins of their constituent materials ... She belongs to what is now a well-established tradition called Actual Art, where "mere" things represent themselves rather than be illustrated ... In the main her wall pieces are tastefully arranged to create pleasant effects, often witty ... Her taste is always impeccable and her transfigurations of the ordinary are remarkably fresh and uncontrived. It would take a degree of perversity to read feminist issues into Gascoigne's work.'

Ronald Millar: 'Rosalie Gascoigne has collected and arranged odd materials for a long time now, to a dutiful chorus of acclaim from the critics. In this show, she gives new life to discarded soft-drink cases, old corrugated iron, dust-pink planks and worn fence-posts. She shuffles these delicately, frames them as wall-sculptures, or exploits their romantically faded colours and crumbling textures to suggest a whiff of nostalgia ... All this is done with balance and taste. Nothing even a bit rough or un-artistic; the good taste never lets up. Do not expect anything like the edgy power of a Rauschenberg or the magic of a Schwitters or the cheek of ... well, anyway, the show is pleasant in Gascoigne's own terms.'



Hobart 1985: *Piece to walk on* 1983–84 (in foreground), *Flight* 1985 (on floor behind), *Highway code* 1985 (on left wall), *Honey flow* 1985 (on rear wall) and *Last stand* 1972 (obscured, at rear right)
Image from author's archive



Hobart 1985: *Flight* 1985 (in foreground), *Highway code* 1985 (on left wall), *Honey flow* 1985 (on rear wall) and *Last stand* 1972 (rear right)
Image from author's archive

1985

ROSALIE GASCOIGNE: NEW WORK, Fine Arts Gallery, University of Tasmania, Hobart, 6–28 September 1985. Curator Mary Eagle. 8 works.

- | | |
|--------------------------------|---|
| 1. Last stand 1972/1985 [1972] | 6. Piece to walk on 1984 [1983–84] |
| 2. Flight 1985 | 7. Red beach, X'mas 1984 [Red beach 1984] |
| 3. Honey flow 1985 | 8. Pineapple piece 1985 [comprising Pineapple pieces 1–6] |
| 4. Clean country 1985 | |
| 5. Highway code 1985 | |

Exh. cat. (illus., essay); exh. inv.; 35 mm slides with installation views (author's archive)

NOTICES: Rachel Kerr 'Avid collector follows an art of the outdoors' *The Mercury* 10 Sep 1985, p. 12 (photo of RG); Dick Bett 'Gascoigne gives junk the fun treatment' *The Mercury* 14 Sep 1985, p. 18 (1 illus.)

Dick Bett: 'Prepare yourself for a treat ... Her present work ... embraces lyricism without sentiment and dignity without pretence ... Unlike the problem-solving approach taken by many formally trained artists, Gascoigne brings an eye, feeling and time to resolution ... Two new elements have been added to Gascoigne's art vocabulary — the use of sound and reflected light. In *Piece to walk on* 1984 the viewer is invited to walk upon and experience the tactile and auditory response. Various works, especially *Highway code* 1985, use retroreflective paint. Lighting has been arranged to highlight this feature ... There are only eight works in this exhibition but they cry out for space twice the size. This becomes very apparent when contemplating the three floor displayed-works which all suffer badly ...'

COMMENT: Mary Eagle, then on maternity leave from the ANG, helped Rosalie select the works and wrote the catalogue essay. The Hobart exhibition was the first showing of a retroreflective road sign work (*Highway code* 1985). RG visited Hobart for the exhibition and while there gave a talk at the Tasmanian School of Art on 6 September 1985. She also spoke at the Burnie Art Gallery in north-west Tasmania on 9 September. Regarding the Hobart talk: 'I had a piece called *Clean Country* because in Canberra the frosts are so severe that the country goes back to its shape ... it's a very thin time of the year. And it's very beautiful. *Clean Country* was sticks and wire netting and all grey. And the people in Tasmania said, "What does she mean, clean country?" But it was very appropriate for here, but not for there. I realised how regional I was. Because what speaks to you is what gets into your art. And it only speaks to you if you're familiar with it, I think' (1998 Hughes).

There was one other outcome. After Hobart RG visited north-west Tasmania to give a talk at the Burnie Art Gallery, which owned *Bird house* 1981. On returning to Canberra she wrote to Toss about the trip, including the following: ‘I bought a post card of Glover at ANG and have tastefully framed it in bull’s wool (collected off fences) and wire netting — woolly all over — it’s those woolly-wooded hills still as in Glover’s time that set me off’ (c. 20 Sep 1985 RG to TG). The card depicted Glover’s *Patterdale landscape and rainbow* c. 1832. A colour slide taken in June 1988 shows the work hanging in her sitting room with a group of other homages. She later dismantled the work (which is not catalogued).

1986

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 15 October – 1 November 1986. 13 works.

1. Honey flow 1985 \$2500	6. Orchard 1986 \$3000	11. Swell 1984 \$2500
2. Moonrise 1986 [1985] \$4000	7. Daffodils 1986 \$2700	12. New wave 1986 \$2000
3. Streetwise 1986 \$6000	8. Shoreline 1986 \$1600	13. Inland sea 1986 \$5000
4. Promised land 1986 \$4000	9. Plenty 1986 \$7000	
5. Prescribed text 1986 \$3000	10. Highway code 1986 [1985] NFS	

Typed exh. list; exh. inv.

NOTICES: Ewen McDonald *Art review* ABC Radio National, 20 Oct 1986 (unpublished transcript 20 Nov 1986); Gary Catalano ‘A display of perplexity’ *The Age* 22 Oct 1986; Ronald Millar ‘Call of the outback’ *The Herald* [Melbourne] 23 Oct 1986

Ewen McDonald: ‘This brings me to talking about Rosalie Gascoigne, who I think is a remarkable woman, and a remarkable show on at the moment at Pinacotheca Gallery in Melbourne ... Gascoigne’s work has a monumentality that comes from its sheer simplicity ... It’s really quite classical but it also has this undeniable presence because the materials themselves are not sort of adulterated. The work is about respect for material ... They are just very simple and I think quite sheer in their monumentality that makes them most appealing. I think that it’s an excellent exhibition.’

Gary Catalano: ‘Of Christmann’s show at Niagara and Gascoigne’s at Pinacotheca I can say nothing kind ... Gascoigne’s sculptures are empty and entirely without merit. Make no mistake, in neither of these two exhibitions does one find a single work which has been made in response to a genuine imaginative pressure.’

Ronald Millar: ‘Rosalie Gascoigne makes a poetic art from the faded remnants of consumerism: old slats, rusty iron, drink cases ... You might think hundreds of nailed-up, dirty-yellow slats, arranged in rigorous symmetry, would be boring. Not a bit: Gascoigne makes brilliant use of these found objects and arrives at such serenity that you forget that she begins with a load of old rubbish.’

COMMENT: This was the first time RG showed work made from retroreflective road signs in Melbourne. She wrote in September: ‘I have been sawing up yellow road signs all day in case I want to show a group in Oct. It is going to be this show or never to use up all that material.’ RG later remembered Bruce Pollard being surprised by his first glimpse of a light-struck retroreflective work (it was *Streetwise* 1986): ‘Bruce went up the ladder to readjust the lights and said “Ooh, this is the discotheque part of the gallery”’.⁶

Regarding Gary Catalano’s remark that ‘Gascoigne’s sculptures are empty and entirely without merit’, she wrote: ‘I got a total kill from Gary Catalano in the Age — so bad it’s almost a compliment and I show it all round. He has been waiting to do me in ever since I was chosen for Venice. To write like that won’t do him any good. It just sounds vindictive. He gives no reasons and is, of course, blind.’ Bruce Pollard advised her that ‘it had no effect here — in fact, it bounced back on to him as most people were moved enough to say how ridiculous his statements were. Some people used more obscene or violent language. The show had such a strong impact that you do not have to rush shows in Sydney or elsewhere.’ Afterwards RG wrote a poem, ‘Rosalie to a Melbourne Critic’, in which she reflects on the theme of personal experience in shaping one’s appreciation of art. It begins:

How can I show you the land I walk?
You, who stand on pavements,
Have never seen the places I know.⁷

1988

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 28 September – 15 October 1988. 22 works.

1. Past glories 1988 \$4500	9. Maculosa 1988 \$5000	16. Formal flowers 1988 \$2500
2. Plaza 1988 \$5000	10. Painted word [Painted words] 1988 \$5000	17. Big yellow 1988 \$12,000
3. Chart 1988 \$2000	11. Last leaf 1988 \$5000	18. Press 1987–88 \$4000
4. Court 1988 \$2000	12. Cherry orchard 1987 [1988] \$4000	19. On a clear day 1988 \$5000
5. Legend 1988 \$4000	13. Party piece 1988 \$4000	20. Sun and shadow 1988 \$10,000
6. Plainsong 1988 \$5000	14. Blue bows 1987 [1985–87] \$5500	21. Aerial view 1988 \$4000
7. Wind change 1988 \$4500	15. Persimmon 1987 [1986–87] \$6000	22. Stubble field 1987 [1988] \$4000
8. Twofold Bay 1988 \$5000		

Typed exh. list; *Plantation* 1988 not catalogued or exhibited, but sold⁸

6 ‘I have been sawing’: [Sep] 1986 RG to TG; ‘Bruce went up the ladder’: Vici MacDonald 1998, p. 39, fn. 31.
7 ‘I got a total kill’: Oct 1986 RG to TG; ‘it had no effect’: 7 Nov 1986 Bruce Pollard to RG; poem in RG papers NLA.
8 *Plantation* 1988: A Pinacotheca Gallery statement is inscribed by BG: ‘he [Pollard] didn’t want to show it’.

1989

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, 13 Macdonald Street, Paddington, Sydney, 31 October – 18 November 1989. 23 works.

1. Monaro 1989 [1988–89] \$23,000	13. Gaudeamus 1989 \$5500
2. Wheat belt 1989 \$14,000	14. Acacia 1989 \$5500
3. Market garden 1988 \$8000	15. Autumn 1989 \$5000
4. Outback 1988 \$8000	16. Folded blue 1989 \$4000
5. All that glisters 1989 \$8000	17. Daisy 1989 \$3500
6. All that jazz 1989 \$7500	18. Cat tracks 1989 \$3000
7. Plaza 1988 \$7000	19. City west 1989 \$2500
8. Golden mean 1988 \$7000	20. Tesserae 1 1989 \$1800
9. Plain living 1989 \$6500	21. Tesserae 2 1989 \$1800
10. A rose is a rose 1986–88 [1986/88] \$6000	22. Tesserae 3 1989 \$1800
11. Aerial view 1988 \$5500	23. Tesserae 4 1989 \$1800
12. Party piece 1988 \$5500	

Exh. cat.; exh. inv.

NOTICES: John McDonald ‘Touched with that certain grandeur’ *SMH* 11 Nov 1989, p. 88; Elwyn Lynn ‘Mood, mass and melancholy’ *Weekend Australian* 11–12 Nov 1989, p. 10 (1 illus.); Terry Ingram ‘Art galleries adapting to measly returns from “measles” outbreak’ *Australian Financial Review* 30 Nov 1989, p. 54; Jacques Delaruelle ‘Free of gobbledegook’ *Sydney Review* Dec 1989, p. 16; Christopher Allen ‘Bill Robinson: Rosalie Gascoigne’ *Art Monthly Australia* no. 27, Dec 1989, pp. 18–19 (1 illus.); Anna Johnson ‘Rosalie Gascoigne’ *Art & Text* no. 36, 1990, p. 151 (2 illus.)

