

# APPENDIX 2: SELECTED GROUP EXHIBITIONS

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 exhibition arrangements; such correspondence is accessible in the RG papers, National Library of Australia, Canberra. Documentation includes references to images of the exhibition displays. Extracts from notices are quoted, sufficient to indicate the flavour of the reviewer's response, but not always the full review. Notices cited do not always include a reference to R.G. Exhibition comments also include comments by R.G. in correspondence with family members and in her talks and interviews.

## 1975

**PHILIP MORRIS ARTS GRANT SECOND ANNUAL EXHIBITION**, City Square, Melbourne, 28 February – 10 March 1975 and Hyde Park, Sydney, 27 March – 6 April 1975. 4 works.<sup>1</sup>

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Untitled No 25 [The dredge] 1974

Untitled No 7 [Back verandah] 1974

Woolshed 1974

Untitled 1975 [ [Bowls of balls] 1974–75]

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Exh. broadsheet with artist notes (Sydney)

NOTICES: Maureen Gilchrist 'Good men who come to the aid of the arty' *The Age* 5 Mar 1975, p. 2; Nancy Borlase 'Taking high culture to the people' *The Bulletin* 15 Mar 1975, pp. 51–52; Daniel Thomas 'Refreshing friend' *SMH* 27 Mar 1975; 'Art on show in City Square' *The Age* 28 Feb 1975, p. 26. An unidentified review possibly in a West Australian journal included a large illustration of [Bowls of balls] 1974–75 labelled 'Assemblage' by Rosalie Gascoigne

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<sup>1</sup> List of works from Ken Scarlett *Australian sculptors 1830–1977* Thomas Nelson, Melbourne, 1980, pp. 77–78.

Maureen Gilchrist: 'It is a lively and diverse selection. There is the odd lulu but generally the standard is high and there are a number of major statements.'

Nancy Borlase: 'A widening of this lively spectrum of art is seen this year ... and in interesting new additions, such as Rosalie Gascoigne's combines using down-on-the-farm discards — old wood, tin cans and tennis balls — they are surprisingly tasteful.'

COMMENT: 'The exhibition has been to Melbourne and Sydney, where it is showing in Hyde Park. Next stop is one of the major provincial cities, probably in NSW, then Adelaide and Perth ... The visible, travelling show is housed in a special portable pavilion, designed by Danish-born Ole Olsen to provide maximum protection in the outdoors for the collection. The paintings are under pitched roofs in the central aisle, and prints, photographs, and graphics along the sides with clear plastic blinds rolled up above, ready to be let down with the first drops of rain ...' ('Travelling art show' *Australian Women's Weekly* 30 Apr 1975, p. 43).

**THE ARTISTS' CHOICE**, Gallery A, 21 Gipps Street, Paddington, Sydney, 3 May – late May 1975. 4 works.

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|---|---|
| 27. Standing piece 1974 [1973/74] \$250 | 30. Collection 1974 [Collection [1] 1974] \$120 |
| 28. Leaning piece 1974 \$150            |   |
| 29. Lying piece 1974 [c. 1975] \$150    |   |
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Exh. cat. (list of works); Hannah Fink 2009, pp. 150–155, installation view p. 151

NOTICES: Daniel Thomas 'Interesting artists' choice' *SMH* 8 May 1975; Ruth Faerber 'Sculpture solo in two parts' *Australian Jewish Times* 15 May 1975, p. 16; Nancy Borlase 'Giving artists a choice' *The Bulletin* 17 May 1975, p. 55; Sandra McGrath 'Things found' *The Australian* 24 May 1975

Daniel Thomas: 'And the most interesting choice is the only fully cross-cultural one: the painter Michael Taylor chooses sculptures by Rosalie Gascoigne, quite unlike his own work, and quite unlike anybody else's in Australia. She turns out to be not a young post-graduate student but a mother of grown-up children, recently self-taught. She assembles disparate objects, like neat horizontal stalks in a piece of convex metal, with a marvellously sure and fully sculptural taste in setting up contrasts of texture, colour, direction and weight. In addition, there is a poetic trace of domestic imagery, a hint of the satisfaction found in tidiness and housekeeping, a suggestion that a fireplace is a kind of shrine. Thanks, Michael, for telling us about Rosalie.'

Ruth Faerber: 'Amongst the more individual work is Rosalie Gascoigne's small intimate and poetic assemblages.'

Nancy Borlase: '... Rosalie Gascoigne's fragile, non-academic assemblages. In her instinctive feeling for the texture and colour of weather-worn discards, she evokes an image of the rural environment as valid, in its way, as the fresh-as-air paintings of Michael Taylor who nominated her. Paradoxically, these are the most satisfying but least ambitious works here.'

Sandra McGrath: 'To the extent that an artist working in this field can change one thing into another, by putting it in another context and making the viewer see it as something else, is a major factor in its success as an object. Ms Gascoigne does this with amazing finesse and sensitivity.'

COMMENT: Gallery A asked a number of artists each to nominate another artist for the exhibition. On 24 February 1975 Michael Taylor told RG that he wanted to nominate her (24 Feb 1975 RG to TG) and he selected the four works. RG spoke about the exhibition several times (see 1982 North; 1995 Topliss; 1998 Hughes; Vici MacDonald 1998). 'I looked different because I was different. You could see the heavy hand of their teachers on all of them except me. I didn't know the rules' (Vici MacDonald 1998, p. 27). Three of RG's

four works sold and Gallery A immediately offered RG a solo exhibition (*Rosalie Gascoigne Assemblage* Gallery A, 1976). On Taylor's choices see also the Biographical Note in this catalogue and Martin Gascoigne 'Rosalie's artists' 2008, p. 41.

## 1976

**PHILIP MORRIS ARTS GRANT THIRD ANNUAL EXHIBITION**, Adelaide Festival Plaza, Adelaide, March 1976. 4 works.

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No. 7 1974 [Back verandah 1974]	Woolshed 1975 [1974]
No. 25 1974 [The dredge 1974]	Untitled 1975 [ [Bowls of balls] 1974–75]

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All works were withdrawn from exhibition.

Exh. cat. (list of works, artist notes)

NOTICES: Noel Sheridan 'Rare opportunity in exhibition of art' *The Advertiser* 10 Mar 1976, p. 8

COMMENT: The exhibition was part of the Adelaide Festival and the works were shown in a marquee (as they had been in Melbourne and Sydney in 1975). RG visited Adelaide for the festival and wrote afterwards: 'I flew to Adelaide on Monday and ... started the drive home on Wed. I didn't see much of the Festival except the Gallery show "Genesis", the Thai sculpture and the Leger ... and finally, screwing up my insensibilities, the Philip Morris. Mine have been fairly well shattered and I am having them withdrawn and mended. P. Morris doesn't pack its stuff or look after it. John Armstrong's was in like condition I was consoled to see' (8 Apr 1976 RG to TG). She never forgot and in March 1980 declined to appear in 'a road-show to travel in South Australia and Tasmania', explaining: 'Since my experience with Philip Morris and the state my pieces were exhibited in I have fought shy of travelling exhibitions. Indeed I refused Ron Radford on those grounds' (5 Mar 1980 Ray Hughes to RG and c. March 1980 RG to Ray Hughes, Hughes Gallery archive).

## 1977

**OBJECTS**, Ray Hughes Gallery, 11 Enoggera Terrace, Red Hill, Brisbane, 5–24 March 1977. 6 works.

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Friends [c. 1974–76] \$100	Hand and flowers [Yellow hand 1976]
Blue water(s) [Blue water 1977] \$250	Flora [Flora Galop 1976] \$300
A room with a view [Room with a view 1976–77] \$450	Collection [Collection [2] 1977] \$100

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Exh. poster (illus. of *Yellow hand* 1976)

NOTICES: Gertrude Langer '“Visual poetry” creations from collector of refuse' *Courier Mail* 12 Mar 1977; Pamela Bell 'A fresh view of life' *The Australian* 15 Mar 1977

Gertrude Langer: 'Outstanding are the assemblages by Rosalie Gascoigne. Her imagination and sensitivity to beauty metamorphose humble, discarded things into marvellous, new creations. It has to be seen to be believed that she can create a thing of visual poetry with a weathered wooden box (she may have found it in a farm yard), containing an arrangement of Tooheys Bitter Ale tins.'

Pamela Bell: 'It includes several works by Rosalie Gascoigne ... This artist handles every object and material with respect, both for the original honesty of its purpose, and for its unique quality. It is by surprise and freshness of association that Rosalie Gascoigne illuminates and reveals the presence of the surreal in the everyday world.' (See catalogue entries for what Bell says about *Friends* and *Yellow hand*.)

COMMENT: Four of the six works sold. R.G reported on the exhibition on 7 March 1977: 'Here is the local trivia, in case you have time to read a letter. "Genesis" on Wednesday, packed to the doors ... Had long talk with Pam Bell ... Said she was so glad my show was her first assignment [as Brisbane art critic for the *Australian*]. I said I'd felt the odd man out. "You were the heavyweight", she said. She likes Ray Hughes and says it's a very good gallery ... I had a letter from Jill Hughes last week saying that Dr. Gertrude Langer, the Art Critic, liked my stuff best in show, and thought that "Room with a View" was an important piece and was going to try to get the newspaper to print a picture of it (they hardly ever will give the space for such). I feel vindicated — espec. as Ray had \$300 on it (I insisted on \$400). Apparently the interview I did came over well — the mother-in-law of one of the other exhibitors heard it and came to see show on strength of it. Which pleased Jill and Ray. "Blue Water" was bought before the show opened, by Ian Still who is on the University Gallery Council' (7 Mar 1977 R.G to M.G). Ray Hughes bought *Room with a view* (which he gave to the QAG in 2016). There are also references to the show in 1982 North.

## 1978

**SOME RECENT ACQUISITIONS OF AUSTRALIAN ART,** Australian National Gallery at Canberra Theatre Centre Gallery, 3–30 January 1978. Curator James Gleeson. 3 works.

The colonel's lady 1976

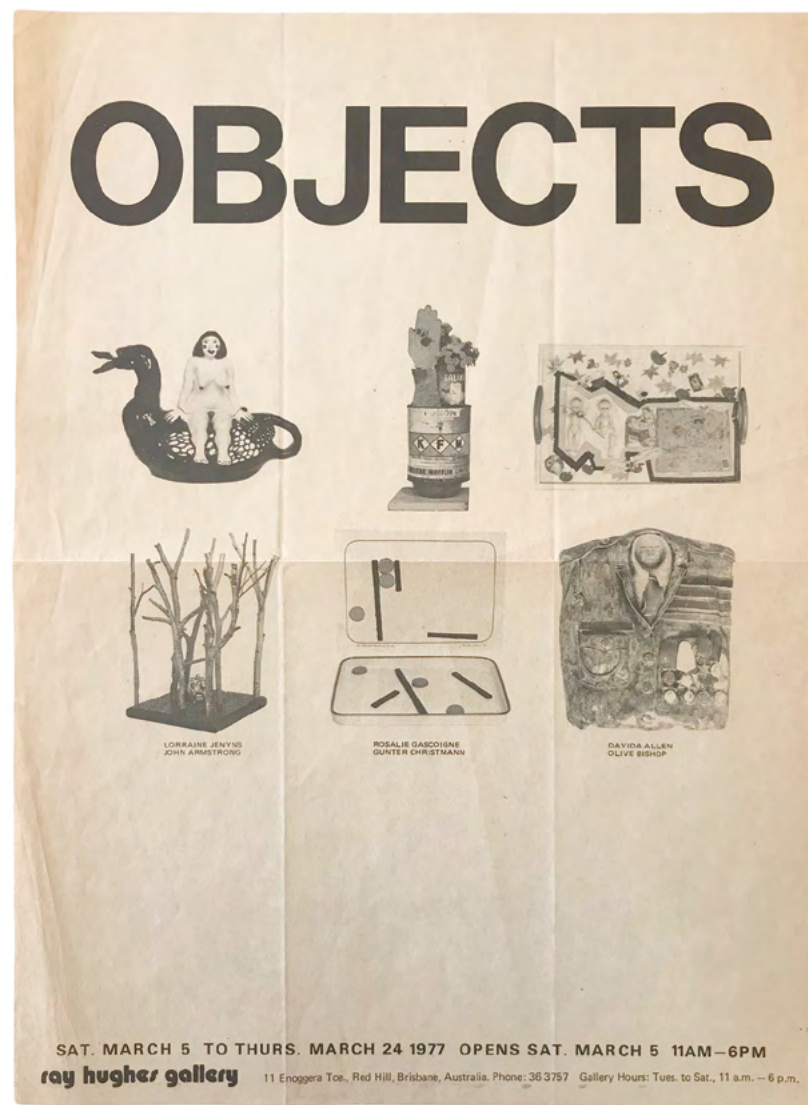
Tiepolo birds [Tiepolo parrots] 1976

Black bird box 1976

Exh. cat. (list of works with curatorial notes)

NOTICES: 'Recent acquisitions on show' *Canberra Times* 4 Jan 1978, p. 17

'Twelve artists are represented by paintings and sculptures ... Among the older artists who are still producing new work are Rosalie Gascoigne, born in 1917, who has three mixed-media assemblages made in 1976, and Robert Klippel, born in 1920, who has six drawings and a metal sculpture on show' (author unidentified).



