

## 1966 to 1970



001

**001 Adam and Eve** c. 1966–68

Rusted metal (old machinery parts); two units each 26 cm high, together abt 14 cm wide; not inscribed

**Exh:** possibly 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, but not catalogued under this title (possibly untitled #31 or #49, both NFS); 13 Mar – 11 Jul 2010 *Tomorrow Today: Innovation and Change in 1960s Canberra* CMAG (as *Adam and Eve* 1968)

**Lit:** Vici MacDonald 1998, p. 20, illus. p. 21; Kelly Gellatly 2008, illus. p. 9

**Coll:** artist's personal collection; 2014 private collection (by descent)

Photographed in the garden at Dugan Street, Deakin, before September 1968.

Photograph by Elinor Ward from author's archive



002

**002 Conscription** c. 1966–68

Rusted metal; abt 20 cm long; not inscribed

**Exh:** not exhibited

**Lit:** Vici MacDonald 1998, p. 20

**Coll:** dismantled

*One early piece ... was Conscription, a mass of flat-headed spikes from the Captains Flat railway crammed into a small pierced metal slab, depicting a hurrying crowd of people. One spike had its head 'turned back' — a reluctant Vietnam conscript looking over his shoulder. Rosalie's second son was then of conscription age, though spared from Vietnam by a broken ankle: 'But all those poor blighters who had to go. Wicked ...' Conscription sat in Rosalie's window [at Dugan Street, Deakin] for some time, a reference to current events rather than a political statement: 'I never made a statement of any sort at all. If you've got a thought that will make a piece more valid, that's what you hang it onto' (Vici MacDonald 1998, p. 20).*

Photograph by Elinor Ward from author's archive



003

**003 Fountain** c. 1966–68, reconstructed with modifications in 1969, further modified 1972

Rusted metal (including old machinery parts and a plough disk); abt 150 cm tall; not inscribed

**Exh:** not exhibited

**Lit:** Vici MacDonald 1998, pp. 20, 22, illus. p. 20; Mary Eagle 2000, illus. p. 34

**Coll:** dismantled after 1978

*Fountain* c. 1966–68 was constructed in or before 1968; it sat on the western terrace at the Deakin house where it was photographed before September 1968. When the family moved to Pearce in 1969 *Fountain* c. 1966–68 was reassembled (with modifications) on the north-facing terrace; in March 1972 BG welded it together (with further changes), his first welding job. *I hired a little set for the weekend, and after a long battle with some most unfamiliar problems (especially rust, the rust I've scraped off old iron you wouldn't believe) I welded up the fountain, good and solid ... no more, I hope, of these dreadful balancing acts we have lived with for so long* (26 Mar 1972 BG to MG, p. 35).

Photograph by Ben Gascoigne from author's archive

**004 [River stone]** c. 1966–68

Stone (granite) and weathered timber; 19 × 37 × 17.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

First photographed before September 1968 outside at Dugan Street, Deakin. The stone probably came from the Murrumbidgee River. Searching for attractive river stones was a family activity even in the late 1940s and early 1950s. RG used the same format of stone on timber for a collection of five rough stones on timber in 1977 (dismantled, not catalogued). RG's remark about the enamelware on bases in *Set up* 1983–84 is pertinent: *I was very pleased that if you stood a thing on a block you saw the actual shape of it* (1999 Auckland AG).

Photograph by author



004

**005 [Three figures]** c. 1966–68

Rusted metal (old machinery parts); three units, the tallest abt 15 cm high; not inscribed

**Exh:** not exhibited

**Lit:** Vici MacDonald 1998, pp. 20–21 (for discussion of early iron works)

**Coll:** dismantled

Photographed before September 1968. There were two versions, in one of which the three figures were enclosed in a halo of fine wires. BG noted on a print that the piece had been reproduced in an ikebana publication put together by Norman Sparnon.

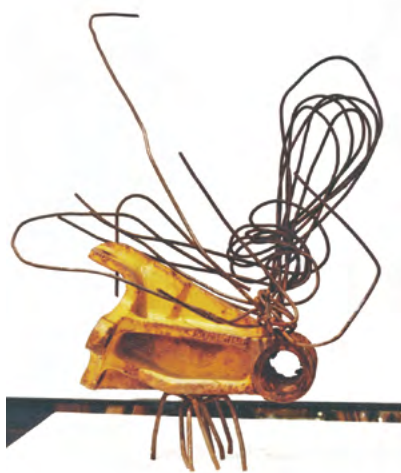
Photograph by Elinor Ward from author's archive



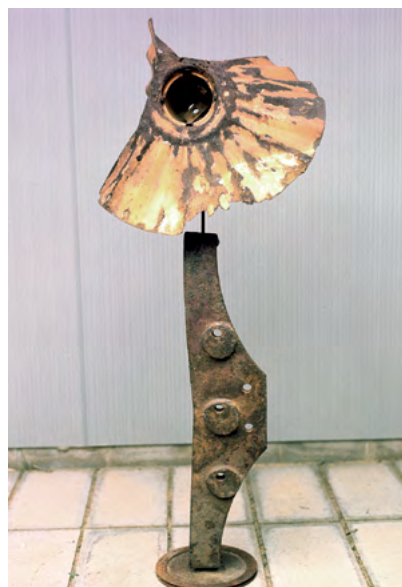
005



006



007



009



008

## 006 William Tell 1970

Weathered wood (various sources, including inserts for telegraph-line insulators); abt 60 cm high; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #2, \$120

**Lit:** Jane Smith 1986, illus. p. 113; Vici MacDonald 1998, illus. p. 102; Kelly Gellatly 2008, illus. p. 12

**Coll:** dismantled (after 1985)

The dating comes from a reference to the work in a letter dated 11 December 1970, which included a sketch of the work. *David Walker is ANU Designer but is a silver-smith by trade. Was fascinated by [sketch of] William Tell and wants to swap me for a hand made silver THING as yet unknown. So I'm going to do a deal* (11 Dec 1970 RG to TG). In the end, the swap did not take place and RG kept the work. BG sometimes referred to it as *Napoleon*. For many years the work was displayed on the bench in the artist's sitting room where it was photographed in 1975, but by 1985 it had found its way into the courtyard where it is visible in a photograph in *Vogue Living* (Jane Smith 1986, p. 113). The block of wood resting on the insulator inserts is a pair of the block in *[River stone]* c. 1966–68.

Photograph from author's archive

## 1971 and 1972

### 007 Bee 1972

Rusted painted metal (machinery part), rusted wire, welding; abt 40 cm high; not inscribed

**Exh:** not exhibited

**Lit:** 25 Oct 1972 BG to MG, pp. 38–39; Vici MacDonald 1998, p. 20 (with illus.)

**Coll:** dismantled (after mid-1980)

According to Vici MacDonald, who would have drawn on information provided by BG, *Bee* 1972 was 'one of Ben's last — and trickiest — welding jobs ... a chunk of bright yellow iron tottering on spindly legs, with scribbled wire wings' (Vici MacDonald 1998, p. 20). He had done the welding by late October 1972, as he recorded: *Though she's gone cold on [welding] lately, as I thought she might ... that insect [Bee 1972] on the stump in the courtyard, the orange one, which I worked up in situ, has been a great success. She hasn't really digested the possibilities yet* (25 Oct 1972 BG to MG, pp. 38–39). Photographs show two versions of the wings.

Photograph by Ben Gascoigne from author's archive

### 008 Cityscape 1972

Weathered wood; five units abt 85–95 cm long, max. height 10 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #4, NFS

**Lit:** 2 Jun 1972 RG to MG, p. 35 (part only); 16 Nov 1972 RG to MG, p. 39

**Coll:** 1999 artist's estate; 2014 destroyed (badly deteriorated)

The wooden blocks used in the construction of *Cityscape* 1972 came from Captains Flat. Construction of the work took place over several months. In June 1972 RG wrote about an involvement in some 300 wooden blocks *I collected at Captains Flat last Friday. I am making a sort of slum section out of them — rows and rows of unpainted wood in various shades of good grey, the tops squared off abt 3/4" × 3/4" and height ranging from abt 3" down to 1". Fascinating time-devouring experience on top of wrought iron table. One block has a small tin plate with '70' on it on the front and I think if I can resolve the construction (base?) I can call it the 'The Address' or 'No 70' or 'Where it's At'* (2 Jun 1972 RG to MG). Five months later she wrote: *I want to try my grey slum streets on him [Jim Mollison]. Blocks of wood in various grey weathered colours glued to five boards, abt 3 ft long and 1 1/2" wide. Can be read as mountain ranges. Your father is getting me some clever slippery stuff that can be glued on to bottom of each board so that new patterns can be made by sliding boards* (16 Nov 1972 RG to MG, p. 39, with a sketch of the work).

Photographed by author in 2000 with some blocks missing

### 009 Dance of the sunflower c. 1971–72

Rusted metal (old machinery parts), some with paint, abt 100 cm high

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #33, \$90

**Coll:** probably dismantled

The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions).

Photograph from author's archive



010 **Eagle** 1972

Leather, rubber, rusted iron tools (including spanners), welding; abt 38 × 85 × 10 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries*, Canberra, #15, \$150; 7 May 2001 Sotheby's M., lot 88 (as *Spanner bird*) (illus. p. 101)

**Lit:** 6 Aug, 25 Oct 1972 BG to MG, pp. 37, 38–39; Vici MacDonald 1998, p. 20; Alan Roberts *A big, bold, simple concept: A history of the Australian Academy of Science dome*, Australian Academy of Science, Canberra, 2010, illus. p. 141

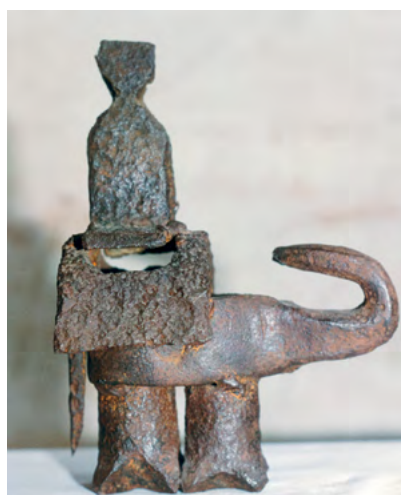
**Coll:** 1974 private collection

BG had welded up *Eagle* 1972 by July 1972: *I have been doing a lot of welding for your mother, her suspicions are at least allayed, or almost, she is almost coming to depend on it. Current opus is a Tucker-like bird, could be good, pity my best weld is going to be hidden from public view ...* (6 Aug 1972 BG to MG, p. 37). The head was removed in October 1972 (25 Oct 1972 BG to MG, p. 38) but put back or replaced shortly afterwards. *Eagle* 1972 was on loan to the Academy of Science in 1973–74.

Photograph courtesy of Sotheby's Australia



010



011

011 **Elephant** c. 1970–72

Rusted iron machinery parts, welding; abt 15 cm high; not inscribed

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries*, Canberra, #14, \$30

**Coll:** 1974 private collection

Photograph from author's archive

012 **Elephant pot** 1972

Rusted iron piping, welding, dried artichoke head; no record of dimensions; probably not inscribed

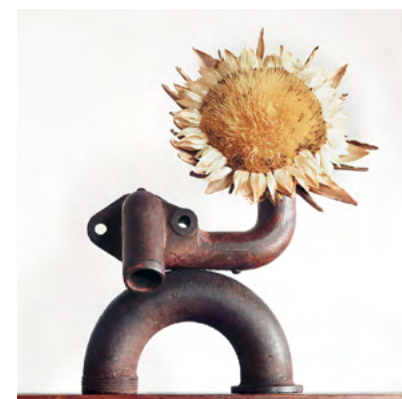
**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries*, Canberra, #17, \$60

**Lit:** 16 Oct 1972 RG to MG, p. 38; Kelly Gellatly 2008, illus. p. 12 (final version); Hannah Fink 'Sunflowers' in Bonhams *Important Australian art from the collection of Reg Grundy AC OBE and Joy Chambers-Grundy* Sydney, 2013, illus. p. 169

**Coll:** 1974 private collection

When first constructed RG used fine grass (unidentified), which she later replaced with an artichoke head. *Jim* [Mollison] came in late in evening after Frank [Watters] had gone ... For once Jim fronted up to my bench and said: 'What new goodies have you got?' He has real thing abt anything being anything. 'That's the best you've done of that sort', he said. 'Oh my elephant pot', I said. 'So it is', he said with deep disgust. I'll really have to take him up on that when I have thought out my argument properly. I'm pleased with that pot. I think it's better for being sketchily elephantine and yr father thinks it's witty (16 Oct 1972 RG to MG, p. 38, with a sketch of the work with grass instead of the artichoke).

Photograph from author's archive



012



013

013 **[Family group]** c. 1968–72

Rusted metal (old machinery parts); four units, abt 30 cm high; probably not inscribed

**Exh:** not exhibited

**Coll:** dismantled

Photograph from author's archive

014 **Farmer's daughter** 1971–72

Rusted iron machinery parts; abt 30 cm high; not inscribed

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries*, Canberra, #8, \$30

**Lit:** 11 Jan 1972 RG to MG, pp. 34–35

**Coll:** 1974 private collection

*Farmer's daughter* is the work referred to as 'a drover's wife à la [Russell] Drysdale' by RG in a letter in which she described a burst of productivity after Christmas 1971 when she made ... *a drover's wife à la Drysdale, and a King of Id* (see 023 *The king*). *Then I cleared up the back bench and said enough ... I cleaned up the bank by the drive too* (11 Jan 1972 RG to MG, pp. 34–35).

Photograph by author



014

015 **Germaine Greer** 1972

Rusted scrap metal (including nails, mesh and pipes), copper ballcock; no record of dimensions or inscriptions (abt 100 cm high)

**Exh:** not exhibited

**Lit:** 11 Jan, 2 Jun 1972 RG to MG, pp. 34–35, 37

**Coll:** 1972 Carl and Jocelyn Plate (gift of the artist)

*Germaine Greer* 1972 was made between Christmas 1971 and 11 Jan 1972, at which stage RG described it as: *a large woman waving her fists and railing against her obvious pregnancy (after all, it was a very large ballcock)* (11 Jan 1972 RG to MG, pp. 34–35). The letter included a small sketch. The Sydney artist Carl Plate and his wife Jocelyn (friends since the early 1940s) visited Rosalie in May 1972. *He stood in front of my Germaine Greer protest figure and laughed and said he thought it was marvellous. He wanted it, much better than the things Brett Whiteley was showing. Persisted in trying to get it from me but after thinking all night I said Not Yet ... I was still watching it* (2 Jun 1972 RG to MG, p. 37, also 10 Jun 1972 RG to TG). Later she did exchange the sculpture for one of Plate's paintings. In earlier letters she refers to feminist author Germaine Greer's visit to Australia and her appearance on TV with trade union leader Bob Hawke. The work as illustrated here has changed since constructed. The protruding piece on the left with the ballcock should be rotated to the left so it reads as a pregnant belly and not as the figure's buttocks.

Photograph in c. 2005 by Hannah Fink, from author's archive



015



016

016 **[Glass insulators]** c. 1971

Glass telephone-line insulators, wooden insulator inserts, rusted metal machinery parts; seven columns, abt 60 cm high; not inscribed

**Exh:** not exhibited

**Lit:** 13 Dec 1971 RG to MG, p. 34 (with illus.); *Vogue Living* May–Aug 1972, p. 10; Vici MacDonald 1998, illus. p. 22

**Coll:** dismantled

In a letter dated 13 Dec 1971 RG thought fit to mention the interest of two friends in collecting telephone-line insulators: *I saw with interest that ... Hilary [Wrigley] has a long line of brown telephone insulators along her window sill. The [David] Walkers are collecting them too* (13 Dec 1971 RG to MG, p. 34). The *Vogue Living* photographs were probably taken in February 1971: *Had a ring from Vogue yesterday. Woman is coming to see me on Monday. Wants to see all my objects. This is Puss [Ward]. And house. Bringing camera* (4 Feb 1971 RG to TG). The *Vogue* author commented: 'Particularly intriguing, we thought, were a wall of glass transformers, avidly collected beneath the junction boxes of telegraph poles' (*Vogue Living* May–Aug 1972, p. 10).

Photograph from author's archive

017 **Hat rack** c. 1971–72

Rusted iron (12 units), screws, composition board with metal, wire and worn green felt; 17.5 × 17.5 × 8.5 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #43 (as *S.A. hat rack*), \$33

**Coll:** 1974 Rosemary Dobson

The base of *Hat rack* is possibly an old switchboard component.

Photograph from author's archive



017

018 **Last stand** 1972

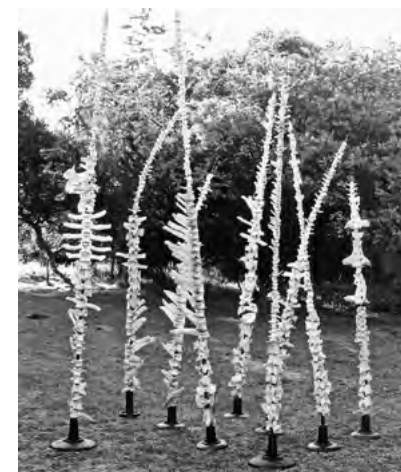
Weathered bones (cattle and sheep), rusted iron, steel rods; nine pieces, dimensions variable, up to 300 cm tall; not inscribed

**Exh:** 1973–74 Academy of Science, Canberra; 1985 *Rosalie Gascoigne* UTas, #1 (dated 1972/1985) (illus.)

**Lit:** 16 Nov, 4 Dec 1972, 19 Apr 1973, 12 Feb 1974 RG to MG, pp. 39, 40, 44; *The Australian* 28 Apr 1974, illus. (partial view); Vici MacDonald 1998, p. 23 (with illus.); Mary Eagle 2000, illus. p. 28 (partial view at Anstey Street, Pearce); Martin Gascoigne 'Rosalie's artists' 2008, illus. p. 40

**Coll:** destroyed 2010

RG was collecting weathered cattle bones from country paddocks in 1972. *Last stand* 1972 is the second of several works made with bones between November 1972 and mid-1973. In December 1972 she wrote: *Meanwhile more and more accumulations are accumulating. I have a great line in old bones in courtyard. Harsh weed shapes is what I am aiming at — bones strung 6 ft high on iron rods. Could turn out to be something bigger than all of us!* (4 Dec 1972 RG to MG, p. 40). *Last stand* 1972 was installed in the foyer of the Roy Grounds—designed Academy of Science dome in February 1973 (12 Feb 1974 RG to MG; 2 Mar 1973 BG to MG), where it attracted a lot of attention, as BG wrote: *Last night it was Academy dinner for Prominent Canberra Citizens. I took James Mollison along, a successful guest he was too, and impressed by yr m.— 'how much she has improved' says James, never one for handing out bouquets. 'Those bones are GOOD.' Said bones are strung on rods in the Academy foyer, great conversation piece — 'I see the Academy has some backbone at last', 'That's Jack Deeble second from the left' and so on* (Apr 1973 BG to TG). When RG got *Last stand* 1972 back, she first kept it in her hallway, where it is visible in photographs taken in the autumn of 1976 (Mary Eagle 2000, p. 28). Later she moved it outside to her materials storage area where again it is visible in photographs from the early 1980s. RG restored *Last stand* in 1985 for her exhibition in Hobart that year and when it returned it was displayed in the courtyard until, as she put it, *It went mouldy and it looked dead, so it was dismantled* (Vici MacDonald 1998, p. 23). After



018



her death it was re-erected in the courtyard but the remaining pieces were destroyed in 2010, having deteriorated badly.

In 1985, RG spoke about *Last stand* 1972 just before the work was sent to Hobart: *This is more environment. The tallest of those is three metres high. It takes quite a long time to find enough raw material — bones — because there are not all that many dead cows left lying in the paddocks until the bones bleach. Sheep bones were easier to get. I have built this piece up over the years, and to me it is more reminiscent of that rank weed — verbascum, I think — that grows and leans on the hills. You see quite a lot of it around Canberra* (1985 School of Art).

In 1998 she recalled: *There used to be a lot of these cattle bones around before they buried them and things. I think they're very beautiful and I think that any artist of any persuasion should be able to find plenty of inspiration about a bone. They're good. Nature is just so much better than we are ... I had a whole lot of them, about 10 of them I called 'Last Stand'. And you could thread them and thread them and thread them. The last lot I had I think were 10 feet tall ... And they come out so beautifully white. You've got to be fussy about which bones you get, mark you. And they're threaded on wire. My mechanics never were very good and they've got iron rods and big farm pieces of iron that stand them up* (1998 NGA; similar remarks 1998 Hughes and 1999 Auckland AG).

*Last stand* 1972, as restored in 1985 and photographed by Matt Kelso, from the author's archive

### 019 **Madonna and child** c. 1970–72

Rusted iron (tools and machinery parts);  
40 × 33 × 13 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #40 (as *Madonna and child*), \$100; 13 Mar – 11 Jul 2010 *Tomorrow Today: Innovation and Change in 1960s Canberra* CMAG (as *Mother and child* c. 1968)

**Lit:** Vici MacDonald 1998, pp. 20, 22

**Coll:** artist's personal collection; 2014 private collection (by descent)

The work was inspired by naive Portuguese devotional sculpture, which RG had seen when she accompanied BG to a conference in Portugal in 1970. *It was the sort of thing they had in churches with flowers in jam jars — very primitive* (Vici MacDonald 1998, p. 20). In Portugal she purchased a simple pottery nativity set which she brought out every Christmas.

Photograph by author

### 020 **Sir Bagby** c. 1970–72

Rusted iron machinery parts, welding;  
22 × 20 × 29 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #22, \$30

**Lit:** Vici MacDonald 1998, p. 20 (with illus.)

**Coll:** 1974 private collection; 1994 Art Gallery of New South Wales, Sydney (Acc no. 205.1994), gift of Mr & Mrs WJ Weeden

The title comes from a character in the popular daily newspaper comic strip *The Wizard of Id* created in 1964 by American cartoonists Brant Parker and Johnny Hart, and published in newspapers *Rosalie* and *Ben* subscribed to.

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

### 021 **Spine** 1972

Weathered cattle bones, welded rusted iron;  
abt 50 cm high

**Exh:** Oct 1973 *Life Style 70s* Myer department store gallery, Adelaide; 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #37, \$90

**Lit:** 16 Nov 1972, 30 Sep 1973 RG to MG, pp. 39, 42; Kelly Gellatly 2008, illus. p. 124

**Coll:** dismantled

*Spine* 1972 is the first of a group of bone works made between November 1972 and mid-1973: *Found a lovely line of good quality cattle bones on last trip. Have a beautiful 6-bone spine in good working order. It's a poem of engineering. Was so taken with it that I quelled my squeamishness and scraped intervening gristle off with the bread knife. Presentation of same is giving me pause. Wish you were here. I feel that the wonder is in it just as it is, and I am keen to keep it movable so that one can enjoy the clever mechanics (God's, not mine). At the moment I have it on piece your father welded — [two] iron uprights on iron base [drawing]. The idea is audience participation and involvement. Spine carefully threaded on Pole A can be unthreaded piece by piece and threaded, face down, on Pole B. Am toying with possibility of better poles — tactilely [sic] more pleasant* (30 Sep 1973 RG to MG, p. 39). *Spine* was one of two works by RG included in an exhibition of art/craft in Myer department store, Adelaide (16 Nov 1972 RG to MG, p. 42).

Photograph by Ben Gascoigne from author's archive



019



020



021

## 022 [Sunflowers and radiator] c. 1970–71

Rusted iron car radiator, three dried sunflower seed heads; no record of dimensions or inscriptions

**Exh:** 1971 [Fay Bottrell Studio Gallery] Sydney, \$95

**Lit:** 16 Nov 1971 RG to MG, pp. 33–34

**Coll:** destroyed 1972

*[Sunflowers and radiator]* was the first RG work exhibited in a commercial gallery. The work was selected by Fay Bottrell and Anthony Pardoe who visited RG on Friday 12 November 1971 to research a book published as *The artist craftsman in Australia* (Bottrell 1972). The visitors spoke of a gallery in Sydney where they were keeping samples of people's work to be seen by architects wanting stuff for their buildings. Rosalie reported: *They took my assemblage of iron [radiator] and sunflowers from Bungendore tip [offering \$95 for it] ... Am in a daze but wonder if I have a fortune at bottom of garden* (16 Nov 1971 RG to MG, pp. 33–34 and 16 Nov 1971 RG to TG; see also 2 Dec 1971 BG to MG). *[Sunflowers and radiator]* attracted the attention of the collector Margaret Carnegie, who wanted to buy it, but the piece was dropped at the gallery and destroyed.

NO IMAGE

## 023 The king 1972 (King of Id)

Rusted iron; abt 40 cm high; not inscribed

**Exh:** not exhibited

**Lit:** 11 Jan 1972 RG to MG, pp. 34–35

**Coll:** c. 1974 Rosemary Dobson (gift of the artist)

In January 1972 RG wrote about a burst of productivity after Christmas during which she made several works including *a drover's wife à la [Russell] Drysdale* (see 014 *Farmer's daughter*), and *a King of Id*. Then *I cleared up the back bench and said enough ... I cleaned up the bank by the drive too* (11 Jan 1972 RG to MG, pp. 34–35). The title comes from a character in the popular daily newspaper comic strip *The Wizard of Id* created in 1964 by American cartoonists Brant Parker and Johnny Hart, and published in the newspapers Rosalie and Ben subscribed to. The title, *The king*, was used by Rosemary Dobson in letters to RG (dated 7 Sep 1975), in which she told RG she was proposing to move *The king* in her courtyard and sought her agreement to the move. The components are balanced, not welded.

Photograph from author's archive



023

## 024 The miners c. 1970–72

Rusted iron machinery parts (including drill bits), welding, wooden base; 18 × 24.1 × 7.3 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #26, \$60; 26 Aug 2001 Christie's S., lot 74 (illus. p. 72)

**Lit:** Vici MacDonald 1998, p. 20

**Coll:** 1974 private collection

*Leslie Gotto blew through Canberra last week and bought my iron miners from Anna's [Macquarie Galleries] just when I was going to repossess them. Actually they are so far from what I am doing now that I find it embarrassing to have them on public display* (10 Nov 1974 RG to TG).