John McDonald: ‘Her orderly arrangements ... have a serene, unforced beauty. In her hands, these bright yellow or orange signs become ‘reflective’ in a different sense — as objects of contemplation ... Her current exhibition ... doesn’t break any new ground; it is an elegant summation and refinement of themes which have been running through her work for the past decade. If anything, the landscape references are especially vivid, as in the large piece titled *Monaro*, which features four panels covered in thin, closely packed yellow and black slats, creating the sensation of waves, like the wind rippling through a wheat field of a paddock of dry grass ... The titles of the works seem to have been chosen for their poetic associations, underlining the affinities between natural forms and the patterns of ornament common to many cultures. It is this primal, mythical dimension that makes Gascoigne’s simple compositions so absorbing. By using the roadside detritus of our culture, she taps into the residual vitality of these forms. Everything contains traces of past usage, but in these new configurations, the old codes and signals are confused. This is literally the case with her cut-up road signs, which tantalise us with fragments of words; disjointed syllables that hover



Rosalie’s first solo show in Sydney since 1976, and her first at Roslyn Oxley9 Gallery, included the first works made with battens of soft-drink boxes cut with the tradesman’s bandsaw acquired in November 1988, notably *Monaro* 1988–89 (back wall); *Wheat belt* 1989 is on the left

Image courtesy of Roslyn Oxley9 Gallery, Sydney



Roslyn Oxley9 Gallery 1989: (left to right) *All that glisters* 1989, *Acacia* 1989 and *Party piece* 1988; *Folded blue* 1989 (in back room)

Image courtesy of Roslyn Oxley9 Gallery, Sydney

on verge of a coherent statement. Ultimately, our search for a literal sense is thwarted and we are cast back upon reading these works for their formal and sensuous qualities. Like a disciple of Zen, Gascoigne invites an acceptance of the object rather than an analysis. We withdraw from the expectations of common sense towards a highly personal intuition of each piece — its particular kind of presence and materiality. She is a careful arranger who lets each component retain its integrity, merely putting the pieces into a state where they are more accessible to different imaginative reconstructions. There is nothing theatrical or theoretical about these works; all they ask of us is our attention.’

Elwyn Lynn: ‘I last saw her in strength representing Australia in Venice in 1982 where her works were much like these ... She has remained essentially a Cubist Assemblist of collaged pieces of band-sawn wood from softdrink bottle crates and reflective road signs of black on orange or yellow. As with Braque’s and Picasso’s Cubism between 1907 and 1912, she is concerned with the nature of seeing, by having the eye reassemble essential facets of objects on a flat plane with no elaborate perspectives for elevated subjects. Braque and Picasso reinvented objects from the kitchen, the bar and the studio. Gascoigne takes common, public obsolescent objects like road signs, reusable boxes, worn linoleum and a piece of old corrugated iron tank that she has painted a delicate blue far from [Tim Maguire’s] melancholy. These are, in fact, very cheerful, optimistic works made from an obsolescent world. The sliced boxes, sawn in wobbly thin pieces, and the reassembled roadsigns no longer carry their written messages, which have been sliced and garbled. Perhaps these randomly cut but carefully placed bits of wood and signs are about our inaccurate recollections of how we first saw them. Perhaps, although carefully planned, their occasional wobbliness questions the aesthetic orderliness said to arise from formalism. Again, their weathered nature, lots of sheen and faded hues have part of their origin in Arte Povera.’

Jacques Delaruelle: ‘Each piece is assembled according to a composition process which bears witness to the most sustained poetic inspiration ... Rosalie Gascoigne’s sense of colour is exemplary ... Such a controlled vibrancy is a reminder that art is essentially a condensation of actually lived experience.’

Christopher Allen: ‘The real subject of Gascoigne’s art is not industrial packaging but language. She starts with examples of dead language: words, that is, whose spiritual relation to being has been severed and which have been reduced to the functionalism of commercial or administrative use ... She cuts up the roadsigns into single letters or groups of letters ... and she cuts up the drink crates into horizontal strips through the word “Schweppes” and the other inscriptions. She then proceeds to reassemble these fragments of language and to infuse them with a new and unexpected life.’

Anna Johnson: ‘The most recent work ... goes further than the joyful play of the 1970s, and indulgence in the diversity and sensuality of materials. These works come closer to the formalist agenda of painting. Like the compositions of Agnes Martin, the repetition of geometric patterns in the work approaches a mantra-like state. The eye grows accustomed to a tight set of rules. The high modernist grid ... harnesses the “bent” aspects of bush materials.’

COMMENT: In December 1988 Roslyn Oxley had invited R.G. to show in Sydney at her gallery and R.G. accepted in January 1989, with a show ‘maybe towards the end of ’89 ... I have the nucleus of a show already done and expect to gather momentum as the holiday season mercifully phases out.’ R.G. also wrote to Bruce Pollard in Melbourne explaining her decision: ‘I view this as a slice of life in the fast lane and am not sure if I will really like it. I will need to talk to you. I regard Pinacotheca as my home gallery.’⁹ Elwyn Lynn’s review neatly noted that the ancestry of assemblage art lay in Picasso’s and Braque’s cubist compositions of common objects, which suggests he probably had a copy of William Seitz’s *The art of assemblage* (1961).

9 ‘I have the nucleus’ and ‘I view this as a slice’: both dated 11 Jan 1989 (R.G. papers NLA).

1990

ROSALIE GASCOIGNE AND COLIN McCAHON: SENSE OF PLACE, Ivan Dougherty Gallery, University of New South Wales, Sydney, 30 June – 28 July 1990 and Ian Potter Gallery, University of Melbourne, 15 August – 8 September 1990. Curator Louise Pether. 8 works (not numbered).

- | | |
|---------------------------------------|---------------------------|
| [1] Take over bid [Takeover bid] 1981 | [5] Grove 1984 |
| [2] Graven image 1983 [1982] | [6] Legend 1988 |
| [3] Swell 1984 | [7] Wind change 1988 |
| [4] Club colours 1984 [1983] | [8] Monaro 1989 [1988–89] |

Only three of four units of *Takeover bid* 1981 were exhibited.

Exh.cat. (essays, 12 illus.); correspondence with Louise Pether (curator) and related documentation; exh. video (trove.nla.gov.au/work/31658384); installation views in *Eyeline* no. 13, 1990, p. 38; *SMH* 7 Jul 1990 and author's archive; lectures by Anne Kirker (4 Jul), Luit Bieringa (6 Jul) and RG (7 Jul); exh. forum 19 Jul

NOTICES: Christopher Allen 'Against the modern trend' *SMH* 7 Jul 1990 (1 illus.); Elwyn Lynn 'Landscapes of the mind and its signs' *Weekend Australian* 14–15 Jul 1990, p. 8; Paul McGillick 'Model show offers subtle pleasures' *Australian Financial Review* 20 Jul 1990; John Hawke 'Coats; Gascoigne' *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20; Ann Elias 'Rosalie Gascoigne and Colin McCahon: Sense of place' *Eyeline* no. 13 spring/summer 1990, pp. 38–39 (1 illus.); Jenny Zimmer 'A place to call home' *Sunday Herald* [Melbourne] 26 Aug 1990; Gary Catalano 'Fractured view in McCahon's antipodean art' *The Age* 29 Aug 1990, p. 14; Peter James Smith 'The substance of clouds' *Agenda* 13/14 *Contemporary Art Magazine* Oct 1990

Other reports include: 'Artists' works to go to Aust' *The Star* [Christchurch] 24 May 1990; 'NZ-born artist's works on show' *National Business Review* [NZ] 29 May 1990; 'Top artists work together' *Otago Daily Times* 1 Jun 1990; 'NZ PM opens art exhibition' 15 Jun 1990 and 'Major exhibition of Australia/NZ art' 20 Jul 1990, both in UNIKEN (University of NSW); Christopher Allen 'Everything old is new again' *SMH* 11 Jul 1990, p. 16 (photo of RG); 'NZ artist drawing big crowds' *Southland Times* [Invercargill] 26 Jul 1990; 'McCahon a big hit in Oz' *The Press* [Christchurch] 15 Aug 1990; Jeremy Eccles 'Graffiti fit for celestial walls' *The Herald* [Melbourne] 12 Aug 1990; *Australian Art Education* vol. 14, no. 2, Aug 1990 (1 illus.); Virginia Trioli 'Natural beauty inspires Gascoigne' *The Age* 21 Aug 1990; Vici MacDonald 1998, p. 30; 'Exhibition commemorates New Zealand' *University of Melbourne News* Sep 1990 (photo of RG)

Christopher Allen: 'The twentieth century will probably be remembered by future historians as the lowest ebb of European religious consciousness ... Rosalie Gascoigne's work is less obviously concerned with the



The Prime Minister of New Zealand, Mr Geoffrey Palmer, at the opening of *Sense of Place* in Sydney; Rosalie is in a red coat in the centre of the front row
Image from author's archive



Ivan Dougherty Gallery 1990, installation view: *Monaro* 1988–89 (partial view, in foreground) and part of Colin McCahon's *Landscape theme and variations: Series B* 1963 (in room beyond)
Image from author's archive

religious than McCahon's, and it is foreign to his agnostic and even tragic strain. It is, on the contrary, serene and lyrical; but Gascoigne's lyricism is based on the perception of the immanent presence of a life that permeates the natural world and, through the agency of the artist, can transfigure the human world as well. Her work is almost exclusively made of found materials ... All are discarded products of human industry, worn by use and weathered by exposure to the elements ... Cut up and reassembled, but with minimum interference in other respects, these unlikely materials come to life in the most unexpected ways. In some cases it can be a direct metaphoric or metonymic transformation: two pieces of corrugated iron, for example, evoke the wind; in other cases her real material is found language, the dead words of brand names or road signs. These too are given new life, most splendidly in *Monaro*, where old soft-drink crates with the stencilled word "Schweppes" are cut into strips and reassembled to evoke the undulating light and shade of wheatfields. The words cut into strips and rendered illegible, but not inaudible, form the areas of shade, while the unstamped strips, pure yellow, are at once silence and light, a conjunction familiar to mystical thought. If there is, however, a direct reference to religious feeling in this piece, the most important manifestation of the religious in Rosalie Gascoigne's work remains the redemptive infusion of life and beauty into what had seemed inert and valueless.' (SMH 7 Jul 1990)

Elwyn Lynn: 'It is not all that easy to associate Rosalie Gascoigne's sense of place with a particular place, or with a particular set of mystical or religious beliefs ... Gascoigne and McCahon have many formal resemblances, like those between the stalwart rhythms of McCahon's landscapes on rough hessian and Gascoigne's *Swell*, with two squared pieces of corrugated iron, the impressions on one being horizontal and vertical on the other; or her grove [Grove 1984] of three weathered, yellow poles on horizontal rectangles of pink and grey iron. They share tenderness with the single white lines on black in McCahon's *The Kennedy Waterfall* drawings. It would be easy to make comparisons between McCahon's heavily abutted Northland panels and Gascoigne's *Monaro* of four undulating tablelands of plywood, but it's clear that certain recurring attitudes ensnared and captivated McCahon, and certain works — such as the weathered thistle sticks against weathered windows [*Takeover bid* 1981] — free themselves from Gascoigne's habitual work.'

Paul McGillick: 'This tidy exhibition is a real model in a number of ways. [It] is it sensitively curated — just the right quantity and range of work ... Gascoigne's work is always very delicate. But this often belies an underlying toughness. What makes her pieces successful so often is her knack for balancing potentially sentimental and banal statements about the environment with strong and coherent aesthetic products. *Takeover Bid* (1981), for example, is a witty installation piece hinting at the dilemma of what today is referred to as "sustainable development". What price an attractive window frame? Will the trees fight back one day? But if that were all, the work would not be interesting. It is Gascoigne's aesthetic touch which holds our attention. Her sensitivity to colour, to her materials and to the evident rhythmic relationship between shapes is evident in the pieces collected for this show.'