Ray Hughes Gallery 1977: *Yellow hand* 1976 (centre, top row)

Image from author's archive, reproduced courtesy of Evan Hughes





3rd Biennale of Sydney 1979 catalogue entry (detail)  
Image from author's archive, reproduced courtesy of the Biennale of Sydney

# 1979

**3RD BIENNALE OF SYDNEY — EUROPEAN DIALOGUE,**  
Art Gallery of New South Wales, Sydney, 12 April – 27 May 1979.  
Curator Nick Waterlow. 2 works.

Feathered fence [1978–79] (illus.)

Winter order [1978–79]

Exh. cat. (illus., artist notes, artist statements, RG portrait); see also *European dialogue: A commentary* (essentially an exhibition report including illus., reviews, list of works) (illus. p. 26 of *Feathered fence* 1978–79) and letters dated 12 Oct 1978 RG to MG (p. 56) and 7 Dec and Thursday 21 [Dec 1978] RG to Nick Waterlow (Biennale of Sydney archive, AGNSW Research Library)

NOTICES: Extensive reporting including Nancy Borlase 'One great scoop' *SMH* 14 Apr 1979 (ref. to RG); Elwyn Lynn 'The Sydney Biennale' *Art International* summer 1979 (ref. to RG); Sandra McGrath 'A rather by-the-way biennale' *Weekend Australian Magazine* 14–15 Apr 1979, p. 8 (ref. to RG); Graeme Sturgeon 'In pursuit of the idea: Recent Australian sculpture' *Meanjin* vol. 39, no. 2, 1980, pp. 212–221 (ref. to RG); Nick Waterlow 'Biennale of Sydney' *Flash Art* [Italy] no. 90–91, 1979 (with illus. *Feathered fence* 1978–79, p. 16)

COMMENT: The exhibition subtitle was 'Origins of recent European & aspects of recent Australian art'. Nick Waterlow's catalogue explanation reads (in part): 'There is without doubt an imbalance that needs redressing concerning American and European exposition in Australia, and, for a continent contributing increasingly to the pioneering of visual expression in the world, Europe has been somewhat neglected, and in a community of which a large proportion is of European origin.'

Nick Waterlow visited RG in early October 1978 to discuss possible works for inclusion in the biennale and he chose three pieces still under construction: *Feathered fence* 1978–79, *Winter order* 1978–79 and a construction later titled *Going sideways* involving metal cages through which horizontal grey sticks were threaded (12 Oct 1978 RG to MG, p. 56; 21 Dec 1978 RG to NW). In two letters to Waterlow in December she reported progress on their construction and advised that 'in the main, my pieces look best in an area with natural light. The one with the horizontal sticks in cages looks best against the light' (7 Dec 1978 RG to NW). She continued working on the pieces (21 Dec RG to NW) and into 1979. Ultimately only two works were exhibited and the third, *Going sideways*, with the sticks in cages, was dismantled, although RG returned to the idea in 1985 (*Clean country* 1985) and again in *Plein air* 1994.

In April 1979 RG reported that she was in Sydney ‘to set up [*Feathered fence* and *Winter order*] for Biennale ... My things are saying what I meant them to — all pale country air ...’ (11 Apr 1979 RG to MG, p. 58). Nick Waterlow (1992) later recalled: ‘*Feathered Fence* ... became for the visiting artists a poetic metaphor for this place that none had previously visited’. And in 2000 he wrote: ‘*Feathered Fence* by Rosalie Gascoigne epitomised for the visiting Europeans the psyche of the Australian landscape and it helped them understand it more effectively’ (Nick Waterlow in Ewen McDonald 2000, p. 168).

## 1980

**DRAWN AND QUARTERED: AUSTRALIAN CONTEMPORARY PAPERWORKS**, Art Gallery of South Australia, Adelaide, 1–30 March 1980. Curator Alison Carroll. 1 work.

### 9. Paper square 1980 [1979–80]

Exh. cat. (artist notes, artist statements, list of works); installation view in *Annual report of the Art Gallery Board 1979–1980* AGSA, Adelaide, 1980, p. 37

NOTICES: David Dolan ‘Good — and great’ *The Advertiser* 4 Mar 1980, p. 10; Nancy Borlase ‘The week in art’ *The Australian* 8 Mar 1980; Jeffrey Makin ‘Arts festival’s a show in three’ *Sun News Pictorial* 22 Mar 1980

Nancy Borlase: ‘... in Rosalie Gascoigne’s wall of paper grids, constructed with plentiful bunched squares of newspaper, dried and yellowed in the sun. Only under strong artificial light does this strikingly decorative, perishable work come to life, curling and rippling like a wheatfield ready for harvesting.’

Jeffrey Makin: ‘this show is completely dominated by two works — Rosalie Gascoigne’s “Paper Square” and Helen Geier’s “Madonna Blind”. The Gascoigne is a packed paper assemblage over a grid ...’

COMMENT: See catalogue entry on *Paper square* 1979–80 for history of RG’s involvement.



Art Gallery of South Australia 1980, installation view with *Paper square* 1979–80  
Image courtesy of the Art Gallery of South Australia, Adelaide

## 1981

**FIRST AUSTRALIAN SCULPTURE TRIENNIAL**, Preston Institute of Technology and La Trobe University, Melbourne, 28 February – 12 April 1981. Director Tom McCullough. 1 work.

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26. Piece to walk around 1981 (illus. p. 38, bio. p. 249)

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Exh. cat. (artist notes, artist statements, illus.)

NOTICES: Jeffrey Makin 'Sculpture lacks challenge' *Sun News Pictorial* 4 Mar 1981; Robert Rooney 'Painted trees down memory lane' *The Age* 4 Mar 1981; Alan McCulloch *The Herald* 10 Mar 1981; Janine Burke 'Did you see the koala-bears with machine guns?' *Art Network* no. 3 & 4, 1981, pp. 26–28 (illus. p. 26 *Piece to walk around* detail); *La Trobe University Record* vol. 15, no. 1, 1981, p. 12 (illus. *Piece to walk around* detail); *Art Network* no. 3 & 4, 1981 also included articles by Anne Marsh (pp. 24–25, on women artists, but no ref. to RG) and Paul Taylor (pp. 30–31, no ref.)

Jeffrey Makin: 'Gascoigne's *Piece to Walk Around* is the most stylish of the pieces in the La Trobe University Union Hall. It's a giant chessboard of dried twigs, sensitively arranged in heaps, and has an interesting play-off between organic materials and a geometric grid.'

Janine Burke: '... *Piece to Walk Around* ... its fine textures and colours, its clear and simple arrangement brought the landscape and its endlessness indoors. Gascoigne's feeling for the Canberra bush near her home is so precisely evoked, she knows it so well, that her sculpture does not need the added props of a landscape setting ... More than any other Australian sculptor, Rosalie Gascoigne can derive [from] her experience of a specific, known and loved landscape an abstract sense of it that is neither too broad (and therefore indistinct and unplaceable) nor too descriptive: she helps me to see the landscape again, in its particular beauty and general topography.'

COMMENT: The exhibition catalogue was divided in five sections. *Piece to walk around* 1981 was included in the section 'Processes/Installations/Environments'. The other sections were Objects Sculptures, Performances, Documents/Media/Technology and Non-categorised.

**AUSTRALIAN PERSPECTA**, Art Gallery of New South Wales, Sydney, 29 May – 21 June 1981. Curator Bernice Murphy. 1 work.

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51. March past 1978–79 (illus. p.79)

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Exh. cat. (essay, artist photos and notes, illus.)

NOTICES: Janine Burke 'Art for the end of the world' *Meanjin* vol. 40, no. 3, 1981, pp. 375–382; Nancy Borlase 'The answer to the biennale is good' *SMH* 30 May 1981, p. 8; Sandra McGrath 'Perspecta '81' *Weekend Australian Magazine* 30–31 May 1981, p. 15 (ref.)

Sandra McGrath: 'While there is still only space to describe a few pieces of interest it is worth noting that the flower of Australian contemporary art is on view. These include such artists as Robert Owen, Ken Unsworth, Ken Whisson, David Aspden, Mike Brown, Marr Grounds, Rosalie Gascoigne and Kerrie Lester as well as three very fine Aboriginal painters.'

1982

**AUSTRALIA: VENICE BIENNALE 1982**, Venice, Italy; AUSTRALIA AT THE VENICE BIENNALE: WORKS BY PETER BOOTH AND ROSALIE GASCOIGNE (see entry in Appendix 1: Solo exhibitions)

**THE PHILIP MORRIS ARTS GRANT: AUSTRALIAN ART OF THE PAST TEN YEARS**, Melville Hall, Australian National University, Canberra, c. 12–28 October 1982 and 15 December 1982 – 20 March 1983.

Possibly exhibited:

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River crossing (Step through) 1980 [Step through 1977/c. 1979–80]  
March past 1978–79 (illus. p. 25)

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Exh. cat. (list in works acquired, with some illus.)

NOTICES: *Canberra Times* 12 Oct 1982, p. 27

COMMENT: The exhibition comprised works of art acquired through the Philip Morris Arts Grant and gifted to the Australian National Gallery in 1982. Not all works in the gift were exhibited.

**AUSTRALIA AT THE VENICE BIENNALE: WORKS BY PETER BOOTH AND ROSALIE GASCOIGNE**, National Gallery of Victoria, Melbourne, 18 November 1982 – 16 January 1983. 10 works (RG).

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|-----------------------------------|-------------------------------------|----------------------------|
| 1. Pink window 1975               | 5. Side show parrots 1981           | 9. Crop 2 1978 [1981–82]   |
| 2. Country air 1978 [1977]        | 6. The bird house [Bird house] 1981 | 10. Harvest 1982 [1981–82] |
| 3. Feathered fence 1979 [1978–79] | 7. City birds 1981                  |                            |
| 4. Parrots 1980                   | 8. Scrub country 1981 [1981–82]     |                            |
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Exh. inv.

NOTICES: Ronald Millar ‘Sam Atyeo’s return’ *The Herald* 25 Nov 1982

Ronald Millar: ‘Booth’s harrowing and turbid imagery makes the work of Gascoigne look precious. Her gentle nostalgia is based on carefully arranging the stencilled panels of weathered old soft-drink boxes in serried ranks; on cut-out wooden parrots in thick cages; of a fence made of clumps of swans’ feathers; and on regularly spaced thickets of yellowing newspaper squares with the edges curled up. This is all done with some sensitivity, but somehow (right next to Booth’s apparitions) looks about as comfy as Christopher Robin might be at a wife-swapping.’