Photograph courtesy of Christie's



024

## 025 The pram c. 1970–72

Rusted iron machinery, welding; 15 × 14.1 × 8.5 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #27, \$30; 2007 Lasseter's Gallery, Canberra

**Coll:** 1974 private collection

Photograph by author



025

## 026 [Three metal cups] c. 1972

Metal (rusted iron?), nails; three units, overall abt 10 × 25.5 × 7.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** private collection (gift of the artist)

Photograph by Nat Williams from author's archive



026

# 1973

## 027 Anemone box c. 1971–73

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #38, \$66

**Coll:** probably dismantled

NO IMAGE

## 028 [Bone sculpture] 1973

Weathered cattle bones; abt 120 cm high; not inscribed

**Exh:** not exhibited

**Lit:** On RG's interest in bones see letters of 16 Nov and 4 Dec 1972, 19 Apr, 16 May and 21 Jun 1973 in Mary Eagle 2000, pp. 39–41, illus. p. 41; Jacqueline Rees 1974; Vici MacDonald 1998, p. 23

**Coll:** dismantled



028



One of four bone works constructed between Nov 1972 and mid-1973. The only record of this work is a 35 mm slide dated Sep 1973. There is also an image of [*Bone sculpture*] on the lower lawn at Anstey Street, Pearce, with *Joie de mourir* 1973.

Photograph by Ben Gascoigne from author's archive

### 029 **Gay lady** c. 1973

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #13, \$15

**Coll:** probably dismantled

NO IMAGE

### 030 **Hanging yellow bird** c. 1973

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #3, \$120

**Coll:** probably dismantled

NO IMAGE

### 031 **Hydrant** c. 1971–73

Rusted iron machinery parts, welding; 39 × 43.5 × 13 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #32, \$66; 2007 Lasseter's Gallery, Canberra

**Coll:** c. 1974 private collection

The 'unsuitable' title was probably provided by the gallery proprietor for the 1974 exhibition (see Appendix 1: Solo exhibitions).

Photograph by author

### 032 **Japanese bathing** c. 1972–73

Ceramic electrical insulator, rusted iron, galvanised iron and wood construction, plastic doll, wood; abt 40 cm high

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #18 (as *Jap bathing*), \$33

**Coll:** 1974 private collection

RG remembered her work thus: [Ray Hughes] *had seen something of mine over in [Keith] Looby's who had bought my Japanese gentlemen having a bath. It wasn't ... funny. It worked visually, with an insulator, it was really quite nice, the colours ...* After Ray Hughes saw *Japanese bathing* at the Looby's house he invited RG to participate in a group show called *Objects* he was planning to hold in early 1977 (1982 North).

Photograph by Helen Senbergs from author's archive

### 033 **Joie de mourir** 1973

Weathered sheep and cattle bones, rusted iron and wire, steel rods; abt 15 m long, dimensions variable; no inscriptions

**Exh:** not exhibited

**Lit:** 16 Nov, 4 Dec 1972, 19 Apr, 16 May, 21 Jun 1973 RG to MG, pp. 39–41, illus. p. 41; Jacqueline Rees 1974; Vici MacDonald 1998, p. 23 (with illus.); Martin Gascoigne 'Rosalie's artists' 2008, p. 40 (with illus.)

**Coll:** dismantled

The title comes from interviews RG did with Vici MacDonald and Robin Hughes (where it is spelt 'Joie de mourir'), meaning 'joy of death' and the opposite of 'joie de vivre' or 'joy of life' (as RG told Vici MacDonald 1998, p. 23).

*Joie de mourir* is the largest of four bone works made between November 1972 and mid-1973. Construction of *Joie de mourir* probably began in February or March 1973. BG reported in April 1973: *Yr m. has spent a happy morning in the scrap metal yard and then in Blackwood's the steel merchants, and a happy afternoon putting it all together on the croquet lawn, which some day I might get back, but I doubt it. But thank goodness she has learnt ... to buy proper steel in proper lengths and proper sizes* (7 Apr 1973 BG to TG). The work continued to grow and by 19 April there were: *now 18 yards of bone threaded on rod. Michael Taylor much impressed, in the dark. I am lying [in wait] for Jim [Mollison]* (19 Apr 1973 RG to MG, p. 40). She was still refining the work in mid-May: *I am still much concerned with bones and wld like a couple of free weeks to work through my ideas. Large looping bone sculpture on croquet lawn is waiting expectantly for Jim Mollison to visit it. He will be surprised* (19 May 1973 RG to TG; 16 May 1973 RG to MG, p. 41).

Looking back, RG remembered the work: *And so I made two bone things. One was a very tall thing called 'Last Stand' ... And also I did 'Joie de mourir' ... I threaded them on big pieces of wire and big pieces of broken pipe and, they started from a height and they were threaded on wire, and they went across the lawn and they danced everywhere. Sheep bones these were mostly ... they are part of the landscape, you see, and so I was drawn towards them. And it was actually rather beautiful. Especially if you got the same ones all together, all the vertebrae and all the thingos. But of course my mechanics were always bad, and is a nuisance when you wanted to cut the lawn. So you dismantled it and you put it up again. And in the end the bones, being out in the weather, rot a bit. And they won't thread because there's not a real hole. And so I dismantled them. I should have shown them really. Daniel Thomas looked at them once and said 'Have you ever shown those?' And I said nuh, nuh. But they were there, and they were lovely. And I've still got a lot of cattle bones* (1998 Hughes, slightly edited).



031



032

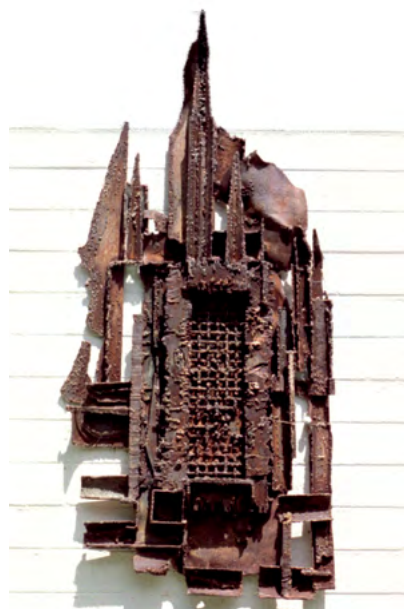


033





036



037



038

Much of *Joie de mourir* survived on the back lawn, albeit in different configurations, where it was photographed in May 1978 (see p. 90), but it seems to have gone by the end of 1979. Photograph from author's archive with Ben Gascoigne in background

### 034 Miss Neujean c. 1973

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #5, \$90

**Coll:** probably dismantled

The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions). What the title signifies is unknown. NO IMAGE

### 035 Needle case c. 1972–73

'A flat rusted tin case a bit larger than a hand which had several small sheep bones resting on a hessian bed which had once been part of the case.'

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #39, \$75

**Coll:** 1974 Michael Taylor; destroyed

The description of the work was provided by Ben Taylor: *When we moved from Bredbo we went from owning two farm size places to a two bedroom flat in Canberra. By necessity Michael had a purge. Rosalie's work was left behind. A John Armstrong was also left behind* (Oct 2012 email BT to MG).

NO IMAGE

### 036 Parrot lady 1973

Weathered wooden box, corrugated galvanised iron, plastic doll's head and arm, rusted and galvanised metal pipe, printed cardboard images (Arnott's Biscuits logos from packing boxes), feathers; 51 × 44 × 24 cm; in 1994 signed, dated and titled verso l.r.: "PARROT LADY" Rosalie Gascoigne / c. 1974 / RESTORED XMAS 1994 / Rosalie Gascoigne'

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #20 (as *Parrot house*), NFS; 1995 *In the Company of Women* Perth Institute of Contemporary Art, WA, #52 (illus. p. 46); 12 Aug – 8 Oct 2000 *Side by Side* AGWA; 20 Oct – 15 Dec 2012 *Look, Look Again* Lawrence Wilson Art Gallery, UWA (illus. p. 116)

**Lit:** 30 Dec 1973 RG to MG, p. 42; Vici MacDonald 1998, pp. 25, 26, illus. pp. 24 (detail), 111; Review of books *The Australian* Aug 1999, illus. p. 26 (detail); David Bromfield *West Australian* 6 May 2000; Martin Gascoigne 'Rosalie's artists' 2008, p. 36 (with illus.); *Into the light: The Cruthers Collection of Women's Art* UWA Publishing, 2012, illus. p. 116

**Coll:** c. 1975 Penny Coleing (from the artist); The Cruthers Collection (459/1989) (purchased from Utopia Art Sydney as 'Untitled assemblage' 1975); 2007 The Cruthers Collection of Women's Art, The University of Western Australia, Perth (Acc no. CCWA 454), gift of Sir James and Lady Sheila Cruthers

*Parrot lady* was constructed in late 1973.

RG wrote about it at the end of the year:

*I have a lovely mad woman in a box full of Arnott's Biscuit parrots that M[ichael] and R[ominie] [Taylor] admired yesterday. I feel a great flood of enlightenment every so often* (30 Dec 1973 RG to MG, p. 42). She would later recall: *I remember once making a box, and I had brought home a dolly's head that I had found under the railway station at Captains Flat and that doll had been through a lot. I just found her head, she had grey hair and a wisp and startled eyes, she was very dramatic, this dolly, so I put her into a box and I called it 'Parrot Box' [sic]. I stood it up on some iron and had some cardboard parrots cut out from the supermarket and whatnot. And I really thought when I saw it standing there, it was my, I really might make it. Just might make art you see ... I knew it was art, I knew it was better and somebody came and looked at it, I think it was Michael Taylor and said 'that's really very good'. Good* (1997 Feneley). *That doll's head worked for me, you can have fifty dolls heads and none of them work. One night* (1985 School of Art; similar references in Vici MacDonald 1998, p. 26).

In 1994 RG inscribed the work, after securing several pieces that had come loose (7 and 15 Dec 1994 John Cruthers to RG).

Image courtesy of John Cruthers

### 037 [Shrine] c. 1972–73

Rusted metal and welding; abt 110 × 60 × 10 cm (irreg.)

**Exh:** No record, but possibly included in 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra

**Coll:** early to mid-1970s private collection (Canberra)

Photographed in the 1990s when curators from the National Gallery of Australia visited the owners (friends of RG's) to view their collection.

Photograph by Ben Gascoigne from author's archive

### 038 Steam c. 1971–73

Steel and copper (from car radiator), dried grass (possibly African lovegrass, *Eragrostis curvula*), wood; 50 × 22 × 25 cm

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #12 (as *Steam jet*), \$50; 23 Mar – 15 Apr 2006 *Modern Australian Painting* Charles Nodrum Gallery, Melbourne, #19 (illus.); 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery



**Lit:** *Artemis* [Newcastle Art Gallery Society magazine] vol. 41, no. 1, 2010, p. 8 (with illus.) and cover illus.

**Coll:** 1974 private collection; 2009 Les Renfrew Bequest, Newcastle Art Gallery, NSW

Image courtesy of Newcastle Art Gallery, NSW

### 039 Surveyor's pegs 1973

Painted wood surveyor's pegs, weathered painted wood or metal container; abt 50 × 30 × 25 cm

**Exh:** Oct 1973 *Life Style 70s* Myer department store gallery, Adelaide; 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #30 (as *Surveyor's pegs*), \$75

**Lit:** 2 Mar 1973 RG to TG; 30 Sep 1973 RG to MG, p. 42

**Coll:** dismantled

Construction of *Surveyor's pegs* 1973 began in early 1973. RG wrote about her interest in the pegs and the work she was doing in a letter dated 2 Mar 1973: *Yr father and I drove around Kambah last weekend — the first suburb of satellite town of Tuggeranong. To coin a phrase, you just won't know this town when you see it again. It's amazing how quickly the countryside gets tamed. Surveyors sticks everywhere — mostly pine offcuts, richly daubed with flashes of yellow and blue paint. Actually, I am doing a nice line in surveyors' pegs at moment but I never steal a meaningful one ...* (2 Mar 1973 RG to TG). *Surveyor's pegs* 1973 was one of two works by RG included in an exhibition of art/craft in Adelaide (30 Sep 1973 RG to MG, p. 42). The container was possibly a battery box.

Image by Ben Gascoigne from author's archive



039



041

### 040 The ballerina c. 1971–73

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #36, \$30

**Coll:** 1974 private collection

The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions).

NO IMAGE

### 041 Twig tidy c. 1972–73

Rusted metal (machinery part), dried, stripped and sawn thistle stalks (probably the variegated thistle, *Silybum marianum*); 64 cm high; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #42, \$100; 20 Jun 2018 Bonhams S., lot 16 (illus. p. 29)

**Lit:** Geoff de Groen *Canberra Times* 20 Jun 1974

**Coll:** 1974 private collection

Geoff de Groen described the work in his exhibition review: *No 42 consists of a very heavy steel section that is old and rusted (and may once have been used on a bullock wagon to carry massive logs) combined with dozens of lengths of thistle stalk stacked neatly between its uprights. The irony is obvious. Once, heavy loads exerted a force upon this massive steel. Now it is used to stack and keep tidy multi-diametered thistle sticks, so fragile they have been cut to equal lengths with a bread saw.*

Image courtesy of Bonhams

### 042 Two owls c. 1971–73

Rusted metal (machinery parts); two pieces each abt 8 cm high

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #9, \$30; 20 Jun 2018 Bonhams S., lot 15 (illus. p. 28)

**Coll:** 1974 private collection

Image (showing one of two) courtesy of Bonhams



042

### 043 Wired wool c. 1973

No record of materials (probably including sheep or cattle wool, wire mesh), dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #23, \$200 [\$20?]

**Coll:** probably destroyed

Probably related to, and possibly the same as, an otherwise unidentified wool work referred to in a letter dated c. 12 Feb 1974 (RG to MG) reflecting RG's interest in working with wool, which gathered on the barbed wire on fences where cattle scratched: *Jim* [Mollison] *had been out to* [Michael Taylor at] *Michelago to see large pictures for Theatre ... Said he had seen a nice wool thing of mine out there!*

The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions).

NO IMAGE

### 044 Woolly wood c. 1973

Collage of printed paper on plywood, weathered wood with stencilling; 74 × 44.2 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #10, \$75

**Coll:** artist's personal collection; 2014 destroyed

RG became interested in collage in the second part of 1973 after meeting Michael Taylor and seeing his collages. The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions).

Photograph by Ben Gascoigne from author's archive



044

## 1974

045 **Back verandah** 1974

Weathered apiary box with weathered wood (including old furniture parts), galvanised metal brackets; 55.5 × 33.6 × 24.3 cm (irreg.); not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #7 (as *Back verandah*), \$140; 1975 *2nd Philip Morris Arts Grant Annual Exhibition* Melbourne and Sydney (as *Untitled No 7* (wire, nails, hooks)); 1976 *3rd Philip Morris Arts Grant Annual Exhibition* Adelaide (as *No. 7* 1974) (assemblage of wood inside a box, 58 × 33.5 × 24.5 cm); 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (as *Untitled No 7* (1974)) (weathered softwood, galvanised steel sheet, wire, steel nails, hooks, 56.8 × 33.5 × 26 cm) (ref. p. 86 but probably not exhibited)

**Coll:** 1974 Philip Morris Arts Grant collection; 1982 National Gallery of Australia, Canberra (Acc no. 83.3733), gift of the Philip Morris Arts Grant

Regarding the title, see the notes on the 1974 exhibition in Appendix 1: Solo exhibitions. The NGA worksheet has the title recorded as *Balcony* (crossed out) and replaced with *Untitled #7*. James Mollison did not like the titles given to works in the 1974 exhibition and simply called them *Untitled* (plus their exhibition catalogue number).

Photograph courtesy of the National Gallery of Australia, Canberra



045



047

046 **Balls** c. 1973–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #50, no record of price

**Coll:** probably dismantled

NO IMAGE

047 **Bath of balls** c. 1973–74

Weathered timber mitre box, rubber balls, willow (?) rods and twine/wire; abt 20 × 90 × 15 cm

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #1, \$45

**Lit:** Jacqueline Rees 1974, p. 3

**Coll:** dismantled

*The problem is that people eschew simplicity. They feel they have to spend money. I have a range of tennis balls and coloured rubber balls in a box at the gallery (Macquarie Canberra). I found them near the Scrivener Dam [Lake Burley Griffin, Canberra], slipped from children's grasps. The children at the*

*gallery like to pick them up. This is as it should be, people happy with art* (RG quoted in Jacqueline Rees 1974, p. 3).

Photograph from author's archive

048 **Bottled glass** 1974

Weathered wood box, glass shards and preserving bottles, rubber rings, weathered wood, metal label and reinforcing steel mesh; 50.9 × 35.2 × 14.2 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #44 (as *Pickled glass*), \$150; 1978 *Rosalie Gascoigne* NGV, #1 (dated 1975) (ref., illus.); 29 Nov 2004 – 17 Apr 2005 *Kurt Schwitters Acquisition and Related Works from the Collection* AGNSW

**Lit:** c. Jan 1974 RG to TG; 25 Jan 1974 RG to MG, p. 43; Harriet Edquist 1993, p. 15; Vici MacDonald 1998, illus. p. 25; Martin Gascoigne 'Rosalie's artists' 2008, p. 37 (with illus.) (comparison with Joseph Cornell's *Untitled (Pharmacy)* 1950, The Menil Collection, Houston)

**Coll:** 1974 Gary Anderson (gift of the artist); 1991 Art Gallery of New South Wales, Sydney (Acc no. 338.1991), gift of Gary Anderson

*Bottled glass* was constructed in early January 1974. RG wrote about the new work later that month: *I bottled a box of glass last week. Bee box fitted with 2 shelves and 14 bottles (small Fowler) filled with shards of broken glass — all greens. Cool as a cucumber standing against light in sitting room. V.G.* (c. Jan 1974 RG to TG; also 25 Jan 1974 RG to MG, p. 43). She later recalled: *I made this piece for, I think, the first show I ever had. I was excited perhaps by the worn and broken glass. There was a lot of broken glass around Canberra those days before they started going hygienic and building trenches and burying all the good stuff. This is green glass ... Anyway I got all this green glass and at that time I wasn't conscious of [Joseph] Cornell or any of those people. I thought the only way to make glass viable is to make it safe because as we all know, glass cuts and scatters. So I bottled it. Those are just Fowlers jars. I put the pink rings on. That was an artistic concept. I put the pink rings on because they read. That is just a yellow label — it says something about rusting. I don't know where I got it from, it just looked right to me. That's one of the few first works where I actually bought something like Fowler jars because they were a good shape. No other reason. They showed off my glass the way I wanted it to be shown off* (1985 School of Art).

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



048



## 049 [Caged bird] c. 1973–74

Weathered wood apiary box, nails, string, parrot feathers, wooden inserts for powerline insulators; abt 80 × 20 × 10 cm; not inscribed

**Exh:** possibly 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra

**Coll:** 1999 artist's estate; 2014 destroyed

There is a 35 mm colour slide dated March 1974 of this work, so possibly it was exhibited at Macquarie Galleries, Canberra, in RG's solo show there (as one of the untitled works). Destroyed in 2014 because it had disintegrated.

Photograph by Ben Gascoigne from author's archive

## 050 Collection [1] 1974

Weathered wooden chair back, (rustied) metal containers (five or six units, assorted), painted or rusted iron nails, rubber bands; abt 40 × 10 × 10 cm

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #6 (probably as *Nail stack*), #66; 1975 *The Artists' Choice* Gallery A, Sydney, #30 (as *Collection* 1974), \$120

**Lit:** Vici MacDonald 1998, p. 27

**Coll:** 1975 private collection

Catalogued as *Collection* [1] to distinguish it from a 1977 work with the same title. The metal containers come from country tips or old mining sites. The curved piece of wood is probably the same piece used as a platform supporting a stack of sawn thistle stalks in an ikebana construction in 1971. The 'unsuitable' title *Nail stack* was probably provided by the gallery proprietor for the 1974 exhibition (see Appendix 1: Solo exhibitions). Inclusion of *Collection* [1] in the 1975 show at Gallery A was an opportunity for RG to rename the work.

Image courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney (detail of installation view)

## 051 Deserted house 1974

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #45, \$150

**Coll:** probably dismantled

Regarding the title, see the notes on the 1974 exhibition in Appendix 1: Solo exhibitions. The works in apiary boxes were priced at either \$140 or \$150, which suggests that *Deserted house* was one such work or of a similar size. RG probably reworked or destroyed the piece; there is no obvious correlation between the 1974 title and later works with other titles.

NO IMAGE

## 052 Dunny door 1974

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #46, \$90

**Coll:** probably dismantled

The 'unsuitable' title was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions). RG probably reworked or destroyed the piece; there is no obvious correlation between the 1974 title and later works with other titles. Going by price, *Dunny door* might have been about the size of *The cottage* 1974.

NO IMAGE

## 053 Enamel ware 1974

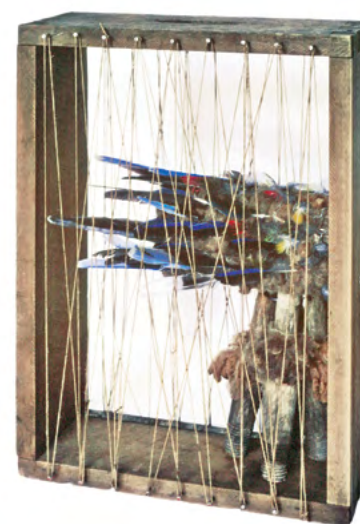
Weathered wood apiary boxes, rustied kitchen enamelware, nylon thread; 113.5 × 51.2 × 14.3 cm; signed and dated verso l.r. in black fibre-tipped pen: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #30, \$450; 1978 *Rosalie Gascoigne* NGV, #13 (dated 1976) (ref.); 7–21 Oct 1982 *Australian Women Artists* Blaxland Gallery, Sydney (arranged by the Art Gallery Society of NSW), #29 (as *Enamelware* 1976); 10 Aug – 9 Oct 2005 *Wastelands: A Poetic Legacy* AGNSW; 2008 *Rosalie Gascoigne* NGV, #33] (incorrectly sized as 24.0 cm deep) (ref. pp. 42, 134, illus. p. 58)

**Lit:** 10 Nov 1974 RG to TG; Ken Scarlett *Australian sculptors 1830–1977* Thomas Nelson, Melbourne, 1980, illus. p. 214; Anne Kirker 1990, p. 18; Harriet Edquist 1993, p. 14; Vici MacDonald 1998, illus. p. 106; Elaine Barker 1999; Daniel Thomas 2004, p. 16; Martin Gascoigne 'Rosalie's artists' 2008, p. 42 (regarding Ken Whisson); Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 Art Gallery of New South Wales, Sydney (Acc no. 236.1976)

Dated on the basis of a letter dated 10 Nov 1974 in which RG described *Enamel ware* and included a sketch. Elsewhere, the letter also refers to the recent purchase of a Ken Whisson painting (*And what should I do in Illyria?* 1974) from Macquarie Galleries, Canberra, in October 1974. *Have a rather eye catching (!) piece on shelf in sitting room made of chipped enamel utensils in three bee boxes. You can't miss it, as the saying goes. Rather this:* [sketch, which matches final work] *some hung by nylon thread, some nailed to sides of boxes. A crumpled green pie dish, an aqua marine pot, a dreadful 2-tone tea pot, part-orange-flame and part white with round brown chipped spots. The big ewer in top right box was a beautiful find in a paddock at Bungendore and just made up the set. The old enamel in the unchipped places still has a most elegant lustre. My first vision was to make a brown and white spotty collection but the frightful teapot and the green pie dish were so clamorous that I had to let*



049



050



053

*them in, with solid wooden plinth it stands abt 4 1/2 ft high. I am waiting for Jim [Mollison] to pass a verdict (10 Nov 1974 RG to TG).*

In 1985 RG recalled: *I had a thing about enamelware because I see it as being elegant ... I was very keen to make an elegant thing that was black and white. But in dumps things influence you. That teapot at the bottom I thought was a very vulgar little teapot. I went three times to that dump and the wretched thing kept getting under my feet and in the end I thought 'All right!' And it forced its way into my oeuvre ... As for that blue saucepan up there [the blue saucepan which is in the second layer], I am sure I got its placement directly from Ken Whisson, whose paintings I am terribly interested in. I suddenly realised I should put the shape across the work. That was a big departure for me. As I say, I started with no skills and very little awareness (1985 School of Art; similar remarks about Whisson in 1999 Auckland AG). The Whisson work she had in mind was *And what should I do in Illyria?* 1974 (see Biographical Note).*

In 2000 BG recalled the construction of *Enamel ware: A box in the AGNSW collection, with enamel cup, teapot. She wanted to have them hanging in mid air without visible means of support. I used transparent fishing wire, and to make the attachment invisible, drilled a hole smaller than diameter of a nail (from which I'd cut the head), pushed a wire through, and then hammered in the headless nail until it was flush with the surface. This was the invisible means of suspension (mid-2000 BG to ME, pers. comm.).*

*Enamel ware* was the work described in Elaine Barker's poem 'Mixed media' (Rosalie Gascoigne at the Art Gallery of New South Wales) (SMH 20 Nov 1999).

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



054



055

## 054 Friends and relatives 1974

Coloured glass shards, newsprint on wood panel; 21.8 × 22.0 × 11.3 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #11, \$50

**Lit:** Mary Eagle 2000, illus. p. 44 (as *Friends and relations* c. 1974); Martin Gascoigne 2012, illus. front cover (detail)

**Coll:** 1974 private collection

A very similar work, *Friends* c. 1974–76, was exhibited 1976 Gallery A and 1977 Ray Hughes.

Photograph (with minor modifications) by author

## 055 [Glass insulators in box] 1974

Weathered wood apiary box, glass telephone-line insulators, weathered wood and wooden cement float, metal rests; 62 × 35 × 15 cm

**Exh:** possibly 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra

**Coll:** 1974 Canberra College of Advanced Education (cat. #101 asset no. G/488/26716) (written off in 1988)

Although *Glass box* 1974 is not identifiable in the 1974 exhibition list, a Macquarie Galleries statement dated 14 November 1974 records the sale of a work identified as (illegible) *Glass Box* \$150 to C.A.E. (Canberra College of Advanced Education, later University of Canberra). University records confirm that [*Glass insulators in box*] 1974 was the work.