Ann Elias: 'McCahon talked about inventing a way of seeing New Zealand, always offering his work as truths. Gascoigne's assemblages transform materials but they are for contemplation of her immediate landscape. Her work reveals an attraction to the aesthetic of patina on found objects. Her rearrangements are formalist and it is because of a singularity of purpose that her part of the exhibition has greater coherence than McCahon's.'

John Hawke: 'The McCahon paintings are primarily landscapes ... What the exhibition fails to emphasise, in its inclusion of only one of McCahon's major late works, the dominating *Victory over Death* (1970), is one more obvious correlation in the two artists' use of words as signifiers. Rosalie Gascoigne's sculptural assemblages are arranged from the detritus of discarded language — they are, in a fundamental sense, word-constructions ...'

Gary Catalano: 'Rosalie Gascoigne leaves me with a problem I have yet to unravel. She does many things I know I should admire, for she handles her material with real sensitivity and always looks keenly at the commonplace world. But, strangely, I always find that her work leaves me cold. If we put the possibility that

I am being dishonest to one side, I can see just one explanation of this paradox. In Gascoigne, I'd like to suggest, we have an artist whose sensitivity of eye is not matched by any great ability as a maker or, more precisely, as a shaper. Gascoigne is a bit like someone who points to a thing — a piece of tin, say, or a bit of weathered wood — and hopes our enchantment will be such that we will forget our basic artistic expectation. And that, put bluntly, is to see the world imaginatively remade. She relies far too heavily on the grid as an operational device.'

Jenny Zimmer: 'The Gascoigne–McCahon pairing contains an irony: the works are expected to epitomise antipodean experience at a particular point in time. Both artists acknowledge that environmental factors shaped their personal and spiritual identities. Admittedly, McCahon's gloomy *Landscape Theme and Variations* (1963) expresses what he called "the essential monotony" of New Zealand. And Gascoigne's corrugated iron *Swell* (1984) summarizes her present location and interests. Inevitably these raw and elemental works describe a larger place. Their cultural conditioning extends beyond immediate geographic confines. As artists, they connect with others across the globe. Compare Gascoigne with Jasper Johns, or McCahon with Robert Motherwell: a good duo, these two know their *place*, but are not altogether innocent.'

COMMENT: The exhibition marked New Zealand's sesquicentenary: 1000 years of Maori settlement and 150 years of Pakeha (European) settlement. The exhibition was opened in Sydney at The University of New South Wales by Mr Geoffrey Palmer, Prime Minister of New Zealand.

1991

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 15 October – 1 November 1991. 24 works.

1. Denim 1990 \$5500	8. Dandelions [Dandelion] 1990 \$5500	17. Apricot letters 1990 \$5500
2. Target 1991 \$4500	9. Beach house 1990 \$5500	18. Letting go 1991 \$45,000
3. Lantern 1990 \$5250	10. Spring tides 1990 \$3750	19. Green piece 1991 [1990–91] \$6000
4. Fragmentation 1991 [Fragmentation [II], later incorporated in Southerly buster 1995] \$5500	11. Leadlight 1991 \$3500	20. Checkerboard 1990 \$7000
5. First fruits 1991 \$3500	12. Vestiges 1990 \$3500	21. Old gold 1990 \$7000
6. Woodland 1990 \$3500	13. Testudo 1991 \$3500	22. Conundrum 1990 [1989–90] \$15,000
7. Summer stack 1990 \$4500	14. Cockatoos 1990 [1991] \$14,000	23. Top brass 1990 \$10,000
	15. Full stretch 1991 \$7000	24. Blue streak 1990 \$18,000
	16. Far view 1990 \$10,000	

Typed exh. list; exh. inv.; exh. videotape (author's archive)

NOTICES: Tracey Aubin 'Adventures of a cargo carrier: Rosalie Gascoigne's art' *The Bulletin* 30 Apr 1991, pp. 110–111; Christopher Heathcote *The Age* 1 May 1991

Christopher Heathcote: 'For her latest show Gascoigne has fixed more scraps of our culture to nearly 40 weathered plywood panels. Contrary to expectations, the results are anything but chaotic: they have an elegance, a restrained grace. "*Vestiges*", five small squares fashioned from pieces of reflective yellow country road signs, outdistances the most restrained of minimal abstractions. *Far View*, an arrangement of cuisenaire rod sized wooden slats that have been cut from old bottle crates, seems the record of a Pythagorean intellect at work. While *Green Piece*, made of more broken crates overlaid with shards of Frating Green–coloured vinyl floor-coverings, brings to our attention the emotive richness that can suddenly manifest itself when what would otherwise be drab and commonplace suburban debris is touched (and transfigured) by the human imagination.'

1992

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 15 April – 2 May 1992. 41 works.



Installation view of Rosalie’s first show in the new Roslyn Oxley9 Gallery at Soudan Lane, Paddington: *Clouds I* 1992 and *Clouds II* 1992 (on back wall); *Clouds III* 1992, *Top brass* 1990 and *Sunflowers* 1991 (on right-hand side); the works on the left are *Lambing* 1991, *Love apples* 1992 and *Firebird* 1991

Image courtesy of Roslyn Oxley9 Gallery, Sydney

- | | |
|-----------------------------------|---|
| 1. Clouds I 1992 \$23,000* | 22. Survey 1991 \$5000 |
| 2. Clouds II 1992 \$9000* | 23. May morning 1992 \$5000 |
| 3. Clouds III 1992 \$16,000* | 24. Bright and beautiful 1990–91 \$5000 |
| 4. Lake 1991 \$20,000 | 25. High density 1992 \$5000 |
| 5. Sunflowers 1991 \$16,000 | 26. Standard 1990–91 \$5000 |
| 6. Lambing 1991 \$12,000 | 27. First fruits 1991 \$4500 |
| 7. Top brass 1990 \$10,000 | 28. Red rag 1992 \$4000 |
| 8. Firebird 1991 \$9000 | 29. Nuggets 1991 \$4000 |
| 9. Love apples 1992 \$9000 | 30. Ledger 1992 \$4000 |
| 10. Beaten track 1992 \$8500 | 31. Port of call 1992 \$4000 |
| 11. Full stretch 1991 \$7500 | 32. Through road 1991 [1990–91] \$3500 |
| 12. Fragmentation [I] 1991 \$7500 | 33. Honey bee 1 1992 \$2000 |
| 13. Sweet sorrow 1990 \$7000 | 34. Honey bee 2 1992 \$2000 |
| 14. Apothecary 1992 \$7000 | 35. Honey bee 3 1992 \$2000 |
| 15. Landfall 1989 \$7000 | 36. Regimental colours A 1990–91 \$2200 |
| 16. Sweet lovers 1990 \$7000 | 37. Regimental colours B 1990–92 \$2000 |
| 17. Meadow-Sweet 1991 \$5500 | 38. Text 1992 \$2000 |
| 18. Sleeper 1992 [1990] \$5000 | 39. Sun silk 1992 \$2000 |
| 19. Wattle and daub 1992 \$5000 | 40. Tesserae W 1991 \$2000 |
| 20. Gaudy night 1992 \$5000 | 41. Tesserae Y 1990 \$2000 |
| 21. High water mark 1992 \$5000 | |

* The three *Cloud* pieces were also offered as an installation at \$40,000 for institutions

Exh. cat.; exh. inv.; installation views (Roslyn Oxley9 Gallery archive and gallery website); exh. videotape by Ross Harley (author’s archive)

NOTICES: Lynette Fern ‘Possibilities of material are what matter most’ *SMH* 20 Apr 1992

Lynette Fern: ‘Rosalie Gascoigne continues to explore the metamorphosis of matter ... In images evocative of Lake George, Gascoigne has employed a new technique. She has cut the arcs of circles out of wooden formwork and used the resulting curves over painted wood to suggest clouds, rain and reflections on water ... These works demonstrate new developments in Gascoigne’s forms as well as the continuation of her statement of the endless variety to be found in the rhythms of repetition. More than this, they point to the central paradox within her work: as God was able to take clay and turn it into man, so Gascoigne collects the leavings of our civilisation and turns them into art.’ (Fern was wrong about RG cutting the arcs — the curves were as she found them.)

CONVERSIONS 4: ROSALIE GASCOIGNE, Canberra Contemporary Art Space, Gorman House, Braddon, Canberra, 19 June – 11 July 1992. Curator Anne Virgo. 7 works.

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- | | |
|------------------------------------|---------------------|
| 1. Feathered fence 1979 [1978–79] | 5. Clouds II 1992 |
| 2. Set up 1984 [1983–84] | 6. Clouds III 1992 |
| 3. Piece to walk on 1984 [1983–84] | 7. Lake 1992 [1991] |
| 4. Clouds I 1992 | |
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Exh. cat. (with essay by Nick Waterlow and 2 installation views); exh. inv.

NOTICES: Sasha Grishin ‘Elegance and lyricism in Gascoigne works’ *Canberra Times* 27 Jun 1992 (1 illus.); Robert Macklin *Canberra Times* 4 Jul 1992, p. C7

Sasha Grishin: ‘The overwhelming impression is a sense of elegance, lyricism and the ability to metamorphose natural and man-made natural objects into metaphors for landscape. She is an artist who never ceases to amaze the beholder in her ability to re-invent her environment. In a manner akin to Fred Williams, she rearranges the familiar objects to present a poignant new reading of what surrounds us. Feathers, discarded wood panels, abandoned cooking utensils weathered in the bush and random scraps of wood all become Gascoigne raw materials which are then balanced and distilled as a new-installed environment which makes us view all other environments differently ... *Set Up* and *Piece to Walk On* (both 1984) are both floor pieces and use discarded and painted and weathered wood panels. The first piece also employs discarded enamel cooking pots, which litter the bush surrounding Canberra. More than any other piece at the exhibition, for me, they illustrate Rosalie Gascoigne’s rare ability through very simple and limited means to evoke a specific landscape charged with a wealth of associations ... Rosalie Gascoigne’s exhibition of installations is provocative and challenging in an unusual way. It gives a new reading to our environment, it questions man’s impact on the environment, yet it does this with an inspiring ease and a simplicity and freshness which is rare in contemporary art.’

COMMENT: *Conversions: Festival of installation works* was a program of installation art that the Canberra Contemporary Art Space ran from 21 April to 3 October 1992 and was curated by its director, Anne Virgo. It involved eight separate, consecutive exhibitions. RG’s was the fourth in the series.

1993

ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 5–22 May 1993. 35 works.

1. Skylight 1993 \$6500	15. Rose red city 7 1993 \$4800	28. Sheep weather alert 1 1992–93 \$5500
2. Airborne 1 1993 \$4000	16. Rose red city 8 1993 \$7500	29. Sheep weather alert 2 1992–93 \$10,000
3. Banner 1 1992 \$3600	17. Rose red city 9 1993 \$5500	30. Sheep weather alert 3 1992–93 \$5500
4. Banner 2 1992 \$3600	18. Rose red city 10 1993 \$5500	31. Sheep weather alert 4 1992–93 \$5500
5. Archipelago 1993 \$5250	19. Rose pink 1992 \$4800	32. Sheep weather alert 5 1992–93 \$10,000
6. September 1992 \$7500	20. Midsummer 1992 \$3500	33. Sheep weather alert 6 1992–93 \$5500
7. Red 1992 \$3000	21. Maze 1992 \$4500	34. Sheep weather alert 7 1992–93 \$4800
8. Amber 1992 \$3000	22. Pursuit 1992 \$4250	35. Sheep weather alert 8 1992–93 \$7000
9. Rose red city 1 1992–93 \$10,000	23. Cat's eye 1992–93 \$4750	
10. Rose red city 2 1993 \$4000	24. The place [Age of innocence] 1993 \$4000	
11. Rose red city 3 1992–93 \$7000	25. Stooks 1991–92 \$3000	
12. Rose red city 4 1991/93 \$12,000	26. Airborne 2 1993 \$4000	
13. Rose red city 5 1992 \$9500	27. Port of call 1992 \$3000	
14. Rose red city 6 1992–93 \$10,000		

The *Rose red city* and *Sheep weather alert* works were displayed as installations.