## 1983

**PROJECT 40: AUSTRALIAN ARTISTS AT VENICE AND KASSEL**, Art Gallery of New South Wales, Sydney, 5 February – 13 March 1983. Curator Bernice Murphy. 10 works.



Art Gallery of New South Wales 1983, installation view: *Feathered fence* 1978–79 (in foreground), *Harvest* 1981–82 (on wall) and Peter Booth's *Painting* 1979 (at rear)  
Image from author's archive

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|-----------------------------------|-------------------------------------|----------------------------|
| 1. Pink window 1975               | 5. Side show parrots 1981           | 9. Crop 2 1978 [1981–82]   |
| 2. Country air 1978 [1977]        | 6. The bird house [Bird house] 1981 | 10. Harvest 1982 [1981–82] |
| 3. Feathered fence 1979 [1978–79] | 7. City birds 1981                  |                            |
| 4. Parrots 1980                   | 8. Scrub country 1981 [1981–82]     |                            |

Exh. cat. (2 illus.); installation views (author's archive); the exhibition showed the works at the Venice Biennale (RG and Peter Booth) and at Documenta 7, Kassel, Germany (John Nixon and Imants Tillers)

NOTICES: *SMH* 12 Feb 1973; Andrew Saw 'Fashion's bright young things follow the rule' *The Australian* 18 Feb 1983, p. 14; Billboard *National Times* 20 Feb 1983

Andrew Saw wrote of the show as a whole: 'There's nothing wrong with the work, it's all terribly professional. But it's also extremely predictable. It looks like modern art ought to look, and that's all.' Of RG he wrote: 'Rosalie Gascoigne is fairly well steeped in the Robert Rauschenberg, Jasper Johns Pop stuff from the 60s, only it's in Australian outback colours. Antipodean rural Pop is how it may be summed up.'

The *National Times* took a different view: 'Booth's apocalyptic visions ... are worlds away from Gascoigne's lyrical abstract work with its joyous wonder at the sense of sight and touch. An important exhibition.'

The *SMH* summarised the show thus: 'On this showing, it is Gascoigne who emerges as the poet, in her use of materials, and Tillers who stands out for his work's sheer conceptual rigour.'

**CONTINUUM '83: THE FIRST EXHIBITION OF AUSTRALIAN CONTEMPORARY ART IN JAPAN**, fifteen venues in Tokyo, 22 August – 3 September 1983. Artists chosen by Emiko Namikawa (see Comments). 5 works.

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|-----------------------------------|--|
| 1. Spring 1982 [Spring 1 1981–82] | 4. Blue bands [Reading left to right] 1981 |
| 2. Wattle strike 1983             | 5. Scrub country 1982 [1981–82]            |
| 3. Herb garden 1982 (illus.)      |  |

Exh. cat. (essays, illus., list of works, artist statements) (incl. RG image); exh. report

NOTICES: Memory Holloway 'A clash of culture' *The Age* 25 Aug 1983, p. 14; Rod O'Brien 'A whiff of eucalyptus along the Ginza' *SMH* 6 Sep 1983; Ken Scarlett 'Continuum '83' *Art and Australia* vol. 2, no. 2, 1983, pp. 178–179; Toshio Matsuura 'Notes of a traveller: CONTINUUM '83' *Bijutsu techo* vol. 35, no. 517, 1983, pp. 174–179 (illus. *Scrub country* 1982); Tadashi Akatsu 'CONTINUUM '83 review' *Art Network* no. 13, 1984, pp. 43–45 (illus. *Herb garden* 1982, p. 44); Peter Callas 'CONTINUUM midstream' *Art Network* no. 13, 1984, pp. 46–48

COMMENT: RG's works were shown at Gallery Yamaguchi Yamato Bld 3F, 3–8–12 Ginza Chuo-ku, Tokyo. Continuum '83 was organised by the Japan–Australia Cultural & Art Exchange Committee, a loose grouping of artists and gallerists, with Akio Makigawa as chairperson and Ken Scarlett as executive officer in Australia. The artists were selected by Emiko Namikawa, director of Lunami Gallery Tokyo, one of the principal initiators of the exhibition, and coordinator in Tokyo (assisted by fifteen gallery directors/owners there). The broad theme was 'Earth, environment and the multicultural society'. CONTINUUM '83 was funded by the Visual

Arts Board of the Australia Council for the Arts, the Japan Foundation and the Australia Japan Foundation in Japan. Publications reporting the exhibition included *Ikebana Ohara*, *Ikebana Ruyusei*, *The Japan Times*, *The Asahi Evening News* and *Elle Japan*.

CONTINUUM '83 in fact was not the first exhibition of Australian contemporary art in Japan; the first was an exhibition titled 'Young Australian Painters', curated by Hal Missingham in 1965 (my thanks to Daniel Thomas for this).

## 1984

**AUSTRALIAN SCULPTURE NOW: SECOND AUSTRALIAN SCULPTURE TRIENNIAL**, National Gallery of Victoria, Melbourne, 2 November 1984 – 28 January 1985. Curator Graeme Sturgeon. 5 works catalogued (possibly not all exhibited — and NGV exhibition check list only lists *Set up* 1983–84).

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Set up 1983–84 (illus. p. 95)	Graven image 1982
The colonel's lady 1976 (illus. p. 94)	Step through 1977/c. 1979–80 (illus. p. 94)
Piece to walk around 1981 (illus. p. 94)	

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Exh. cat. (essay, illus., artist notes, list of works)

NOTICES: Maudie Palmer 'Australian sculpture now: The second Australian sculpture triennial' *Art and Australia* vol. 23, no. 1, 1985, pp. 78–83; Harriet Edquist 'Material matters: The landscapes of Rosalie Gascoigne' *Binocular* 1993, pp. 18, 22

Maudie Palmer: 'While Sturgeon sought and, in instances like those just cited, discovered innovations which reflect the interests of this decade, some of the strengths — the clichés of the 1970s — still prevailed ... Rosalie Gascoigne sets up peaceful patterns seeking to find beauty through repetition of humble found objects, from a time already past. Gascoigne's unpretentious sensibility was akin to that of John Davis in the 1970s' (p. 83).

Harriet Edquist: 'Since she began exhibiting in 1974 Gascoigne has enjoyed an undimmed critical success yet no-one has thought to throw into contention the whole basis of landscape on which her sculpture is said to be constructed. Paradoxically, while I find many of the utterances about the work to be problematic, the work itself offers up a different view. This became particularly evident in the context of the 1984 Sculpture Triennial where a large number of the exhibits, constructed from natural materials, displayed a nostalgic pseudo-ritualistic atavism I found deeply troubling. Gascoigne's work stood out clearly in contrast. It is not nostalgic. In fact what it shows is not an untroubled relation to the "spirit" of the landscape but a highly mediated one that to an extent subverts the Kraussian strictures of the grid by, among other things, its insistent materiality which cuts across the aesthetic uniformity of the plane.'



*Australian Sculpture Now* 1984 exhibition catalogue

Image from author's archive, reproduced courtesy of the National Gallery of Victoria

## 1986

**FOUR SCULPTORS**, Wollongong City Gallery, New South Wales, 2 May – 1 June 1986. Curator Graeme Sturgeon. 1 work.

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String of blue days 1985 [1984]

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Exh. cat. (with essay by Graeme Sturgeon)

The other artists were Hossein Valamanesh, Peter D Cole and Augustine Dall'ava.

## 1987

**CONTEMPORARY ART IN AUSTRALIA: A REVIEW**, Museum of Contemporary Art, Brisbane, opened 18 July 1987. Curator James Baker. 1 work.

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Streetwise 1986 (illus. pp. 28–29 incorrectly as a single panel instead of four separate panels)

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Exh. cat. (illus.)

NOTICES: Terry Smith 'MOCA: An oasis among the eucalypts' *Times on Sunday* 19 Jul 1987; George Petelin 'Public gains from private patronage' *The Australian* 29 Jul 1987, p. 9

COMMENT: Terry Smith: '“Opportunistic art” hits the visitor straight away: sound-object assemblages range from Colin Lanceley's junkscape *Ethol* (1963) to Rosalie Gascoigne's subtly effective collation of sign sections *Streetwise* (1986).'

**A NEW ROMANCE**, Australian National Gallery at The Australian National University Drill Hall Gallery, Canberra, 12 September – 15 November 1987. Curator John McPhee. 1 work.

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Plenty 1986

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Exh. cat. (essay, illus., list of works)

NOTICES: Sasha Grishin 'A provocative selection' *Canberra Times* 15 Sep 1987, p. 16

Sasha Grishin: 'The exhibition also features a major piece by Rosalie Gascoigne — *Plenty* (1986). While in some ways it is one of her most minimal pieces, with just an assembled facade of weathered painted boards, it is also one of her most lyrical. As is so frequently the case with her work, prolonged contemplation of installed environments is a rewarding experience.'

**THIRD AUSTRALIAN SCULPTURE TRIENNIAL**, National Gallery of Victoria, Melbourne, 16 September – 22 October 1987. Coordinator Geoffrey Edwards. 3 works.

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Flash art 1987 (illus. p. 83)  
 Grasslands [Grasslands [I]] 1987  
 Thirty two 1987

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Exh. cat. (essays, illus., list of works); exhibition proposal (letter G Edwards to RG 6 Mar 1987)

COMMENT: The triennial was held in conjunction with the 1987 Melbourne Spoleto Festival. The venues were the Australian Centre for Contemporary Art, Heide Park and Art Gallery, 200 Gertrude Street and the National Gallery of Victoria. The exhibition at the NGV (where RG's works were exhibited) focused on 'the resurgence of interest in working directly with wood as a sculptural medium' (GE to RG 6 Mar 1987).

**TEN BY TEN 1975–1985**, 200 Gertrude Street, Melbourne, 20 November – 12 December 1987. Curator Lesley Dumbrell. 4 works.

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Cloisters 1976 [Cloister 1978]  
 White sun 1976 [The white sun 1979]  
 Gallery man 1976 [The gallery man 1978] (illus. p. 12)  
 Promised land 1985 [1986] (illus. p. 13)

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Exh. cat. (essay, illus., list of works); exhibition proposal (letter Lesley Dumbrell to RG 11 Mar 1987)

NOTICES: Robert Rooney 'Cursory curating is such a doddle' *The Australian* 13 Dec 1987; Bronwyn Watson 'Storerooms become show rooms' *SMH* 15 Jan 1988

COMMENT: (On the exhibition rationale) 'The later works in the exhibition provide a means of exploring the journey that each artist has taken in developing his or her particular path, and the impact of time, and the shifts in place and style that have resulted' (Lesley Dumbrell in exh. cat.).

## 1988

**THE GREAT AUSTRALIAN ART EXHIBITION: 200 Years of Australian Art 1788–1988**, an Australian Bicentennial Authority touring exhibition opening at the Queensland Art Gallery 17 May – 17 July 1988 and touring Australian capital cities until 1989. Curators Ron Radford and Daniel Thomas. 1 work.

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Swell 1984 (illus. p. 162)

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Exh. cat. (Daniel Thomas (ed.) *Creating Australia: 200 years of art 1788–1988* International Cultural Corporation of Australia and Art Gallery Board of South Australia, Sydney, 1988) (essays, illus., list of works)

NOTICES: see 'REVIEWS: Australian Bicentennial Art Program 1988', Australian Bicentennial Authority, Sydney, 1989, pp. 487–500

COMMENT: The exhibition was part of the Australian Bicentennial celebrations and was organised by AGSA and the International Cultural Corporation of Australia for the Australian Bicentennial Authority. The other venues were: 12 Aug – 25 Sep 1988, AGWA Perth; 21 Oct – 27 Nov 1988, AGNSW Sydney; 21 Dec 1988 – 5 Feb 1989, Tasmanian Museum and Art Gallery Hobart; 1 Mar – 30 Apr 1989, NGV Melbourne; 23 May – 16 Jul 1989, AGSA Adelaide.