Photograph from author's archive (from original in University of Canberra records)

## 056 Leaning piece 1974

Painted wood (builder's offcuts), rope, plywood; 28 × 80 × 5 cm; not inscribed

**Exh:** 1975 *The Artists' Choice* Gallery A, Sydney, #28, \$150; 29 Mar 2001 *01>01, A Centenary of Collecting* Ivan Dougherty Gallery, UNSW Sydney; 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery (illus. p. 151); 2009–10 *Almanac: The Gift of Ann Lewis AO* MCA and touring (illus. pp. 19, 56)

**Lit:** Daniel Thomas SMH 8 May 1975; Nancy Borlase *The Bulletin* 17 May 1975, p. 55; Sandra McGrath *The Australian* 24 May 1975; Vici MacDonald 1998, p. 27; Martin Gascoigne 'Rosalie's artists' 2008, p. 41 (with illus.); Hannah Fink 2009, illus. pp. 151 (1975 installation view), 152

**Coll:** 1975 Ann Lewis; 2009 Museum of Contemporary Art, Sydney (Acc no. 2009.97), gift of Ann Lewis

Image (hung on wall rather than leaning) by Jenni Carter, courtesy of the Museum of Contemporary Art, Sydney



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## 057 Monument 1974

Weathered wood and metal construction, plastic doll's legs, broken ceramic electrical insulator with wire, nails; 42.5 × 22.8 × 13.5 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #24 (as *Leg room*), \$75

**Lit:** 12 Feb 1974 RG to MG, p. 44

**Coll:** 1977 private collection (gift of the artist)

In a letter dated 12 Feb 1974 RG wrote: *Am also collecting dolls (pink) from the dumps ... (12 Feb 1974 RG to MG, p. 44).* The wood and metal construction was possibly part of a ventilator. *Boxer* 1976 makes use of a very similar ventilator. The 'unsuitable' title *Leg room* was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions).

Photograph by author



057



## 058 Murrumbidgee Venus c. 1973–74

Weathered timber, wood, knitted wool garment, nails, toy plastic balls; 42 × 45 × 19 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #29 (as *Sweater girl*), \$90; 9 May 2007 Deutscher and Hackett M., lot 20 (as *Murrumbidgee Venus* c. 1975) (illus. p. 47); 20 Apr 2011 Deutscher and Hackett M., lot 33 (as *Murrumbidgee Venus* c. 1975) (illus. p. 77)

**Coll:** c. 1975 Murray Walker (gift of the artist)

The 'unsuitable' title *Sweater girl* was probably provided by the gallery proprietor (see Appendix 1: Solo exhibitions). There is a 35 mm colour slide of the work dated March 1974.

Image courtesy of Deutscher and Hackett



058

## 059 Norco (after Gruner) 1974

Weathered wood apiary box, printed cardboard (Norco butter logos), wire gauze; 31 × 51 × 15 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #34, \$140

**Lit:** 12 Feb 1974 RG to MG, p. 44; Vici MacDonald 1998, p. 30

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.472), gift of Hester, Martin and Toss Gascoigne

*Also got nice Norco Butter cardboard carton stamped with blue cows. Am boxing them, with the front of box a cover of clever flywire, [made of] something synthetic, casts a blue haze like Gruner's cows in mist ... I think I'll go down later and climb J.B. Young's mountain of boxes and drag out a few spare cows. I like to have a lot ... [includes small sketch of a Norco cow]* (12 Feb 1974 RG to MG, p. 44). RG's reference to Elioth Gruner's 'cows in mist' is probably a reference to his large painting *Spring frost* (1919) AGNSW.

Image courtesy of the National Gallery of Australia, Canberra



059



060

## 060 Pub 1974

Weathered wood box, weathered wood, enamelware, sheep's wool, hand-coloured gelatin-silver photograph, wallpaper; 54.2 × 49.7 × 15.2 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #21 (as *Lecherous O'Leary*), \$150; 1976 *Rosalie Gascoigne* Gallery A, Sydney, #47, \$350; 1978 *Rosalie Gascoigne* NGV, #2 (ref.); 2008 *Rosalie Gascoigne* NGV, #1] (illus. p. 48, ref. p. 134)

**Lit:** 20 Jul 1977 RG to MG, p. 50; *Herald Sun* 19 Dec 2008, p. 75; *The Age* 16 Dec 2009, p. 20 (incorrectly captioned *The colonel's lady*)

**Coll:** 1976 Queen Victoria Museum and Art Gallery, Launceston, Tasmania (Acc no. QVM: 2001FS:29)

*That one is a found photograph — somebody's uncle, somebody's relative, maybe the mafia, I'm not sure. I found that in a dump too. I found the actual old painted photograph interesting in itself, I wanted to take it home. Gradually it came to me — a man in a pub. I am very sympathetic towards those wooden country store pub places where you put your foot up on a rickety verandah and the wood is usually worn and there is an indifferent vine growing over the roof and nothing is terribly smart. So he stands there, either he is the barman or the shearer come to town, I don't know. He has got a found enamel mug full of foaming wool beer. I find that my works are finished for me once I can read back the feel that started me off in the first place. If I can be there, right! I can feel that wood under my feet, I can see that scraggly vine growing up there and I can see that sleeked-up man come to town to have his beer. That was an old box I happened upon. I find if I go out seeking for things, like I would like a box to do that, I don't ever find it or it's got no life in it. A new box never works for me* (1985 School of Art).

The 'unsuitable' title *Lecherous O'Leary* was probably provided by the gallery proprietor for the 1974 exhibition (see Appendix 1: Solo exhibitions). RG renamed the work before exhibiting it in 1976 at Gallery A. One country pub she knew that fits her 1985 description is an old pub at Gundaroo, now operating as Crowes Restaurant, which Rosalie had visited in the late 1960s when one of her sons had an interest in a house in the village.

Image courtesy of the National Gallery of Victoria, Melbourne

## 061 Standing piece 1973/74

Weathered corrugated iron, chicken wire, dried salsify (*Tragopogon porrifolius*) seed heads; 65.3 × 40.0 × 32.5 cm; not inscribed

**Exh:** probably 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #16 (as *Harvest*), \$120; 1975 *The Artists' Choice* Gallery A, Sydney, #27 (as *Standing piece* 1974), \$250; 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery (illus. p. 151); 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery

**Lit:** Geoff de Groen *Canberra Times* 20 Jun 1974; Daniel Thomas *SMH* 8 May 1975; Sandra McGrath *The Australian* 24 May 1975; Vici MacDonald 1998, p. 27; Hannah Fink 2009, illus. p. 151 (1976 installation view)

**Coll:** 1974 private collection; 2011 Newcastle Art Gallery, NSW

Dated in part on the basis of a 1973 photograph which shows an earlier version of *Standing piece* that combines light and dark dried salsify seed heads. At some stage the dark heads were replaced with ones matching the lighter seed heads.

Image courtesy of Newcastle Art Gallery, NSW



061



062

**062 Tap** 1974

Weathered wood apiary box, metal objects of tin, brass, steel and lead; 51 × 35 × 15 cm

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #35 (as *Hard water*), \$140; 1976 *Rosalie Gascoigne* Gallery A, Sydney, #33, \$350

**Lit:** Mildred Kirk 'Assemblages as icons' 1976, illus. p. 163 (note, tap handle is turned 90 degrees); Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 private collection

The 'unsuitable' title *Hard water* was probably provided by the gallery proprietor for the 1974 exhibition (see Appendix 1: Solo exhibitions). RG renamed the work before the 1976 Gallery A show. A mid-1975 photograph shows *Tap* on the mantelpiece in RG's sitting room.

Photograph from author's archive



063

**063 The cottage** 1974

Weathered wood box, metal cutlery, glass jar, plastic doll, feather; abt 55 × 30 × 10 cm

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #41 (as *Love in a cottage*), \$100; 1976 *Rosalie Gascoigne* Gallery A, Sydney, #10, \$300

**Coll:** 1976 private collection

RG's title in the working list for her 1976 exhibition was *Bredbo cottage*, an allusion to Michael and Rominie Taylor's house, but ultimately she decided on the simpler form, *The cottage*. The 'unsuitable' title *Love in a cottage* was probably provided by the gallery proprietor for the 1974 exhibition (see Appendix 1: Solo exhibitions). A mid-1975 photograph shows *The cottage* on the mantelpiece in RG's sitting room, and a 1976 photograph shows it on the sitting room bench.

Photograph by Ben Gascoigne from author's archive

**064 The cow** c. 1973–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #28, \$30

**Coll:** 1974 private collection

NO IMAGE

**065 The dredge** 1974

Weathered wood box, weathered wood, leather, cotton thread, metal sheet, nails, rubber balls; 82.2 × 38.7 × 17.7 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #25 (as *The dredge*), \$150; 1975 *2nd Philip Morris Arts Grant Annual Exhibition* Melbourne and Sydney (as *Untitled*

*No 25* (wood, leather, metal sheets, nails, steel buckle)); 1976 *3rd Philip Morris Arts Grant Annual Exhibition* Adelaide (as *No. 25*); 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (as *Untitled No 25* (1974), weathered softwood, leather, cotton thread, metal sheet, steel buckle, nails, rivets, 82.2 × 38.7 × 17.7 cm; purchased Sep 1974) (ref. p. 86 but probably not exhibited)

**Lit:** 9 Jan 1974 RG to MG, p. 43 (with illus.); Nancy Borlase *The Bulletin* 15 Mar 1975, p. 52

**Coll:** Sep 1974 Philip Morris Arts Grant collection; 1982 National Gallery of Australia, Canberra (Acc no. 83.3734 date 9.5.83), gift of the Philip Morris Arts Grant

*Today has been notable, (1) for my new art work ... Very strong looking, evocative (of what?) and different from predecessors. I worked abortively all day yesterday ... this a.m. returned to my true loves and think I have pulled it off. Interesting to find that the finishing (conclusive) touch was something I got from your book [Seitz Assemblage] ... The base and the top piece are really due to [Joseph] Cornell's influence and change the whole concept. They are pieces of river-smooth wood — bits of broken cotton reel ... the twisted leather and irregularity of the buckets make it quite Bruegel-ish. Robust movement and the added colour of the [rubber] balls — not too bright — take on something of the colour of military decorations ... [letter includes a small drawing of the work] (9 Jan 1974 RG to MG).*

RG also inscribed the back of a photograph of *The dredge* and included it with a letter to MG. The inscription reads: 2. shallower box than 1. Top and base added from pieces of giant cotton reel worn smooth by the river. Metal very blue-grey on black leather straps (old fertilizer spreader?) Two rubber balls fished out of river — one dull red and the other 1/2 blue and 1/2 yellow, placing of which is up to the viewer. For me they always end up as shown here. I think this box was used as chicken brooder — see nails down side where I tore sacking off.

Regarding the title, James Mollison did not like the titles given to works in the 1974 exhibition and simply called them *Untitled* (plus their exhibition catalogue number). The balls were lost when *The dredge* was exhibited in the *3rd Philip Morris Arts Grant Annual Exhibition* at the 1976 Adelaide Festival (8 Apr 1976 RG to TG).

Photograph by Ben Gascoigne from author's archive



065

**066 The politician** c. 1973–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne* Macquarie Galleries, Canberra, #47, \$75

**Coll:** 1974 private collection

NO IMAGE



067 **Two lovely blue eyes** 1974

Weathered wood apiary box, weathered painted wood, rusted metal gardening fork, concreter's float; 80 × 20 × 10 cm; not inscribed

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries, Canberra, #19* (as *2 lovely blue eyes*), \$140; 25 Aug 2003 Sotheby's S., lot 255 (illus. p. 160); 2008 *Rosalie Gascoigne NGV, #2* (illus. p. 49, ref. p. 134)

**Coll:** 1974 private collection

Vici MacDonald (1998, p. 25) records that RG: 'remembers the gallery owner frantically thinking up "unsuitable" names such as Baby Blue Eyes for documentation purposes'. The reference could be from English literature or popular music, and the end result might even conflate both. The literary source would have been Henry Fielding's novel *History of Tom Jones*, which includes the line: 'First, from two lovely blue eyes, whose bright orbs flashed lightning at their discharge, flew forth two pointed ogles; but, happily for our hero, hit only a vast piece of beef which he was then conveying into his plate, and harmless spent their force'. Looking at the work, it is hard to go past Fielding as the inspiration; nevertheless, the title could also be an allusion to the singer and actor Frank Sinatra, whose popular nickname was 'Ol' Blue Eyes' on account of his deep blue eyes. The allusion would have been prompted by the release in 1973 of Sinatra's highly publicised best-selling album 'Ol' Blue Eyes is Back'. If the title was chosen by Anna Simons, then this is the most likely explanation. A third and improbable source for the title is the song 'Two Lovely Blue Eyes' made for the Dutch market, which the Dutch singer and actor Marius Monkau had some success with in 1968.

Image courtesy of Sotheby's Australia

068 **Untitled #31** c. 1972–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries, Canberra, #31, NFS*

**Coll:** possibly dismantled

This work was one of three pieces in the exhibition listed as NFS (not for sale), presumably because the artist wanted to keep them. The others were *Parrot lady* 1973 and *Untitled #49*. Possibly *Untitled #31* (or *Untitled #49*) is the work subsequently known as *Adam and Eve* c. 1966–68, but in the absence of any details this can only be speculation.

NO IMAGE

069 **Untitled #48** c. 1972–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries, Canberra, #48*, no price recorded

**Coll:** probably dismantled

NO IMAGE

070 **Untitled #49** c. 1972–74

No record of materials, dimensions or inscriptions

**Exh:** 1974 *Rosalie Gascoigne Macquarie Galleries, Canberra, #49, NFS*

**Coll:** possibly dismantled

This work was one of three pieces in the exhibition listed as NFS (not for sale), presumably because the artist wanted to keep them. The others were *Parrot lady* 1973 and *Untitled #31*. Possibly *Untitled #49* (or *Untitled #31*) is the work subsequently known as *Adam and Eve* c. 1966–68, but in the absence of any details this can only be speculation.

NO IMAGE

071 **Woolshed** 1974

Weathered wood apiary box, weathered wood (some painted) (including hardwood fence dropper, steel nails); 50.8 × 35.4 × 14.4 cm; not inscribed

**Exh:** 1975 *2nd Philip Morris Arts Grant Annual Exhibition* Melbourne and Sydney; 1976 *3rd Philip Morris Arts Grant Annual Exhibition* Adelaide (as *Woolshed* 1975, 50.9 × 38.0 × 16.8 cm, wooden box containing other pieces of wood); 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (as *Woolshed* 1975) (ref. p. 87 but not exhibited)

**Lit:** 10 Nov 1974, 8 Apr 1976 RG to TG

**Coll:** May 1975 Philip Morris Arts Grant collection (acquired from artist); 1982 National Gallery of Australia, Canberra (Acc no. 83.3735), gift of the Philip Morris Arts Grant

*Have also a very gentle green box with cross beams of fence posts (with holes) and sheep pens (as it were) made of bee box inner frames (for honey). Made after a visit to Yarralumla shearing shed* (10 Nov 1974 RG to TG).

*Woolshed* was badly damaged when exhibited in the *3rd Philip Morris Arts Grant Annual Exhibition* at the 1976 Adelaide Festival (8 Apr 1976 RG to TG).

Photograph by Ben Gascoigne from author's archive

## 1975

072 **Bird sanctuary** 1975

Weathered wood apiary box and other wood, steel construction mesh, metal gasket, glass jar with commercial birdseed mix, collage (including Arnott's Biscuits logos); abt 54 × 130 × 14 cm

**Exh:** 1976 *Rosalie Gascoigne Gallery A, Sydney, #44*, \$350; 1978 *Rosalie Gascoigne NGV, #4* (dated 1976) (ref.); 14 May 2018 Shapiro S., lot 27



067



071



072





**Lit:** 15 Jul 1978 RG to MG, p. 55

**Coll:** 1978 Ray Hughes

*Last week [was] full of decisions ... and packing things for Ray Hughes ... I sold him Bird Sanctuary* (15 Jul 1978 RG to MG, p. 55).

There are photographs of *Bird sanctuary* on the bench in RG's sitting room in mid-1975 and 1976.

Images by Andy Stevens, courtesy of Shapiro Auctioneers and Gallery

### 073 Blocks 1975

Sawn timber, some with possibly bituminous linoleum remnants; two units (nine blocks on two plinths): (a) abt 125 × 15 × 30 cm, (b) 100 × 15 × 30 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #40, \$300

**Lit:** Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** dismantled

The blocks were later incorporated as bases for the linoleum shapes in *Step through* 1977/c. 1979–80.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 074 Blue flower tower c. 1975

Plastic flowers, rusted enamel jug, (oil) drums; abt 180 × 30 × 30 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #46, \$250

**Coll:** 1976 Michael Taylor; destroyed

Re dating, see *Flower tower 1* 1975.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 075 [Bowls of balls] 1974–75

Weathered wood apiary box and other wood, rubber balls, rusted enamelled metal kitchenware, metal hooks, nails; 55.3 × 35.2 × 18.4 cm; not inscribed

**Exh:** 1975 *2nd Philip Morris Arts Grant Annual Exhibition* Melbourne and Sydney (as *Untitled* 1975); 1976 *3rd Philip Morris Arts Grant Annual Exhibition* Adelaide (as *Untitled* 1975, wooden box containing two enamelled dishes filled with rubber balls); 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (ref. p. 87 but probably not exhibited)

**Lit:** Jacqueline Rees 1974; 24 Feb 1975, 8 Apr 1976 RG to TG — an unidentified review in a West Australian journal in 1975 included a large illustration of *[Bowls of balls]* 1974–75 labelled 'Assemblage' by Rosalie Gascoigne; Vici MacDonald 1998, illus. p. 25

**Coll:** 1975 Philip Morris Arts Grant collection; National Gallery of Australia, Canberra (Acc no. 83.3736), gift of the Philip Morris Arts Grant

When James Mollison decided to acquire the work for the Philip Morris collection in early 1975, RG knew she had to make the work more secure, and in the absence of BG she called upon a neighbour to help: *Bob Gregory from next door came in and screwed up the box with saucepans and balls in it that Jim wants for Philip Morris collection* (24 Feb 1975 RG to TG). Despite her efforts, the balls were lost while the work was touring with the *3rd Philip Morris Arts Grant Annual Exhibition* at the 1976 Adelaide Festival (8 Apr 1976 RG to TG).

Photograph by Ben Gascoigne from author's archive; the balls were loose and later illustrations show them in different configurations

### 076 Doll's house 1975

Weathered wood (some painted/primed) and found objects, including ceramic insulators (?), china fragment, plastic doll's head and model cow; abt 70 × 60 × 30 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #31, \$400

**Lit:** 15 Jul 1978 RG to MG, p. 55; 12 Aug 1978 BG to MG; Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1978 private collection

*Ray came through and stayed one night ... Ray took 'Doll's House', too, to put in gallery. Wanted a few small pieces too but I demurred* (15 Jul 1978 RG to MG, p. 55). *Ring from Ray Hughes yesterday [11 August], he had just unpacked the 'Doll's House', Ian Still walked in, said 'I'll have that', \$500 just like that* (Sat 12 Aug [1978] BG to MG).

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 077 Flight of parrots c. 1975

Printed cardboard (Arnott's Biscuits logos) on broken weathered painted and stencilled wooden roadside barrier; abt 115 cm long, width variable

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #6, \$150

**Coll:** dismantled

Dated on the basis of other 1975 works using cut-out parrots. In mid-1976 Matt Kelso photographed RG holding *Flight of parrots* in a country setting.

RG with *Flight of parrots*, photographed by Matt Kelso, from author's archive



075



076



077



073



074



### 078 Flower tower 1 1975

Plastic flowers, rusted enamel jug, (oil) drums; abt 175 × 30 × 30 cm variable

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #3, \$250

**Lit:** Hannah Fink 2009, illus. pp. 144–145, 146, 156 (1976 installation view)

**Coll:** dismantled

One of the two *Flower towers* is in a 1975 photograph with Michael Taylor at Anstey Street, Pearce (see p. 54). It is not clear which of the two *Flower towers* is illustrated or whether in fact it is a third tower; Matt Kelso photographed one of the towers in a country paddock in mid-1976.

Image (detail of an installation view of one of the flower towers at the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 079 Flower tower 2 1975

Plastic flowers, rusted enamel jug, (oil) drums; abt 160 × 63 × 76 cm variable

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #4, \$250

**Lit:** Hannah Fink 2009, illus. pp. 144–145, 146, 156 (1976 installation view)

**Coll:** dismantled

See note at *Flower tower 1* 1975.

Photograph by Matt Kelso from author's archive. A flower tower (detail) at Anstey Street in 1975 or 1976. Rosalie made several towers, varying the number and selection of drums and the flowers on top.

### 080 Heraldic beasts 1975

Printed cardboard (Arnott's Biscuits and Norco butter logos cut up and rearranged), weathered wood; abt 30 × 60 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #54, \$150

**Coll:** 1976 private collection

Photograph by Ben Gascoigne from author's archive

### 081 Interior decoration 1975

Weathered animal bones, weathered wood panel, nails; 35 × 56 cm; signed and dated verso l.l.: 'RG 76' and titled l.c.: 'Interior Decoration'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #20 (as *Bone board*), \$200; 1990 *Inland: Corresponding Places* Australian Centre for Contemporary Art, Melbourne, #6 (as *Interior decoration*) (illus. p. 11)

**Lit:** Vici MacDonald 1998, illus. p. 27

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of a mid-1975 photograph which shows *Interior decoration* 1975 by the fireplace in RG's sitting room. *Interior decoration* was RG's preferred title. The title *Bone board* used in the 1976 exhibition list and the dating of the work probably reflect the haste with which the list was compiled (see the notes on the 1976 exhibition in Appendix 1: Solo exhibitions). At Gallery A *Interior decoration* was hung on the wall (see image 078) but later it was displayed flat.

Photograph by Ben Gascoigne from author's archive

### 082 Italian birds 1975

Weathered wood box and other wood (painted and split), wire mesh, metal backing and nylon thread, ceramic electrical insulator with wire (verso); 63.5 × 68.8 × 22.0 cm; signed and dated in black fibre-tipped pen on base at rear: 'R.G. 1976', and also inscribed verso on vertical edge of the box 'TAIL HOLDER'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #24, \$350 (dated 1976); 1977 *Acquisitions* Newcastle Art Gallery, #112; 1978 *Rosalie Gascoigne* NGV, #11; 2008 *Rosalie Gascoigne* NGV, #17] (ref. p. 134); 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery (illus. p. 159, image flipped); 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery

**Lit:** Anne Kirker 1990, p. 19; Hannah Fink 2009, illus. p. 159

**Coll:** 1976 Newcastle Art Gallery, NSW (Acc no. 1976.050), purchased with the assistance of an Australian Government grant through the Visual Arts Board of the Australia Council

Dated on the basis of a 13 Oct 1975 photograph. In a letter dated 23 Dec 1976 the Newcastle Art Gallery sought catalogue information and comment on the work or RG's aims as a sculptor. She replied: *I like nature and Art, and I make what I like to look at. 'Italian Birds' is made of pieces picked up over a period of time. The colours are as found, reminiscent to me of old Italian wall paintings and the shapes evoke the parrots at my bird table* (RG's draft response). RG spoke about the work in 1985: *That was a stylised thing, it was called 'Italian Birds'. The colours are very faded pinks, faded blues, faded greens, all found. I am never any good at putting paint on anything, it looks like paint put on. My colours are all there in the material before I start using them. I was looking at birds on my bird table in that sort of shape. There was a wire frame there, an old cupboard door or something* (1985 School of Art).

Photographic records show that the 'wire frame' was first used in another work in 1974–75.

Image courtesy of Newcastle Art Gallery, NSW



078



079



080



081



082



083



084



085



086

### 083 [It's time] 1975

Printed cut-out cardboard shapes (Norco butter logos), painted/primed wood; 9.5 × 52.6 × 4.3 cm; not inscribed

**Exh:** not exhibited

**Coll:** private collection

Dated on the basis of a mid-1975 photograph of RG's sitting room with the work on the floor under the bench.

Photograph by Lyn Gascoigne

### 084 Jim's picnic 1975

Printed cut-out cardboard shapes (Arnott's Biscuits logos), glass bottles, dried grass (possibly ryegrass, *Lolium perenne* or African lovegrass, *Eragrostis curvula*), wire netting, weathered timber; 44 × 75 × 22 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #25, \$350; 1978 *Rosalie Gascoigne* NGV, #21 (dated 1976) (illus.); 2006 *Blue Chip VIII* Niagara Galleries, Melbourne, #1 (illus. cover); 26 Jun 2013 *The Grundy Collection* Bonhams S., lot 25 (illus. p. 91); 15 Mar 2017 *The Gould Collection* Deutscher and Hackett S., lot 19 (illus. p. 71)

**Lit:** Mildred Kirk 1986, p. 513; Harriet Edquist 1993, p. 15; Mary Eagle 2000, illus. p. 31; Gregory O'Brien 'Plain air/plain song' 2004, illus. p. 23; Hannah Fink 'Jim's picnic' in Bonhams *Important Australian art from the collection of Reg Grundy AC OBE and Joy Chambers-Grundy* Sydney, 2013, pp. 90–93

**Coll:** 1976 James Mollison; 2006 The Grundy Collection

*This one is called 'Jim's Picnic'. It was about a picnic and it was meant to be impractical, it was on a windy day on top of a mountain. This was an actual picnic. The wire netting I have used is a pretty sort of netting. It gives a good visual reading; in feel, it is mountain air. I was enclosing air with those spaces. The grass stuck in the bottles is as ephemeral as you can get, and it was to show this awful — it wasn't awful, it was a marvellous impractical picnic with the clouds coming over, the kangaroos hopping up and down. The kangaroos are the parrots, if you can bear the transition, but that was the life element in it and it was to capture the actual event. What are the parrots made of? You haven't been in the supermarket lately. You can get as many parrots as the kind girls in the check-out will let you by taking the Arnott's boxes. They haven't got the variety they used to have. You used to be able to get blue ones and red ones and I have had a great store of them and for me they're almost the animal in the landscape as Ned Kelly is to Nolan. I use them a lot (1985 School of Art).*

James Mollison organised a picnic for Mrs John D. Rockefeller III, then president of the Museum of Modern Art (MoMA), New York, who visited the ANG on Wednesday 16 April 1975 with members of MoMA's International

Committee. The picnic was in Tidbinbilla Nature Reserve outside Canberra. Rosalie was one of a few locals invited. Matt Kelso photographed the occasion (see Mary Eagle 2000, p. 30). Mrs Rockefeller and thirty-seven other committee members were in Australia for the opening of the MoMA exhibition *Modern Masters: Manet to Matisse* at AGNSW on 10 April 1975.

The original grass has been replaced twice, some time before 2006 and again in 2013. *Jim's picnic* can be seen on the bench in RG's sitting room in photographs taken in mid-1975 and in 1976.