Typed list of exh. works; exh. inv.

NOTICES: Christopher Heathcote ‘A transformation of highway debris’ *The Age* 12 May 1993; Robert Rooney ‘Diverse objects in art of assemblage’ *Weekend Australian* 22–23 May 1993, p. 13

Christopher Heathcote: ‘Materials are important, although Gascoigne’s art survives mainly on the geometric momentum of the composition. The viewer is invited to see “through” the debris and, in construing it as a chaste composition, retain the sense of junk while savouring the configuration it describes: the commonplace is constantly transfigured. In particular, Gascoigne immerses the vulgar qualities of old lino and chipped signs in the deeper associations of the countryside from which they came, its rhythm and pace, its symbolism and vigor. And in every line and texture one perceives the land undisguised at work, reconstituting the interlocking lumps and chunks of rural rubbish in terms of itself. To order such materials truly, assemblages such as *September* and *Rose Pink* imply, is to represent the ebb and flow of experience.’

Robert Rooney: ‘Gascoigne takes what she finds and puts them together with a minimum of intervention. For example, in several works abandoned planks and reflective road signs have been cut up and reassembled in random grids. Sometimes, as in *Banner*, the signs are joined to strips of floral linoleum, a material she seems to have in plentiful supply in a pale geometric design, ripped remnants of which are scattered across the boards of *Sheep Weather Alert*.’

COMMENT: RG: ‘*Rose Red City* ... was meant to be an installation. The man who sold it unfortunately broke it up’ (1998 Hughes).

1994

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 6–30 April 1994. 28 works.

1. Plein air 1994 [installation] \$30,000	10. Plain view 2 1994 \$7000	20. Lily pond 1993 \$10,000
2. Steel magnolias 1994 \$12,000	11. Flute 1993 \$7000	21. Float off 1993 \$8000
3. Regeneration 1994 \$10,000	12. Imperial measure 1993–94 \$7000	22. Billboard 1992–93 \$8000
4. White city 1993–94 NFS	13. White out 1994 \$7000	23. Rose pink 1992 \$8000
5. Tree of life 1994 \$10,000	14. Gazette 1994 \$7000	24. Maze 1992 \$7500
6. Witness 1994 \$10,000	15. Plain view 1 1994 \$5000	25. Age of innocence 1993 \$7500
7. Honeybunch 1993 \$11,000	16. Real estate 1994 \$7000	26. Airborne 2 1993 \$7500
8. Compound 1994 \$8000	17. Bread and butter 1994 \$6000	27. Midsummer 1992 \$7000
9. Top of the morning 1994 [1993–94] \$8000	18. Jotter 1994 \$5000	28. Pursuit 1 and Pursuit 2 [Pursuit] 1992 \$7000 (pair)
19. Bush yellow 1993 \$11,000		

Exh. list of works; exh. inv.

NOTICES: Anne Loxley ‘The pleasures of the eye’ *SMH* 15 Apr 1994, p. 19; Elwyn Lynn ‘Colour brings life back to the square’ *Weekend Australian* 23–24 Apr 1994, p. 13; Ewen McDonald ‘Rosalie Gascoigne’ *Monument* vol. 1, no. 3, 1994, pp. 66–69 (6 illus.)

Anne Loxley (in a long article): ‘It is her understanding of the act of looking which astounds the viewer of Gascoigne’s work. Her assemblages are like visual Rubik’s cubes — in contemplating the work, one sees the world(s) from which the assembled items have come, gleans something of Gascoigne’s processes of looking at the world, feels and analyses her world and then enjoys her unique reinvention of these familiar objects and their associations. Each piece is a triumphant with an unnerving lyrical beauty; it is no surprise to hear her quote Wordsworth about emotion recollected in tranquillity.’

Elwyn Lynn: ‘Gascoigne seems to have adopted rather grunge, or better, Arte Povera surfaces ... There is no doubt that the cool, still grey works of balanced, simple geometrical areas are astonishingly attractive. Art clings to the old shed door, to the patched-up window, to areas of peaceful contemplation.’

COMMENT: The first gallery was hung primarily with white works (nos. 1–18). ‘I had almost a white show last time at Ros’s [Roslyn Oxley9 Gallery]. I got a lot of this cotton reel stuff — I’ve got one out there in the hall made of the main part of it [*White city* 1993–94] ... I had three I didn’t want to sell, but of course you can’t do that so you say, okay, I’ll keep that one ... And then I made a lot of small whitey ones. I was really turned on by white; white really does turn me on ... As I say, I did a lot of white ... and I did an installation called “Plein air”. You go out in the country and you see this high sky and its marvellous width of the land and fences. It’s beautiful, it was just air — air’s a fairly beautiful thing. I remember trying to get this installation working and I knew that what I needed was just some air on the walls. It’s very hard to paint or manufacture air, I’ll tell you. It’s a very hard thing to do’ (1995 Topliss).

1995

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 27 August – 16 September 1995. 20 works.



Roslyn Oxley9 Gallery 1995: *Suddenly the lake* 1995, *Harlequin* 1994–95 and *Skylark* 1994–95

Image courtesy of Roslyn Oxley9 Gallery, Sydney

1. Suddenly the lake 1995 \$30,000	11. Acanthus 1995 \$7500
2. Hung fire 1995 \$25,000	12. Iron bark 1994–95 \$7500
3. White garden 1995 \$22,000	13. Ensign 1995 \$13,000
4. Skylark 1994–95 \$12,000	14. Southerly buster 1995 \$11,500
5. Shabby summer 1994–95 \$10,000	15. News break 1994 \$11,500
6. Harlequin 1994–95 \$10,000	16. Gentlemen of Japan 1995 \$11,000
7. The Apple Isle 1994–95 \$8500	17. A certain smile 1994–95 \$8500
8. Top End 1995 [1994–95] \$8000	18. Danegeld 1995 \$6500
9. Wool clip 1995 \$8000	19. Wind and weather 1994 \$7000
10. Wild strawberries 1995 \$8000	20. Weighed and divided 1995 \$7000

Exh. cat.; exh. inv.; installation views (Roslyn Oxley9 Gallery archive and gallery website)

NOTICES: John McDonald ‘Masonite man heads west’ *SMH Spectrum* 2 Sep 1995, p. 14A (1 illus.); Joanna Mendelssohn ‘Imants Tillers, Rosalie Gascoigne, Colin Lanceley’ *The Australian* 8 Sep 1995, p. 14

John McDonald: ‘The strength of Gascoigne’s work lies not in an endlessly repeated search for novelty, but in the subtle variations she brings to her manipulations of materials. Landscape is the overwhelming reference, but it is a landscape reduced to the bare essentials ... her assemblages have an insistent, meditative dimension that invites prolonged examination. Each work has a distinctive presence and, dare I say it, a sense of the sheer fun in its making that never permits one to remain aloof or indifferent.’

Joanna Mendelssohn: ‘In the past two decades Gascoigne has gone on from strength to strength, using her original instincts for acquiring materials, seemingly by accident, and putting them together for great purpose ... In her latest exhibition she continues on one of her explorations of a sense of place, the landscape around Canberra where she has lived for many years.’

AN INSTALLATION BY ROSALIE GASCOIGNE, Pinacotheca, 10 Waltham Place, Richmond, Melbourne, 11–28 October 1995. 1 work.

- | |
|---------------------------|
| 1. But mostly air 1994–95 |
|---------------------------|

Exh. inv.; installation photography by Graham Baring (author’s archive)

1996

ROSALIE GASCOIGNE, Greenaway Art Gallery, 39 Rundle Street, Kent Town, Adelaide, 6–31 March 1996. 13 works.

1. Summer fat \$14,000	8. Milky Way \$12,000
2. Summer sprawl \$14,000	9. Star chart \$10,000
3. Summer swarm \$12,000	10. Downtown [Down town] \$10,000
4. Tally \$4000	11. Tidy summer \$20,000
5. All summer long \$40,000	12. Summer divided \$12,000
6. High summer \$10,000	[unnumbered] But mostly air \$45,000
7. Mud brick \$6000	

Typed exh. list; exh. inv.; videotape of opening (author’s archive)

NOTICES: SR [Stephanie Radock] ‘Golden summers’ *Adelaide Review* c. Mar 1996

SR [Stephanie Radock]: ‘Rosalie Gascoigne’s work took over Greenaway Gallery with a limited colour range, mostly gold and yellow but also included bleached wood, weathered blue, lots of shades of white, cream, a little brown and red and black in a spare exhibition of works that was assured in its sense of maturity and quality. The work glows, is considered and restrained.’

COMMENT: The exhibition was part of the 1996 Adelaide Festival program. ‘The last [soft-drink crates at the Schweppes depot] they had were yellow Schweppes boxes, which I used in an exhibition in Adelaide. I purposely made all my works in that gold for the Adelaide show, because of the summer heat there’ (1996 Davidson). RG later found more of the yellow boxes and made more works from them.

ROSALIE GASCOIGNE at ACAF 5: FIFTH AUSTRALIAN CONTEMPORARY ART FAIR, Royal Exhibition Building, Melbourne, 2–6 October 1996. 2 works.

1. Piece to walk around 1981
2. Letting go 1991

NOTICES: John McDonald ‘Art supermarket’ *SMH* 12 Oct 1996, p. 145

COMMENT: One of several solo exhibitions incorporated into ACAF 5. John McDonald wrote: ‘The awkward sprinkling of sculptures in the main hall of ACAF 94 was replaced by a series of solo exhibitions by Robert Klippel, Rosalie Gascoigne, Neil Taylor, Akio Makigawa, Bronwyn Oliver and Aboriginal tribal artists. Each body of work was allotted generous space and the display was impressive.’

1997–98

ROSALIE GASCOIGNE: MATERIAL AS LANDSCAPE, Art Gallery of New South Wales, Sydney, 14 November 1997 – 11 January 1998 and National Gallery of Australia, Canberra, 4 July – 27 September 1998. Curator Deborah Edwards. 30 works (not numbered).