**7TH BIENNALE OF SYDNEY — FROM THE SOUTHERN CROSS: A VIEW OF WORLD ART c. 1940–1988**, Art Gallery of New South Wales, Sydney, 18 May – 3 July 1988, National Gallery of Victoria, Melbourne, 4 August – 18 September 1988. Director Nick Waterlow. 3 works.



7th Biennale of Sydney 1988 exhibition catalogue

Image from author's archive, reproduced courtesy of the Biennale of Sydney

Golden wedge 1987  
Tiger tiger 1987  
Roadside 1988 [1987] (illus. p. 133)

Exh. cat. (essays, illus. p. 133, list of works) (incl. essay by Mary Eagle, p. 132)

NOTICES: John McDonald 'A patchwork triumph' *SMH* 21 May 1988, p. 77; Jo Saurin 'Connecting with the '88 Biennale' *Sun Herald* 22 May 1988, p. 97; Elwyn Lynn 'Farewell to all that jolly fun' *Weekend Australian Magazine* 28–29 May 1988, p. 13; Marie Geissler 'Weekend Art' *Australian Financial Review* 10 Jun 1988, pp. 11–12; Nicholas Baume 'Australian Biennale 1988: Not just cricket!' *Art & Text* no. 29, 1988, pp. 98–100; Dan Cameron 'Showdown at the Southern Cross: Notes on the 1988 Australian Biennial' *Artlink* vol. 8, no. 3, 1988, p. 12

John McDonald: 'Rosalie Gascoigne and Colin McCahon make a wonderful pairing, as does Klippel with David Smith.'

Jo Saurin: 'Rosalie Gascoigne's landscape constructions look good near a suite of Fred Williams' work.'

Marie Geissler: '[Rosalie Gascoigne's] carefully made wooden assemblages such as *Roadside* of 1988 offer in very reassuring and human terms a sense of order and beauty for the most ordinary of objects.'

Dan Cameron: 'For the most part, the exhibition at the AGNSW ambles along at this uneven keel. Certain moments are quite compelling, as for example a pair of walls on which the late Colin McCahon's intensely quiet paintings face a group of three wood reliefs by Rosalie Gascoigne, one of the Biennale's true discoveries. Because of his mystic but wry vision, McCahon is considered by many to be the finest artist New Zealand ever produced, and his death a year ago has magnified his importance. Gascoigne is in many ways the obverse: her panel-reliefs are lovingly built from found packing crate materials gathered during exploratory voyages from her Canberra homestead/studio. The resulting surfaces and textural patterns resemble the process-scarred abstractions of post-minimalism, but projecting humour, pathos and poetry.'

COMMENT: The three artists hung near RG's works were Willem de Kooning, Georges Braque and Fred Williams.



1989

**WHAT IS CONTEMPORARY ART?**, Rooseum, Malmö, Sweden, 3 June – 30 July 1989. Curators Dan Cameron and Anna Palmqvist. 8 works.

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11. Stubble field 1988 (dated 1987) (illus. p. 44)	16. Cherry orchard 1988 (illus. p. 43 upside down)
12. Maculosa 1988 (illus. p. 36)	* Sharpe Bros horizontal 1981 [1979/1980–81] (illus. p. 42)
13. Sun and shadow 1988 (illus. p. 47)	* All that jazz 1989 (illus. p. 48)
14. Plainsong 1988 (illus. p. 45)	
15. Roadside 1987 (illus. p. 49)	

\*not numbered

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Exh. cat. (essay, illus.)

COMMENT: The exhibition brought together nineteen artists from around the world, including Jeff Koons, Katharina Fritsch, Rebecca Horn, Mike Kelley and Sherrie Levine. Cameron’s catalogue essay includes the following comment about RG: ‘What is unique about her practice, however, is neither its labor-intensiveness nor its inherently handmade qualities, but rather Gascoigne’s evocation of a sense of place that is both nowhere and everywhere at once. This is the famous edgelessness which appears repeatedly as a motif in Australian art, even when, as in Gascoigne’s work, the intimate presence of the land itself is part of the texture of the work.’

1990

**STRANGE HARMONY OF CONTRASTS**, Roslyn Oxley9 Gallery, 13 Macdonald Street, Paddington, Sydney, 24 January – 10 February 1990 then touring New South Wales and Queensland. Curator Nicholas Baume. 2 works.

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Inland sea 1986
Lamplit 1989 (illus.)

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Exh. cat. (essay, illus., list of works); exh. inv.; installation view in *Tension* no. 20, 1990, p. 60

NOTICES: Christopher Allen ‘Unlikely material for a cooling plunge’ *SMH* 2 Feb 1990; Elwyn Lynn ‘Harmonies of minimalism’ *Weekend Australian* 3–4 Feb 1990, p. 11; Jacques Delaruelle ‘Strange harmony and magic paintings’ *Art Monthly Australia* no. 28, Mar 1990, pp. 14–15; Sasha Grishin ‘Few strange harmonies, even fewer contrasts’ *Canberra Times* 2 Apr 1990, p. 19; Alan R. Dodge ‘Strange harmony of contrasts: recycling modernism’ *Eyeline* no. 12, 1990, pp. 38–39

Jacques Delaruelle: (on *Inland sea*) ‘In this metaphor of a marine sight, the artist materialised a poetic contemplation of a remembered ocean. With found material, she conjured up the sea in its absence, the sea as it can be dreamt of in the heat of the inland, the waves on an *Inland Sea*. In both works, light was conceived as the emanation of a reality which needs the observer’s desire to come into being. The participation of the viewer was not an ad hoc gesture, but the crucial theme of a work which stands as an invitation to recognize beauty in the least expected place, and whose prosaic material was transfigured by the artist’s imagination.’

Christopher Allen: 'The transmutation of corrugated iron scrap into water speaks immediately of an Australian experience of nature; of the waterless desert, and of the miraculous transformation by which desert lakes fill with water every few decades. But it also speaks of the transforming power of the imagination, common both to aesthetic and to religious experience. And it reminds us that art and rational thought are governed by different logics ... Both the poetic identification of metaphor and the religious mystery are relevant to Rosalie Gascoigne's work: her sheets of corrugated iron become water in the same way that Proust's steeples on the horizon become three young women ... Gascoigne's beautiful work is the outstanding piece in Strange Harmony of Contrasts.'

COMMENT: The exhibition was the last show at Roslyn Oxley9 Gallery's Macdonald Street location. It then toured Canberra School of Art Gallery, 21 Mar – 3 Apr 1990; Institute of Modern Art, Brisbane, 10 May – 9 Jun 1990; Goulburn Regional Art Gallery, NSW, 22 Jun – 14 Jul 1990 and Campbelltown City Art Gallery, NSW, 10 Aug – 16 Sep 1990.

**ADELAIDE BIENNIAL OF AUSTRALIAN ART**, Art Gallery of South Australia, Adelaide, 2 March – 22 April 1990. Curator Mary Eagle. 2 works.

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Hill station 1989 (illus. p. 97)

Monaro 1989 [1988–89] (illus. pp. 42–43)

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Exh. cat. (essays, illus., list of works) (incl. essay by Michael Desmond, pp. 42–43)

NOTICES: Peter Ward 'Smart art from the heart and beyond' *Weekend Australian Magazine* 10–11 Mar 1990, p. 9; Ian North 'A critical evaluation of the First Adelaide Biennial of Australian Art' *Artlink* vol. 10, no. 4, 1990, pp. 24–26; Elizabeth Cross 'Adelaide art show fails to satisfy' *The Age* 3 Apr 1990

Peter Ward: '... unmistakably splintery off-cuts with clearly stencilled but fragmented, incomprehensible lettering [*Monaro* 1988–89], the "intellectual/emotional content" springs from the rigour of her method and the alchemy of her transformations.'

Ian North: 'As it happened, some of the most resonant art in the exhibition was [also] by Anglo-Celtic Australian artists, including Bea Maddock and Rosalie Gascoigne ... Gascoigne's eye for the open, pale ochre landscapes of the New South Wales tablelands, celebrated with an assemblage of weathered soft-drink crates [*Monaro* 1988–89], was undoubtedly sharpened by contrast with the dark, enclosed landscapes of her native country [*Hill Station* 1989].'

**8TH BIENNALE OF SYDNEY — THE READYMADE BOOMERANG: CERTAIN RELATIONS IN 20TH CENTURY ART**, Art Gallery of New South Wales, Sydney, 11 April – 3 June 1990. Curator René Block. 4 works (see Comment).

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168. Highway code 1985

170. Blue streak 1990

169. Marmalade 1990

171. Plainsong 1988

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Exh. cat. (essays, illus., list of works); see also *The readymade boomerang: Print portfolio and documentation* Daadgalerie, Berlin, Germany and Queensland Art Gallery, Brisbane, 1992, with installation view of four RG works, p. 18 (incorrectly captioned 'All that glisters')

NOTICES: John McDonald 'It's the biennale, but is it art?' *SMH* 11 Apr 1990, p. 5 and 'Fun parlour of gags and gimmicks' 14 Apr 1990, p. 42; Elwyn Lynn 'Biennale is a readymade conundrum' *Weekend Australian Magazine* 21–22 Apr 1990, p. 12; Ian Burn 'The world is round so thought can change direction' *Art Monthly Australia* no. 31, Jun 1990, pp. 9–12; Mary Eagle 'Freud says "A change of mood is a most precious thing ..."' *Art Monthly Australia* no. 31, Jun 1990, pp. 13–15; *Artlink* vol. 10, no. 4, 1990, p. 17 (illus. of *Highway code* 1985); Sue Cramer 'The readymade boomerang' *Art & Text* no. 37, 1990, pp. 150–151

COMMENT: The exhibition catalogue lists six works by RG, including *Monaro* 1988–89 (illus. p. 192) and *All that glisters* 1989, neither of which were exhibited (*Monaro* was at the Adelaide Biennial). It also has an illustration incorrectly titled *All that glisters* 1989 (p. 193) which is actually *Golden mean* 1988 (which was not exhibited). Her works were specially lit, which she later regretted. 'I am now not happy with what we did in the Sydney Biennale. We had a lot of trouble then, and it was not what I really wanted — it was too dramatised' (RG to Chris Saines at QAG in March 1990, QAG records). RG spoke about the special lighting in 1997. 'You've got to have the light directly behind you, like a car light, because after all we know what it is, the material. And so most galleries are lit from the ceiling so they don't light up. I remember once in the New South Wales Gallery having something upon the wall and I said to the very exhausted electrician, "oh, look, can't you get a light right behind me?" And he said no, and went up the ladder and nearly fell off. WOW, he said, because he had the light right behind him, and made his exhausted assistant go up the ladder. She was a girl and she did not want to go up that ladder but when she got there, WOW she said, and I thought, if we leave the ladder there and we charge people to go up we should be all right' (1997 Ross).

**THE READYMADE BOOMERANG PRINT PORTFOLIO**, Cell Block Theatre, East Sydney Technical College, May 1990; Daadgalerie, Kurfürstenstrasse 58, Berlin, Germany, 17–27 January 1991 and Queensland Art Gallery, Brisbane, 12 November 1990 – 3 February 1991. Curator René Block. 1 work.