Image by Jenni Carter, courtesy of John Cruthers and Bonhams

### 085 Landscape [1] 1975

Wooden box, glass, weathered wood, stencilled boards (from butter boxes), printed paper (map); abt 45 × 60 × 20 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #8 (as *Landscape*), \$350

**Lit:** Mildred Kirk 'Rosalie Gascoigne: A developing obsession' 1976; Harriet Edquist 1993, p. 11

**Coll:** 1976 private collection (New York)

Catalogued as *Landscape [1]* to distinguish it from *Landscape [2]* 1976–77. Vici MacDonald (1998, p. 106) says it was briefly referred to as *Outback* (the title of a 1988 work).

Detail of a photograph by Matt Kelso from author's archive

### 086 Lying piece c. 1975

Weathered wood, broken ceramic telephone-line insulators, newspaper; 59 × 43 × 7 cm; not inscribed

**Exh:** 1975 *The Artists' Choice* Gallery A, Sydney, #29 (dated 1974), \$150

**Lit:** Martin Gascoigne 'Rosalie's artists' 2008, p. 41 (with illus.); Hannah Fink 2009, p. 155, illus. pp. 151 (1975 installation view), 152

**Coll:** artist's personal collection; 2014 private collection (by descent)

The insulators rest on wads of newspaper, each made from a single page, folded. The newspaper includes *The Australian* of Friday 3 January 1975. Each of the twelve insulators is numbered in red on the reverse, with 1 being top right corner, 3 at bottom right, 10 top left and 12 at bottom left.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne



087 **Norco cows** c. 1974–75

Printed cut-out cardboard shapes (Norco butter logos) on weathered wood panel; 44 × 73 cm; signed and dated verso 'R.G. '76' (there is also text from the original box)

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #37, \$175

**Lit:** 12 Feb 1974 RG to MG, p. 44 (original includes small sketch of a Norco cow); Vici MacDonald 1998, p. 30 (though her reference to 1969 refers to a work made much later — see *[Allowrie cows]* c. 1977; Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** artist's personal collection; 2015 National Gallery of Australia, Canberra (Acc no. 2015.469), gift of Hester, Martin and Toss Gascoigne

Dated on the basis of photographic records. *Norco cows* does not seem to have been exhibited in RG's June 1974 exhibition so it was probably made after then but before mid-1975 when it was photographed in RG's living room. For many years *Norco cows* was displayed in the hallway at Anstey Street, Pearce.

Image courtesy of the National Gallery of Australia, Canberra



087



088



089

088 **Peg rack** 1975

Wooden pegs, weathered wood, galvanised iron; abt 20 × 36 × 5 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #12, \$60

**Lit:** Vici MacDonald 1998, p. 26

**Coll:** 1976 private collection

Photograph from author's archive (detail of installation view)

089 **Pink parrots** c. 1974–75

Printed cardboard cut-out shapes (Arnott's Biscuits logos) on weathered, painted board; abt 25 × 50 × 4 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #35, \$150

**Lit:** Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 Kym Bonython; 1983 destroyed *Pink parrots* was destroyed when Bonython's house near Adelaide was burnt down in the 1983 Ash Wednesday bushfires.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

090 **Pink window** 1975

Weathered, painted corrugated galvanised iron on painted/primed wooden window frame; 116 × 104 × 10 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #39, NFS (as *Window*); 1977 *Rosalie Gascoigne* IMA; 1978 *Rosalie Gascoigne* NGV, #16 (illus.) (dated 1976); 1982 *Australia: Venice Biennale* (uncatalogued) (ref. p. 51, illus. p. 68); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW; 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[1] (ref., illus.); Dec 1994 *100 Percent Tracy* 24HR Art — Northern Territory Centre for Contemporary Art, Darwin (ref. p. 2, illus. p. 18); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[3] (ref. p. 62); 2004 *Rosalie Gascoigne* Wellington, NZ, #[1] (ref. p. 37, illus. p. 57); 2008 *Rosalie Gascoigne* NGV, #[5] (illus. p. 62, ref. p. 134); 2010 *Something in the Air* CMAG (ref. p. 9)

**Lit:** 'Exhibition Commentary' *Art and Australia* vol. 14, no. 2, 1976, illus. p. 138 (incorrectly captioned 'Window (1976)'); Pamela Bell *The Australian* 22 Apr 1977; 30 Mar, 28 Jun 1977 RG to MG, pp. 45, 49; Rod Carmichael *The Sun* 10 May 1978; Neville Weston *The Advertiser* 12 Jun 1982, p. 22; Ian North 1983; Elva Bett *The Dominion* [NZ] 5 Jan 1984; Ian Wedde *Evening Post* [NZ] 26 Jan 1984; JL Roberts *NZ Listener* 7 Apr 1984, p. 38, illus. p. 39; *Vogue Living* Feb 1986, illus. p. 113; Bob Lingard and Sue Cramer 1989, illus. p. 37 (1977 installation view); Harriet Edquist 1993, pp. 16, 22; Vici MacDonald 1998, illus. p. 27; Gregory O'Brien 'Plain air/plain song' 2004, p. 37; Robyn McLean *Dominion Post* [Wellington, NZ] 20 Feb 2004, p. B9; Hannah Fink 2009, illus. p. 153 (1976 installation view); *Art Monthly Australia* no. 232, Aug 2010, illus. p. 88

**Coll:** artist's personal collection; 2014 private collection (by descent)

*This is the first iron one I ever made. The pink and the shape and everything was actually as I found it, and I didn't do a thing to it. It was only after quite some months I realized it could sit on that window-frame. At the time I was on about the emptiness of the Australian landscape, and I kept thinking of a woman stuck out there on the plains standing at her window. She looks out, what does she see? Nothing. It spoke of loneliness or something ... and it got happier as time went on. The pink carries it ... the pink is very beautiful (1985 School of Art, also 1982 North).*

RG associated the feelings of loneliness and emptiness with her early years on Mount Stromlo: *And the woman, left alone in her house, looking out to see if something was happening. Nothing. Absolutely nothing was happening. And there's a nothingness in the Australian landscape ... nothing happened on Stromlo a lot, you know. And people did sort of yearn for other places, familiar times, friends, all that* (1998 Hughes: she talks about the early years on Mount Stromlo like this elsewhere in the interview).



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*Pink window* was usually displayed in RG's sitting room. Matt Kelso photographed RG and *Pink window* standing on the roof of the Anstey Street, Pearce, garage in mid-1976. Greg Weight photographed RG with *Pink window* in 1993 (Greg Weight, *Rosalie Gascoigne*, gelatin-silver photograph, collection National Portrait Gallery, Canberra (Acc no. 2004.110), gift of Patrick Corrigan AM). Similar window frames were used in *Takeover bid* 1981.

Image courtesy of the National Gallery of Victoria, Melbourne

### 091 Specimen box 1975

Weathered wood apiary box and other wood (some with paint), glass, metal, snail shells, nails, ceramic objects, wire, coloured engraving; 53 × 34 × 12 cm; not inscribed

**Exh:** 18 Oct 1975 *Capital Art* Anna Simons Gallery, Canberra; Dec 1975 *Artists for Labor* Anna Simons Gallery, Canberra; 27 Aug 1997 Christie's M., lot 207 (illus. p. 14); 22 Apr 2008 Sotheby's S., lot 44 (illus. p. 89); 2008 *Rosalie Gascoigne* NGV, #[6] (illus. p. 49, ref. p. 134)

**Lit:** *Canberra Times* 22 Oct 1975, p. 15; Vici MacDonald 1998, pp. 20, 25

**Coll:** 1975 private collection

Vici MacDonald refers to the work as *Moth box*, incorrectly dates it as 'about 1970', and incorrectly says it was the artist's 'first commercially shown artwork'. *Moth box* was a title sometimes used by BG. A very similar engraved sheet with plants rather than insects, and probably from the same source, was used in *Pet sheep* 1976.

Image courtesy of Sotheby's Australia

### 092 Straws 1975

Rusted iron ring, trimmed wild oat stalks (*Avena* spp.); 12 × 18 × 12 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #14, \$60

**Coll:** 1976 private collection

Image courtesy of Annette Larkin Fine Art, Sydney

### 093 [Study: thistle stalks] c. 1974–75

Weathered wooden box, sawn dried stalks of variegated thistle (*Silybum marianum*); 32 × 55 × 12 cm; not inscribed

**Exh:** not exhibited

**Lit:** Fay Bottrell 1972, illus. p. 38 (for detail of cut thistle stalks used as in this work)

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

[Study: thistle stalks] was once part of a larger arrangement of boxes with sawn stalks and other materials that was photographed in the hallway at Anstey Street, Pearce, in early 1975. Dated on the basis of photography of the large installation in early 1975 (at least some of which was constructed in late 1974). The installation was probably dismantled in 1975.

Image A from author's archive

Image B, photograph by Ben Gascoigne from author's archive. [Study: thistle stalks] c. 1974–75, top right, in an installation in the hallway at Anstey Street, 1975

### 094 The Pepper Pot 1975

Weathered wood frame in shaped metal dish (weatherproof top of apiary box), weathered wood, some painted or primed, some split (including surveyor's pegs, old skirting and builder's offcuts), coloured printed postcards; 63.7 × 28.9 × 16 cm; signed and dated underneath in black fibre-tipped pen: 'R.G. 76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #11, \$300; 2008 *Rosalie Gascoigne* NGV, #[9] (ref. p. 134)

**Coll:** 1987 Parliament House Art Collection, Canberra (Acc no. 1987/0095)

Dated on the basis of a 1975 photograph of RG's sitting room with the work on the floor under the bench. The work incorporates a set of postcards depicting The Pepper Pot building and The Pepper Pot Inn, a popular nightclub in Greenwich Village at 146–150 West 4th Avenue, New York. The postcards date from the 1920s and were published by the Eagle Post Card Company. The Pepper Pot was well known for its Bohemian atmosphere. Legend has it that Al Jolson was discovered there. The Bridge Room on the third floor became home to Frank Marshall's chess club, where Marcel Duchamp used to play. Henry Miller's wife June Mansfield Miller worked at The Pepper Pot as a waitress in the mid-1920s and his novels include a number of references (referring to the club as The Caravan or Iron Cauldron).

In 2000 Ben Gascoigne recalled the construction of this work: *Pepper pot: a lot of components in a tall assemblage. I picked out the two main structural elements, explained to R what was entailed in selecting them as the determining structure, put them in place, and since other elements depended on those fixed elements, there were all sorts of minor changes* (mid-2000 BG to ME, pers. comm.).

Image courtesy of the Parliament House Art Collection, Canberra



093A



093B



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## 095 Triptych 1975

Weathered wood apiary boxes and other wood, enamelled metal (incl. bicycle seat), corrugated galvanised iron, leather; overall 51.1 × 113.3 × 14.3 cm; signed and dated on each box underneath left front in fibre-tipped pen: 'R.G. "76"'

**Exh:** 18 Oct 1975 *Capital Art* Anna Simons Gallery, Canberra, #16, \$450; 1976 *Rosalie Gascoigne* Gallery A, Sydney, #16, \$450; 1978 *Rosalie Gascoigne* NGV, #12 (illus. incorrectly, with spout of white jug on right pointing outwards); Apr 1999 *Living in the Seventies* CMAG (illus.); 2008 *Rosalie Gascoigne* NGV, #[8] (panels incorrectly ordered) (ref. pp. 16, 134, illus. p. 59); 16 May – 13 Sep 2009 *Reinventions: Sculpture + Assemblage* NGA; 2010 *Something in the Air* CMAG

**Lit:** 12 Feb 1974 RG to MG, p. 44; *Canberra Times* 22 Oct 1975, p. 15; John McPhee 1988, p. 60 (with illus.); *Canberra Times Arts Extra* 15 May 1999, illus.; Hannah Fink 2009, illus. p. 154

**Coll:** 1976 National Gallery of Australia, Canberra (Acc no. 76.582.A–C)

In 1980 RG spoke with James Gleeson about *Triptych*. The following is a slightly edited version of the transcript (pp. 7–9) (1980 Gleeson):

JG: *Triptych* ... seems to me to have that kind of real classicism of spirit which you find in Chardin still life or Morandi.

RG: *Well actually that's exactly what I was aiming at. I was aiming at dignifying that sort of material so that this air space is read ... And I was after that elegance of still life you can get with no sentimental overlays, but I suppose shapes and spaces reading in a classical way I think.*

JG: You mentioned that you had had some trouble with the way it had been exhibited in the past, that some of the boxes had been reversed, but there is only one right way for them to go isn't there?

RG: *Yes. That's right. And I have the three boxes in the Triptych are separate, so you put each one down separately. They have a front and a back. You can get a reading from the back of a box but that is not the right way. And I did at one stage have someone displaying it hanging on a wall, which tipped one of the shelves ... at an angle and it's the sort of piece that you do one thing wrong and the balance is upset. Yes. And so that is the right way as photographed here.*

JG: Now could we describe it?

RG: *These are discarded apiary boxes. And they have better sides, and worse sides. You don't want to change their weathered appearance you see. And so when I'm making anything like that and I'm using old timber, I put the best side, or the most interesting side, and the more interesting shade of grey to the front, and so to me I pick it up every time if anybody changes it.*

JG: So it's a very closely considered work.

RG: *Oh yes ... It's exactly as I meant it to be. Because when I was making it, you know, you make decisions. And I've got a red, white and blue colour scheme in it. And if you think ah, I will just put something in that coffee pot space and see, everything's wrong. If you change one element. And then suddenly it sets like concrete and that's it.*

RG wrote about her collection of bicycle seats in Feb 1974: *Am also collecting dolls (pink) from the dumps and any old bicycle seats* (12 Feb 1974 RG to MG, p. 44). She knew and admired Picasso's bronze *Bull's head* (1942), cast from a bicycle seat and handlebars. When exhibited at the NGV in 1978 *Triptych* was displayed with the spout of the white jug on the right pointing inwards (correctly) but the catalogue image had the spout pointing outwards. When exhibited in 2008 at the NGV *Triptych* was displayed in the wrong sequence, although the catalogue image was correct.

Image courtesy of the National Gallery of Australia, Canberra

## 096 Vertical hold 1975

Weathered painted and stencilled wooden drink boxes, rusted enamelled kitchenware, old rubber/plastic balls; abt 176 × 22 × 42 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #5, \$250 (see p. 318)

**Lit:** Hannah Fink 2009, illus. p. 146 (1976 installation with side view of *Vertical hold*)

**Coll:** dismantled

Visible in mid-1975 and 1976 photographs of the bench in RG's sitting room. Possibly the first work to incorporate soft-drink boxes — in this case a Sharpe Bros. box.

Photograph by Matt Kelso from author's archive. *Vertical hold* 1975 (detail); the outsides of the boxes were red and the bowls various shades of blue.

## 1976

### 097 Angels 1976

Rusted wire birdcage, plastic carnival sideshow dolls, feathers, ceramic electrical insulator on a weathered wood stand; 86.4 × 45.7 × 45.7 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #52, \$350

**Lit:** 8 Apr 1976 RG to TG; 30 Mar 1977 RG to MG

**Coll:** 1976 private collection (New York)

The birdcage looks very like the one RG found at the tip at Beechworth in north-east Victoria, which she had visited in late March 1976 while driving back from the Adelaide Festival: ... a bird cage of exactly the right proportions and decorated with a yellow motor-cycle N.S.W. number



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plate (both last from the tip at Beechworth) (8 Apr 1976 RG to TG). At first the cage was used to house the iron sheep doorstop also found at Beechworth (see 8 Apr 1976 RG to TG; Matt Kelso photograph in Mary Eagle 2000, p. 64), but for *Angels* 1976 RG removed the number plate. The dolls came from an abandoned carnival sideshow found at the Bungendore tip near Canberra in the summer of 1976. *Angels* 1976 was photographed in mid-1976 in the hallway at Anstey Street, Pearce.

Photograph by Matt Kelso from author's archive

### 098 Black bird box 1976

Weathered wood cabinet frame and other wood, metal targets, leather; 77.6 × 50.8 × 21.2 cm; signed and dated verso: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #34, \$350; 1978 *Some Recent Acquisitions* ANG; 1978 *Rosalie Gascoigne* NGV, #8 (ref., illus.); 2008 *Rosalie Gascoigne* NGV, #[9] (illus. p. 50, ref. p. 134)

**Lit:** 8 Mar 1976 RG to TG; Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 National Gallery of Australia, Canberra (Acc no. 76.585)

[This box is] *not romantic. I think the 'Tiepolo parrots' [1976] is romantic in concept. This I felt was more sternly sculptural ... I've got many visions of hens sitting on fences and things perching on things, and little groups of birds as they sit on wires and that sort of thing. And that's all I see. And actually that bird is from a sideshow shooting gallery. And he's terribly badly designed. I never thought of them as sinister. They're too chubby ... I think when I was doing that I was rather keen on having a no colour look. You know, sometimes you want to swing right into that grey ... Sort of tailored, a very tailored feeling* (1980 Gleeson).

The black birds came from an abandoned carnival sideshow RG found at the Bungendore tip near Canberra in the summer of 1976. *This also is a found object. It was a long leather strip with metal birds that people had been shooting at in a sideshow. I found it at the same time as the dollies and I cut them all up. I am so aware, especially in the Canberra winter, of the currawongs sitting explicit in each tree. There are black birds like that* (1985 School of Art).

*Black bird box* can be seen in a mid-1976 photograph of the bench in the sitting room at Anstey Street, Pearce; Matt Kelso photographed strips of the birds in a country setting c. mid-1976 (Mary Eagle 2000, end papers).

Image courtesy of the National Gallery of Australia, Canberra

### 099 Black birds 1976

Metal carnival sideshow targets and leather, corrugated galvanised iron strip, weathered wood; 13 × 16 × 14 cm; signed and dated verso: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #15, \$200; 25 Aug 2003 Sotheby's S., lot 265 (illus. p. 163)

**Coll:** 1976 private collection

See *Black bird box* 1976. The black birds were targets from a carnival sideshow which RG found dumped at the Bungendore tip in the summer of 1976. The curved wooden base is probably the backrest from a chair.

Image courtesy of Sotheby's Australia

### 100 Boxer 1976

Weathered wood and metal printer's plate; abt 42 × 23 × 10 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #50, \$200

**Coll:** dismantled

The printer's plate has an image of a boxer and was probably part of the trove from the dumped carnival sideshow found at the Bungendore tip in early 1976. The plate was in the studio in 2000. The wooden support might have been part of a ventilator: a very similar object was used in *Monument* 1974.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney



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### 101 Bucket of flowers c. 1976

Plastic flowers, rusted enamel bucket; abt 50 × 50 × 50 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #22, \$150

**Lit:** 30 Mar 1977 RG to MG; 1 Jan 1978 RG to MG, p. 52 (referred to as 'Jim's flower bucket')

**Coll:** 1978 James Mollison

The flowers came from country tips. The bucket had been used earlier, empty, in a multi-box installation photographed in early 1975 (see p. 166 image 093B), and then as a container with copper ballcock floats.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney



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### 102 Buttercups 1976

China shards, printed cut-out cardboard shapes (Norco butter logos), painted metal, weathered wood

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #43, \$250

**Coll:** 1976 private collection

Image from author's archive



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### 103 **Carnival [1]** 1976

Plastic carnival sideshow dolls, rusted metal machinery parts, rusted polychrome metal container, wood; abt 50 cm high

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #2 (as *Carnival*), \$400

**Lit:** 8 Mar 1976 RG to TG; Hannah Fink 2009, illus. pp. 144–145, 156 (1976 installation views)

**Coll:** dismantled

Catalogued as *Carnival [1]* 1976 because RG used the title again (*Carnival [2]* 1998/99). Its inspiration was an abandoned sideshow at the Bungendore tip in early 1976: *I have the house to myself for a fortnight and am busy sorting out my circus. Not quite, really, but there was this day in the Bungendore dump when I came upon a dismantled sideshow. Awe-inspiring! ... The place looks like sideshow alley at the Queanbeyan show. I suppose I ought to do one great circus piece — Jim suggested a whole show of just this stuff. Whatever I do, I'll have to quieten the whole thing down before yr father comes home* (8 Mar 1976 RG to TG). The family used to visit the Queanbeyan show in the mid 1950s.

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 104 **Cow** 1976

China shards, printed cut-out cardboard shape (Norco butter logo), unidentified material (possibly a broken ceramic insulator and rock); abt 15 × 15 × 10 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #9, \$60

**Coll:** 1976 private collection

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

### 105 **Cow antics** 1976

Printed cardboard shapes (cut-out and reassembled Norco butter logos) on wood panel; 35 × 51 cm; signed and dated verso l.r.: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #41, \$150; 25 Aug 2002 Deutscher Menzies M., lot 145 (illus. p. 162)

**Coll:** 1976 private collection

Image courtesy of Menzies Art Brands

### 106 **Cows 4 ways** 1976

Printed cardboard (cut-out and reassembled Norco butter logos) on painted wood (primed builder's offcut); 130 × 56 cm; signed and dated verso u.l. corner (at right angle): 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #21, \$80

**Coll:** 1977 private collection (gift of the artist)

Displayed vertically in 1976 at Gallery A, but, as the title implies, the work can be displayed on any of its four sides.

Image from author's archive

### 107 **Cricketers [1]** 1976

Retouched newsprint on weathered wood; 15 × 91.5 cm; signed and dated verso: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #26, \$150; 3 Dec 2002 Shapiro S., lot 88 (as *Find the ball*) (illus.); [10 Jun] 2003 Shapiro S., lot 45 (as *Find the ball*) (illus.); 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery 105 (as *Cricketers (find the ball)* ref. p. 229); 30 Nov 2017 Menzies S., lot 90 (illus. p. 178)

**Lit:** 8 Mar 1976 RG to TG

**Coll:** 1976 private collection

Catalogued as *Cricketers [1]* to distinguish it from another 1976 work with the same title. The images probably relate to the tour of Australia by the West Indies cricket team in the summer of 1975–76, although RG also had images from the 1974–75 tour by the English team. In March 1976 RG wrote to her son Toss: *Am interested in all sports photographs so keep on keeping your eyes open for me* (8 Mar 1976 RG to TG).

Image courtesy of Menzies Art Brands

### 108 **Cricketers [2]** 1976

Weathered wood bottle-crate and other wood, retouched newsprint collage; 36 × 49 × 17 cm; not inscribed

**Exh:** not exhibited

**Lit:** 8 Mar 1976 RG to TG; 23 Feb 1979 RG to MG, p. 58

**Coll:** artist's personal collection; 2014 private collection (by descent)

Catalogued as *Cricketers [2]* to distinguish it from another 1976 work with the same title. RG inscribed a photograph of the work (enclosure with letter of 23 Feb 1979): *I like [Cricketers [2] 1976]. Good clean weight and a real box.* She kept the work on a side table in the entrance hall at Anstey Street, Pearce.

Photograph by Lyn Gascoigne from author's archive



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## 109 Crop [1] 1976

Dried salsify (*Tragopogon porrifolius*) stalks with seed heads, galvanised wire mesh, galvanised iron sheet; 30 × 96 × 90 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #38 (as *The crop*), \$500; 1978 *Rosalie Gascoigne* NGV, #23 (ref.); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[1] (as *The crop* (1), illus. p. 9, ref. pp. 13, 16)

**Lit:** Janet Hawley 15 Nov 1997, illus. p. 44; Felicity Fenner 1999, p. 91; Daniel Thomas 2004, p. 17, illus. p. 18; Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 Art Gallery of New South Wales, Sydney (Acc no. 237.1976)

Catalogued as *Crop [1]* 1976 because RG made a second, slightly larger, version in 1981–82 for the Venice Biennale (*Crop 2*). She told Ian North: *you can just go out forever and find a good patch of salsify. You pick day and night ... You strip it down ... you cut ... It takes absolutely hours and the house is full of the waste products ... It means wide, horizontal landscape. Flat country. Flat, even grass growth or crop growth. Wire netting holding the air. That sort of thing. And it's about horizontals in the landscape, and I got that grey tin ... And this puts in ... another horizontal. I've got three horizontals in that thing. And this is the open paddock, really* (RG talking about *Crop [1]* and *Crop 2*, 1982 North).

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

## 110 Dolly boxes 1976

Weathered wood boxes (some painted), metal, plastic carnival sideshow dolls; 40 × 160 × 28.5 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #1, \$450 (see p. 58); 1978 *Rosalie Gascoigne* NGV, #6 (ref.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #14; 2008 *Rosalie Gascoigne* NGV, #[12] (illus. pp. 8 (detail), 57, ref. p. 134)

**Lit:** 12 Feb 1974 RG to MG, p. 44; 8 Mar 1976 RG to TG; Elizabeth Reeve 'Exhibitions' *Vogue Australia* Sep 1976, pp. 46–47, illus. p. 47 (detail); 28 Jun 1977 RG to MG, p. 49; *Acquisitions 1973–1983* UQAM 1983 (illus.); Vici MacDonald 1998, illus. p. 25; Mary Eagle 2000, illus. p. 48 (detail, see notes); Hannah Fink 2009, illus. pp. 144–145 and p. 146 (1976 installation view)

**Coll:** The University of Queensland Art Museum, Brisbane (Acc no. 1979.04), purchased with the assistance of the Visual Arts Board of the Australia Council

RG found the dolls at the Bungendore tip in February 1976 (8 Mar 1976 RG to TG). Regarding the concept behind *Dolly boxes* 1976, and her method of working with them,

in 1978 RG told Robert Lindsay: *Well, I do think sometimes you say a thing definitively by repeating it. It's that old, old thing of a rose is a rose is a rose and you get the rose feeling out of it. In the same way that if you take a lot of something — if you're working with bones for instance, as I have done — a lot of bones will surround you with that bone thing and make you feel the feel of bones. I think the same goes for the repeated image of the beer can. You can as it were topple one beer can and in some senses you can't topple fifty ... I think one of the best examples I had of repeated images working for me was the time I found all the sideshow dollies in the dump. It is very hard when you find say 300 assorted dolls to know what to say, and they are obviously saying 'dollies', and so the only thing really that you can do is order them, arrange them, so that the essence of dolliness comes out of them. I found that I could do this by sorting them in to different sizes, different colour eyes — some brown, some blue — and order them in boxes. Alas, I took all their arms off because their arms were reading away from that hardened image. I found that something like 150 dollies in boxes says 'dollies' unequivocally. I wanted to say 'dollies' because I had a lot of dollies, I had 300 plus dollies, and they were too good, they were very exciting. When you saw a lot of dollies it was very, very exciting, and you wanted to sort of immortalise them into a work of art that wouldn't irritate you. It would have to be so tight and so firm and really so unsentimental that you just enjoy that dolliness of it* (1978 Lindsay).