[1] The crop 1 [Crop [1]] 1976	[11] Inland sea 1986	[21] Fool's gold 1992
[2] Pale landscape 1977	[12] Shoreline 1986	[22] Age of innocence 1993
[3] Feathered fence 1978–79	[13] Roadside 1987–88 [1987]	[23] Skylight 1993
[4] Piece to walk around 1981	[14] Maculosa 1988	[24] White city 1993–94
[5] Scrub country 1982 [1981–82]	[15] Monaro 1989 [1988–89]	[25] Eden 1994 [1995]
[6] Graven image 1983 [1982]	[16] Far view 1990	[26] But mostly air 1994–95
[7] Wattle strike 1983	[17] Lake 1991	[27] Shabby summer 1994–95
[8] Grove 1984	[18] Sunflowers 1991	[28] Southerly buster 1995
[9] Set up 1984 [1983–84]	[19] Clouds I 1992	[29] Suddenly the lake 1995
[10] Swell 1984	[20] Cow pasture 1992	[30] White garden 1995

Exh. cat. (essay, interview, 31 illus.); installation view at AGNSW in Fenner 1999, pp. 88–89; twenty 35 mm slides of installation by Christopher Snee (AGNSW)

NOTICES: Sebastian Smee 'Be here now' *SMH Metro* 14–20 Nov 1997, p. 6 (1 illus.); Joanna Mendelssohn 'Avant-garde magic out of the chrysalis' *The Australian* 21 Nov 1997 (1 illus.); John McDonald 'Charms to soothe a savage critic' *SMH Spectrum Arts* 29 Nov 1997, p. 16 (1 illus.); Sasha Grishin 'Looking at the edges of our society' *Canberra Times Panorama* 6 Dec 1997, p. 16 (1 illus.); Ken Scarlett 'Rosalie Gascoigne' *Sculpture* vol. 17, no. 5, 1998, pp. 86–87 (1 illus.); Stephen Banham 'Rosalie Gascoigne: Material as landscape' *Monument* no. 23, 1998, p. 97; Brigid Shadbolt 'Rosalie Gascoigne's contested terrain' *Broadsheet* magazine [NZ] vol. 27, no. 1, 1998, pp. 14–15 (3 illus.); Sasha Grishin 'Recognition for Rosalie' *Canberra Times Panorama* 11 Jul 1998, p. 15 (1 illus.); ; Adriana Alvarez 'Landscapes for your mind' *Revolver* [Antwerp, Belgium] 7 Sep 1998; Felicity Fenner 'Landscape of shards' *Art in America* Feb 1999, pp. 88–91 (4 illus.)

Also: Janet Hawley 'A late developer' *SMH Good Weekend* 15 Nov 1997, pp. 40–44 (7 illus.) and republished 2012; 'Hear it, do it!' *Herald Sun* 9 Nov 1997 (1 illus.); Deborah Edwards 'Material as landscape' *Look* magazine [Art Gallery Society of NSW], Nov 1997, pp. 12–13 (4 illus.); Vivienne Webb 'Rosalie Gascoigne' *State of the Arts* (no. 3) 1997, pp. 6–7 (4 illus.) and also *State of the Arts New Zealand* Dec 1997 – Mar 1998

Sebastian Smee: 'Rosalie Gascoigne — surely one of the best Australian artists of the last 20 years — makes art you want to be with, not just blink at. The Art Gallery of NSW is currently hosting ... a "mid-career survey" of Gascoigne's work, and you're your own worst enemy if you miss it ... Gascoigne shows why fine art remains the unembarrassed queen of visual culture. It's about filtering out the guff, the noise, the blather. It's about wanting to pay attention.'

Joanna Mendelssohn: 'There is nothing accidental about Gascoigne's use of materials. With an unerring eye she selects and manipulates other people's rejects until she has created her own purpose ... Hers is an eye that sees everything as being of value and then places it in an orderly universe, a language defined by object rather than by brushstroke.'

John McDonald: 'She is one of a rare breed: a leading contemporary artist who consistently pursues a form of lyrical beauty. Her works are seductive rather than confrontational — they almost dare us to dislike them ... No matter how she cuts and rearranges softdrink crates, reflective signs or sheets of corrugated iron, they



Art Gallery of New South Wales 1997: *Piece to walk around* 1981 (in foreground), *Shoreline* 1986 (on wall at right), *Inland sea* 1986, *Clouds I* 1992 and *Swell* 1984 (in room beyond)
Image courtesy of the Art Gallery of New South Wales, Sydney



Art Gallery of New South Wales 1997: *Feathered fence* 1978–79 (on floor), *Lake* 1991 (on wall) and *Maculosa* 1988 (far right)
Image courtesy of the Art Gallery of New South Wales, Sydney



Art Gallery of New South Wales 1997: *Lake* 1991 (on left), *Feathered fence* 1978–79 (in foreground), *Scrub country* 1981–82 (on rear wall) and *Set up* 1984 (by window on right)
Image courtesy of the Art Gallery of New South Wales, Sydney



Art Gallery of New South Wales 1997: *Pale landscape* 1977 (in foreground), *Sunflowers* 1991 and *Far view* 1990 (beyond)
Image courtesy of the Art Gallery of New South Wales, Sydney

retain much of their original identity. They make us think of landscape not as a window onto the world, but as a momentary perception of physical sensation ... Her art has an air of lucid intelligence. She knows one need not force the issue: a work of art will generate its own chain of recognition, regardless of the artist's intentions.'

Ken Scarlett: 'In some ways she continues in the tradition of Australian landscape painting, but she is unmistakably a Modernist, one strongly attracted to Minimalist aesthetic and the use of the grid. Yet she would never be thought of as a Minimalist, for she is fundamentally a poet with strong links to the land. Gascoigne has been able to combine acute yet poetic observation of her country with a practical no-nonsense attitude towards materials and methods of working ... Over the years the origins of her objects and materials have become less recognisable and significant, yet the sense of place is still very strong — but more intangible. It is as though the brilliant Australian light is flooding her work, destroying shadows, and flattening out and dissolving forms ... Her journey of discovery may have started late but is far from over.'

Sasha Grishin (11 Jul 1998): 'As with [Tom] Roberts and [Fred] Williams, before her, Gascoigne has given a new reading to the Australian landscape, and it is now possible to view our landscape through her eyes ... As in Zen Buddhism, she seems to instinctively know that if you approach a question from an open position, rather than with a preconceived answer, the way will be revealed to you.'

Adriana Alvarez: 'Her works say more about nature than any painting can. Her ordering of found objects from the land reflect our interaction with nature, the imprint we have left on it. By creating landscapes out of old, discarded or lost bits and pieces her work represents the human desire to control nature. To bend it to our will, straightening crooked rows, flattening hills, creating order out of chaos. She shows a picture of nature that is so true it has to be made out of unnatural objects to capture it.'

Felicity Fenner: 'While her connection to the land is often articulated in terms which echo those used by indigenous artists, her rapport with the landscape is meditative and emotional rather than cultural or historical ... Gascoigne's works alert her viewers to the infinite potential of the landscape as a source of spiritual inspiration ... More directly suggestive of landscape are Gascoigne's many floor pieces, simple grid systems that seem to offer the possibility of infinite space ... A visual sensation of movement and space permeates Gascoigne's oeuvre ... Much of Gascoigne's work ... embodies a feeling of edgelessness which again finds an analogy in the vastness of the Australian topography ... Gascoigne's practice celebrates with casual reverence the infinite metaphorical capacity of everyday material and local subject matter to embody a worldview which ranges beyond the specifics of time and place.'

COMMENT: The exhibition was planned and presented as a 'mid-career survey' rather than a full-scale retrospective, which RG did not want. When Stephen Feneley asked her whether it worried her as an artist that big exhibitions such as this were 'putting a full stop', she replied: 'Oh very definitely. Well that's her lot, she's done it. I always think you have for yourself if you're an artist, my sort of artist, that you have an expanding universe and as long as you've got the heart and strength to your elbow you can discover something else.' RG gave talks to the Art Gallery Society at the AGNSW on 13 November 1997 and the NGA on 15 July 1998 and a public interview with Michael Desmond at the NGA on 23 July 1998. She was also interviewed by Stephen Feneley for the ABC TV Arts program on 4 December 1997. During the exhibition somebody painted a large inscription on the plywood hoarding along College Street, Sydney, that was screening development near St Mary's Cathedral. The inscription read 'Installation by Rosalie Gascoigne'. The exhibition also inspired Geoff Page's poem 'Monaro, for Rosalie Gascoigne' September 1998.¹⁰

¹⁰ 'Putting a full stop': 1997 Feneley; 'inscription on the plywood hoarding': Leo Schofield *SMH* 10 Jan 1998, p. 26; 'Monaro, for Rosalie Gascoigne' 1998, in Geoff Page *Darker and lighter* Five Islands Press, Wollongong University, NSW, 2001.

1998

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 1 April – 2 May 1998. 23 works.

1. Never never [Grasslands II] 1998 \$25,000	9. Pentimento 1997 \$13,000	17. Canary bird 1996 \$10,000
2. Easy street 1997 [1996–97] \$18,000	10. Full fathom five 1998 [1997] \$11,500	18. Trumpet voluntary 1997 \$8000
3. Loopholes 1997 [1995] NFS	11. Thermals 1998 \$10,500	19. Pavement [Pavement [III]] 1998 \$7500
4. Cloud cuckoo land 1998 \$18,000	12. Indian summer 1996 \$10,500	20. Golden bamboo 1997 \$7500
5. Downbeat 1998 [1997] \$17,000	13. Ship's log 1997/98 [1996/98] \$10,500	21. Reserve 1997 \$7000
6. Lasseret's reef 1996/97 [1993/1996–97] \$16,000	14. Medusa 1998 \$10,000	22. Siesta 1997 \$5000
7. Solitude 1997 NFS	15. Regatta 1996 \$10,000	23. Shark 1998 \$5000
8. Please drive slowly 1996 \$14,000	16. Morning glory 1996 \$10,000	

Exh. cat.; exh. inv.; installation views (Roslyn Oxley9 Gallery archive and gallery website)

NOTICES: Sebastian Smee ‘The prime of Rosalie Gascoigne’ *SMH Metro* 2 Apr 1998, p. 11 (3 illus.)

Sebastian Smee: ‘The new show is made up almost entirely of “retro-reflectives” ... To see the new show is to see how inventive Gascoigne is, even with the most predictable ingredients ... These works are about the solidly real and the transitory all at once. The bold letters are arranged on the grid so as to hint at meaning, or else simply to scramble it. Spliced into still smaller pieces, they blur the line between pattern and notation. The titles are as crucial and as pitch-perfect as ever: playful, allusive, poetic.’

COMMENT: The exhibition opening was also the occasion for the launch of Vici MacDonald’s book *Rosalie Gascoigne*, Regaro Press, Sydney, 1998.

ROSALIE GASCOIGNE, Greenaway Art Gallery, 39 Rundle Street, Kent Town, Adelaide, 19 August – 13 September 1998. 19 works.

1. Embers I and II [Embers I & II] 1998 \$11,000 (pair)	7. Pavement I 1997 \$8000	14. Drawing board 1996 \$8500
2. Origami 1998 \$11,000	8. Palings 1998 [1994/98] \$12,500	15. Effervescence 1998 \$4500
3. Black tulip 1996 \$15,000	9. Swarm I 1998 \$4500	16. Rocky road I 1996 [1993/96] \$7000
4. Sleep 1996 \$15,000	10. Swarm II 1998 \$4500	17. Rocky road II 1996 \$7000
5. Out of Africa 1994 \$12,500	11. March 1998 \$6500	18. Slow burn 1998 \$6500
6. Tidy summer 1996 \$30,000	12. City blocks [City block] 1996 \$11,500	19. Torch 1998 \$6500
	13. Pavement II 1997 \$8000	

Typed exh. list of works (works not dated); exh. inv.

NOTICES: Louise Nunn ‘True-grit talent’ *The Advertiser* 26 Aug 1998, p. 102 (1 illus.); John Neylon ‘Familiar chords’ *Adelaide Review* Sep 1998

John Neylon: ‘Here we have an artist who has kept the faith in terms of an austere and disciplined aesthetic ... the systems of fragmentation and reassembly, repetition, tessellation and compression ... speak in the final product more of control of, rather than collaboration with, nature ... Yet paradoxically, [in some works] elements of sensuality and organic rhythms dominate over structure ... A refreshing exhibition.

1999

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 1–25 September 1999. 22 works.