Close owly 1990 (screenprint) (illus. p. 73)

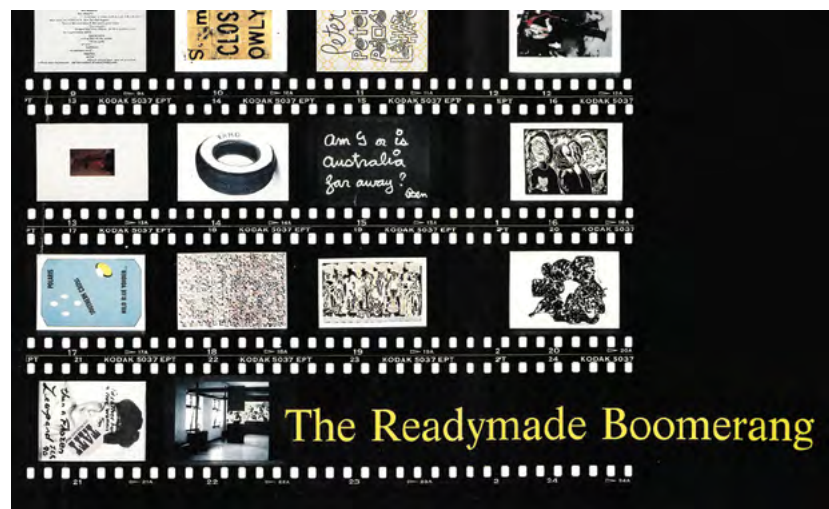
Exh. cat. (print portfolio and documentation, essays, illus.)

COMMENT: The Readymade Boomerang Print Portfolio was a satellite event for the 8th Biennale of Sydney in 1990. It contained work of twenty-one artists from the United States of America, the United Kingdom, Europe, Australia and elsewhere (all listed in the catalogue entry on *Close owly* 1990). After the biennale, René Block wrote to RG 'I like your print very much and I am very happy that I did invite you to participate' (undated note from RB to RG).



8th Biennale of Sydney 1990, installation view

Image from author's archive, reproduced courtesy of René Block and the Biennale of Sydney



The Readymade Boomerang Print Portfolio 1990

Image from author's archive, reproduced courtesy of René Block and the Biennale of Sydney

**L'ÉTÉ AUSTRALIEN À MONTPELIER**, Muse Fabre Gallery Saint Ravy, Montpellier, France, 10 June – 13 September 1990. Curator John McPhee. 2 works.

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Step through 1980 [1977/c. 1979–80]  
 Plenty 1986 (as *Abondance*) (illus. p. 87)

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Exh. cat. (essay, illus.)

COMMENT: The exhibition, 'The Australian Summer', was organised by the ANG. There were one hundred works by Aboriginal and non-Aboriginal artists.

**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

See Appendix 1: Solo exhibitions.

## 1991

**DIVERSE VISIONS: TWELVE AUSTRALIAN MID TO LATE CAREER ARTISTS**, Queensland Art Gallery, Brisbane, 18 March – 19 May 1991. 5 works.

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Hill station 1989  
 Lamplit 1989 (illus. p. 15)  
 Landfall 1989  
 Loose leaf 1990  
 Vintage 1990

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Exh. cat. (essay by John Massey, p. 14, illus. incl. R.G image p. 4)

COMMENT: R.G gave a floor talk on 20 March 1991.

## 1993

**CLEMENGER TRIENNIAL EXHIBITION OF CONTEMPORARY ART**, National Gallery of Victoria, Melbourne, 23 February – 16 May 1993. Curator John McPhee. 4 works.

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Fool's gold 1992  
 Clouds 111 [Clouds III] 1992  
 Lake 1992 [1991]  
 Cow pasture 1992

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Exh. cat. (notes on artists, artists' statements, illus., list of works)

NOTICES: Sasha Grishin 'Fairly lame triennial exercise' *Canberra Times* 20 Mar 1993; Diana Bagnall 'Truth in advertising' *The Bulletin* 30 Mar 1993, pp. 94–95; Christopher Heathcote 'New museum of art may stray from the ideals of the Reeds' *The Age* 31 Mar 1993, p. 14; Robert Rooney 'Contemporaneity just isn't what it used to be' *Weekend Australian* 10 Apr 1993, p. 13

Sasha Grishin: 'A good solid selection of work by Rosalie Gascoigne. If judged by what was exhibited they [the works by Gascoigne and Emily Kame Kngwarreye] are the only other two contenders to Bea Maddock.'

Christopher Heathcote: 'The [Heide] MOMA and NGV shows do include some worthy recent work ... Gascoigne, Gleeson, and Parr at NGV. But overall their displays strike me as excruciatingly boring.'

Robert Rooney: 'If pressed to choose a winner, I would unhesitatingly go for Rosalie Gascoigne, whose sequences of painted and weathered wooden reliefs are abstract yet suggestive of clouds and the contours of lakes. Gascoigne's use of linoleum and rusty corrugated iron may seem comfortably familiar, but in *Cow Pasture* the patterns and textures are richer by far than any I remember.'

COMMENT: Bea Maddock was selected as the winner of the Clemenger Contemporary Art Award for 1993.

**CONFRONTATIONS**, Ivan Dougherty Gallery, UNSW Sydney, 2–25 September 1993. Curator Nick Waterlow. 1 work.

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Skewbald 1993 (illus.)

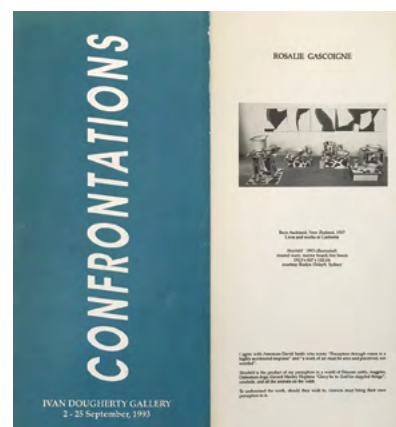
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Exh. cat. (essay, illus., list of works)

NOTICES: Elwyn Lynn 'Objects of artful desire' *Weekend Australian* 11–12 Sep 1993, p. 13 (ref.)

Elwyn Lynn: 'Of late, Rosalie Gascoigne's imposition of order on feathers, branches and sliced up wooden crates has led to the neat presentation of mainly rural objects on white stands; white enamel bowls, jugs and dishes with patches of rust are assembled without irony or nostalgia, while a row of paintings has the piebald white and tawny hues of Friesian cattle.'

COMMENT: The curator, Nick Waterlow, wrote: 'There are, I believe, many good reasons for presenting at this time a modest exhibition of sculpture as there exists a need, when installation is so dominant, to reassess if not restate the particular characteristics of this medium'. The exhibition comprised seven sculptures by seven artists who were invited to include 'a short piece on your work and its particular presence'.



*Confrontations* 1993 exhibition catalogue  
Image from author's archive, reproduced courtesy  
of UNSW Galleries



RG wrote (in part): ‘I agree with American David Smith, who wrote “Perception through vision is a highly accelerated response”, and “a work of art must be seen and perceived, not worded” ... To understand the work, should they wish to, viewers must bring their own perception to it.’

**IDENTITIES: ART FROM AUSTRALIA**, Taipei Fine Arts Museum, Taiwan, 11 December 1993 – 29 February 1994, then Wollongong Art Gallery, New South Wales, 29 April – 5 June 1994. Curator Deborah Hart. 3 works.

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Set-up [Set up] 1984 (illus. p. 75)

Highway code 1985 (illus. p. 74)

Lambing 1991

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Exh. cat. (essay, illus., list of works)

NOTICES: Nancy T. Lu ‘Art from Australia focuses on land, people, culture’ *China Post* 11 Dec 1993, p. 93; Maggie Pai ‘Exhibit aims to redefine the concept of Australia’ *China News* 12 Dec 1993; Ian Findlay ‘Journeys through minds’ *Asian Art News* Jan/Feb 1994, p. 38 ff. (also Chinese language press items)

## 1994

**AUSSEMBLAGE!: EVERYDAY OBJECTS TRANSFORMED**, Auckland City Art Gallery, New Zealand, 26 May – 24 July 1994. Curator Andrew Bogle. 2 works.

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Big yellow 1988

Skewbald 1994 [1993]

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Exh. cat. (curator’s note, list of works)

NOTICES: Nick Smith ‘Art just made to be tasted’ *New Zealand Herald* 9 May 1994, p. 19; Pat Baskett ‘Ugly ducklings’ *New Zealand Herald* 26 May 1994; TJ McNamara ‘The Aussemblage answer’ *New Zealand Herald* Jun 1994; Justin Paton ‘Critics choice’ *The Listener* Jun? 1994; Mark Amery ‘Titillation for a time’ *The Listener* 23 Jul 1994, p. 44

COMMENT: This was an exhibition of Australian sculpture from the previous five years.

**CIRCLE, LINE, SQUARE: ASPECTS OF GEOMETRY**, Campbelltown City Art Gallery, New South Wales, 16 September – 21 October 1994 then touring NSW. Curatorial consultant Jenny Zimmer. 7 works.

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Tesserae 4 1989 (illus. p. 30)

Summer stack 1990

Tesserae B 1990

Maze 1992

Billboard 1992–93

Lily pond 1993

Witness (illus. p. 31)

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Exh. cat. (essays, illus., list of works)

COMMENT: The exhibition was also shown in New South Wales at the Newcastle Art Gallery, 16 December 1994 – 29 January 1995; Albury Regional Art Gallery, 28 April – 28 May 1995; and the New England Regional Art Museum, Armidale, 4–27 August 1995.

1995

**IN THE COMPANY OF WOMEN: 100 YEARS OF WOMEN'S ART FROM THE CRUTHERS COLLECTION**, Perth Institute of Contemporary Art, Western Australia, 16 February – 13 March 1995. Curator John Cruthers. 4 works.

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52. Parrot lady c. 1974 [1973] (illus. p. 46, image before work was repaired)  
 53. High country [High country [1]] 1986  
 54. Past glories 1988 (illus. p. 46)  
 55. A rose is a rose 1986/88
- 

Exh. cat. (essays, illus., list of works)

COMMENT: This was a Perth Festival exhibition.

**PERCEIVED DIFFERENTLY**, ANU Drill Hall Gallery, Canberra, 2–30 April 1995. Curator Michael Desmond. 2 works.

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But mostly air 1994–95  
 Hung fire 1995 (illus. detail p. 4)

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Exh. cat. (essay, illus., list of works); exh. inv.

NOTICES: Sasha Grishin 'Elegant objects are neither parochial nor provincial' *Canberra Times* 8 Apr 1995, p. 56

Sasha Grishin: 'Rosalie Gascoigne's assemblage piece *Hung Fire*, 1995, and installation *But Mostly Air*, 1994–95, comment on her favourite preoccupations with space and time. Her sculptures have the quality of happening rather than being made or forced. The weathered road signs stripped of their former significance and context gain a new iconic order and natural structure. The painted panels go beyond capturing an image, but define the space between images. They record a passage of time which appears strangely tangible, yet timeless.'

COMMENT: The exhibition was part of the Canberra National Sculpture Forum and involved four Canberra artists. The others were Mark Grey-Smith, David Jensz and Wendy Teakel. Regarding RG's involvement, see the catalogue entry on *But mostly air* 1994–95.