In 1985 RG expanded on the thinking behind the work: *This is called 'Dolly Boxes'. The boxes can actually be moved. I never knew if I had people at the theatre, people at the football match, or whatever. They were the spectators and they were all encased in a very long box and I felt you could move them around the room and they could look different here and they could look different there ... Even the stove-in ones were very good. They knew a thing or two* (1985 School of Art; for similar remarks see Janet Hawley 15 Nov 1997, pp. 40–44).

Matt Kelso photographed RG with one of the boxes of dolls in a country setting in mid-1976. RG made several more boxes of dolls, using the same type of box, a detail of one of which is illustrated in Mary Eagle 2000, p. 48 (the dolls still have their arms) (caption incorrectly dates the box 1975). See *[Dolly boxes study A]* 1976 and *[Dolly boxes study B]* 1976.

Image by Carl Warner, courtesy of The University of Queensland Art Museum, Brisbane



## 111 [Dolly boxes study A] 1976

Weathered painted wooden box, plastic carnival sideshow dolls; 14 × 31 × 10 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Photograph by Lyn Gascoigne from author's archive

## 112 [Dolly boxes study B] 1976

Weathered painted wooden boxes, plastic carnival sideshow dolls; two units 14.5 × 14.3 × 11.3 cm, 16 × 15 × 12 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.494), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra

## 113 Flora Galop 1976

Wooden cabinet with metal hinges, china shards and hand-coloured engraving; 43 × 36 × 10 cm; signed and dated verso u.r.: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #27, \$350; 1977 *Objects* Ray Hughes, Brisbane (as *Flora*), \$300; 20 Jun – 23 Aug 1998 *The Lavery Collection* MCA (ref.); 2008 *Rosalie Gascoigne* NGV, #[4] (dated 1975) (illus. p. 55, ref. p. 134); 2011 *Lavery 2* Newcastle Art Gallery (illus. p. 5); 24 Mar 2013 *The Lavery Collection* Bonhams S., lot 102 (illus. pp. 86, 167); 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery

**Lit:** 22 Aug 1977 RG to MG, p. 50; Mary Eagle 2000, illus p. 45 (dated 1975); Mary Eagle 'Flora Galop 1975–76' in Bonhams *The Lavery Collection* Sydney, 2013, pp. 166–167

**Coll:** 1977 Ray Hughes; Dec 1987 The Lavery Collection; Mar 2013 Newcastle Art Gallery, NSW

RG came across the printed image of the goddess Flora in an old music book she found at a dump. The music was titled *Flora Galop* and this was the source of the title for the work. James Gleeson came to dinner last Wednesday ... This visit was a success. I gave him the music book that I got 'Flora Galop' [1976] from — he loved the engravings, which he [thinks of in terms of] collage. He is a very informed art talker (22 Aug 1977 RG to MG, p. 50). A mid-1976 photograph shows *Flora galop* on the sitting room bench.

Image courtesy of Bonhams

## 114 Friends c. 1974–76

Printed images under glass shards on board; abt 10 × 50 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #49, \$100; 1977 *Objects* Ray Hughes, Brisbane, \$100

**Lit:** Pamela Bell *The Australian* 15 Mar 1977; 28 Jun 1977 RG to MG

**Coll:** 1977 private collection

Pamela Bell described the work thus: 'Friends', for example is a chamfer board to which she has fixed, under fragments of old glass, small photographs of faces cut out from old newspapers and magazines. The glass fragments are subtly suggestive of personality or feature, or of some association with the face beneath (*The Australian* 15 Mar 1977). Images used included Leslie Walford, a fashionable Sydney interior decorator: Jim said Pam Bell had bought my Friends and Relations [Friends c. 1974–76] from Brisbane — Leslie Walford and all (28 Jun 1977 RG to MG).

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

## 115 Games table 1975–76

Assemblage of 21 objects made variously of metal, ceramic, plastic, shell, bone, printed paper and wood, wooden table; overall 87 × 74 × 45.5 cm; regarding construction and inscriptions, see notes

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #45 (as *Set table*), \$750; 27 Nov 2007 Sotheby's S., lot 42 (as *Table of found objects*) (illus. p. 79); 2008 *Rosalie Gascoigne* NGV, #[13] (as *Games table*) (illus. p. 64, ref. p. 134, dated 1976)

**Lit:** 27 Nov 1978 RG to MG; Mary Eagle 2000, illus. p. 47 (detail)

**Coll:** c. 1976 private collection (gift of the artist)

The desk drawer has a set of photographs and an 'Inventory' in the artist's handwriting, listing the 21 units on the tabletop, as follows: 1. Honey Flow, 2. Singleton Bridge, 3. Bird in Bush, 4. Party Piece, 5. Madonna, 6. Safety, 7. Vacancies, 8. Solitaire, 9. Scoreboard, 10. Counting Board, 11. Shells Tidy 1, 12. Shells Tidy 2, 13. Shells Tidy 3, 14. Lavender, 15. Hard Core, 16. Hard Tack, 17. Bone Tidy 1, 18. Bone Tidy 2, 19. Winkles, 20. Soup, 21. Betty's Butterfly Box.

Some of the units were initially displayed on the side table in the sitting room where they are just visible in a mid-1975 image (see p. 50). This probably prompted the final solution, after RG found the table used in the work. She gave the work to a friend who had helped transport and set up her 1976 exhibition. RG changed the title to *Games table* after it was exhibited in 1976.

Image courtesy of Sotheby's Australia



111



112



113



114



115

116 **Grey choices** c. 1976

Found objects, weathered wood, metal tray;  
abt 20 × 50 × 3 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #51, \$150

**Coll:** dismantled

The objects include nails, a photograph, wire, piece of chain, a cogwheel and weathered wood builder's offcuts.

Photograph by Ben Gascoigne from author's archive



116

117 **[High country cows]**  
c. 1976

Pencil drawing on painted sawn wood (primed builder's offcuts), wooden frame and backing;  
30 × 50.5 × 6 cm; not inscribed

**Exh:** not exhibited

**Lit:** Vici MacDonald 1998, p. 30

**Coll:** artist's personal collection; 2014 private collection (by descent)

*I was doing the high country where the cattle go up for the summer, then they're driven back down for the winter. You just see these shadowy beasts. Nothing there but grass and sun* (Vici MacDonald 1998, p. 30, who refers to cows that 'stroll across pale pink fence planks'). RG hung the work in the hall outside her bedroom. The cow shape was drawn using a set of stencils RG had found.

Photograph by author



117



118

118 **Joyful and triumphant**  
c. 1976

Printed cut-out cardboard shapes (cut and reformed Arnott's Biscuits and Norco butter logos), on weathered painted asbestos (?) sheet;  
abt 20 × 56 × 1.5 cm (irreg.)

**Exh:** not exhibited

**Lit:** [26 Dec] 1978 RG to MG

**Coll:** c. 1978 private collection

In a December 1978 letter RG referred to my 'Joyful and Triumphant' cow panel I swapped ... for a work by John Davis, who had proposed a swap when the two met at Davis's show at Watters Gallery, Sydney, in July 1977 (26 Dec 1978 RG to MG). She admired his exhibition (see 20 Jul 1977 RG to MG, p. 49) and he admired her work. Dated on the basis of similar works using reassembled logos. The title comes from lyrics of the well-known Christmas hymn 'O come, all ye faithful' (also known as 'Adeste fideles').

Image courtesy of Penelope Davis

119 **Mosaic** 1976

China shards, printed art reproductions, metal cans, wood board; 83.3 × 51.0 × 2.5 cm;  
not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #53, \$400; 1978 *Rosalie Gascoigne* NGV, #3 (ref., illus.); 29 Nov 2004 – 17 Apr 2005 *Kurt Schwitters Acquisition and Related Works from the Collection* AGNSW

**Lit:** 9 Nov 1977 RG to MG, p. 52; Janine Burke 1990, illus. p. 36; Harriet Edquist 1993, p. 13

**Coll:** 1976 private collection; 2001 Art Gallery of New South Wales, Sydney (Acc no. 459.2001), gift of Marie Sexton in memory of Claire and Nano Kinsella

One source of the religious images was very possibly *Fra Angelico* by Luciano Berti, a Dolphin Art Book, Thames & Hudson 1968. The copy in RG papers NLA has many small excisions (NLA Acc 10.045 Box 20). Some of the cans are probably cigarette tins. Sometimes referred to by RG as 'Saints in sardine tins': [there had been a] ... letter from [a friend in Sydney] who had just been to a 'hanging party' [at a patron's new home]. *My Saints in sardine tins* [Mosaic] a great success in this elegant house (9 Nov 1977 RG to MG, p. 52).

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



119

120 **Parrot morning** 1976

Painted metal (including bicycle wheel), weathered wood, printed cut-out cardboard shapes (Arnott's Biscuits logos); 71.9 × 66.6 × 59.7 cm; inscribed in fibre-tipped pen on base: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #32 (as *Tree tops*), \$400; 1978 *Rosalie Gascoigne* NGV, #10 (dated 1977) (ref.); 7 Dec 1978 *Selected Works from the Michell Endowment* NGV, #18; 2008 *Rosalie Gascoigne* NGV, #14 (illus. p. 52, ref. p. 134); 2010 *Something in the Air* CMAG

**Lit:** Mildred Kirk 'Rosalie Gascoigne: A developing obsession' 1976; 21 Apr 1977 RG to MG, p. 46; 30 Jan 1996 RG to John McPhee (NGV artist file AO 157); Hannah Fink 2009, illus. p. 153 (1976 installation view)

**Coll:** 1976 National Gallery of Victoria, Melbourne (Acc no. 1996.108), Michell Endowment 1976, transferred to the permanent collection 1996

RG's preferred title was *Parrot morning*, although the work was exhibited as *Tree tops* in 1976. She corrected the title in 1977: *Last Thursday I had Jennifer Phipps from Australian section of the National Gallery of Victoria [after] sudden telephone call and ensuing scuffle but a pleasant visit. She is a gentle girl with pretty manners and I got [the title of] Tree Tops [in the NGV collection] changed to Parrot Morning* (21 Apr 1977 RG to MG).



120



RG confirmed this in a 1996 letter to John McPhee (then a curator at the NGV) where she made the following additional comment: *I'd like to make one other point. I chose the blue bicycle wheel because of the strong blue paint. To me the spokes symbolise shafts of light striking through the trees. It is not meant to be (the wheel) a symbol of travel which is an interpretation put on it years ago by a senior curator. I remember choosing and using things for their look and their feel but never for their function* (30 Jan 1996 RG to McPhee). Photographed in mid-1976 in the dining room at Anstey Street, Pearce.

Image courtesy of the National Gallery of Victoria, Melbourne

## 121 Pet sheep 1976

Glass (car window?), painted cast-metal sheep (doorstop), engravings on paper, weathered plywood formboard, painted metal; 46 × 48 × 25 cm; not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #36, NFS

**Lit:** 8, 14 Apr 1976 RG to TG; 1987 Havyatt; Mary Eagle 2000, illus. p. 64 (1st state); Hannah Fink 2009, illus. p. 153 (1976 installation)

**Coll:** artist's personal collection; 2014 private collection (by descent)

Constructed between April and August 1976, RG found the sheep in Bendigo and first placed it in an old birdcage found in Beechworth in north-eastern Victoria, as she described in a letter in April 1976: *We did Ballarat and Bendigo in some depth — Bendigo was the better town for junk. I bought a lovely sheep doorstop — genuine, not recent copy. It now is comfortably housed in a birdcage of exactly the right proportions and decorated with a yellow motor-cycle N.S.W. number plate (both last from the tip at Beechworth). Looks like a comfortable little convict sheep — a trusty because cleverly proportioned door of cage is rigidly ajar* (8, 14 Apr 1976 RG to TG). The work in this early state was photographed by Matt Kelso in mid-1976 (Mary Eagle 2000, back end papers). RG then tried again, resulting in the present work. It was BG who worked out how to hold the glass screen in place (mid-2000 BG to ME, pers. comm.). Saskia Havyatt visited RG on 24 April 1987 and recorded RG's remarks about the metal sheep: *It's one of the genuine ones, not a copy, and they had that paint on it*, Rosalie tells me. *I thought he was lucky he was allowed into the flower garden (... that's a page out of an old [botanical] dictionary behind him) ... a lot of sheep aren't!* A very similar engraved sheet of insects, probably from the same source, was used in *Specimen box* 1975.

Photograph by Lyn Gascoigne from author's archive

## 122 [Seaside] 1976

Vintage postcard, weathered painted wood, weathered glass; 14 × 20 × 9.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1976 private collection (gift of the artist)

Printed photographic coloured postcard with imprint on lower edge: '2303. Le Heure du Bain' (l.l.) and 'LUC-sur-MER' and verso 'AQUA-PHOTO / L.V. & CIE Paris' (l.l. edge). Addressed with two-word text (illeg.) from Marthe to Mons. Gaston Deacony (?), 14 rue des Mimines / Paris, with stamp dated 13 31 07 from Caen Calvado (?).

Image courtesy of Warwick Reeder

## 123 Sideboard piece 1976

Dried flowers of the variegated thistle (*Silybum marianum*), rusted enamelled metal kitchenware, glass windscreen, metal brackets, weathered wood; abt 36 × 132 × 25 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #48, \$450

**Coll:** 1976 private collection

Image from author's archive

## 124 Small parrot 1976

Printed cut-out cardboard shape (Arnott's Biscuits logo), unidentified metal objects, lidded metal container for L. G. Russell's UK Hertzite crystals, ceramic beads, weathered wood; abt 15 cm high

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #19, \$60

**Coll:** 1976 private collection

The parrot is perched on the unidentified piston-like (?) metal objects and leans towards 'birdseed' beads in the opened container.

Image courtesy of Daniel Thomas

## 125 Strung up 1976

China shards, weathered wood; 16 × 21.8 cm; signed and dated verso: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #13, \$60

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Image from author's archive



121



122



123



124



125



126



127

## 126 [Study: horses] 1976

Newsprint, wooden board; 41.5 × 47 cm; not inscribed

**Exh:** not exhibited

**Lit:** 8 Mar 1976 RG to TG

**Coll:** 1999 artist's estate; 2015 destroyed

In March 1976 RG referred to her collage of horses: *Have just done a collage of rumps of race horses kindly provided by ... The Age. Am interested in all sports photographs so keep on keeping your eyes open for me* (8 Mar 1976 RG to TG). The images are from *The Age* 27 February 1976 Yearlings sale supplement, p. 6. [Study: horses] can be seen in a mid-1976 photograph stored under the bench in the sitting room.

Image from author's archive

## 127 The colonel's lady 1976

Wooden painted cabinet with found objects made of wood, metal, cardboard, plastic and printed paper (including beer can, plastic doll's head and body, shotgun cartridges, metal labels, shoe-polish cans); 39.1 × 59.7 × 8.8 cm; signed and dated verso u.l.: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #7 (as *Colonel's lady*) (dated 1975), \$350; 1978 *Some Recent Acquisitions* ANG; 1978 *Rosalie Gascoigne* NGV, #5 (as *The colonel's lady*) (ref., illus.); 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #2] (ref., illus.); 1984 *Australian Sculpture Now* NGV (catalogued, illus. p. 94, but probably not exhibited); 2004 *Rosalie Gascoigne* Wellington, NZ, #2] (illus. p. 28); 2008 *Rosalie Gascoigne* NGV, #11] (illus. p. 56, ref. p. 134); 16 May – 13 Sep 2009 *Reinventions: Sculpture + Assemblage* NGA

**Lit:** TJ McNamara *NZ Herald* 2 Apr 1984; *Friends of Govett-Brewster Art Gallery Newsletter* no. 36, 1984, illus.; Mildred Kirk 1986, p. 513; Anne Kirker 1989, pp. 52–55; Anne Kirker 1990, p. 18; Harriet Edquist 1993, pp. 14, 18; Vici MacDonald 1998, illus. p. 27; Gregory O'Brien 'Plain air/plain song' 2004, p. 43; William McAloon 2004

**Coll:** 1976 National Gallery of Australia, Canberra (Acc no. 76.583)

RG spoke with James Gleeson about *The colonel's lady*: *This I did to enjoy myself. And I think I wouldn't have done it if I hadn't happened upon that, it's a red first-aid box. And red isn't a colour I usually use a lot. But if you've got a red box, the only thing to do is go along with it ... I felt it's the Coles' [Funny] Picture Book approach. Sort of busy fingers. And you crowd, load, every raft with oars they say. And I found that I was getting a sort of semi-military overtone to it. And that sort of led me along to the rifle [shotgun] shells and even this man boxing, it was fairly belligerent, and this, these Kiwi boots, polished things, looking military, yes, and insignia, they've got that firm pattern. And so*

[the doll] *becomes the colonel's lady ... She's one of those well-groomed army wives, you know, and there's his, his military conformity there and she's being a good unthreatening army wife ...*

JG: You're not working on a literary concept? ... You didn't start off with the idea of making a box called 'The Colonel's Lady'?

No, no, no. I think if you do that, the whole thing gets very stolid and you push your point home. That's what [Francis] Bacon says, long diatribes through the brain, I hate them. I like allusion and elusiveness and I like change in the ground. I started off making a box that was crammed tight with pattern, you see, and I had these engaging postcards that people had sent me you see. And I had a lot of the Waratah labels ... I might as well enjoy myself. I mean I'm not going to be cold coolly classical like there. I'm going to enjoy myself. And that sort of thing is fun to do. [J.G.: The title came well after?] It was her blue eyes. And I thought well, a title, that's a good thing in a way to have ... (1980 Gleeson, slightly edited).

The title comes from a Rudyard Kipling verse — the final stanza of 'The ladies', first published in the *Pall Mall Gazette* 2 May 1895 (and first collected in *The seven seas* (1896)).

The stanza reads:

What did the Colonel's Lady think?

Nobody never knew.

Somebody asked the Sergeant's wife

An' she told 'em true!

When you get to a man in the case,

They're like as a row of pins —

For the Colonel's Lady an' Judy O'Grady

Are sisters under their skins!

BG recalled that these lines were very well known in his youth (and hers). RG's reference to 'well-groomed army wives' may be a reference to the major general's wife who lived next door in Deakin. Concerning the Cascade beer can used in the work, RG began a letter to Tasmanian Breweries in Hobart: *The first beer can I ever used was a faded pink Cascade can, and the work in question was bought by the Australian National Gallery ... I must congratulate you on having one of the best designed beer cans in Australia* (c. May 1978 RG to LW Wilkins).

Image courtesy of the National Gallery of Australia, Canberra

## 128 The phone call 1976

Printed images under glass shards on weathered board; abt 15 × 15 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #17, \$100

**Coll:** possible gift of the artist to a private collector

*The phone call* 1976 is a small work similar to *Friends and relatives* 1974 and *Friends* c. 1974–76. Description based on MG's recollection of the work in the owner's house.

NO IMAGE



## 129 Tiepolo parrots 1976

Weathered wood boxes, printed cut-out cardboard shapes (Arnott's Biscuits logos), weathered and stained wood, some stencilled, rusted nails; 61.2 × 56.4 × 23 cm; signed and dated verso: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #42, \$350; 1978 *Some Recent Acquisitions* ANG (ref.); 1978 *Rosalie Gascoigne* NGV, #7 (as Tiepolo birds, ref., illus.); 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[3] (ref., illus.); Apr 1999 *Living in the Seventies* CMAG (illus.); Apr 2008 *Treescape* NGA; 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery (as *Tiepolo's parrots*) (illus. p. 158)

**Lit:** James Mollison and Laura Murray (eds) *Australian National Gallery: An introduction* ANG, Canberra, 1982, illus. p. 265 (as *Tiepolo's parrots*); Elva Bett *The Dominion* [NZ] 5 Jan 1984; Donald Williams 1987, illus. p. 143; John McPhee 1988, illus. p. 60; Anne Kirker 1990, p. 18; Harriet Edquist 1993, p. 13; Glenis Israel *Artwise: Visual arts 7–10* Jacaranda Press, Milton, QLD, 1997, p. 78; Vici MacDonald 1998, illus. pp. 27, 106 (as *Tiepolo birds*); Helen Musa *Canberra Times* 15 May 1999; Hannah Fink 2009, p. 159

**Coll:** 1976 National Gallery of Australia, Canberra (Acc no. 76.584)

*Yes, these are the Arnott's [parrots]. I think I had been looking at a lot of books perhaps about Pompeii, and those walls ... the frescoes and the wall that has decayed and just these old faded paintings. And I'd seen the Tiepolo ceiling down at the [National] Gallery, and I was very much on about fade and those beautiful pink green blue Italian colours ... specially those Italian colours somehow ... and it's sort of that dimly perceived pattern. And so most of those parrots had been actually on [cardboard] boxes that had been out in the weather and they'd taken a fade. The ones on the top panel were a line of parrots that Arnott's used to put out that were blue. I don't think they put them out now. And I had a lot of those. And then I think I sort of worked it up and the top part I was also, I suppose, thinking a little bit about those biblical paintings, you know, loaves and fishes and things all crowding together. And what I went for was the feel, and I knew when I had a feel that made me feel that way and so that suddenly arrived. It had been, whatever it was, whatever it was, and nobody was saying what it was, it was an arrived statement. It was something. You see what I mean. And I had a lot of trouble with the bottom part because I wanted to keep the flat feel. The whole thing was that you didn't want something coming out the front. It was about walls and things. But still I had that ledge at the bottom. That had actually two boxes, one put on another ... They're bolted there. I think it had come down the river, it had a very good weathering on it. And this unlikely piece here is an egg box ... [As for the text] what I like to think is that you don't have to read that. It just*

*happens to make an artistic statement with this: that is the right weight, the right pattern, the right fade ... Eventually it worked* (1980 James Gleeson).

The Tiepolo ceiling RG refers to is Giambattista Tiepolo's *Marriage allegory* c. 1737–47, which the ANG bought in 1974 (Acc no. 74.377).

Image courtesy of the National Gallery of Australia, Canberra

## 130 Travelling hopefully 1976

Plastic flowers, honey can, wood, metal scooter; abt 300 × 300 × 20 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #28, \$250

**Lit:** Hannah Fink 2009, illus. p. 153 (1976 installation)

**Coll:** dismantled

Image (detail of an installation view of the 1976 exhibition) courtesy of the National Art Archive, Art Gallery of New South Wales, Sydney

## 131 [Two blue cows] c. 1976

China shards, printed cut-out cardboard shapes (Norco butter logos), weathered painted wood (primed builder's offcut); 12 × 39 × 4 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1977 private collection (gift of the artist)

Image from author's archive

## 132 [Two children] c. 1976

Photograph, glass sheet, painted Masonite pegboard, metal clip; 21 × 17.2 × 2 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.477), gift of Hester, Martin and Toss Gascoigne

The photograph was part of the trove of material from a travelling carnival sideshow that RG found at the Bungendore tip in 1976.

Image courtesy of the National Gallery of Australia, Canberra

## 133 Victoriana 1976

Dried salsify (*Triagopogon porrifolius*) flowers (petals retained) in a rusted metal container (probably a discarded flower pot made from tin cans, with curled legs from the same metal); overall 19 × 16 cm diam. (container 11.5 cm high); not inscribed

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #29, \$60

**Coll:** 1976 private collection

Image courtesy of Daniel Thomas



129



130



132



131



133





134



135



137A



137B



136



138

### 134 Winter morning 1976

Weathered painted/primed wood (builder's offcuts), printed cut-out cardboard shape (Arnott's Biscuits logo), plywood, rusted metal machinery parts; 20.5 × 48 × 16.5 cm; signed and dated verso l.l.: 'R.G. '76'

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #18, \$200; 29 Mar 2001 *01>01, A Centenary of Collecting* Ivan Dougherty Gallery, UNSW Sydney (illus. p. 15, ref. p. 23 ff.); 2009 *Gallery A Sydney 1964–1983* Campbelltown Arts Centre and Newcastle Art Gallery (illus. p. 161); 2009–10 *Almanac: The Gift of Ann Lewis* AO MCA and touring (illus. p. 19, ref. p. 56)

**Coll:** 1976 Ann Lewis; 2009 Museum of Contemporary Art, Sydney (Acc no. 2009.98), gift of Ann Lewis

Image by Jenni Carter, courtesy of the Museum of Contemporary Art, Sydney

### 135 Yellow hand 1976

Found objects, including plastic flowers, metal signalling hand and storage containers for pesticide and saline; abt 50 × 15 × 15 cm

**Exh:** 1976 *Rosalie Gascoigne* Gallery A, Sydney, #23 (as *Yellow hand*), \$250; 1977 *Objects* Ray Hughes, Brisbane (as *Hand and flowers*) (illus. on poster)

**Lit:** Pamela Bell *The Australian* 15 Mar 1977; 30 Mar 1977 RG to MG

**Coll:** dismantled

RG's initial working title was *Welcome hand* and later she referred to it as *Hand and flower*. Ray got two nice photos of *Hand and Flower* and Room with a View done by his photographer. I am getting copies. He sent them off to Art and Australia who said they couldn't possibly print them as there had been two in last issue (30 Mar 1977 RG to MG).

Pamela Bell's review in *The Australian* included the following description of the work: 'In another exercise, a couple of old tins, a yellow hand (a vehicle turn indicator), a piece of wrist-shaped faded pink wood and a bunch of faded plastic flowers change in to a strange rubbish-dump icon' (*The Australian* 15 Mar 1977).

Image from Ray Hughes Gallery poster in author's archive, reproduced courtesy of Evan Hughes

## 1977

### 136 [Allowrie cows] c. 1977

Collage of printed metal on cut-out cardboard shapes (Norco butter logos), stencilled plywood, weathered wood; 62 × 42 cm; not inscribed

**Exh:** not exhibited

**Lit:** Vici MacDonald 1998, p. 30 (with illus.) (see notes)

**Coll:** c. 1981 private collection (United Kingdom) (gift of the artist)

Dated on the use of cut metal, which was also used in [*Homage to Ken Whisson's And what should I do in Illyria?*] 1977. The printed metal is from honey tins and the stencilled plywood from an Allowrie butter box. Vici MacDonald incorrectly dated the work 1969 and suggested it was the first use of cow images.