Last works at Roslyn Oxley9 Gallery in 1999, a show Rosalie never got to see because by then she was in hospital: (left to right) *Metropolis* 1999, *Great blond paddocks* 1998–99 and *Parasol* 1999
Image courtesy of Roslyn Oxley9 Gallery, Sydney

1. Metropolis 1999 NFS	13. Tartan 1998 \$35,000
2. Great blond paddocks 1998–99 \$60,000	14. NYT (SRTO) [[Untitled (SRTO)]] 1999 \$35,000
3. Orangery 1998 \$60,000	15. Cumquats 1999 \$30,000
4. Traffic snarl 1998 \$30,000	16. Rose red city 7 1993 \$30,000
5. Rain and shine 1998 \$30,000	17. Carnival 1998 [Carnival [2] 1998/99] \$30,000
6. Parasol 1999 \$50,000	18. NYT (Red squares) 1999 [[Red squares] 1998] \$30,000
7. Birdsong 1999 \$45,000	19. Magpie 1998 \$18,000
8. Windows 1999 \$45,000	20. Fiesta 1999 \$18,000
9. Valentine 1999 \$45,000	21. Fishbowl 1999 \$10,000
10. Flagged down 1998 \$40,000	22. NYT (Little one) [[Untitled (Little one)]] 1999 \$10,000
11. Printed circuit 1999 \$40,000	
12. Directives 1999 \$38,000	

Exh. list; exh. inv.; installation views (Roslyn Oxley9 Gallery archive and gallery website, and author’s archive)

NOTICES: Sebastian Smee ‘The Herald recommends’ *SMH* 1 Sep 1999, p. 28; Catherine Taylor ‘Show and tell: Going underground’ *The Australian* 6 Sep 1999; Terry Ingram ‘Art oldies but goodies “hot”’ *Australian Financial Review* 7 Sep 1999, p. 5 (1 illus.); ‘The perfect week’ *The Bulletin* 7 Sep 1999, p. 111 (1 illus.)

COMMENT: Three works in the exhibition were untitled: numbers 14, 18 and 22, although the gallery added words or letters to help identify them. RG’s health deteriorated in August 1999 and she did not have the time or energy to name all the works before she sent them to Sydney, and by the time the exhibition opened she was in hospital (although she did not know she was dying). She never saw the show.

2000

FROM THE STUDIO OF ROSALIE GASCOIGNE, ANU Drill Hall Gallery, Kingsley Street, Acton, Canberra, 5 September – 12 November 2000. Curator Mary Eagle. 39 works (37 by R.G.) (not numbered).

- | | | |
|---|--|--|
| [1] Untitled c. 1975 [Homage to Ken Whisson's <i>And what should I do in Illyria?</i> 1977] | [14] Untitled c. 1984 [[Homage with Ingres's <i>Mademoiselle Caroline Rivière</i>] c. 1984–92] | [28] Untitled c. 1995 [[Study with formboard shape] c. 1988–95] |
| [2] Lillee c. 1975 [[Lilée and daffodils] c. 1977–78] | [15] Untitled [Moth] c. 1984 [[Moth] c. 1984] | [29] Parterre 1996 [Parterre c. 1994/97] |
| [3] Pink window 1975 | [16] Red beach Christmas [Red beach] 1984 | [30] Untitled [Roses] 1996 [Parterre c. 1994/97] |
| [4] The tea party c. 1980 [The teaparty 1980] | [17] Honey flow 1985 | [31] Tribal 1996 [1996/1997–98] |
| [5] Rain forest 1980 | [18] Highway code 1985 | [32] Loopholes 1996 [1995] |
| [6] Takeover bid 1981 | [19] Plainsong 1988 | [33] Solitude 1997 |
| [7] Untitled c. 1981 [[White and grey A] 1980] | [20] Close owly 1988 | [34] Untitled c. 1998 [[Study with FSC-coated wood] 1998] |
| [8] Side show 1981 | [21] The marriage feast 1988–89 | [35] Untitled 1999 [[The still of the night] c. 1998–99] |
| [9] [Beach] c. 1981 [1983] | [22] Hill station 1989 | [36] Earth 1–10 [Earth] 1999 |
| [10] Paper square [2] 1982 [Harvest 1981–82] | [23] Loose leaf 1991 [1990] | [37] Untitled n.d. [[Pink offcuts] c. 1986–87, 1994] |
| [11] Spring [1] c. 1982 [Spring 2 1981–82] | [24] September 1992 | [38] Ken Whisson, <i>And what should I do in Illyria?</i> 1974 |
| [12] Graven image 1982 | [25] Untitled c. 1992 [[Linoleum study (chart)] c. 1992] | [39] Colin McCahon, <i>Floodgate</i> 1 1964–65 |
| [13] Habitation 1984 | [26] Honeybunch 1993 | |
| | [27] White city 1993–94 | |



ANU Drill Hall Gallery 2000: *Harvest* 1981–82 (exhibited as *Paper Square* [2]) and *Habitation* 1984

Image by Matt Kelso from author's archive

Exh. cat. (59 illus.); exh. inv.; ANU media release; installation views (Roslyn Oxley9 Gallery and author's archive)

NOTICES: Sasha Grishin 'An artist's revelation' *Canberra Times Panorama* 16 Sep 2000 (1 illus.); Merryn Gates 'Reflections on Rosalie' *Muse* [Canberra] Oct 2000 (1 illus.); Kate Sands 'Gascoigne's collected works' *Arena* magazine no. 52, Apr–May 2001, pp. 42–44 (1 illus.)

Sasha Grishin: 'Even for those who know Rosalie Gascoigne's work well, this exhibition will come as a revelation. The 10 *Earth* panels of 1999 have not been shown publicly before and yet are, undoubtedly, a major work. They are dark, sombre, moody and melancholy ... [This] is neither a retrospective exhibition nor a survey show, but a very intimate look at the workings of the artist's studio. It is a big exhibition and a fascinating journey through a very complicated process of looking at and rearranging external and internal topographies. In this process Rosalie Gascoigne recreates environments and in the process changes the manner in which we view the world and our place in it.'

Merryn Gates: 'The current exhibition ... offers a unique insight into Gascoigne's studio process, and the close circle of family and colleagues who supported her intellectually and professionally.'

Kate Sands: 'Whilst her art is reliant on materials derived from the countryside, weathered and dilapidated, her work characteristically invokes not so much an image of human habitation as of the landscape itself. Hers is not an art of representation; it is one of signification, not unlike the work of Colin McCahon ... or Imants Tillers ... Her work is curiously unsentimental, avoiding easy correlations with the quality and experience of rural life. It possesses the power to co-opt the presence of the land ... Much of her later work possesses an airy largesse,



ANU Drill Hall Gallery 2000: *Earth* 1999 (five of the ten panels), the first time the work was exhibited

Image by Matt Kelso from author's archive



ANU Drill Hall Gallery 2000: *[The still of the night]* c. 1998–99 (exhibited as *Untitled* 1999), *Graven image* 1982, Colin McCahon's *Floodgate 1* 1964–65, *Pink window* 1975 and *Hill station* 1989

Image by Matt Kelso from author's archive

an elemental quality, one of space expanding beyond the confine of the frame ... One fascinating aspect of the art of Rosalie Gascoigne is the way in which she plays off various dimensions ... drawing on geometric shapes and the grid formation, and yet making them gently askew. Her grids are never exactly geometrical, her jigsaw arrangements don't strive for perfection, her arrangements bear the evidence of hand tooling ...'

2003

ROSALIE GASCOIGNE: PLEIN AIR, Gow Langsford Gallery, 2 Danks Street, Waterloo, Sydney, 15 January – 11 February 2003. 1 work.

-
1. Plein air 1994 (installation)
-

Typed exh. list; exh. inv.; installation views (on inv., in *SMH* 25–26 Jan 2003, p. 13 and author's archive)

NOTICES: 'In the frame' *Herald Sun* 19 Jan 2002, p. 2 (1 illus.); Anne Loxley 'Classic Gascoigne work is head and shoulders above rest of field' *SMH* 22 Jan 2002, p. 15; Lenny Ann Low 'Watch this space' *SMH Metropolitan* 25–26 Jan 2002, p. 13 (1 illus.); Terry Ingram 'Sharp rise for Gascoigne' *Australian Financial Review* 13 Mar 2002, p. 65

Anne Loxley: 'Of the shows I've seen in Sculpture 2003 ... nothing comes close to Rosalie Gascoigne's *Plein Air* at Gow Langsford Gallery. This work from 1994, like all vintage Gascoigne, exemplifies the saying about the whole being greater than the sum of its parts. The rigorous, sparse installation of everyday materials amounts to a distillation of essences. An assembly of spindly yellow timber, mostly white-painted masonite and wire pieces, magically conjures a glittering sun, silvery clouds, golden birds, glistening yellow grasses, paddocks and acres of air ...'

Lenny Ann Low: 'Gascoigne's battered panels seem to form bleached landscapes below dormant skies or distant clouds hovering above ginger-coloured dirt. Pale chipboard fitted beside creamy wooden panels suggests zinc cream on skin, while each wood particle resembles a hair. Elsewhere, leaning against the gallery walls and resting on the ground, are 26 wooden panels fixed with multiple strips of yellow wood. Each strip lies like a buckled ribbon, a grass frond or parts of a battered cattle grid while, in the centre of the room, wire lengths imitate stiffened fabric or the curve of a body.'

2004

ROSALIE GASCOIGNE: PLAIN AIR, City Gallery Wellington, New Zealand, 22 February – 16 May 2004. Curator Gregory O'Brien with Paula Savage. 34 works (not numbered).

[1] Pink window 1976 [1975]	[12] Set up 1984 [1983–84]	[24] Foreign affairs 1994
[2] The colonel's lady 1976	[13] Big yellow 1988	[25] Plein air 1994
[3] Early morning 1977	[14] All that jazz 1989	[26] Steel magnolias 1994
[4] Feathered chairs 1978	[15] Hill station 1989	[27] Skylark 1994 [1994–95]
[5] The teaparty 1980	[16] Monaro 1989 [1988–89]	[28] Suddenly the lake 1995
[6] Piece to walk around 1981	[17] Apricot letters 1990	[29] White garden 1995
[7] Graven image 1982	[18] Checkerboard 1996 [1990]	[30] Checkers 1996
[8] Scrub country 1982 [1981–82]	[19] Cockatoos 1990 [1991]	[31] Flagged down 1998
[9] Parrot country 1983 [Parrot country II 1980/83]	[20] Apothecary 1992	[32] Orangery 1998
[10] Turn of the tide 1983	[21] Clouds I 1992	[33] Birdsong 1999
[11] Habitation 1984	[22] Honeybunch 1993	[34] Metropolis 1999
	[23] Skewbald 1993	

Exh. notes (with list of works); exh. cat.; exh. inv.; exh. plan; exh. report; installation views (City Gallery Wellington and author's archive)

NOTICES: Mark Amery 'What might have been' *Dominion Post* [Wellington NZ] 27 Feb 2004 (1 illus.); Fran Dibble 'Scavenging for her art' *Manawatu Evening Standard* 5 Mar 2004, p. 10 (2 illus.); Galvan Macnamara 'Rosalie Gascoigne' *Sunday Star Times* [Wellington NZ] 21 Mar 2004 (1 illus.); Warren Feeney 'Disarming charm' *The Press* [Christchurch NZ] 24 Mar 2004 (1 illus.); John Daly-Peoples 'Making great art from bits and pieces' *National Business Review* [NZ] 8 Apr 2004 (1 illus.); William McAloon 'Roadrunner' *New Zealand Listener* vol. 193, no. 3336, 17–23 Apr 2004 (2 illus.); *Air New Zealand Magazine* April 2004 (1 illus.); Christopher Harrod 'Rosalie Gascoigne: Kinetics, air and physical montage' *NZ Art Monthly* May 2004 (3 illus.); Janet Hughes 'Taking to the air' *New Zealand Books* vol. 14, no. 3, Aug 2004 (photo of RG); Richard Kalina 'A change of empires' *Art in America* Oct 2005, pp. 84–85 (2 illus.).