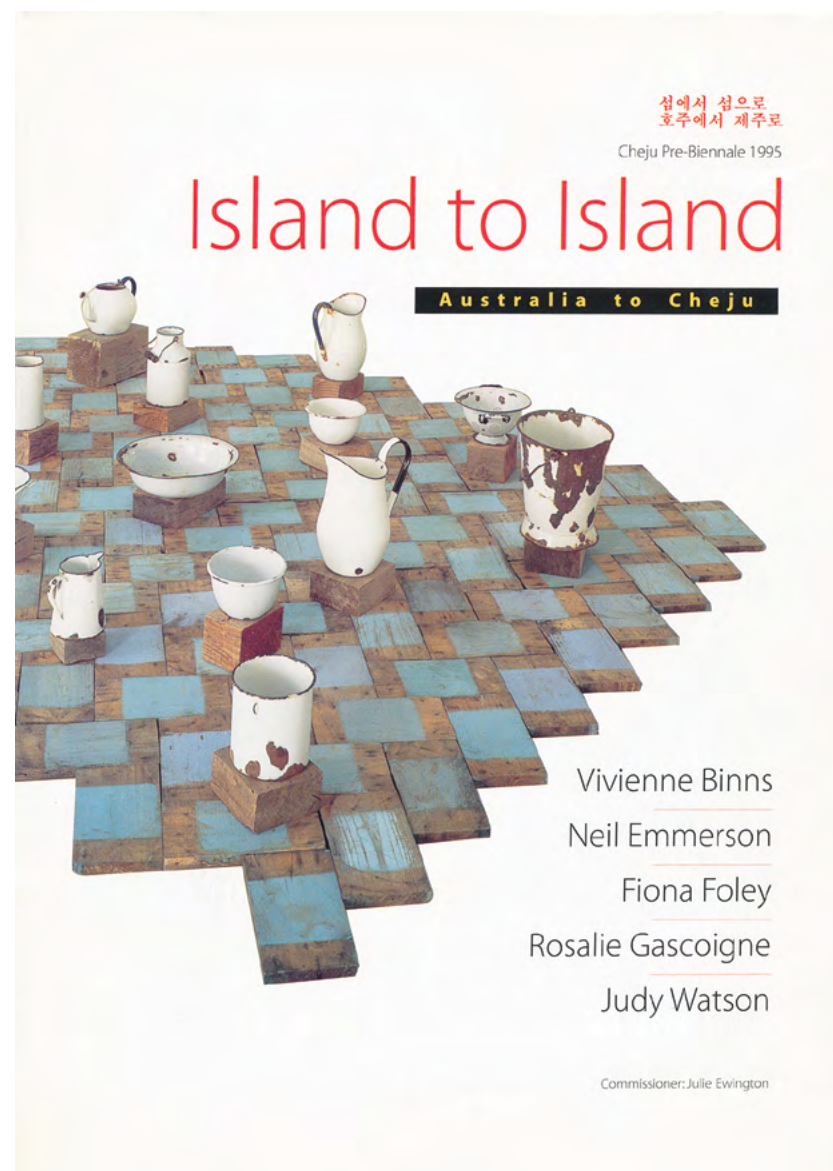
**ISLAND TO ISLAND: AUSTRALIA TO CHEJU**, Cheju Pre-biennale, South Korea, July 1995. Commissioner Julie Ewington. 1 work.

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Set up 1983–84 (illus.)

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Exh. cat. (essay, illus., list of works)



*Island to Island* 1995 exhibition catalogue

Image from author's archive, reproduced courtesy of the Museum of Contemporary Art, Sydney

COMMENT: The project was undertaken by the Museum of Contemporary Art, Sydney. *Set up* 1983–84 was awarded the Grand Prize of US\$2000 and a trophy. The other Australian artists were Vivienne Binns, Neil Emmerson, Fiona Foley and Judy Watson.

**AUSTRALIAN ART 1940–1990 FROM THE COLLECTION OF THE NATIONAL GALLERY OF AUSTRALIA**, Museum of Fine Arts, Gifu, Japan, 28 July – 3 September 1995. Curator Tim Fisher. 1 work.

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March past 1979 [1978–79] (illus. pp. 104, 177; refs. pp. 113–114)

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Exh. cat. (essay, illus., list of works)

COMMENT: The exhibition subtitle was ‘In search of an inner landscape’.

## 1996

**ISLANDS: CONTEMPORARY INSTALLATIONS FROM AUSTRALIA, ASIA, EUROPE AND AMERICA**, National Gallery of Australia, Canberra, 31 August – 27 October 1996. Curators Kate Davidson and Michael Desmond. 1 work.

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String of blue days 1984 (illus. p. 13 (detail), p. 15)

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Exh. cat. (essays, illus., list of works) (incl. interview with RG, pp. 13–18)

NOTICES: Sasha Grishin ‘Modern works of an old art form’ *Canberra Times* 21 Sep 1996, p. C6; John McDonald ‘Islands of lost souls’ *SMH* 28 Sep 1996

John McDonald: ‘... the major loan is Richard Wilson’s 20–50 from the Saatchi Collection in Britain ... There is a distant relationship between Wilson’s work and that of Rosalie Gascoigne, who uses old soft-drink crates to make minimal sculptural works with echoes of landscape ... Both Gascoigne and Wilson are poetic in their ambitions, with the scale of their respective works playing a vital part in the way we experience each piece.’

COMMENT: During the exhibition RG gave a talk about *String of blue days* at the NGA on 11 September 1996.

**SPIRIT + PLACE: ART IN AUSTRALIA 1861–1996**, Museum of Contemporary Art, Sydney, 22 November 1996 – 31 March 1997. Curators Nick Waterlow and Ross Mellick. 1 work.

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Feathered fence 1979 [1978–79] (illus. p. 29, refs. pp. 29, 41)

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Exh. cat. (essays, illus., list of works)

COMMENT: The exhibition theme: ‘In the closing years of this century of modernity, there is a growing recognition of the significance in Australian life of pressing spiritual needs, and the opportunities offered by a plethora of beliefs are becoming more evident ... *Spirit and Place* seeks to contribute to the present process of convergence and partnership between the cultures of indigenous and non-indigenous Australians by considering a broad range of works from the last hundred years through a fresh perspective’ (MCA News). RG spoke at an exhibition seminar.

## 1997

**IN PLACE (OUT OF TIME): CONTEMPORARY ART IN AUSTRALIA**, Museum of Modern Art, Oxford, United Kingdom, 20 July – 2 November 1997. Curators David Elliott and Howard Morphy. 4 works.

Highway code 1985 (illus. (detail) p. 32)

Afternoon 1996

All summer long 1996 (illus. p. 42)

Overland 1996 (illus. p. 43)

Exh. cat. (essays, illus., list of works) (incl. essay by Deborah Edwards, pp. 39–44); exh. brochure (with illus. *Afternoon* 1996, *Highway code* 1985); exh. inv. (illus. *Afternoon* 1996)

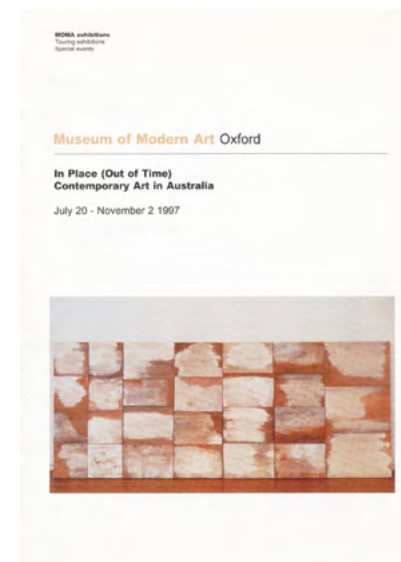
NOTICES: William Feaver *The Observer* 13 Jul 1997, p. 55; Susan McCulloch ‘No boundaries in our sense of place’ *Weekend Australian* 2–3 Aug 1997, p. 12; Laura Cumming ‘The week in reviews: Art’ *The Observer* 3 Aug 1997, p. 13; Paul Levy ‘The gallery: Mondrian and his heir’ *Wall Street Journal Europe* 15 Aug 1997, p. 11, also the *Wall Street Journal* 10 Sep 1997, p. A20; Adrian Searle *The Guardian* 2 Sep 1997, p. 12; Greg Hilty *Art Monthly UK* Sep 1997, pp. 44–46; Richard Noyce *Contemporary Visual Arts* no. 16, 1997, p. 79; Antonia Carver ‘In place (out of time): Contemporary art in Australia’ *Flash Art* [Italy] Nov–Dec 1997, p. 74 (with illus. of *Afternoon* 1996); Stephanie Radok ‘The figure/ground relationship’ *Art Monthly Australia* no. 115, Nov 1998, pp. 25–26

Laura Cumming: ‘Rosalie Gascoigne, now in her eighties, gives you Australia as she finds it. Twenty squares of wood, salvaged from the tablelands around Canberra, float together on the high gallery wall. Across these panels, bleached by years of sun, drift patches of white distemper, hazy clouds in a huge afternoon. This is thin air, shifting, sultry, off-peak, embodied in warped board. In All Summer Long, Gascoigne gets a whole calendar of such afternoons from a few battered bottle crates. In this abstract composition, dense areas of black print (Schweppes screwtop 32 fl. oz.) undulate against plain ochre plywood, sometimes below it, sometimes above. It’s a thirst-quenching season of suns-up and suns-down. It is said that Gascoigne deconstructs language, willing you not to read. Don’t believe it: print usually speaks louder than paint. Visitors busily decipher the scrabble of letters in her roadsign-yellow Highway Code.’

Paul Levy: ‘The whole of the Oxford museum is given over to this show, which has been sparsely hung — with stunning results in the large central gallery, where Ms Gascoigne’s art-from-debris pictures and floor installations are absolutely “beaut”.’

Greg Hilty: ‘Finally, there is a series of works by white New Zealander Rosalie Gascoigne, who lives near Canberra in the South. Gascoigne’s bent plywood floor work clearly evokes the form of the bark paintings of Arnhem Land, but its surfaces are blank, distressed, washed out and yet still powerfully evocative of place. Her wallworks are assembled from scavenged roadsigns or crates, knocked into stammering concrete poems. Her message is that of other artists in the show that the land they inhabit is neither empty nor innocent: culture and history course through its veins and re-emerge in their work.’

Adrian Searle: ‘Rosalie Gascoigne ... makes rather beautiful, sun-bleached assemblages out of discarded signboards, warped sheets of plywood and demolished packing crates. It is minor-key, yet sensitive, poetic work, evoking heat and dust, tan skies, rubbish-strewn hinterlands between the city and the outback ...’



*In Place (Out of Time)* 1997 exhibition catalogue cover and invitation showing *Afternoon* 1996

Image from author's archive

COMMENT: RG wrote to MOMA Oxford about her contribution: 'I want to know if I can have a room where I can display very little. I want to create a feeling of infinite space and air, and I would also like some natural light' (RG fax to Rob Bowman 16 Dec 1996). The other artists exhibited were Gordon Bennett, Tom Djumburrpurr, Fiona Foley, Philip Gudthaykudthay, John Mawurndjul, George Milpurrruru, Eubena Nampitjin, Mike Parr, Judy Watson and Clara Wubugwubug.

**OTHER STORIES: FIVE AUSTRALIAN ARTISTS**, ASIALink travelling exhibition at 8th Asian Art Biennale, Dhaka, Bangladesh, 1997 and four other countries. Curator Alison Carroll. 1 work.

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Skylark 1994–95 (illus. p. 2, detail p. 9)

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Exh. cat. (essays, illus., list of works)

COMMENT: After Bangladesh the exhibition went to Kathmandu, Nepal; Hanoi, Vietnam; Colombo, Sri Lanka and Lahore, Pakistan. It was the first exhibition of three-dimensional works from Australia to tour the smaller countries of South Asia. The other artists included were Fiona Hall, Mike Parr, Rosslynd Piggott and Hossein Valamanesh.

## 1998

**EXPANSE: ABORIGINALITIES, SPACIALITIES AND THE POLITICS OF ECSTASY**, University of South Australia Art Museum, Adelaide, 4 September – 3 October 1998. Curator Ian North. 3 works.