Image courtesy of Douglas Townsend

### 137 Blue water 1977

Weathered wood and mixed media, including ceramic electrical insulator, rubber, galvanised iron pipe, plastic, printed metal and nails; 20.7 × 56 × 12 cm; not inscribed

**Exh:** 1977 *Objects* Ray Hughes, Brisbane (probably as *Blue waters*), \$250; 19 Jan 2011 *Autumn Exhibition: Important Works 1970s–1990s* Annette Larkin Fine Art, Sydney; 30 Nov 2011 *Deutscher and Hackett M.*, lot 45 (illus. p. 87)

**Lit:** [c. 7 Mar] 1977 RG to MG; Michael Bogle *Vogue Living* Mar 1989, illus. p. 84

**Coll:** 1977 private collection

The printed metal comes from Tooheys beer cans, a Capstan cigarette tin, Lysaght galvanised iron sheet and a fire extinguisher. The rubber is non-slip matting and the plastic hands are from fairground sideshow kewpie dolls. There is an undated photograph of an earlier version of the work, in which a pink doll's head was used instead of the flag at the left rear in the right-hand compartment (late 1976 or early 1977).

Image A courtesy of Menzies Art Brands

Photograph B (*Blue water* 1977, first version) by Ben Gascoigne from author's archive

### 138 [Bottle and fish] c. 1974–77

Glass bottle, nylon thread, painted metal (fish), postcard (from Hawaii); 24 × 9.3 cm diam.; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Displayed in RG's dining room for many years.

Photograph by Lyn Gascoigne from author's archive



### 139 Collection [2] 1977

Weathered metal containers, broken glass, printed paper, raw wool, weathered painted wood; 14 × 38.3 × 3.2 cm; signed and dated on label verso: 'ROSALIE / GASCOIGNE / 1977'

**Exh:** 1977 *Objects* Ray Hughes, Brisbane (as *Collection*), \$100; 20 Jun 2018 Bonhams S., lot 105 (illus. p. 119)

**Coll:** 1977 private collection

Catalogued as *Collection [2]* to distinguish it from a 1974 work with the same title. The metal containers are old pill or lozenge containers, or similar. RG experimented with images of butterflies in two other pieces in 1976, visible in mid-1976 photographs of the sitting room bench but subsequently dismantled. Image courtesy of Bonhams, Sydney

### 140 Country air 1977

Weathered painted corrugated galvanised iron, weathered wood, plywood; four panels, each abt 92 × 75 × 12 cm; panels numbered in sequence verso

**Exh:** 1977 *Rosalie Gascoigne* IMA (illus. 1st state, installation views); 1978 *Rosalie Gascoigne* NGV, #17 (2nd state) (ref.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #15 (2nd state), \$2000; 1982 *Australia: Venice Biennale*, #1 (dated 1978) (VAB cat. ref. pp. 51, 57, illus. p. 58; *Catalogue generale* ref. p. 82); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.); Apr 1999 *Living in the Seventies* CMAG

**Lit:** mid-Nov 1976 RG to TG; 7, 30 Mar 1977 RG to MG, p. 45; Pamela Bell *The Australian* 22 Apr 1977; 28 Jun 1977 RG to MG, pp. 48–49; 4 Jul 1977 RG to MG; Rod Carmichael *The Sun* 10 May 1978; Dianne Byrne *The Australian* 21 Jun 1979; Bob Lingard and Sue Cramer 1989, illus. p. 37 (1977 installation view); Harriet Edquist 1993, pp. 11, 22; Mary Eagle 2000, illus. pp. 12 (2nd state), 13 (1st state)

**Coll:** 1979 National Gallery of Australia, Canberra (Acc no. 79.2242.A-D)

In 1980 RG spoke with James Gleeson about *Country air* 1977 (and other works): *Well it's made up of four pieces ... they are sheets of very heavy galvanised iron I started with. And they'd been weathered and dented. I presented them exactly as I found them and they actually had come off the Canberra Brickworks. They were unpicking it ... I got four panels that were more or less the same size and they were the same quality of iron. You realise after you've been collecting galvanised iron for a while, there's very different qualities. That [had a] very heavy quality and it had a very good sort of greeny painted tinge to it that gave it a sort of elegance and interest ... What I was fascinated with was the way the weather had got into it and the treatment it had got, so that it took on the air of something blown in the wind. Like curtains, in a way ... it was too heavy to blow actually. I think what they'd done was they'd bumped heavy trucks into it and it's stove in here and it came out there.*

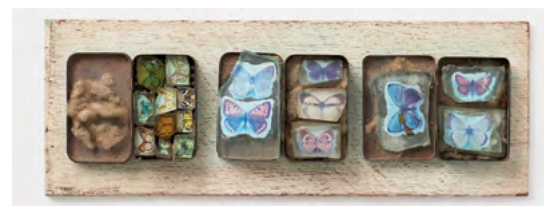
*And then they'd thrown it down on to the clay and that's as it was. All I had to do really was scrub it ... It was very interesting-looking iron, and what I saw eventually in it was a row of windows as in a country place and the wind coming into the building, lifting the curtains, and in this building you could just see the landscape outside. So under each panel of tin [i.e. galvanised iron] I put another strip of tin [galvanised iron] in various colours, off-green and pink and something. So the curtains are lifting and you are looking out through this very humble shed and there is the landscape, the clover field and the green field and the curtains. And to me I could be standing in one of those calm places and I could smell it coming in the window ... Air always does something for me I think. And smells, country smells ... I suppose it's relaxing and gives you a great feeling of freedom you know. And I boxed the tin in the end. I boxed the tin in wood that I weathered so they're in shallow trays, four shallow trays and the iron, the two lots of iron are enclosed ... There is [a sequence]. Because you can see actually the curtain rising, and one curtain sucks, you know how the wind sucks it. And it's stove in in the middle. And to me they read logically in one way ... They're numbered at the back (1980 Gleeson).*

RG found the galvanised iron in November 1976: *I am moving into the corrugated iron business art-wise. They are unpicking some of the old brick factory at Yarralumla and I got a few sheets from there one wet weekend (mid-Nov 1976 RG to TG).* On 15 February 1977 the work had advanced sufficiently for RG to pay \$21.30 for timber backing for 'Clover field' (financial records RG papers NLA; see also 7 Mar 1977 RG to MG, p. 45 ref. to 'Wind from the clover').

When displayed in Brisbane in March 1977 the window frames and corrugated iron were attached to the wall separately. After *Country air* came back, RG decided to enclose each panel in a shallow box. The problem was how to make a single unit of each window. *Your father has made a shallow tray for one [of them] — a sort of box frame of 3" ash on plywood so that the tin is fixed to the back and the frame hides the side elevation. I have painstakingly greyed two other frames and got a result pretty close to weathered wood. The tin certainly looks different — a bit of the first fine careless rapture gone, but I think it looks authoritative. Wish you were here [to give an opinion, but since you aren't] ... I will just put my head down and carry the idea through and then be prepared to dismantle them (28 Jun 1977 RG to MG, pp. 48–49; also 22 Jun 1977 BG to MG).* A week later the job was done: *Your father and I spent the entire weekend framing the brickwork tin panels. I think they look very authoritative in their artificially greyed frames. Need to be taken seriously. Greying process was lengthy. Rub in dark stain, rub in white stain, rub in turps, sandpaper edges rounded, pour on bleach mixture, final look almost natural grey (4 Jul 1977 RG to MG).*

Image A courtesy of the National Gallery of Australia, Canberra

Image B (first version — without frame — at IMA Brisbane) from author's archive



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140A



140B

141 **Daffodil box** 1977

Wood and metal box or cupboard, glass bottles, cork, printed paper collage, plastic flower; 56.5 × 49 × 18 cm; not inscribed

**Exh:** 1978 *Rosalie Gascoigne* NGV, #9 (ref.); 2 Mar 2010 *Blue Chip XII* Niagara Galleries, Melbourne, #9 (as *Spring: the daffodil* 1974–77), \$45,000 (illus. p. 17, with daffodil facing right); 16 Jun 2015 Bonhams S., lot 45 (as *Spring: the daffodil box* 1974–77) (ref. p. 88, illus. p. 89)

**Lit:** Mary Eagle 2000, p. 57, illus. p. 13 (installation at Anstey Street, Pearce, with daffodil facing left)

**Coll:** c. 1977 James Mollison (gift of the artist)

The collage includes a label from an Oak brand powdered-milk container. The cupboard had previously been used as the container for an earlier work photographed on the sitting room bench in mid-1975 and later dismantled. The alternative title *Spring: the daffodil* probably comes from James Mollison, as this extract from one of R.G.'s letters suggests: *Jim decided when he was sick recently that what would really cheer him up would be to have a box I have just made called 'Cloister', the one you like with beer cans [Early morning]; and, with the Daffodil box he already has, he would have Spring – the Daffodil, Winter – the 'Cloister', Autumn – the Beer cans, and then he would only need Summer. He is inordinately pleased with the idea. I temporised* (27 Nov 1978 RG to MG, p. 57).

Image by Jenni Carter, courtesy of John Cruthers and Bonhams

142 **Dovecot** 1977

Weathered wood bottle-box, with painted wood surveyor's pegs and builder's offcuts; 44 × 55 × 13 cm

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #4, \$600; 2008 *Rosalie Gascoigne* NGV, #15] (ref. p. 134)

**Coll:** 1979 private collection

Photograph by Ben Gascoigne from author's archive

143 **Early morning** 1977

Weathered wood (including hinged box, painted builder's offcuts), wire gauze, tin-plated steel beer cans, nails; 61 × 53.5 × 29 cm; not inscribed

**Exh:** 1978 *Rosalie Gascoigne* NGV, #15 (ref., illus.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #6, \$600; 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #4] (ref.); 2004 *Rosalie Gascoigne* Wellington, NZ, #3] (illus. p. 13)

**Lit:** 22 Aug 1977 RG to MG, p. 50; 19 Nov 1977 RG to MG, p. 52; 1 Jan 1978 RG to MG, p. 52; Elva Bett *The Dominion* [NZ] 5 Jan 1984; Ian Wedde *Evening Post* [NZ] 26 Jan 1984; Anne Kirker 1989, p. 54; Anne Kirker 1990, p. 18 (with illus.); Vici MacDonald 1998, p. 30

**Coll:** 1984 Museum of New Zealand Te Papa Tongarewa, Wellington, NZ, purchased by the National Art Gallery NZ with New Zealand Lottery Board funds

*I have just, with your father's help, finished beer can construction No 2. This time it's made with Tooheys cans — ones with hands on. Title 'Morning'. Chiefly blue tins and some faded to pink — rosy-fingered dawn [Homer The Illiad xix.1]... Sixteen cans in box [drawing of it]. Frame over, with cross bar. Piece of curled fly-wire, blond with brick dust, over tins, sort of mangy voile curtain frayed at edge. All grey morning light, tinged with pink (side leaning board is pink) (22 Aug 1977 RG to MG, p. 50). It's a very shallow box, really only a beer can deep (19 Nov 1977 RG to MG, p. 52). The pale beer cans [Early morning] are sitting on corner of mantelpiece ... and it looks very good to me (1 Jan 1978 RG to MG, p. 52.) In 1999 she gave her reading of the work: *I thought it was sort of early morning at the beach cottage, you know, that sort of feeling and the very skimpy curtain they leave in the cottage you hire. It was just that* (1999 Auckland AG).*

Image from author's archive

144 **[Envelope studies]** 1977

Seven units, materials and dimensions as listed, not inscribed:

A. used window envelope with plastic film, red ink franking, printed card (Norco cow heads); 9 × 15 cm

B. used window envelope with plastic film, red ink franking, printed card (cows); 9 × 15 cm

C. used window envelope with plastic film and postage stamp, black ink franking, printed image; 9 × 14.5 cm

D. used window envelope with plastic film and postage stamp, black ink franking, printed image; 9 × 14.5 cm

E. used window envelope with plastic film, red ink franking, printed image; 9 × 17.6 cm

F. used window envelope with plastic film, red ink franking, postage stamps; 9.3 × 17 cm

G. used window envelope with plastic film, printed images (parrots); 8.8 × 17.6 cm

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

The envelope contents are not secured in place. Four envelopes are from Heffers, a United Kingdom bookshop from which BG bought books.

Image A three cow heads

Image B two cows

Image C & D two envelope studies (faces)

No image E; the enclosed face is similar to 144C & D

Image F Hong Kong queen

Image G two parrots, Airmail

Images from author's archive



144A



144B



144C&amp;D



144F



144G



141



142



143





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### 145 Grass rack 1977

Weathered timber, dried ryegrass (*Lolium perenne*), wire; 58 × 84.5 × 11 cm

**Exh:** 1978 *Rosalie Gascoigne* NGV, #22 (ref., illus.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #12, \$600; 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[5] (ref.); 15 Aug 2000 Sotheby's S., lot 28 (illus. p. 46)

**Lit:** 20 Jul 1977 RG to MG, p. 49; 15 Jul 1978 RG to MG, p. 55; 12 Nov [1978] RG to Ann Lewis; Gertrude Langer *Courier Mail* 27 Jun 1979; Mildred Kirk 1986, p. 513; Janine Burke 1990, illus. p. 35; Vici MacDonald 1998, pp. 17, 26

**Coll:** c. 1979 private collection

*Grass rack 1977* is one of four pieces made with dry grasses in 1977. On 20 July 1977 RG wrote: *I am amassing a series of golden grass pieces along the bench in front of tin window [Country air 1977] ... I must say the golden grass [harvested in summer] looks marvellous in winter time — really holds the summer — scarcely believable at this time of year. Think I can have at least five grass pieces* (20 Jul 1977 RG to MG, p. 49). In July 1978 she sent the four grass pieces to Gallery A but they were returned in December 1978 after she asked for them back (15 Jul 1978 RG to MG, p. 55; 12 Nov [1978] RG to Ann Lewis).

Talking about the grass used in *Grass rack 1977* RG said: *This is beautiful grass ... It was stiff grass, really quite firm, like a brush, and to me it is what the country says. I am a real grass watcher and I think if you want one of the most relaxed features of the Australian countryside around the Monaro — which is about all I know — it is that grass theme. To me it is lyrical* (1985 School of Art). *It was ryegrass that came up in a great flood in the early summer and what you did was painstakingly take all the little white pieces off, the flowers, and those pieces stayed like whisks, you know the Swedish whisks you can whisk eggs with; it is quite hard, quite firm* (1999 Auckland AG). She described the wooden frame as an *old grey bookcase that I found at a dump was just the right thing to hang it on* (1999 Auckland AG). *I'm sorry you can't see the quality of the grey of the wood. It's a very good grey* (1985 School of Art).

The hanging format of *Grass rack 1977* harks back to the late 1950s and early 1960s when RG was making arrangements of dried materials, which she would prepare by hanging bundles of grasses (and other plant material) upside down under her house (a process described in her talk 'Dried arrangements' c. 1960). The format also recalls John Armstrong's *Tag rack 1973* (now in the Newcastle Art Gallery illus. p. 356), which RG saw at his 1973 exhibition at Watters Gallery in Sydney and which she displayed in her house after MG bought it (27 May 1973 RG to MG, p. 41) (illus. p. 50).

Image courtesy of the National Gallery of Victoria, Melbourne

### 146 [Homage to Ken Whisson's *And what should I do in Illyria?*] 1977

Printed metals, weathered wood; 9.2 × 12.7 × 2 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[1] (illus. p. 54, ref. p. 62)

**Lit:** Mary Eagle 2000, pp. 53–56; Martin Gascoigne 'Rosalie's artists' 2008, p. 42

**Coll:** 1978 private collection (gift of the artist)

Regarding RG's friendship with Whisson, see the biographical note in this catalogue raisonné. The image is based on Ken Whisson's *And what should I do in Illyria?* 1974 (see Biographical Note), which RG bought in October 1974. She referred to the homage work in a letter of 15 Dec 1977: *I am enclosing a small token. I find it reads quite well from distance and hope it intrigues you* (c. 15 Dec 1977 RG to MG; also end Jan 1978 RG to MG). Some of the metals used came from old containers such as pill boxes, cigarette tins and drink cans found in country dumps. The wood used is milled timber, possibly discarded building material.

Images from author's archive



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### 147 [Homage with Eadweard Muybridge's *Ox trotting 1887*] c. 1976–77

Collage on postcard of Eadweard Muybridge's *Ox trotting 1887*, perspex frame; 13 × 18 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Displayed in the artist's dining room. The collage elements include Norco butter logos.

Images from author's archive



147

### 148 Husbandry 1977

Wooden cupboard, weathered wood, stencilled galvanised iron sheet, glass containers, grass (probably ryegrass, *Lolium perenne*), 45 × 60 × 14 cm; not inscribed but there is a notation on the base 'VAB/346/80'

**Exh:** 1978 *Rosalie Gascoigne* NGV, #20 (ref., illus.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #2, \$600

**Lit:** 15 Jul 1978 RG to MG, p. 55; Janine Burke 1979, illus. p. 315; Harriet Edquist 1993, pp. 11, 18, 23

**Coll:** 1980 Visual Arts Board of the Australia Council; 1984 Benalla Art Gallery, VIC (Acc no. 1984.05), gift of the Visual Arts Board Contemporary Art Collection



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The galvanised iron bears the Lysaght logo (profile of Queen Victoria). *Husbandry* 1977 is one of the four works sent to Gallery A in July 1978 (15 Jul 1978 RG to MG, p. 55) but returned at RG's request in December 1978.

Photograph by Ben Gascoigne from author's archive

### 149 Landscape [2] 1976–77

Dried salsify (*Tragopogon porrifolius*) seed heads, metal (including two milk-separator bowls and shelving); abt 28 × 91 × 37.6 cm; not inscribed

**Exh:** 1978 *Rosalie Gascoigne* NGV, #24 (ref., illus.); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #13, \$600

**Lit:** Mary Eagle *The Age* 2 May 1978; Mary Eagle 2000, illus. p. 13 (single bowl, early state on RG's sitting room bench, before March 1977)

**Coll:** dismantled (later recreated)

Called *Landscape [2]* to distinguish it from a box construction with the same title exhibited at Gallery A in 1976. In her 1978 review, Mary Eagle referred to 'simple, strong statements such as two milk-separator pans filled with clumps of dried salsify heads (No. 24)' (*The Age* 2 May 1978). At least one of the bowls of dried salsify seed heads in *Landscape [2]* might have been made in 1976 with leftovers from *Crop [1]* 1976, because it is in an early (pre-March) 1977 photograph. Later recreated as *Landscape [3]* c. 1987–96 (q.v.), but with a blond grass (possibly African lovegrass, *Eragrostis curvula*) instead of the dried salsify seed heads.

Photograph by Ben Gascoigne from author's archive



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### 150 Pale landscape 1977 (reconstructed 1983)

Swan (*Cygnus atratus*) feathers, newspaper (90 sheets); abt 400 × 730 cm (variable)

**Exh:** 1977 *Rosalie Gascoigne* IMA; 1978 *Rosalie Gascoigne* NGV, #18 (ref., illus. 1977 installation view); 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[6] (ref.); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[2] (ref. pp. 13, 14, illus. pp. 20–21)

**Lit:** c. 7, 30 Mar 1977 RG to MG, p. 45; [late Mar] 1977 RG to TG; Gertrude Langer *Courier Mail* 3 Apr 1977; Pamela Bell *The Australian* 22 Apr 1977; 1 May, 28 Jun 1977 RG to TG, pp. 47, 49; Mary Eagle *The Age* 2 May 1978; Mary Eagle *The Age* 6 Jan 1979, p. 18; Janine Burke *Art Network* no. 3 & 4, 1981, p. 28; Elva Bett *The Dominion* [NZ] 5 Jan 1984; Ian Wedde *Evening Post* [NZ] 26 Jan 1984; [T] McNamara *NZ Herald* 2 Apr 1984; Ian Wedde *New Zealand Art News* vol. 1, no. 1, 1984; Anne Kirker 1989, pp. 52–55; Bob Lingard and Sue Cramer 1989, illus. p. 37; Janine Burke 1990, illus. p. 36 (1978 installation at NGV); Ewen McDonald 'There are only lovers' 1990, illus. p. 12 (detail); Louise Pether 1990 (exh. cat.), pp. 18, 24–25, 46, illus. p. 24 (detail); *Conversions* 1992 (exh. cat.); Harriet Edquist 1993, pp. 11, 12, illus. p. 11 (detail); John McDonald *SMH Spectrum Arts* 29 Nov 1997, p. 16; Vici MacDonald 1998, illus. p. 46 (1977 installation at IMA); Felicity Fenner 1999, p. 91; *Rosalie Gascoigne* Wellington, NZ, 2004 (exh. cat.), illus. p. 38 (1977 installation view)

**Coll:** 1984 Museum of New Zealand Te Papa Tongarewa, Wellington, NZ (Acc no. 1984–0013–1), gift of the artist to the National Art Gallery NZ

The feathers came from a bird refuge at the southern end of Lake George, where RG discovered them in May 1976 (see Rosalie's Materials). *Pale landscape* was constructed in early 1977. RG took her cue for the format from the small sheets of paper threaded with pins she had used in her sewing (1999 Auckland AG). She used newspaper because she had a lot of it: *I was terribly fond of newspaper because I think it is very elegant. So I started threading a few sheets with feathers — I will tidy this lot up, you know that sort of feeling — and I threw one sheet down on the floor, and I threw four down, and then I thought 'My goodness!!!' and it started moving away from me* (1985 School of Art). Work continued: *I spent another day by the Lake on Friday — picked up nearly 1000 more feathers and now have 75 feathered sheets (and a stiff back) ... I spread all my feathers and newspaper on back lawn this pm. I am aiming at about 5 metres by 6 metres and of course am now filled with doubt. (Of course it would look different in open air. I only hope it won't be a non-event.) ... Piles of daunting feathered paper on floor* (c. 7 Mar 1977 RG to MG, p. 45).

Later that month she wrote: *I only hope my environment arranges itself at the first attempt. One has to battle with different light and diff. floor colour. I aim to have 6 metres × 5 metres of floor spread with newspaper threaded with swans feathers — abt 4000 of them ...* ([late Mar] 1977 RG to TG). Upon returning to Canberra after the show at the Institute of Modern Art in Brisbane she wrote again: *The feathers went down pretty well. I still didn't really like the yellow floor and in the large area the whole piece tends to flatten — the width by height problem, but a careful walker-around will get a reading* (30 Mar 1977 RG to MG, p. 45).

The pale landscape of the title is *the winter landscape around Canberra which goes back to its bones. Canberra is very frost ridden and the paddocks all go back to their bones, you can see the shape of the land, and everything, and that, to me, was a pale landscape* (1999 Auckland AG). (There are similar statements in 1982 North, 1988 Ewen McDonald and 1998 Hughes.)

RG reconstructed *Pale landscape* 1977 for her show in Wellington, NZ, in December 1983. She wrote to Tony Mackle at the National Art Gallery in Wellington: *This piece has been shown twice before ... It is a piece I set great store by. I re-made it on new paper for Wellington. I would be very happy to make a gift of this piece to New Zealand. It is obviously of an ephemeral nature and I feel that if it had maximum exposure in various places over a limited period it could fittingly disintegrate in its own time. (The Dying Swan?)* (RG to Tony Mackle 20 Feb 1984).



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Although RG spoke of the work as an image of the winter landscape she was open to other readings. Describing an encounter with some women when she was installing the work at the NGV in 1978, she recalled: *As I was doing it they paused and huddled together, puzzled. I said, 'Well, when I did this I was collecting swan's feathers from around Lake George, and this is really about the levels of the lake: it's very flat country, but of course it could be in the winter landscape ... or, if you've been in an aeroplane and you've seen the clouds, or, if you go down to the South Pole ...' Well, there you are, you bring your experience to it. And I can't tell you how they cheered up! They stood further apart, their overcoats got shorter ... but, you know, it let them in which is very important* (1988 Ewen McDonald; 1999 Auckland AG). And on another occasion at the NGV: *I was terribly pleased because a little crocodile of children came through, very reluctant, you know, surveyors of art, they don't like it. And this little boy leant ... knelt down on his knees and said: 'It's just like the sea'. And I could have hugged him. And I thought well if you can communicate to people like that, that's great* (1998 NGA).

Image by Jenni Carter, courtesy of the Art Gallery of New South Wales, Sydney

## 151 River banks 1977

Weathered wood palings, torn and cut patterned linoleum; five planks each 151.5 × 14.5 × 2.5 cm, overall 151.5 × 92 × 2.5 cm; panel 1 signed, dated and titled verso: 'RG 1981 / RIVER BANKS / (5 PANELS)', tape label 'HUNG ON / 5 NAILS / 7½" APART' and each panel numbered verso '1' to '5' respectively

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$1200

**Lit:** 11 Oct, 8, 19 Nov 1977, 1 Jan 1978 RG to MG, pp. 51–52; Vici MacDonald 1998, p. 56 (with illus.) (dimensions cited as 153 × 90 cm and incorrectly dated 1981)

**Coll:** 1981 James Mollison

*This is the first linoleum piece I ever made. It was terrible stuff, really garish big flowers growing on pink. I've done quite a lot of things with lino, but you don't see it much, it's difficult to get. But people used to have it all over the place* (Vici MacDonald 1998, p. 56). The first reference to *River banks* is in a letter dated 11 Oct 1977: *I am mostly working and feel I am getting up a new head of steam. Enclosed [is a] photo of river planks and lino [River banks] over fire-place, which I feel works well* (11 Oct 1977 RG to MG, p. 51).

Regarding dating, the work was photographed in 1977 so the inscription dating the work 1981 is clearly wrong. RG probably signed the work just before exhibiting it in 1981, hence the date. The linoleum may have come from Captains Flat, which she visited in the 1970s: *I remember going out once to Captains Flat and finding a whole lot of very good quality linoleum that they'd apparently ripped up from the city hall or something,*

*and I remember making one work. It just worked for me, that particular linoleum, but in most tips you see that'd be at the bottom of the ditch and burnt* (1997 Feneley; see also *Step through* 1977/c. 1979–80, which uses the same linoleum).