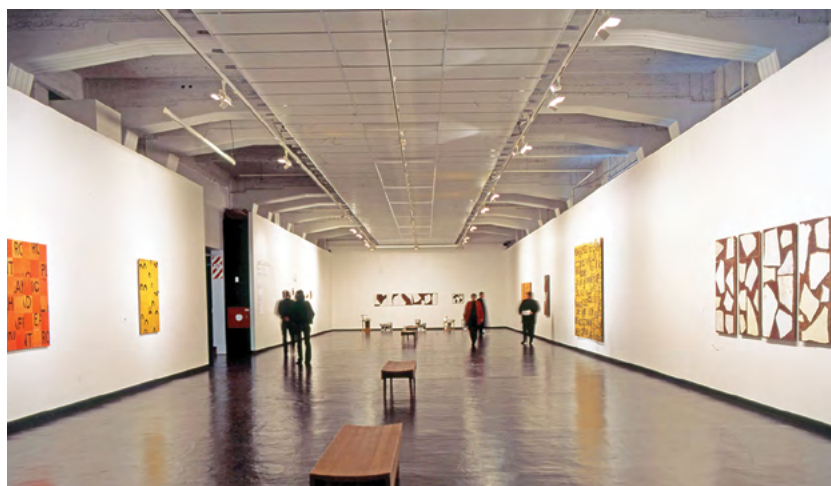
OTHER NOTICES: *Art News New Zealand* vol. 24, no. 1, 2004, p. 37; Robyn McLean *Dominion Post* [Wellington NZ] 20 Feb 2004, p. B9 (6 illus.); Shyam Tara Ni Fohoghlu 'Art was Gascoigne's purpose in life' *Wellington Contact* 4 Mar 2004, p. 15 (1 illus.), and also in *Hutt News* 2 Mar, *Kapi-Mana News* 2 Mar, *Wairarapa News* 3 Mar and *Upper Hutt Leader* 3 Mar; 'Big yellow hits windy city' *Art Monthly Australia* no. 167, Mar 2004, pp. 36–37 (1 illus.); Georgina Safe 'Kiwis taking flight' *The Australian* 13 Apr 2004, p. 12 (1 illus.). The City Gallery Wellington exhibition report notes additional media coverage.

Mark Amery: 'To my eyes, New Zealand appears in her work only as a distant echo, with the additional reflection of her admiration for the work of Colin McCahon. It is hard to imagine a more Australian artist ... Gascoigne's work has something of the contemporary Australian about it. Influenced by the rhythms of country and city, on the one hand, it provides plain-shooting, rough as guts, big epic gestures, on the other, it is urbanely aware of the subtleties to be found when ordered with sharp clarity.'

Warren Feeney: 'Arguably it is the increasing fascination with those artists who have sought a profile beyond New Zealand (for example, Len Lye and Boyd Webb) that has contributed to the interest in Gascoigne's art ... While questions about Gascoigne's relevance to New Zealand's art history may be too close for comfort to make valid judgements upon, the physicality and ethereal ambience of her work disarm the urge even to try.'



City Gallery Wellington, New Zealand, 2004: (left to right) *Habitation* 1984, *Cockatoos* 1991, *Apothecary* 1992, *All that jazz* 1989 and *Scrub country* 1981–82
Image courtesy of City Gallery Wellington, New Zealand



City Gallery Wellington, New Zealand, 2004: *Checkerboard* 1990 and *Birdsong* 1999 (on near left), *Skewbald* 1993 (at far end), and *Clouds I* 1992 and *Big yellow* 1988 (on near right)
Image courtesy of City Gallery Wellington, New Zealand

William McAloon: 'The best works in the exhibition are from the 1980s, where Gascoigne's material sense and metaphoric sensibility are beautifully aligned. The show includes some absolute crackers, works that are rightly icons of Australian art ... a fine testament to a remarkable career.'

Christopher Harrod: 'Gascoigne never loses sight of the natural world, as she fashions images from man made objects: "Nature selects, makes, abandons, is big." And so are Gascoigne's ideas.'

John Daly-Peoples: 'Much of her art explores the nature of art and art processes, with the idea of transformation central to her work. Rather than invent new visual elements, she takes existing elements to reassemble and reinvigorate.'

Janet Hughes: 'Generosity seems to have been a ruling principle of the exhibition, which used all the galleries in the building to display a representative selection of Gascoigne's work. The spacious treatment gave both installations and large wall-hung pieces the ample room they needed to resonate. It also underpinned the exhibition's emphatic referencing of Rosalie Gascoigne's avowed ambition to render the very "air" of the landscape she abstracts ... The grid is the organising principle of many of the works, and especially all tessellated assemblages of board and sheet metal. They speak of the air by exhibiting its weathering influence, and also by implying extension beyond their boundaries, as if they have been sawn or tin-sniped out of an infinity.'

Richard Kalina: '... her most powerful efforts are flat wall pieces ... Her grasp of tone, contrast, placement and color was uncanny, and words and letters, when she used them, make for a low-key concrete poetry. Gascoigne's work in this vein combines directness and strength with subtlety, and never falls into self-consciousness or artiness.'

COMMENT: City Gallery Wellington's tagline for the exhibition was 'Rosalie Gascoigne: Australia's most famous New Zealand artist'. The exhibition included a poetry event at the gallery for which Rosemary Dobson wrote a memoir of Rosalie read by her son Ian. Curiously, Richard Kalina's remarks about RG's grasp of 'tone, contrast, placement and color' almost repeat what Daniel Thomas said thirty years before in his 1975 review of *The Artists' Choice* exhibition at Gallery A, Sydney, in 1975, in which he noted her 'marvellously sure and fully sculptural taste in setting up contrasts of texture, colour, direction and weight' (*SMH* 8 May 1975) (see Appendix 2: Selected group exhibitions).

ROSALIE GASCOIGNE, Roslyn Oxley9 Gallery, Soudan Lane, Paddington, Sydney, 22 April – 22 May 2004. 25 works.

	Title as exhibited	Revised title
1–10.	Earth 1–10 1999 NFS	
11.	Untitled (12 squares of 6) 1980–81 \$130,000	[Twelve squares of six] c. 1980
12.	Archipelago 1993 \$130,000	
13.	Untitled (25 scallop shells) c. 1984–1985 \$85,000	[Twenty-five scallop shells] c. 1984–86
14.	Hollyhocks 1997 \$80,000	
15.	Poplars 1996–97 \$80,000	Poplars 1996/97
16.	Untitled (three landscapes) c. 1993–95 \$80,000	[Three landscape studies] c. 1993–96
17.	Tribal 1996 \$75,000	Tribal 1996/1997–98
18.	Pink kookaburras 1984 \$70,000	
19.	Tidal 1997 \$70,000	
20.	Untitled (pink offcuts) 1994 \$70,000	[Pink offcuts] c. 1986–87, 1994
21.	Untitled (white cloud) 1993–95 \$65,000	[White cloud] c. 1993–96
22.	Untitled (chart) 1992–93 \$55,000	[Linoleum study (chart)] c. 1992
23.	Untitled (four linoleum tesserae) 1994–95 \$55,000	[Four linoleum tesserae] c. 1990–91
24.	Untitled (two linoleum tesserae) 1994–95 \$30,000	[Two linoleum tesserae] c. 1990–91
25.	Untitled (12 bunches of grapes) c. early 1980s \$20,000	[Twelve bunches of grapes] c. 1979–82

Regarding revised titles and dates see comments.

Exh. cat.; exh. notes by MG on *Earth* 1999; installation view (Roslyn Oxley9 Gallery archive and gallery website)

NOTICES: Peter Hill ‘Exceptions to a rule’ *SMH Spectrum* 24–25 Apr 2004, p. 9 (1 illus.); Victoria Hynes *the (sydney) magazine* Apr? 2004, p. 101 (1 illus.); ‘Love that Rosalie’ *SMH* 24 April 2004, p. 22 (social notes); Patricia Anderson ‘An eye for poetry in the ordinary’ *The Australian* 11 May 2004, p. 14 (2 illus.)

Patricia Anderson: ‘The centrepiece of this exhibition is a series of 10 works completed just before Gascoigne died. Grids of wooden panels, each entitled Earth, in rust and dried-blood red tones, are so self-effacing and so similar to each other that one longs for some of her more assertive efforts. And there they are, nudging each other in the small room annexed to the main theatre. There we see Gascoigne’s unmistakable hand using the saw, the metal cutters and the drill to give us the poetry of the ordinary and conjure the whimsical from the prosaic.’

COMMENT: This show was to introduce *Earth* 1999 to a Sydney audience, the works having been exhibited only once, in Canberra in 2000. Titles and dates of some works were subsequently changed in the preparation of this catalogue raisonné.

2008

ROSALIE GASCOIGNE, National Gallery of Victoria, Federation Square, Melbourne, 19 December 2008 – 15 March 2009. Curator Kelly Gellatly. 80 works (not numbered).

[1] Pub 1974	[28] Piece to walk around 1981	[55] Green piece 1991 [1990–91]
[2] Two lovely blue eyes 1974	[29] Crop 2 1982 [1981–82]	[56] Clouds I 1992
[3] Enamel ware 1974	[30] Scrub country 1982 [1981–82]	[57] Clouds II 1992
[4] Flora Galop 1975 [1976]	[31] Graven image 1982–83 [1982]	[58] Clouds III 1992
[5] Pink window 1975	[32] Stained glass 1983	[59] Fool's gold 1992
[6] Specimen box 1975	[33] Turn of the tide 1983	[60] Love apples 1992
[7] Italian birds 1976 [1975]	[34] Balance 1984	[61] Age of innocence 1993
[8] Triptych 1975	[35] Grove 1984	[62] Skylight 1993
[9] The Pepper Pot 1975	[36] Red beach 1984	[63] Regeneration 1994
[10] Black bird box 1976	[37] Set up 1984 [1983–84]	[64] Steel magnolias 1994
[11] The colonel's lady 1976	[38] Smoko 1984	[65] But mostly air 1994–95
[12] Dolly boxes 1976	[39] Summer house [Summerhouse] 1984	[66] Acanthus 1995
[13] Games table 1976 [1975–76]	[40] Swell 1984	[67] Hung fire 1995
[14] Parrot morning 1976	[41] Plenty 1986	[68] Milky Way 1995
[15] Dovecot 1977	[42] Inland sea 1986	[69] Mud brick 1995
[16] Forty acre block 1977 [1977/79]	[43] Promised land 1986	[70] Star chart 1995
[17] Room with a view 1977 [1976–77]	[44] A rose is a rose 1986–88 [1986/88]	[71] Suddenly the lake 1995
[18] Feathered chairs 1978	[45] Flash art 1987	[72] Summer swarm 1995
[19] Waterfront 1978	[46] Maculosa 1988	[73] White garden 1995
[20] Cloister 1978	[47] All that jazz 1989	[74] Golden bamboo 1997
[21] Feathered fence 1979 [1978–79]	[48] Monaro 1989 [1988–89]	[75] Down beat 1998 [Downbeat 1997]
[22] The white sun 1979	[49] Beach house 1990	[76] Medusa 1998
[23] Step through 1980 [1977/c. 1979–80]	[50] Checkerboard 1990	[77] Tartan 1998
[24] The tea party [The teaparty] 1980	[51] Far view 1990	[78] Earth 1999
[25] The fall 1981	[52] Night watch 1990	[79] Grassfest 1999
[26] The players 1981	[53] Sweet lovers 1990	[80] Metropolis 1999
[27] Sideshow [Side show] 1981	[54] Sweet sorrow 1990	