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Frontiers I–IV 1998

Frontier V [1993/98] (illus. p. 5)

Outback II 1996 [Overland 1996]

The three were exhibited as an installation (illus. p. 19)

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Exh. cat. (essay by Ian North, illus., list of works and note on RG, p. 18)

NOTICES: Joanne Harris 'Merging pragmatism and spirituality' *The Advertiser* 12 Sep 1998, p. 61; Peter Ward 'Homing in on explorations of identity and landscape' *The Australian* 2 Oct 1998, p. 19; John Neylon 'Discourse-specific practices etc.' *Adelaide Review* Jan 1999; Sarah Thomas 'Expanse: Different ways of seeing landscape' *Art and Australia* vol. 36, no. 4, 1999, pp. 484–485 (*Frontier V*, illus. p. 485)

COMMENT: This was the inaugural exhibition at the university gallery.



University of South Australia Art Museum 1997, installation view: *Overland* 1996 (on floor), *Frontiers I–IV* 1998 (on wall at left), *Frontier V* 1993/98 (on wall at right)

Image from author's archive



## 1999

**TOI TOI TOI: THREE GENERATIONS OF ARTISTS FROM NEW ZEALAND**, Museum Fridericianum, Kassel, Germany, 23 January – 5 April 1999 and Auckland Art Gallery, New Zealand, 22 May – 4 July 1999. Curator René Block. 11 works.

63. Scrub country 1982 [1981–82]
64. Highway code 1985 (illus. p. 80)
65. Party piece 1988 (illus. p. 77)
66. Cockatoos 1991 (illus. p. 85)
67. Beaten track 1992 (illus. p. 84)
68. Love apples 1992 (illus. p. 76)
69. White garden 1995 (illus. p. 85)
70. Please drive slowly 1996 (illus. p. 79)
71. Loopholes 1996 [1995] (illus. p. 81)
72. Solitude 1997 (illus. p. 78)
73. Lasseater's reef 1997 [1993/1996–97] (illus. p. 83)

Note: *Grasslands III* 1998 illus. but not exhibited. *Through road* 1990–91 was added to the exhibition at Auckland Art Gallery, but about half the other works were not exhibited there because of lack of space (see notices by Pat Baskett and John Daly-Peoples).

Exh. cat. (essays, illus.) (incl. essay by Anne Kirker, pp. 74–75); Auckland Art Gallery exh. guide (illus. *Through road* 1990–91); installation views at Kassel (author's archive)

NOTICES: Pat Baskett 'Cultural conquerors' *NZ Herald Weekend* 22–23 May 1999; TJ McNamara 'No slaves to tradition' *NZ Herald Weekend* 29–30 May 1999; Peter Simpson 'A German view of Kiwi art' *Sunday Star Times* 30 May 1999; Louise Garrett 'Toi Toi Toi New Zealand art in Kassel' *ArtAsiaPacific* no. 23, 1999, p. 24 (*Solitude* 1997 illus. p. 24); John Daly-Peoples 'Getting good exercise in Auckland's mind gym' *National Business Review* [NZ] 11 Jun 1999, p. 38; Justin Paton 'Frequent flyers Toi Toi Toi in Auckland' *Art New Zealand* no. 92, spring 1999 (*Cockatoos* 1991 illus. p. 48)

COMMENT: Regarding the title of the exhibition: 'toi' in Maori means 'art'; 'toi toi' in German means 'good luck'. Fourteen artists were represented. RG was pleased to be included though she had doubts about being treated as a New Zealand artist. 'I've got a show going on in Kassel ... [René Block] ... is trying to introduce the antipodean art to Europe. As soon as they mentioned Colin McCahon, well I would cross the seas to go anywhere with Colin McCahon. I really think he's the greatest antipodean — he gives you the country they would never know in the northern hemisphere ... I said to Roslyn Oxley, where I show, "I'd rather be an Australian really, because I was never an artist in New Zealand". Couldn't have been and I didn't hit the scene here 'til I was in my fifties



*Toi Toi Toi's* red banner at the Museum Fridericianum, Kassel, Germany, 1999  
Image from author's archive



*Toi Toi Toi* in Auckland, New Zealand, 1999  
Image from author's archive, reproduced courtesy of Auckland Art Gallery Toi o Tāmaki

anyway ... I am claimed by New Zealanders as a New Zealand artist ... Place of birth, place of birth. But it doesn't deal with the places that formed you. And it was certainly circumstances in Australia that formed me, and taking on another country' (1998 Hughes).

There was some debate in the New Zealand notices regarding Rosalie's inclusion in the exhibition. TJ McNamara: '... and Rosalie Gascoigne, who is really part of Australian art'; Peter Simpson: '... from McCahon's generation come the expatriate artists Rosalie Gascoigne, whose career is wholly Australian, and Len Lye ...'; and Justin Paton: 'The wildcards in Block's curatorial pack are Webb, Culbert, and above all Rosalie Gascoigne — expatriates all ... Not only did Gascoigne leave here in 1943; she didn't make art until the 1970s, and thus ought to qualify — if at all — for the "middle" generation. She's a wonderful artist, sure, but I'm enough of a believer in local quotas to wish that an under known artist such as Geoffrey Thornley had secured air-time. At the very least, her inclusion reveals exactly how far Block's Young, Middle, and Older categories can be stretched before collapsing into nonsense (I mean, why not Affordable, Pricey, and Mortgage the House).'

**CLEMENGER CONTEMPORARY ART AWARD**, Heide Museum of Modern Art, Melbourne, with the National Gallery of Victoria, Melbourne, 3 April – 9 May 1999. Curators Max Delany and Jason Smith. 1 work.

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Orangery 1998 (illus. p. 17)

Note: Inland sea 1986 illus. p. 8 but not exhibited

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Exh. cat. (essays, illus., additional refs p. 8) (incl. essay by Ian North, pp. 16–17); exh. inv.

COMMENT: John Nixon was selected as the winner of the Clemenger Contemporary Art Award for 1999.

**HOME AND AWAY: CONTEMPORARY AUSTRALIAN AND NEW ZEALAND ART FROM THE CHARTWELL COLLECTION**, Auckland Art Gallery, New Zealand, 4 June – 22 August 1999 and touring New Zealand. Curator William McAloon. 1 work.

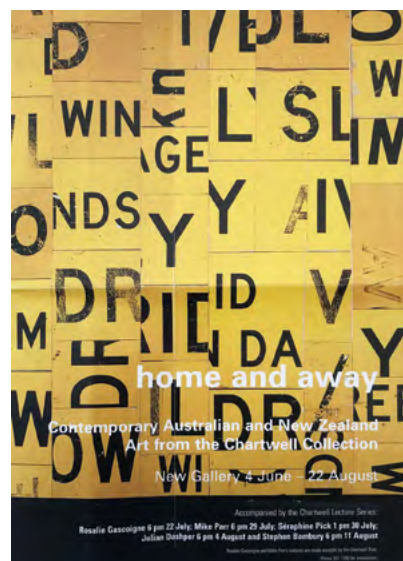
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Big yellow 1988 (illus. p. 39)

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Exh. cat. (illus., essay by Ewen McDonald, p. 38); exh. guide

COMMENT: RG visited Auckland to lecture for the Chartwell Foundation at the Auckland Art Gallery on 22 July. She also gave a floor talk in front of *Big yellow* 1988 on 24 July and several media interviews. These were her last public appearances. The exhibition was also shown at Govett-Brewster Art Gallery, New Plymouth, 6 May – 25 June 2001; City Gallery Wellington, 3 February – 31 March 2000 and also Waikato Museum of Art and History, Hamilton; Manawatu Art Gallery, Palmerston North, 18 November 2000 – 21 January 2001 and Dunedin Public Art Gallery, Dunedin, 14 April – 17 June 2001.



Poster advertising artist talks for *Home and Away* at Auckland Art Gallery, New Zealand, 1999. This was Rosalie's last public appearance

Image from author's archive, reproduced courtesy of Auckland Art Gallery Toi o Tāmaki

2000

**DRIVE: POWER – PROGRESS – DESIRE**, Govett-Brewster Art Gallery, New Plymouth, New Zealand, 12 February – 30 April 2000. Curators Gregory Burke and Hanna Scott. 1 work.

Party piece 1988

Exh. cat. (essays, illus., list of works)

COMMENT: The exhibition focused on the car and highway in relation to expressions of power, progress and desire. It included over sixty artists from Australia, Canada, Ireland, South Korea, New Zealand, Russia, Switzerland, United Kingdom and United States, including Chris Burden, Andy Warhol, Richard Prince, Tracey Moffat, Willie Doherty, Ed Ruscha, Len Lye, Richard Hamilton, John Baldessari and Julian Opie.

**12TH BIENNALE OF SYDNEY — BIENNALE OF SYDNEY 2000**, Objects Gallery, Australian Centre for Craft and Design, Customs House, Circular Quay, Sydney, 26 May – 30 July 2000. Curator (for RG component) Hetti Perkins. 14 works.

Metropolis 1999	Steel magnolias 1994
Construction 1999 [The still of the night] c. 1998–99]	White city 1993–94
Overland 1996	Love apples 1992
Afternoon 1996	Far view 1990
Loopholes 1996 [1995]	Monaro 1989 [1988–89]
White garden 1995	Piece to walk around 1981
Compound 1994	Highway code 1985 (not listed)
	Note: Fool's gold 1992 listed but not exhibited.

Exh. cat. (2 illus.); exh. inv.; Objects Gallery media release; fourteen 35 mm slides of the installation from the biennale organisation, and six installation images on the Roslyn Oxley9 Gallery website

NOTICES: Benjamin Genocchio ‘Idiosyncratic hits — and misses’ *Weekend Australian* 8–9 Jul 2000, p. 23 (1 illus.); Joanna Mendelssohn ‘The 12th Sydney Biennale’ *Artlink* vol. 20, no. 3, 2000, pp. 82–83; Brett Levine ‘Variety is the spice of life: The Biennale of Sydney 2000’ *Art New Zealand* no. 96, spring 2000, pp. 68–70; ‘12 Biennale of Sydney’ *Object* no. 1, 2000, p. 10 (1 illus.)



12th Biennale of Sydney 2000, installation at Customs House: *Piece to walk around* 1981 (in foreground), *Metropolis* 1999 (on rear wall), *Love apples* 1992, *Loopholes* 1995 and *Highway code* 1985  
Image courtesy of Roslyn Oxley9 Gallery

Benjamin Genocchio: ‘Rosalie Gascoigne is the Australian art world’s sacred cow ... What is missing from the pages of superlative ecstasy eulogising the life of Saint Rosalie ... is a willingness to sort myths from facts, good works from bad. A willingness, in short, to make honest critical judgments ... The more I look at her works, in fact, the more I realise they are very hit or miss ... As formal compositions they are vaguely pleasing to the eye but they lack the magic of art — that sense of an alchemic process transforming banal materials into gold ... Fortunately, the failure of some of the works here is overshadowed by the success of others.’

Joanna Mendelssohn: ‘There is a recognition of spiritual and contemplative qualities — in works by John Mawurndjul, Rosalie Gascoigne and Yoko Ono.’

## 2000–2002

**FEDERATION: AUSTRALIAN ART AND SOCIETY 1901–2001**, National Gallery of Australia, Canberra, 8 December 2000 – 11 February 2001 and touring nationally. Curator John McDonald. 1 work.

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Cow pasture 1992 (ref. p. 254, illus. p. 66)

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Exh. cat. (essays, illus.)

COMMENT: The exhibition toured Heide Museum of Modern Art, Melbourne, 17 March – 13 May 2001; Perc Tucker Regional Gallery, Townsville, Queensland, 15 June – 5 August 2001; Newcastle Art Gallery, New South Wales, 18 August – 14 October 2001; Lawrence Wilson Art Gallery, The University of Western Australia, Perth, 2 November 2001 – 27 January 2002; Museum and Art Gallery of the Northern Territory, Darwin, 22 February – 21 April 2002 and Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 10 May – 7 July 2002.