Image by Jenni Carter, courtesy of John Cruthers and Bonhams

## 152 Room with a view 1976–77

Weathered wood apiary boxes and builder's offcuts, tin-plated steel beer cans; 58 × 102 × 26 cm

**Exh:** 1977 *Objects* Ray Hughes, Brisbane (as *A room with a view*), \$450; 1978 *Rosalie Gascoigne* NGV, #14 (dated 1977) (ref.); 2008 *Rosalie Gascoigne* NGV, #[17] (dated 1977) (illus. p. 60, ref. p. 134)

**Lit:** 4 Jan 1977 RG to TG; Gertrude Langer *Courier Mail* 12 Mar 1977; Pamela Bell *The Australian* 15 Mar 1977; Vici MacDonald 1998, illus. p. 29; Mary Eagle 2000, pp. 49, 50; Ray Edgar 2009, illus. p. 40

**Coll:** 1977 Ray Hughes; 2016 Queensland Art Gallery, Brisbane (Acc no. 2016.213), gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation, donated through the Australian Government Cultural Gifts Program

Construction of what became *Room with a view* began in late 1976: *I have a small work of Cascade cans — nine on a block of wood in grey B-box with an old window frame leaning against front. Turns into a view from an old Paddington window. Simple but neat* [accompanied by small pen sketch] (4 Jan 1977 RG to TG). This became the central panel for *Room with a view*. (There is also a late 1976 photograph of the panel.) After Gertrude Langer saw *Room with a view* in Brisbane she wrote: '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' (*Courier Mail* 12 Mar 1977). Pamela Bell described it as a work 'of strange authority' (*The Australian* 15 Mar 1977).

RG spoke about the work several times: *That piece was made when I was on about beer cans ... These are Flag Ale cans. I called it 'Room with a View'; to me it was the view you get from the windows of the Art Gallery of New South Wales [looking onto Sydney Harbour]. In the faded cans on the left joining the grey of the sea, there you see the fleet flying its flags. These cans are less faded. And the middle section is made from Cascade cans from Tasmania. These have a grey factory on them and that was the Paddington houses to me, as seen from the Gallery's eastern window. And I could almost feel the feel that I got looking out those windows. Some people, of course, cannot get past the beer cans* (1985 School of Art; similar comments in 1982 North and 1999 Auckland AG).



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Although RG's interest in beer cans at this time had been piqued by the classical faded blues and pinks of empty Flag Ale beer cans gathered from the roadside, the Cascade cans used in *Room with a view* were new. The cans came from the brewery in Tasmania, a gift organised by her son Toss then living in Hobart. In 1978 she wrote to the brewery: *Cascade tins are in short supply though last year I was indebted to your brewery when you ran me off a dozen empty pink tins ('How did you get the beer out?' is a common question). I used some of these cans in a work called 'Room with a view' ... (c. May 1978 RG to LW Wilkins, in response to another gift of cans). The title alludes to EM Forster's 1908 novel *A room with a view*, which was the subject of a Merchant Ivory film in 1985.*

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

### 153 Storage 1977

Weathered wood (Moo-Kow-Milk) box, dried stalks of wild oats (*Avena* spp.), rusted metal, rubber bands (later replaced with string); 65 × 31.5 × 16.5 cm; not inscribed

**Exh:** 1978 Rosalie Gascoigne NGV, #19 (ref.); 1979 Rosalie Gascoigne Ray Hughes, Brisbane, #11, \$600; 28 Jun 2002 *Exploring Outback: Artists' Responses to Life on the Land* QAG (travelling until 7 Sep 2003) (incorrectly titled *Grass rack*, see notes)

**Lit:** 20 Jul 1977 RG to MG, p. 49; 15 Jul 1978 RG to MG, p. 55; Dianne Byrne *The Australian* 21 Jun 1979; Gertrude Langer *Courier Mail* 27 Jun 1979; QAG *Annual report 1996–97*, illus. p. 2; Mary Eagle 2007, illus. p. 205 (as *Grass rack* 1979)

**Coll:** c. 1979 private collection; 1997 Queensland Art Gallery, Brisbane (Acc 1997.120a-mm), purchased by the Queensland Art Gallery Foundation

*Storage 1977* is one of four pieces made using grasses in 1977: *I am amassing a series of golden grass pieces along the bench in front of tin window [Country air 1977] ... I must say the golden grass [harvested in summer] looks marvellous in winter time — really holds the summer — scarcely believable at this time of year. Think I can have at least five grass pieces* (20 Jul 1977 RG to MG, p. 49). *Storage 1977* is also one of four grass pieces RG sent to Gallery A in July 1978 (15 Jul 1978 RG to MG), returned at her request in 1978 because she did not want them shown in a mixed exhibition (12 Nov [1978] RG to Ann Lewis). For some time *Storage* was incorrectly referred to in QAG publications as *Grass rack*. The straws in the metal ring on top of the box are very like those in *Straws* 1975.

Image courtesy of Queensland Art Gallery, Brisbane

## 1978

### 154 Bailed up 1978

Weathered wood (fruit?) boxes, plastic bags, dried grass (possibly ryegrass *Lolium perenne*, windmill grass *Chloris truncata* or African lovegrass *Eragrostis curvula*); three units, each 129 × 27 × 28 cm

**Exh:** 1978 Rosalie Gascoigne NGV, #25 (ref.)

**Coll:** dismantled

The title is a play on words that alludes to Tom Roberts's painting *Bailed up* 1895, 1927 (AGNSW).

Image courtesy of the National Gallery of Victoria, Melbourne

### 155 Cloister 1978

Weathered apiary box and other painted wood (including polo balls), printed paper (images of Piero della Francesca's *Senigalla Madonna*); 61.1 × 34.8 × 15.5 cm; not inscribed

**Exh:** 1979 Rosalie Gascoigne Ray Hughes, Brisbane, #5, \$600; 1987 *Ten by Ten* Gertrude Street, Melbourne (as *Cloisters* 1976) (ref. p. 5); 15 Oct 1992 *The Angelic Space: A Celebration of Piero della Francesca* Monash University Gallery, Melbourne (dated 1979) (ref. p. 55); 2008 Rosalie Gascoigne NGV, #20 (illus. title page, ref. p. 134)

**Lit:** 12 Oct, 27 Nov 1978, 23 Feb, 11 Apr 1979 RG to MG, pp. 56–58; Dianne Byrne *The Australian* 21 Jun 1979; Robert Rooney *The Australian Weekend Review* 7–8 Nov 1992, illus. p. 13; *Art and Australia* vol. 30, no. 4, 1993, illus. p. 467 (wrong size); Harriet Edquist 1993, p. 13, illus. p. 20; Hannah Fink 1997, illus. p. 205; Mary Eagle 2000, pp. 56–58, illus. p. 56

**Coll:** 1979 James Mollison; 1999 National Gallery of Victoria, Melbourne (Acc no. 1999–402), gift of James Mollison AO

*That one is called 'Cloister'. I am not above using an image from somewhere else. That is a very grey Australian box — also a bee box — added to at the bottom, added to at the top. Somebody's croquet balls I found by the lake [Lake Burley Griffin, Canberra] and I put them in for their sculptural quality and their matching greyness. I called it 'Cloister' and I felt it was enigmatic as to whether it was fallen masonry or a quiet game of croquet the nuns played in the courtyard. It was sort of contemplative; you could read what you liked into it* (1985 School of Art).

Made in spring 1978. The balls are polo balls, not croquet balls, as RG described at the time: [James Mollison] *admired new box — very grey and quiet with two Piero della Francesca ladies stuck in it and three battered polo balls* (12 Oct 1978 RG to MG, p. 56). Possibly the image is a postcard published by Mondadori International c. 1973 printed in Italy and copyrighted 1973 (as with *The gallery man*



1978). Otherwise the reproduction could be from *Piero della Francesca* by Alberto Busignan, Dolphin, T&H 1968, of which RG had several copies (see RG papers NLA Acc 10.045). Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

## 156 Feathered chairs 1978

Weathered painted steel chairs, Australasian darter (*Anhinga novaehollandiae*) feathers; two units, each 110 × 50 × 50 cm (irreg.); not inscribed

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #17, \$1200; 1991 *Off the Wall in the Air: A Seventies' Selection* Australian Centre for Contemporary Art, Melbourne (28 Jun – 4 Aug) and Monash University Gallery, Melbourne (3 Jul – 10 Aug), #51 (as *2 feathered chairs* 1979) (illus. p. 35); 2004 *Rosalie Gascoigne* Wellington, NZ, #[4] (illus. p. 25, refs pp. 35, 56); 18 Jul 2007 *Backward Glance: Important Work from the 1980s* John Buckley Gallery, Melbourne; 2008 *Rosalie Gascoigne* NGV, #[18] (illus. p. 70, ref. p. 134); 13 May 2014 *The John Buckley Collection* Mossgreen M., lot 7 (ref. p. 18, illus. p. 19); 30 Nov 2017 Menzies S., lot 50 (illus. p. 127)

**Lit:** 28 Jan, 23 Feb 1978 RG to MG, p. 53; Dianne Byrne *The Australian* 21 Jun 1979; Ben Gascoigne 2000, p. 11, illus. p. 53; Gregory O'Brien 'Plain air/plain song' 2004, pp. 35 (on birds in RG's art); Richard Kalina 2005, illus. p. 85; Ray Edgar 2009, illus. p. 40; *Sunday Canberra Times* 6 Nov 2009, illus. p. 7

**Coll:** c. 1980 private collection

*Feathered chairs* was made in January 1978 and described, with sketches, in a letter written that month: *Two of those reddish iron chairs decked with racks of black feathers* [Feathered chairs]. *Accidental juxtaposition really ... About 100 feathers in each rack and it reads right. Has presence. Two chairs make a set. Mildred [Kirk] sees them as two thrones. James Gleeson laughed delightedly* (28 Jan 1978 RG to MG, p. 53).

In 1982 RG described her discovery of the cormorant feathers at Lake George: *And then I came to this place where there were all these ... black birds, you know, cormorants. And a shattering of black beautiful glossy [feathers] as if the birds had just undressed. I thought, I've got to have those, those are good. But I wasn't on about them. And that's where I made Feathered Chairs ... They're beautiful feathers. They're like the underside of mushrooms. You know ... the quill. And I had those chairs which I had found discarded from the CSIRO ... I did the feathers in racks* (1982 North; similar remarks in 1985 School of Art and 1998 Hughes).

More likely, the feathers were from Australasian darters, which nested at Lake George. The racks for holding the feathers are the same as those used in *Feathered fence* 1978–79 and were devised by Ben Gascoigne (2000, p. 11). The chairs were found in a dump (1999 Auckland AG).

Image courtesy of the City Gallery Wellington, NZ

## 157 [Feather study 1] 1978

[Cockatoo? (*Cacatua galerita*)] feathers and paint on painted plywood; dimensions not recorded (abt 35 × 30 cm); not inscribed

**Exh:** not exhibited

**Lit:** 14 Feb 1978 RG to MG, p. 53

**Coll:** 1999 artist's estate; 2014 destroyed

RG experimented with feathers from Lake George: *Am involved with Lake George and a great feather investigation ... The house is full of feathers. If you strip them the spines are lovely curves — I keep thinking how [sculptor] Bob Klippel would like them — all that grasshopper agility. The feather part that one pulls off seems too good to waste and so I have experimented (à la tar and feathers) gluing it on to weathered boards. James Gleeson said with delight 'Just like a very old drawing'* (14 Feb 1978 RG to MG, p. 53).

In this study the feathers were mixed with the paint applied as an impasto. Destroyed in 2014 because of poor condition.

NO IMAGE

## 158 [Feather study 2] 1978

Cockatoo (*Cacatua galerita*) feathers and paint on weathered plywood; 14.5 × 25.4 cm; not inscribed

**Exh:** not exhibited

**Lit:** 14 Feb 1978 RG to MG, p. 53

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.50), gift of Hester, Martin and Toss Gascoigne

See notes on [Feather study 1].

Image courtesy of the National Gallery of Australia, Canberra

## 159 [Feather study 3] 1978

Cockatoo (*Cacatua galerita*) or swan (*Cygnus atratus*) feathers and paint on painted plywood; two panels, each 60 × 37 cm, overall abt 60 × 76 cm; not inscribed

**Exh:** not exhibited

**Lit:** 14 Feb 1978 RG to MG, p. 53

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.504), gift of Hester, Martin and Toss Gascoigne

See notes on [Feather study 1].

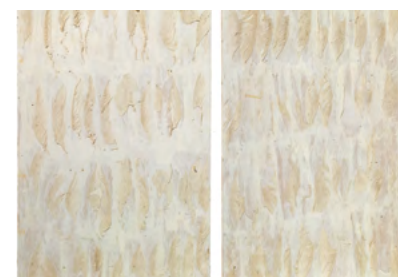
Image courtesy of the National Gallery of Australia, Canberra



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### 160 [Homage with a cricket team] c. 1976–78

Weathered wood (source unidentified), retouched newspaper image; 20.5 × 23 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2015 National Gallery of Australia, Canberra (Acc no. 2015.476), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



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### 161 [Homage with Dennis Lillee] c. 1977–78

Weathered wood (some painted), cut-out retouched newspaper images on plywood, plasticised tape measure segments, rusty nails; 36 × 28 × 4 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Dennis Lillee was a much admired and very successful Australian fast bowler, who played test cricket from 1971 to 1984. In March 1976 RG referred to her interest in images of sportsmen: *Am interested in all sports photographs so keep on keeping yr eyes open for me* (8 Mar 1976 RG to TG). The board with the tape measure numerals was first used in a 1975 work RG later dismantled, but the Lillee figure was probably cut with the jigsaw acquired in late 1977. Displayed in the sitting and dining rooms at Anstey Street, Pearce.

Image from author's archive



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### 162 [Lillee and daffodils] c. 1977–78

Retouched cut-out newsprint (images of Dennis Lillee) and printed cardboard (Daffodil margarine logos) on plywood, sawn wood; 29 × 57 × 17 cm; not inscribed

**Exh:** 2000 *From the studio* ANU Drill Hall Gallery, Canberra, #[2] (as *Lillee* c. 1975) (ref. pp. 59, 62)

**Lit:** 8 Mar 1976 RG to TG; mid-Dec 1977 RG to MG, p. 59 (incorrectly dated Dec 1979); Gregory O'Brien 'Plain air/plain song' 2004, p. 34 (with illus.)

**Coll:** artist's personal collection; 2013 private collection (by descent)

In March 1976 RG referred to her interest in images of sportsmen: *Am interested in all sports photographs so keep on keeping yr eyes open for me* (8 Mar 1976 RG to TG). Her 1985 comment is also apposite: *Another thought if you are a regionalist is that part of your region is your daily newspaper and you see some magnificent sporting*



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*types in the sports pages. Wonderful body language* (1985 School of Art, albeit talking about a footballer).

Dennis Lillee was a much admired and very successful Australian fast bowler, who played test cricket from 1971 to 1984. Those familiar with the cricketing world of Lillee's time might detect RG's love of wordplay in the title, finding in the daffodils an allusion to the cricketing joke about 'Lillian Thompson' (a reference to the bowling duo of [Dennis] Lillee and [Jeff] Thompson). Displayed in the sitting and dining rooms at Anstey Street, Pearce. RG had been working with similar daffodils in December 1977: *Meanwhile, for fun, I have done an exercise with plaster nativity cow I bought in Brisbane. Have sat it on a green bowl and surrounded it with varied slices of those squared-off daffodils from cartons. They sit, also like table tops on little wooden blocks all around the cow. Reads well. Sitting cow in deep flowery meadow. Again it is the horizontal daffodil level above the green base level — it is the space that makes it work somehow.* RG destroyed that piece soon after and it is not catalogued. The letter also refers to a 'new jig saw' which would have been used to cut the figures glued on plywood to shape (mid-Dec 1977 RG to MG, p. 59).

Image from author's archive

### 163 The gallery man 1978

Weathered wood apiary box and other wood including painted surveyor's pegs, printed postcard of Raphael's *Portrait of Angelo Doni* 1506 (detail); 73.5 × 36.5 × 14.5 cm; not inscribed

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #1, \$600; 1987 *Ten by Ten* Gertrude Street, Melbourne (as *Gallery man* 1976) (ref. p. 5, illus. p. 12); 13 Aug 2000 Christie's S., lot 2 (illus. p. 7); 26 Aug 2014 Sotheby's S., lot 13 (illus.)

**Coll:** 1979 private collection

*This one is called 'The gallery man'. And actually, seeing we are in such informed circles, I will say it was in the likeness of James Mollison [director of the National Gallery]. I made him like a playing card, and I was a bit annoyed at something at the time and I made some holes and some sharp bits and James was delighted* (1985 School of Art). RG had multiple copies of the postcard used in this work. The card was published c. 1973 by Mondadori International and printed in Italy (copyrighted 1973). An August 1978 photograph shows a precursor: the apiary box has the two coloured survey pegs on top, as in *The gallery man*, but the box contains an abstract arrangement of wood from various sources and the work has a thinner base. Regarding RG's relationship with Mollison see especially p.53–54

Image courtesy of Sotheby's Australia



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## 164 Waterfront 1978

Weathered wood apiary box and other wood (builder's offcuts), printed aluminium (Tooheys beer can), painted corrugated asbestos; 60.5 × 35 × 14 cm; not inscribed

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #9, \$600; 16 Jun 1991 *Works from MOCA Brisbane* Sotheby's M., lot 2 (dated 1979) (illus.); 2008 *Rosalie Gascoigne* NGV, #[19] (illus. p. 61, ref. p. 134)

**Lit:** late Aug 1977, 23 Feb 1979 RG to MG, pp. 50, 58

**Coll:** 1979 private collection (MOCA Brisbane)

A photograph from August 1978 shows several Flag Ale cans on cylindrical plinths in an apiary box on its side. One of those cans on its plinth made it into *Waterfront* 1978. RG included a photograph of the completed work (and others) in a letter on 23 Feb 1979, accompanying this comment: '*Waterfront*' depends on the corrugated asbestos. Can't get much starker than that! (23 Feb 1979 RG to MG, p. 58).

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

## 1979

### 165 Feathered fence 1978–79

Swan (*Cygnus atratus*) feathers, galvanised wire mesh, metal wing nuts, weathered wood, painted composition board; seven units on four base panels, overall 64 × 750 × 45 cm; the feathered units are numbered 1–7 and the bases numbered 1–4; not inscribed

**Exh:** 1979 *3rd Biennale of Sydney* (ref., illus. p. 26 (detail)); 1982 *Australia: Venice Biennale*, #2 (dated 1979) (VAB cat. ref. pp. 52, 57, illus. p. 59 (detail); *Catalogue generale* ref. p. 82); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.); 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #1; 1996 *Now—Then* NGA; 1996–97 *Spirit+Place* MCA (illus. p. 29 (detail), ref. pp. 29, 41, 146); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[3] (ref. p. 13, illus. p. 22); 2008 *Rosalie Gascoigne* NGV, #[21] (early version and detail illus. pp. 30, 71, ref. p. 134); 24 Apr – 12 Jul 2009 *Soft Sculpture* NGA

**Lit:** 14 Feb, 12 Oct 1978, 23 Feb, 20 Mar, 11 Apr 1979 RG to MG, pp. 53, 56, 58; 7, 21 Dec 1978 RG to Nick Waterlow (Sydney Biennale archive AGNSW); Nancy Borlase *SMH* 14 Apr 1979; Sandra McGrath *Weekend Australian Magazine* 14–15 Apr 1979, p. 8; Elwyn Lynn *Art International* Summer 1979; Nick Waterlow *European dialogue: A commentary* 1979, p. 26; Nick Waterlow 'Biennale of Sydney' *Flash Art* [Italy] no. 90–91, 1979, illus. p. 16; Graeme Sturgeon *Meanjin* vol. 39, no. 2, 1980, p. 220; Sasha Grishin *Canberra Times*

27 Jun 1992; Nick Waterlow 1992 (comment with installation view); Harriet Edquist 1993, p. 22 (with illus.) (detail); Janet Hawley 15 Nov 1997, pp. 40–44, illus. p. 44 (detail); John McDonald *SMH Spectrum Arts* 29 Nov 1997, p. 16; Vici MacDonald 1998, p. 47 (with illus.) (installation and detail); Ewen McDonald 2000, p. 168; Ben Gascoigne 2000, p. 11, illus. pp. 8 (early version), 11 (detail); Deborah Hart 2002, p. 324; Gregory O'Brien 'Plain air/plain song' 2004 (for an extended discussion on ornithological themes in RG's work); Sasha Grishin 2014, illus. p. 437 (whole and detail)

**Coll:** 1994 National Gallery of Australia (Acc no. 94.256 A–R date 27.4.94), gift of the artist

*Nick Waterlow was very keen on the 'Feathered Fence', he took it for a Biennale [Sydney 1979], it was just — it was the drowning fences of Lake George. You could see where the tide comes in and drowns the fences. The optimistic farmers put their cattle there and then the lake rises again and the fences go, drowned into the lake. And it's all about levels, you see. The levels of the lake are like that, and the levels of the country are like that, and it's very pure. And that's where the 'Feathered Fence' came from. And even gallery guards say 'I do like your cockies'. So I politely say they are not cockies. Cockatoo feathers are shorter and they don't have this lilt along them. And they've got yellow on them too. So I say that (1998 Hughes).*

The construction of *Feathered fence* 1978–79 goes back to early 1978, when RG had accumulated supplies of the white feathers used in the work. On 14 Feb 1978 she wrote: *Am involved with Lake George and a great feather investigation. Also horizontals, like lake water, and clean air and pallor ... Actually interviewing the lake strengthens my artistic arm. I need all the 'feel' of it that I can get (14 Feb 1978 RG to MG, p. 53).* BG devised a method for holding the feathers, clamping the stems between two batons from deconstructed apiary boxes. *Between the slats I inserted the quill ends of about a hundred white swan-feathers [underwing feathers on black swans], and tightened the nuts so that they were held parallel to each other, more or less perpendicular to the slat. When I showed it to Rosalie she took one look, seized it and marched off. We had our own means of communication: I knew I had scored a bull's-eye. She made another six rows of feathers, then positioned them end-to-end so that they would appear to float about a foot above the floor with a minimum of visible means of support. Tubes of chicken wire were tried and found wanting, and thin steel supporting rods was hopelessly obtrusive. I then tried soldering together the strands of the chicken wire (which is fine wire-netting) wherever they crossed. It strengthened them enough to take the weight, and that was that (Ben Gascoigne 2000, p. 11).* [The wire mesh in fact has a coarser grid than that usually associated with chicken mesh.]

RG showed *Feathered fence* to Nick Waterlow when he came to see her in early October about exhibiting in the 3rd Biennale of



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165A



165B



165C



165D



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Sydney in 1979 (12 Oct 1978 RG to MG, p. 56). What she showed Waterlow were the seven units of clamped feathers on their wire bases (but without the final, unifying platform), probably arranged in a line in her garden, much as BG photographed them in late 1978 (Mary Eagle 2000, p. 8; Deborah Clark 2008, p. 30). In response to a follow-up letter from Waterlow, she wrote back on 7 Dec 1978: *regarding floor space available at the Biennale: 'Feathered Fence', which you saw at my house, is a long narrow piece and needs air around it. Do you think you can accommodate it? I want it to read like one of those half-drowned fence lines stretching out into the lake — very pure and uncluttered with a lot of air. In the main my pieces look best in an area with natural light, the one with horizontal sticks in cages looks best against the light* (7 Dec 1978 RG to Waterlow).

With the biennale looming in early April, RG returned to *Feathered fence* in February 1979, keen to see what it would look like in a big gallery space, not least so she could finalise a base for the seven feathered units. *Jim phoned. [Rosalie mentioning her need of] space to set up my Feathered Fence ... thirty foot ... He said 'bring it down here' ... Which I did. Useful. I have five pieces of pineboard 6ft x 2ft. Gets to be a heavy handling job ... Guy Joyce has offered some carpentry ... to raise my 30ft of plank about two inches off the ground* (23 Feb 1979 RG to MG, p. 58). A month later it was almost finished: *Busy days, with Biennale looming. Your father put in a solid weekend for me ... long awaited, and Feathered Fence is within an ace of being finished ... I bet someone says something about Christo's fence when I show it. Am hoping the base will read right in the NSW gallery — it's been a long haul getting it together and I still have to buy Guy Joyce a batch of lottery tickets by way of thanking him for nailing it all up* (20 Mar 1979 RG to MG, p. 58). The baseboard has holes drilled in it to match each wire stand. After installing her work at the biennale RG expressed her satisfaction: *My things are saying what I meant them to — all pale country air ...* (11 Apr 1979 RG to MG, p. 58).

Thinking about the dialogue he was hoping the biennale would set up between Australian and European artists, Nick Waterlow would later recall: *The Australian representation did however achieve this and I remember very well the impact. One work for example, 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).

Image A courtesy of the National Gallery of Australia, Canberra

Photograph B by Ben Gascoigne from author's archive. *Feathered fence* 1978–79 in the garden at Anstey Street in December 1979, before the wooden base was added; this was one of the four photographs Rosalie sent to Nick Waterlow that month.

Photograph C (the drowned fence at Lake George, c. 1976) by Ben Gascoigne from author's archive

Photograph D (detail of Ben's stand showing the steel rod support that was discarded) by Ben Gascoigne from author's archive

## 166 Footballers 1978–79

Weathered wood apiary box and other wood, retouched cut-out newsprint images on plywood cut to shape, metal brackets and leaves, copper wire, ceramic electrical fitting; 62.5 × 24.3 × 14.3 cm, not inscribed

**Exh:** 1979 Rosalie Gascoigne Ray Hughes, Brisbane, #3, \$600

**Lit:** 15 May 1978, 23 Feb 1979 RG to MG, pp. 54, 58

**Coll:** 1981 Wollongong Art Gallery, NSW (Acc no. 1981.001)

*Another thought if you are a regionalist is that part of your region is your daily newspaper and you see some magnificent sporting types in the sports pages. Wonderful body language. They tell me that is Peter Moore on top of the box [Footballers]. I painted his hair yellow. To me it was a bit like a Rousseau footballer skipping in the autumn leaves. The leaves at the top there are green and it was sort of decorative. The only way you can get a footballer looking as good as a footballer is to cut his picture out of the paper. Mount him on wood* (1985 School of Art).

RG had been watching the televised broadcasts of the European Cup soccer in May 1978, which inspired the work: *I can see I must do a 'Football Piece'* (15 May 1978 RG to MG, p. 54). She later decided to trim the original base of the work so it did not extend beyond the sides of the box, *because I don't like the (inverted T) shape* (23 Feb 1979 RG to MG, p. 58). Peter Moore played for Collingwood from 1974 until 1982, when he transferred to Melbourne. He won the Brownlow Medal in 1979 and 1984, and was captain of Collingwood in 1981 and 1982. The Rousseau reference is to Henri Rousseau's *The football players (Les joueurs de football)* 1908 in the Solomon R Guggenheim Museum, New York. In 1981 BG observed: *Yr m. has become a passionate Collingwood supporter and has had a highly emotional passage through the VFL finals, never thought I'd see the day* (30 Sep 1981 BG to TG).