Exh. cat.; exh. inv.; exh. report; installation views (NGV, author's archive and *Art Monthly Australia* no. 220, Jun 2009)

NOTICES: Michael Ruffles 'Collected inspiration' *Canberra Times Panorama* 13 Dec 2008, p. 8 (1 illus.); Robert Nelson 'Private goes public' *The Age* 16 Dec 2008, p. 20; Robin Usher 'Bowerbird lifts beauty from banal' *The Age* 17 Dec 2008, p. 16 (2 illus.); Harbant Gill 'It's coming up Rosalie' *Herald Sun* 19 Dec 2008, p. 75 (5 illus.); Sasha Grishin 'Still baffling in bold majesty' *Canberra Times* 27 Dec 2008, p. 17 (2 illus.); Laura Murray Cree 'Rosalie Gascoigne eternal verities' *Art World* Dec 2008 – Jan 2009, pp. 77–81 (9 illus.); Christopher Allen 'One of a kind' *Weekend Australian Review* 24–25 Jan 2009, pp. 18–19 (2 illus.); Jeff Makin 'Hunter gatherer' *Herald Sun* 2 Feb 2009, p. 45 (1 illus.); Robert Nelson 'Assembling cast-offs into a fresh take on western art' *The Age* 25 Feb 2009, p. 18 (1 illus.); John McDonald 'Journeys through dimensions' *SMH Arts and Entertainment* 28 Feb 2009, pp. 18–19 (2 illus.); Juliet Peers 'Rosalie Gascoigne' *Artlink* 2009, vol. 29, no. 1, pp. 83–84 (illus. p. 83); 'Rosalie Gascoigne: A retrospective' *Museums Australia Magazine* Feb 2009, pp. 12–13 (3 illus.); Ray Edgar 'Rosalie Gascoigne' *Landscape Architecture Australia* no. 122, May 2009, pp. 39–40 (5 illus.); David

Hansen 'Prescribed text: Rosalie Gascoigne in Melbourne' *Art Monthly Australia* no. 220, Jun 2009, pp. 30–34 (5 illus. incl. 1 installation view); Eleanor Heartney 'Report from Australia' *Art in America* no. 5, May 2009, pp. 66–68 (2 illus.)

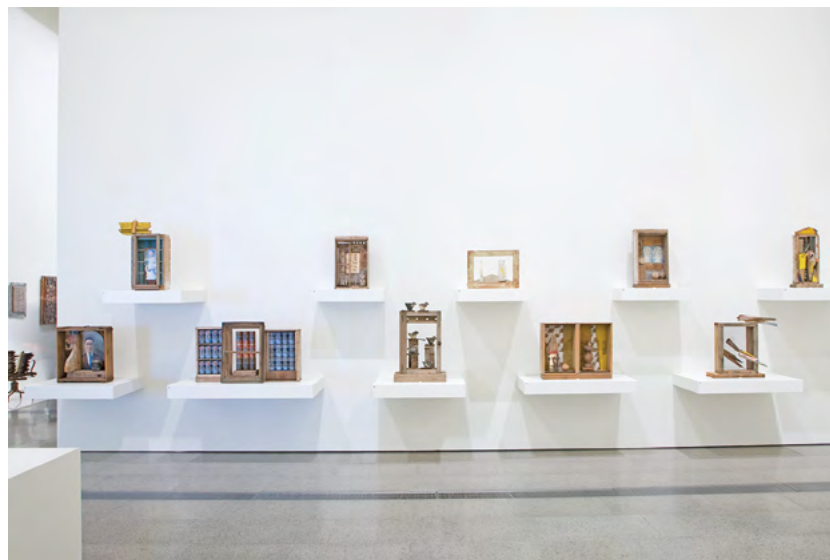
Robert Nelson: 'The work of Rosalie Gascoigne is a kind of humorous sculpture that is all about painting ... It uses non-art objects as art materials and then reconstitutes them ... With lots of room for paradoxes, the materials run a parallel critique of the subject matter ... Gascoigne's aesthetic of fragments can be seen in large and impressive retrospective at NGV Australia ... We witness Gascoigne gently and methodically probing the tradition of Western painting, tackling the great questions of European art with home-made construction in industrial cast-offs. Gascoigne's first major pieces already reveal an interest in the history of painting. *Set up* from 1984 uses bits of old wood and enamel jugs ... recalling Dutch painting from the 17th century ... The references to painting become more intense when Gascoigne conceives the assemblage to hang flat on the wall in vertical habit ... In all her work Gascoigne tickles the Western tradition with jokes about its tricks and preoccupations, using her makeshift archive of institutional junk ... But Gascoigne is not a satirist. In other works, she uses her techniques to reflect on landscape as something purely sublime ...'

John McDonald: 'What Gascoigne reveals is the poetry and pathos that lies dormant in even the humblest objects, scarred and molded by years of rough handling. At her best she creates a vivid impression of an environment where nature is inextricably entwined with human labours and aspirations.'

Christopher Allen: 'Gascoigne really finds the heart of her inspiration when she learns to make poetic effects from the materials that are banal yet free of specific and trivial associations. Beautiful and moving as Gascoigne's work can be, it is also inimitable: not just exceptional, but literally incapable of repetition or even variation. Softdrink crates and road signs can never be used again without falling into pastiche ...'

Sasha Grishin: 'There is nothing repetitive in the show and it manages to convey the bold majesty of her vision and appears convincing even within the awkward spaces of the Federation Square building.'

David Hansen (an extended article): 'Throughout her career, Gascoigne continued to deliver such frissons of familiarity, reflecting and refracting a great deal of the art she saw and read about and admired, and thereby ensuring subliminal enhancement of her credibility within art circles. Walking around the NGV exhibition, I was struck, for example, by the numerous echoes of Jasper Johns ... The torn masonite of *Clouds II* (1992) conjured up the fuzzy rectangles of Mark Rothko, while many works brought to mind the accumulations of Arman and the French *Nouveaux Réalistes*. And as Vici MacDonald has previously noted, the



National Gallery of Victoria 2008: this retrospective exhibition featured a comprehensive display of 'boxed' works, including (left to right) *Pub* 1974, *Summerhouse* 1984, *Room with a view* 1976–77, *Specimen box* 1975, *Black bird box* 1976, *The white sun* 1979, *The players* 1981, *Cloister* 1978, *Italian birds* 1975 and *The Pepper Pot* 1975

Image courtesy of the National Gallery of Victoria, Melbourne



Part of the advertising display outside the National Gallery of Victoria 2008

Image courtesy of the National Gallery of Victoria, Melbourne

rectilinear structure most commonly employed by the artist necessarily evoked (amongst others) “Agnes Martin’s wavering crosshatched grids, Sean Scully’s thick barn-door stripes, and the gleaming metallic checkerboards of Carl Andre” ... There does seem to be a curious resistance ... to actually embracing the idea of influence ... I think there are probably more to be uncovered ... She has a unique, clearly identifiable and richly resonant voice, yes, but she says the same thing over and over again. Her vocabulary is regularly expanded, certainly — from cardboard parrots to plastic dolls, linoleum to masonite, softdrink boxes to road signs — but her syntax — of gridding, boxing, flooring and fencing — is distinctly repetitive ... Edgar Degas once said ... that art is not what you see, but what you make others see. The interest in Gascoigne’s art lies not so much in what it is or represents, but in what it indicates, what it shows us, what it reminds us of. Sometimes, of course, it is largely about the subtle beauties of Australian land and light, and of the artist’s Canberra/Monaro/Southern Tablelands home-scape in particular. But it is equally about the Rauschenbergian “vernacular glance”, celebrating the materials and shapes of human construction and habitation ... Gascoigne’s constructions present the patterns of country Australia within the frame of world art. Through them, she challenges us to identify the fundamental sources of our aesthetic pleasure, and shows us that such delights can be found almost anywhere.’

Juliet Peers: ‘The retrospective provided both intellectual and sensual delight ... Many [of her works] have become iconic in any overview of the last three decades of Australian art, and yet when seen again their strength invites us to find something new, valid and unexpected in both the formalist rigour of their assemblage and in the poetic suggestiveness and mobility of surface, recalling the transcendental nuance of Rothko’s work ... The catalogue ... seeks to distance her from the feminist movement, but it cannot be denied that she opened up a different placement of women artists. For three decades in Australian art, women artists in particular have found Gascoigne’s authority and calmness, but concurrent romantic delight in rethinking basic materials, inspirational.’

Eleanor Heartney: ‘Gascoigne’s idiosyncratic work amounts to a compendium of Western art as seen from a distance and recreated with the humble materials at hand. For her, and for the other artists in my admittedly arbitrary roundup, Australia’s isolation can be more a goad and a virtue than an affliction.’

2009

ROSALIE GASCOIGNE: PLEIN AIR, Charles Nodrum Gallery, 267 Church Street, Richmond, Melbourne, 3–21 March 2009. 1 work.

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1. Plein air 1994
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Exh. cat.; exh. inv.; 2 installation views in *Art Monthly Australia* no. 220, Jun 2009; installation views also in Charles Nodrum Gallery, RG papers NLA and author’s archive

NOTICES: David Hansen ‘Prescribed text: Rosalie Gascoigne in Melbourne’ *Art Monthly Australia* no. 220, Jun 2009, pp. 30–34 (2 installation views)

David Hansen: ‘*Plein Air* looked terrific. It settled down on the worn polish of the gallery floorboards, it harmonised with the heating duct grilles, it quietly commanded attention to the fading, tragic, poetic texts on one panel’s found timbers (plant nursery stakes): “Weeping cherry \$30.50”; “Please do not remove trees from the ground.” *Plein Air* spoke both of and to the wall, the screen, the fence, the gate ... There was no such seduction in the installation at the NGV.’

COMMENT: The gallery had the work remeasured for the exhibition.

2013

ROSALIE GASCOIGNE, Newcastle Art Gallery, NSW, 18 May – 9 June 2013. Curator Sarah Johnson. 6 works (not numbered).

[1] Steam c. 1971–73	[3] Italian birds 1975	[5] Fragmentation 1991 [Fragmentation II]
[2] Standing piece 1973/74	[4] Flora Galop 1976	[6] Wild strawberries 1995

NAG Exhibitions and Events June–August 2013; installation views (Newcastle Art Gallery and author’s archive)

COMMENT: ‘A focus on the expanding collection of works by the celebrated Australian artist Rosalie Gascoigne.’

2015

THE DAYLIGHT MOON: ROSALIE GASCOIGNE AND LAKE GEORGE, Goulburn Regional Art Gallery, NSW, 26 June – 22 August 2015. Curator Glenn Barkley. 10 works (not numbered).

[1] Piece to walk around 1981	[5] Plain view 2 1994	[9] Poplars 19 1996–97 [Poplars 1996/97]
[2] Lambing 1991	[6] Top of the morning 1993–94	[10] High country [2] 1999
[3] Rose red city 5 1992	[7] White garden 1995	
[4] Sheep weather alert 5 1992–93	[8] Wool clip 1995	

Exh. cat. (illus., essay by Glenn Barkley); exh. inv. (illus.)

NOTICES: Peter Haynes ‘Artist Rosalie Gascoigne is articulate and subtle in Goulburn exhibition’ *Canberra Times* 13 Jul 2015 (1 illus.)



Newcastle Art Gallery 2013: (left to right) John Armstrong’s *Tag rack* 1973 (which Rosalie had admired and helped shape her thinking for *Grass rack* 1977), *Italian birds* 1975 (back wall), *Steam* c. 1971–73 (on plinth), *Fragmentation II* 1991 and *Wild strawberries* 1995
Image courtesy of Newcastle Art Gallery, NSW

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