**COLIN McCAHON: A TIME FOR MESSAGES**, National Gallery of Victoria, Melbourne, 2 February – 13 May 2001. Curator Jason Smith. 2 works.

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Clouds III 1992

Close owly 1990 19/60 (serigraph) (both illus.)

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Exh. cat. (essay, illus.)

NOTICES: Damian Skinner ‘Colin McCahon at the NGV’ *Art and Australia* vol. 39, no. 2, 2001, pp. 232–233

COMMENT: ‘The display [of six late works by Colin McCahon] integrates the works of several artists for whom McCahon’s art can be seen to have been influential or with which it resonates’ (Jason Smith catalogue essay). The exhibition was held at NGV on Russell, a temporary location at Russell Street during building alterations at NGV St Kilda Road.



## 2002

**SUBLIME: 25 YEARS OF THE WESFARMERS COLLECTION OF AUSTRALIAN ART**, Art Gallery of Western Australia, Perth, 2 October – 24 November 2002 and touring, 1 work.

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Hung fire 1995 (illus. p. 68 and detail at preface)

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Exh. cat. (essays, illus.)

NOTICES: Mary Eagle ‘Sublime cocktail’ *Australian Book Review* May 2004, p. 36

COMMENT: Other venues included Geraldton Regional Art Gallery, Western Australia, January 2003; Cairns Art Gallery, Queensland; Heide Museum of Modern Art, Melbourne (ending 28 September 2003); Mornington Peninsula Regional Gallery, Victoria; and the National Library of Australia, Canberra, 12 February – 26 April 2004. *Hung fire* 1995 was used in exhibition publicity materials. A similar exhibition based on the Wesfarmers collection, ‘Luminous world’, also again with *Hung fire*, toured Australia in 2013–15.

## 2003

**HOME SWEET HOME: WORKS FROM THE PETER FAY COLLECTION**, National Gallery of Australia, Canberra, 11 October 2003 – 8 January 2004 and touring in Australasia. Curators Deborah Hart and Glenn Barkley. 4 works.

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The white sun 1979 (illus. p. 42)

Down to the silver sea 1981–82 [1977/81] (illus. p. 15)

Chatting up 1994 (illus. p. 6)

The fourth work was a joint piece with Narelle Jubelin comprising Rosalie Gascoigne, Not titled 1980s (see [*Homage with Lysaght lady*] c. 1990) and Narelle Jubelin, Jubilee Fountain (after Eric Ridler) 1992

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Exh. cat. (essay, refs. pp. 10, 13–14, 41–42, 50, illus. pp. 6, 15, 42)

NOTICES: Lenny Ann Low ‘Houseful of works speak to their owner’ *SMH* 9 Oct 2003; Philippa Kelly ‘Artnotes: Home Sweet Home’ *Art Monthly Australia* no. 164, Oct 2003; Sonia Barron ‘An exhibition that is daunting in its scale’ *Canberra Times* 8 Nov 2003

COMMENT: ‘This exhibition of works from the Peter Fay collection reveals the passions of a collector who, since the 1980s, has supported emerging artists from Australia and New Zealand and has watched their careers develop. It shows how the Peter Fay collection has broadened from paintings to include diverse media such as object-based works, as well as “insider” and “outsider” art, illustrating the dialogues between the two’ (NGA media release). The exhibition later toured extensively in Australia and New Zealand as part of the NGA’s Travelling Exhibitions program for 2004–05.



## 2009

**GALLERY A SYDNEY 1964–1983**, Campbelltown Arts Centre, 21 March – 3 May 2009 and Newcastle Art Gallery, New South Wales, 9 May – 19 July 2009. Curator John Murphy. 6 works.

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Leaning piece 1974	Italian birds 1976 [1975]
Standing piece 1974 [1973/74]	Tiepolo's parrots [Tiepolo parrots] 1976
Cricketers (find the ball) [Cricketers [1]] 1976	Winter morning 1976

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Exh. cat. (essays, list of works, illus.) (incl. essay by Hannah Fink, pp. 150–155); exh. inv.

NOTICES: John McDonald ‘“A” stands for attitude, too’ *SMH* 10–12 Apr 2009, pp. 16–17

John McDonald: ‘Twenty five years after the gallery closed its doors, the art looks as fresh as if it had been made last week ... As [Max] Hutchinson opted out and [Ann] Lewis took on responsibility for the Sydney gallery, there was no let-up in the adventurous, experimental nature of the exhibitions ... Rosalie Gascoigne was “discovered” by Gallery A in a group exhibition of 1975 and given a solo show the next year.’

**CUBISM AND AUSTRALIAN ART**, Heide Museum of Modern Art, Melbourne, 24 November 2009 – 8 April 2010. Curators Sue Cramer and Lesley Harding. 3 works.

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Banner 1 1992  
Gazette 1994  
Milky Way 1995

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Exh. cat. (refs and illus. pp. 232–233, 255); exh. inv.

COMMENT: ‘This exhibition explores the influence of Cubism on Australian art and its ongoing relevance to artists today’ (Curatorial statement).

**ALMANAC: THE GIFT OF ANN LEWIS AO**, Museum of Contemporary Art, Sydney, 8 December 2009 – 18 April 2010 and touring. Curator Glenn Barkley. 2 works.

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Leaning piece 1974  
Winter morning 1976

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Exh. cat. (illus. pp. 18–19, 56); exh. inv.

NOTICES: Sasha Grishin ‘Collection tells engaging story’ *Canberra Times* 12 Mar 2011, p. 28

Sasha Grishin: ‘The Ann Lewis collection highlights a development in Australian art where abstraction and strong formal properties of art making have been given primacy. It is a selection made by a passionate collector with a discerning and well-informed eye.’

COMMENT: The exhibition consisted of a selection of works donated by Ann Lewis to the Museum of Contemporary Art, the Newcastle Art Gallery and the Moree Plains Gallery. A (lightly abridged) version also travelled to the ANU Drill Hall Gallery, Canberra, 18 February – 3 April 2011; Wollongong City Art Gallery, NSW, 15 April – 5 June 2011 and New England Regional Art Museum, Armidale, NSW, 18 November 2011 – 5 February 2012.

## 2010

**SOMETHING IN THE AIR: COLLAGE AND ASSEMBLAGE IN CANBERRA REGION ART,** Canberra Museum and Art Gallery, 19 June – 10 October 2010. Curators Deborah Clark and Mark Van Veen. 4 works.

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Pink window 1975 (illus.)

Parrot morning 1976

Triptych 1975 (illus.)

The white sun 1979 (illus. p. 15)

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Exh. cat. (refs pp. 4, 8, 15, 18, 43; illus. pp. 2, 9, 15); exh. inv.

NOTICES: Diana Streak 'Art of recycling' *Canberra Times* Panorama 26 Jun 2010, pp. 15–16 (refs); Helen Maxwell 'Air-borne wonders at CMAG' *Art Monthly Australia* no. 232, Aug 2010, p. 88 (illus.); Anni Doyle Wawrzynczak 'The ghost of Gascoigne, and other apparitions' *Art Monthly Australia* no. 246, Dec 2011, pp. 35–37

Diana Streak: 'Central to the exhibition is Canberra artist Rosalie Gascoigne, whose assemblage was profoundly influenced by the local environment.'

Anni Doyle Wawrzynczak: 'Clark's initial point, that Gascoigne's internationally acclaimed works have had a lasting impact on Canberra region artists, was clearly demonstrated, but no less remarkable was the exhibition's extreme evocation of place.'

COMMENT: The exhibition looked at the influence on Canberra's contemporary art scene of the collage and assemblage works of RG and other artists in the NGA collection such as Robert Rauschenberg, Sidney Nolan and Robert Klippel.

**SPIRIT IN THE LAND,** McClelland Sculpture Park + Gallery, Langwarrin, Victoria, 12 December 2010 – 20 February 2011 and touring. Curator Robert Lindsay. 3 works.

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Inland sea 1986

Vintage 1990

Monaro 1989 [1988–89] (not all venues)

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Exh. cat. (refs, illus. pp. 34–37); exh. inv.

COMMENT: The exhibition's aim was to 'survey the work of important Australian artists and focus on their metaphysical relationship to the land'.

After closing at the McClelland Sculpture Park + Gallery on 20 February 2011 the exhibition toured Hamilton Art Gallery, VIC, 20 May – 10 July 2011; Araluen Arts Centre, Alice Springs, NT, 17 November 2011 – 4 February 2012; ANU Drill Hall Gallery, Canberra, 23 February – 1 April 2012; Flinders University Art Museum, Adelaide, 13 April – 27 May 2012; Benalla Art Gallery, VIC, 15 June – 29 July 2012; Penrith Regional Art Gallery, NSW, 10 August – 16 September 2012 and Tweed River Art Gallery, Murwillumbah, NSW, 26 September – 25 November 2012.

## 2011

**LAVERTY 2: SELECTIONS FROM THE COLIN AND ELIZABETH LAVERTY COLLECTION**, Newcastle Art Gallery, NSW, 14 May – 14 August 2011 and Geelong Gallery, Victoria, 18 February – 15 April 2011. 3 works.

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Flora Gallop 1976

Legend 1988

Rose pink 1992

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Exh. inv.; installation view with three RG works in 'The Lavery Sale' Bonhams, Sydney, 24 May 2013, pp. 86–87

NOTICES: John McDonald 'An eye for talent' *SMH Spectrum* 28 May 2011, p. 10; Jeremy Eccles 'Lavery 2: A brave new aesthetic world' *Art Monthly Australia* Sep 2011, pp. 41–42; Ron Ramsey 'Lavery 2' *Artemis* vol. 42, no. 1, 2011, pp. 10–11 (with illus.)

**TELL ME, TELL ME: AUSTRALIAN AND KOREAN ART 1976–2011**, Museum of Contemporary Art, Sydney, at National Art School Gallery, Sydney, 17 June – 25 August 2011 then National Museum of Contemporary Art, Seoul, South Korea, 8 November 2011 – 19 February 2012. Curators Glenn Barkley and Inhye Kim. 1 work.

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Set up 1983–84

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Exh. cat. (ref., illus.); exh. brochure and plan

NOTICES: John McDonald 'That '70s show' *SMH Spectrum* 16–17 Jul 2011, pp. 14–15; Adam Geczy 'Cultural juxtaposition: Tell me tell me: Australian and Korean art 1976–2011' *Art Monthly Australia* no. 24, Sep 2011, pp. 11–13

## 2013

**AUSTRALIA**, Royal Academy of Arts, London, 21 September – 8 December 2013. Principal curator Kathleen Soriano (with Ron Radford and Anna Gray and others). 1 work.

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178. Monaro 1988–89

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Exh. cat.; exh. brochure (ref., illus. pp. 260–261)

NOTICES: Alastair Sooke 'Australia at the Royal Academy' *The Telegraph* [London] 16 Sep 2013; Adrian Searle 'Australia at the Royal Academy: Ned Kelly to the rescue' *The Guardian* 17 Sep 2013; John McDonald 'Australian arts showcase is a missed chance' *SMH* 19 Sep 2013 and 'Australia at the Royal Academy' 28 Sep 2013; Brian Sewell 'Australia, Royal Academy' *London Evening Standard* 19 Sep 2013; Waldemar Januszczak 'A desert of new ideas' *Sunday Times* [London] 22 Sep 2013; Prospero 'New frontier' *The Economist* 23 Sep 2013; Jill, Duchess of Hamilton 'Art review: Australia, Royal Academy' *Catholic Herald* [UK] 5 Nov 2013; Peter Conrad *The Monthly* Dec 2013. Media reports include Michael Fitzgerald 'Made in Australia' *SMH Spectrum* 14–15 Sep 2013, p. 10

COMMENT: The exhibition drew very mixed reviews in the British press.

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