Photograph by Bernie Fischer, courtesy of Wollongong Art Gallery, NSW



## 167 [For Ray] 1979

Painted, weathered wood, printed card, plastic (dolls' hands), perished rubber non-slip matting; 10.1 × 13.5 × 9 cm; signed and dated verso: 'FOR RAY / JUNE 16 1979 R.G.'

**Exh:** not exhibited

**Coll:** 1979 Ray Hughes (gift of the artist)

RG gave the work to Ray Hughes when she had her solo show at his gallery in Brisbane in 1979. *Once I had a thing here, it was only a little thing and it had a fish postcard all in pink and a whole lot of little hands coming up. And it was a little bit like the [New Testament] loaves and the fishes and ... it sort of tugged at your memories. And it worked. It was a nice little thing he was keen on. And so when I went up to stay with him the last time [1979], I thought, here's a little house present I've done it for you. [He put it] with his funky things. After a few days I said 'you should put it over there' ... a set of three very nice teapots and something else and it was quiet and sober. And this little thing could sort of spread its little web out and look real. And even (though) I've had shows with him, he couldn't see the difference between them [and the] funky objects. And I'm not funky. I just am not funky, nor am I nostalgic (1982 North).*

Image from author's archive

## 168 Forty-acre block 1977/79

Weathered wood soft-drink box and painted wood, printed cut-out cardboard and paper (including Norco butter and Arnott's Biscuits logos), plywood, painted metal; 32.4 × 40.0 × 26.4 cm; not inscribed

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #7, \$600; 2008 *Rosalie Gascoigne* NGV, #[16] (as *Forty acre block* 1977) (illus. p. 53, ref. p. 134)

**Coll:** 1979 private collection

*Forty-acre block* is a reconstructed version of an older work: in 1979 BG inscribed a photograph of the final version: *11 Forty-acre block / Been ordered by Diana Woollard at ANG. You may recognise most of it, it's an old one rebuilt.* In 1977 images of the earlier version, the box has been rotated 90 degrees so the handles are at the top, the Tarax board is clearly visible at the rear above the top edge of the box, and instead of the cut-out cows there is a wooden ramp descending from the base of the tree image at the rear to the floor of the box near the front.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne

## 169 March past 1978–79

Weathered painted wood (from soft-drink boxes), on plywood or formboard backing; 20 units, each 28 × 48 × 3.5 cm, overall 134 × 294 × 3.5 cm; not inscribed

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #16, \$1800; 1981 *Australian Perspecta* AGNSW (ref. p. 78, illus. p. 79); 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (illus. p. 25, ref. p. 87); 1995 *Australian Art 1940–1990 from the Collection of the National Gallery of Australia* Museum of Fine Arts, Gifu, Japan; Apr 1999 *Living in the Seventies* CMAG (illus.)

**Lit:** 15 Jul, 26 Dec 1978, 12 Jan, undated Feb, 23 Feb, 11 Apr 1979 RG to MG, pp. 55, 57–58; Dianne Byrne *The Australian* 21 Jun 1979; Gertrude Langer *Courier Mail* 27 Jun 1979; Vici MacDonald 1998, illus. pp. 32–33; Helen Musa *Canberra Times* 15 May 1999

**Coll:** 1979 Philip Morris Arts Grant collection; 1983 National Gallery of Australia, Canberra (Acc no. 83.1607 A–T date 9.5.83), gift of the Philip Morris Arts Grant

*This one was when I first got the Schweppes crates. There used to be a Schweppes factory over the other side of the railway bridge into Queanbeyan and they had an enormous pile. And so I sweet-talked the yard man and, oh yes, I could have them. And so I took them and I did that. Because I had been in Melbourne and I'd seen unwontedly the Melbourne ANZAC Day March and all those serried ranks. I never deliberately go out to see it, but there it was outside the National Gallery [of Victoria]. And you saw those serried ranks of men, especially the over fifties and sixties. And sort of reality had set in to them. You don't see many people glorifying war in an ANZAC Day March. You really don't. And if you get them sideways their faces are very telltale. And the other thing you noticed in Melbourne on that day was the clink of medals. Every tram which you jumped on, there was this clink of metals and these high-spirited old men jumping on to trams and things. And to me it encapsulated that ANZAC Day March. And then people ask me, why did you call it 'March Past'? Well I would have thought it was fairly obvious, wouldn't you. I mean what else would it be. I don't know. Anyway it stood the test of time and of course it's been very much weathered by sun and rough handling of drink crates, and it seems almost permanent. It took a long time to put the pieces together, not to say unpick the boxes (1998 NGA).*

The momentous visit to the Schweppes factory at Queanbeyan took place in July 1978. Writing shortly afterwards, RG described the outcome: *At the moment the house is flooded with dismantled drink boxes ... At the moment it is like being washed over by a great rainbow* (15 Jul 1978 RG to MG, p. 55, and see the essay 'Gascoigne Country' in this catalogue raisonné). In December she was busy exploring the medium: *... am trying to burst into new larger works with an eye*



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to Pinacotheca next year ... Have done several pieces with unbroken wood — more like striped flags. Torn wood is something else. And I have a lot of coloured wood. Nice to have some clear space to try it out (26 Dec 1978 RG to MG, p. 57). Two weeks later she wrote: *I have been doing more moving about of my great stock of coloured wood ... I work under the wisteria and think big* (12 Jan 1979 RG to MG, p. 57). In February 1979 it was finished. After a visit to the beach she reported: *Came back and got stuck into my art piece, 10' × 4' above bench in sitting room. Twenty units made of Schweppes boxes. Aptly called 'March Past'. Thought it might be needed for Biennale in Sydney. It isn't, space allocation strict. Will do for Ray Hughes or Melbourne next year. Good to have it finished. I had to unpick 160 boards with hammer and hacksaw to do it — not to mention paying a second visit to Queanbeyan drinks factory to get more boxes* (Feb 1979 RG to TG; also Feb 1979 RG to MG, p. 57 with sketch). In April James Mollison chose it for the Philip Morris collection (11 Apr 1979 RG to MG).

In 2000 BG recalled the construction of *March past*. *First she made 9 panels in 3 rows. Hung it on the wall and asked us how big do you think it should be? I suggested five rows of four because it would look best if the total shape related to the shape of each unit* (mid-2000 BG to ME, pers. com.).

I remember watching the ANZAC Day march with RG in 1978, in St Kilda Road near the NGV, when she was on her way to meet Robert Lindsay to start setting up his exhibition *Survey 2: Rosalie Gascoigne* (1978 NGV).

Image courtesy of the National Gallery of Australia, Canberra

### 170 [Parrots on fencepost] 1979

Weathered wood, printed cut-out cardboard shape (Arnott's Biscuits logo) on plywood cut to shape; abt 110 cm tall

**Exh:** not exhibited

**Coll:** c. 1979 private collection (gift of the artist)

The wooden post is probably an old fence dropper. The owner was a friend who worked at the ANG and at the time was living on a farm near Gundaroo; they would visit the coast together. Dated on the basis of a 1979 photograph.

Photograph (detail) by Ben Gascoigne from author's archive

### 171 Private beach 1979

Weathered wood (some painted, various sources), periwinkle (*Littorina littorea*) shells; 58 × 38 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10, \$500

**Lit:** Feb 1979 RG to MG, p. 58

**Coll:** 1981 private collection

*I go to the coast sometimes. I met a challenge once. I had found that bottom piece of wood there, an old chair seat. It had gone a very good grey and there was a semi-circular contour in the wood. I am very turned on by little bays at the coast, and though I had a real resistance to sticking on shells, thinking of the lampstands Auntie made, and shell boxes, I think I got away with it there. The shells actually are lavender and the top is a weathered piece of wood, which is apricot and lavender. I called it 'Private Beach', for one of those little faded beaches that only you know about and where the shells that have been lying around in the sun for a long time have gone pale* (1985 School of Art).

*Private beach* 1979 was constructed in the late summer or early autumn of 1979. RG had visited Batemans Bay with Diana Woollard for four days in February where they walked the beaches and picked up thousands of shells ... very relaxing ... Got back to Canberra. All those shells!!!! (Feb 1979 RG to MG, p. 58; Feb 1979 RG to TG). The work was the result of a challenge from James Mollison, as BG's inscription on the back of a photograph taken in early 1979 indicates: *Private Beach. A notable success, NFS. James saw this old chair seat and said 'I'll bet you can't do anything with that'. So she very triumphantly did.*

Photograph by Ben Gascoigne from author's archive

### 172 The white sun 1979

Weathered painted wood (various sources), glass bottles with inserted labels printed on clear plastic; 37.6 × 50 × 25 cm; signed, dated and titled verso: 'May 79 / THE WHITE SUN / Rosalie Gascoigne '79'

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #8, \$600; 1987 *Ten by Ten* Gertrude Street, Melbourne (as *White sun* 1976) (ref. p. 5); 2003 *Home Sweet Home* NGA and touring (ref. pp. 41–42, illus. p. 42); 2008 *Rosalie Gascoigne* NGV, #[22] (illus. p. 51, ref. p. 134); 16 May – 13 Sep 2009 *Reinventions: Sculpture + Assemblage* NGA; 2010 *Something in the Air* CMAG (illus. p. 15)

**Lit:** Robert Rooney *The Australian* 13 Dec 1987

**Coll:** 1979 private collection; 2005 National Gallery of Australia, Canberra (Acc no. 2005.842), gift of Peter Fay

Image courtesy of the National Gallery of Australia, Canberra



## 173 Winter order 1978–79

Rusted metal (fabricated mesh containers), weathered wood slats, plywood, cut and pasted printed cardboard (logos); 32.5 × 71.5 × 42.5 cm; signed, dated and titled on base: 'Winter order / RG 79'

**Exh:** 1979 *3rd Biennale of Sydney* (ref. p. 26); 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #10, \$600

**Lit:** 12 Oct, 26 Dec 1978, 11 Apr 1979 RG to MG, pp. 56–58, illus. p. 58; 23 Mar 1979 BG to MG, p. 58

**Coll:** Queensland University of Technology Art Collection, Brisbane (Acc no. 1980.030)

Work on *Winter order* began in the latter part of 1978, when RG was experimenting with cage-like structures on her back lawn, and was photographed in late 1978. Work was sufficiently advanced for RG to show it to Nick Waterlow when he came to see her in early October about exhibiting in the 3rd Biennale of Sydney in 1979. *I have had a visit from Nick Waterlow who wants me to put something in Sydney Biennale next March ... He chose three things — two still unfinished ... likes my Feathered Fence and a thing I am doing with lots of horizontal grey sticks in various cages* (later dismantled, but see *Clean country* 1985 and *Plein air* 1994) (12 Oct 1978 RG to MG, p. 56).

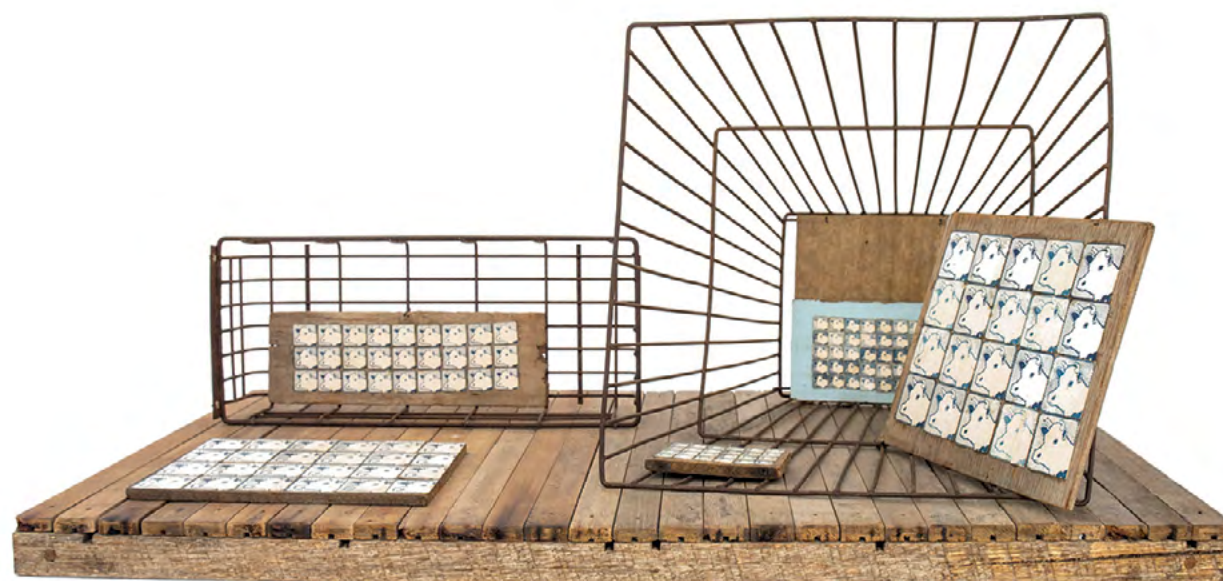
The 1978 photograph shows three units set in a large, improvised, wooden framing container. By mid December she had reduced it to two units, a cage on top of a box (Thursday 21 [Dec 78] RG to Nick Waterlow, with sketch), which she further tightened up by removing the box and placed what remained on a shallow wooden plinth. The completed work had been photographed by early February 1979. In a March letter Ben commented: *That winter landscape [Winter order] is good, a quite new look, and also pleasingly easy to photograph* (23 Mar 1979 BG to MG, p. 58). After visiting Sydney in April 1979 to supervise installation of her works in the biennale, including *Winter order* 1978–79, RG wrote: *My things are saying what I want them to — all pale country air* (11 Apr 1979 RG to MG, p. 58).

Image A by Carl Warner, courtesy of The University of Queensland Art Museum, Brisbane

Photograph B (first version) on garden bench, November 1978, by Ben Gascoigne from author's archive

Image C sketch by the artist of *Winter order* 1978–79 (second version), 21 December 1978, from letter in National Art Archive, Art Gallery of New South Wales, Sydney

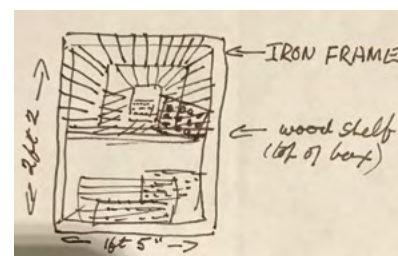
Photograph D *Winter order* 1978–79 (third version), c. early January 1979 (before cages were rearranged), by Ben Gascoigne from author's archive



173A



173B



173C



173D



174

## 1980

## 174 [Bow ties] c. 1978–80

Seashell fragments on weathered wood panel; 62 × 22 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Dated primarily on the basis of RG's visits to the south coast of NSW with her friend Diana Woollard in 1979 and 1980. A further indication of an early date is the wooden strip nailed verso top for hanging the panel. RG displayed the panel in her bedroom for many years.

Image from author's archive

## 175 Dove grey 1980

Painted wood from soft-drink boxes, on backing board; signed, dated and titled verso: 'R.G. / DOVE GREY / 1980'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$1500

**Lit:** mid-Mar 1980 RG to TG; 24 Mar 1980 RG to MG, p. 61

**Coll:** artist's personal collection; 2014 private collection (by descent)

*Dove grey* was probably made with wood from the white boxes the artist collected in mid-March 1980: *This a.m. I spent getting a car load of drink boxes at Schweppes factory in Queanbeyan — as I did yesterday, only more so ... Of course I got derailed from my course at the bottle factory and reefed in a lot of white boxes for a new project. Fortunately we have a new sharp blade in the hacksaw (mid-March 1980 RG to TG). If so, it was put together very quickly because RG was to write on 24 March: ... piece made of all white boxes. Smaller. I find it quite beautiful and restful. Almost a blue bloom on the grey white paint. Like doves (24 Mar 1980 RG to MG, p. 61).* At the time (March 1980), *Dove grey* was hanging above the bench in RG's sitting room. In 2000 BG recalled the construction of *Dove grey*: *One of the very first flat ones. [The boards] had to be screwed to a back support, with screws no one could see. We had a lot of trouble working out a solution. Eventually we glued them on [to a plywood backing], then screwed. At first we used screws that were too big, and she was not strong enough to do the work. I did it. With these screws she would make the work in its entirety and I had a hand in putting it together from behind (mid-2000 BG to ME, pers. comm.).*

Photograph by Ben Gascoigne from author's archive



175

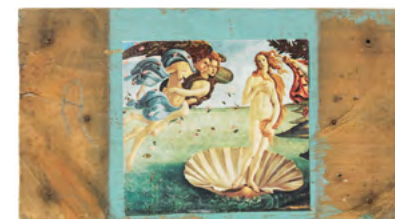
## 176 [Homage with Botticelli's Birth of Venus] c. 1980

Printed paper or card (with Botticelli's *Birth of Venus*), painted wood (from soft-drink box); abt 15 × 27 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.479), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



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## 177 [Homage with Botticelli's Birth of Venus and shells] c. 1980

Wood (cigar box), printed paper or card (with Botticelli's *Birth of Venus*), scallop shells; dimensions not recorded; not inscribed

**Exh:** not exhibited

**Coll:** c. 1982 private collection (gift of the artist)

RG's gift to her friend recognises a mutual interest in visits to the coast and shell collecting; there are references to their visits to Batemans Bay in letters in 1979 (February and April) and in 1980 (February and March). The owner told MG in 2006 that she thought the shells were some of those gathered during those visits.

NO IMAGE



177

## 178 Ikon 1980

Printed paper or cardboard (image of Piero della Francesca's *Saint Apollonia* 1454–69) in frame of weathered painted wood from soft-drink boxes; 61 × 38 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #24, \$500

**Coll:** 1981 private collection

*That is called 'Ikon'. It is a Piero della Francesca lady, and what I was trying to prove there was the faded colours in the Australian landscape — those are of soft-drink boxes, absolutely as found — are as beautiful as any colours you find in old world art. They are all here if you will only accept a bit of battered drink crate (1985 School of Art). Saint Apollonia is in the Frick Collection, New York. The reproduction could be from Piero della Francesca by Alberto Busignan, Dolphin, T&H 1968, of which RG had several copies (see RG papers NLA Acc 10.045).*

Photograph by Ben Gascoigne from author's archive

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### 179 [Nail study A] c. 1979–80

Weathered metal containers (assorted), nails with rust and paint; six units, various sizes, overall abt 20 × 15 × 7 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

The colours of the paint on the nails, and the type of nails used, suggest the nails came from dismantled soft-drink boxes, which suggests a date of c. 1979–80. [*Nail study A*] was sometimes displayed in the dining room window.

Image from author's archive

### 180 [Nail study B] c. 1979–80

Weathered metal container, nails with rust and paint; 5 cm (irreg.) × 10 cm diameter; not inscribed

**Exh:** not exhibited

**Coll:** c. 1980 private collection (gift of the artist)

The colours of the paint on the nails, and the type of nails used, suggest the nails came from dismantled soft-drink boxes, which suggests a date of c. 1979–80.

Image from author's archive

### 181 Paper square 1979–80

Cut newspaper and nails on composition board; eight panels, overall 244 × 244 cm

**Exh:** 1980 *Drawn and Quartered* AGSA, #9 (with RG statement); 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, NFS

**Lit:** 26 Jul 1978 RG to MG; 16 Nov 1979, 24 Jan 1980 RG to MG, pp. 59, 60; 14 Feb, 3 Mar 1980 RG to MG; early Mar 1980 RG to TG; Matt Abraham *The Advertiser* 28 Feb 1980; Jeffrey Makin *Sun News-Pictorial* c. 6 Mar 1980; Nancy Borlase *Weekend Australian* 8 Mar 1980, p. H8; Robert Rooney *The Age* 6 May 1981; Alan McCulloch *The Herald* [Melbourne] 7 May 1981; Mildred Kirk 1986, p. 515, illus. p. 513; Harriet Edquist 1993, p. 11; Vici MacDonald 1998, illus. p. 106

**Coll:** 1999 artist's estate; 2014 destroyed

The work was made with 256 wads of newsprint, each 15 cm square, nailed to eight panels of composition board. Destroyed in 2014 because it had deteriorated severely. RG provided an artist's statement for the *Drawn and Quartered* exhibition catalogue:

*I like simple material.*

*I like using something there is a lot of.*

*I like newspaper — pale, elegant, plentiful.*

*I like order.*

*I like random effects produced by exposure to weather.*

*I like referring back to the landscape.*

*This piece throws back the light as the grass lands do in a dry December.*

In a 26 July 1978 letter RG reported that she had been asked to put a paper work in to [the 1980] *Adelaide Festival by the Art Gallery of S Aust. Something that explores the properties of paper rather than a work ON paper. They had seen my 'Pale Landscape' at [1978 NGV] Survey show* (26 Jul 1978 RG to MG). Construction began in about October 1979 and included building two maquettes to test her ideas, one of which became the basis for the final work. RG never did preliminary drawings and this is a rare example of the artist making a maquette. She hung the completed work on the sunny, north-facing wall of the courtyard attached to her house, and BG photographed it there at least twice, weeks apart, to record the effect of the sun on the paper. By mid-November she was ready to show it to James Mollison. *Jim came in with Vincent ... I told him I would like his eye on my paper work [Paper square] for Adelaide Festival ... he described it ... as opulent ... I have been weathering [my paper piece 8 ft × 8 ft] on the courtyard wall. How crumpled wind-blown and how golden I need it to be I am not sure, and am prepared for the possibility of having to start the whole thing over again* (16 Nov 1979 RG to MG, p. 59).

RG shipped the work to Adelaide in early February 1980 and followed at the end of the month to install it (24 Jan 1980 RG to MG, p. 60; also 14 Feb 1980 RG to MG). She reported back: *Was in Adelaide Tues and Wed last week hanging 'Paper Square'. Just as well! Many workmen on the job. Cldn't screw the whole thing into the wall. Got it bent. Got it crooked. Then it had to be properly lit. Fortunately lighting man had a great battery of lights ... It certainly has pride of place being opp stairs and lift. Martin Sharp has three offerings in next area and I am happy to see his big (till you see mine!) collage of Elvis Presley news sheets in massive metal frame in no way dominates Paper Square. Rule for mixed shows: Hit it once, hit it hard and hit it simple. Alison Carroll is curator of prints and drawings in Adelaide. She says my piece will worry a lot of local opinion. I suppose the ordinary material and method (nails) cldn't be seen to be art by some* (early Mar 1980 RG to TG; for similar account see 3 Mar 1980 RG to MG).

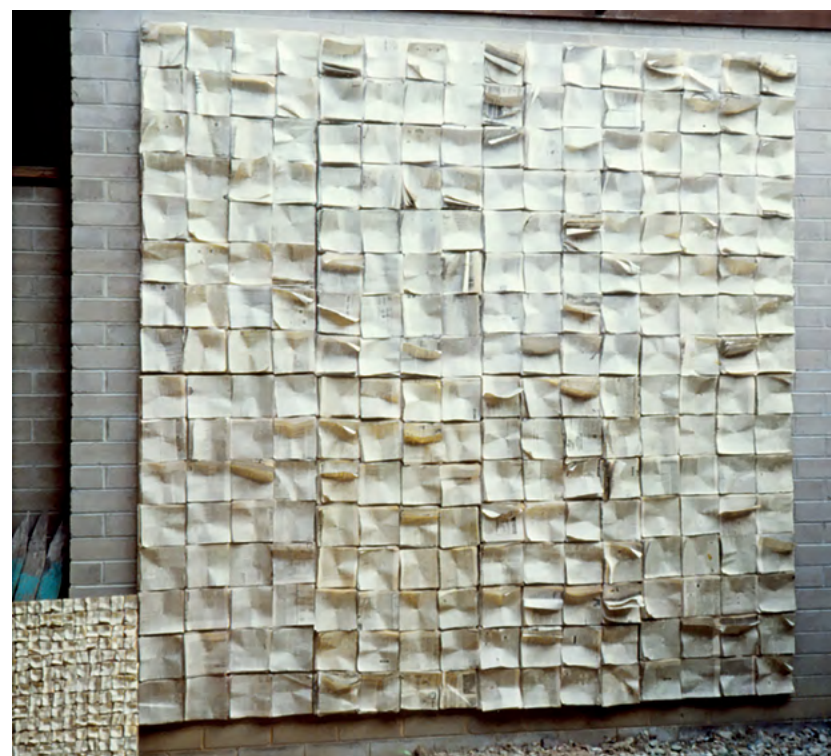
In 1982 RG spoke with Ian North about the work. *I did 'Paper square' before ... the Adelaide Festival [in March 1980]. And the reason I did that is that they wanted something about properties of paper. They didn't want works on paper, they were very explicit about that. They didn't want works on paper. What did they get? And so I thought, well I know about, I like newspaper. I think you always have to start on something you like or you get a sort of cold academic sort of thing ... And it's always, if you're asked to join one of those shows, you must harness something you've thought about before. You get a sort of deeper work or something. It's got to be realer. So I have been on about bunches of*



179



180



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*faded pink paper that looked like roses, about pink paper, stuck it on like that. And then I thought well, mixed shows, you've got to be big. You've got to be simple ... don't fiddle around. So I thought my little rose coloured paper things I could now expand and I could use my lovely newspaper, which I had cupboards full. All the Sunday supplements. All the Saturday supplements. The Age mark you. And paid for too. So I started doing that in panels 4 feet by 2 feet because it was easy to handle. And it seemed to me the thing to call it in this context was as faceless a name as you could get and call it what it was. And call it something with paper in, because it was called The Paper Show ... So it seemed a fairly dignified title to say 'Paper square' and that was it. And of course I hung it on this wall out here [in the courtyard]. I pulled it in and I pulled it out — out of the rain, out of the wind. When asked by North if she had sprayed it with something, she responded: Nothing. Nature did the lot, you see. And so it takes on the form of its nature then. At the time I was doing it, it was December, and it was very hot. And all the hillsides here were throwing off this electric light. You could have run the whole electrical system off it. I mean, who needs a hydro electric scheme (1982 North, lightly edited; for similar remarks see 1980 Gleeson and 1985 School of Art).*

In 2000 BG recalled the construction of *Paper square*: *The problem there was to make the joins between the panels invisible so that the work in total did not appear as an assemblage of panels (mid-2000 BG to ME, pers. comm.).*

RG made a copy of *Paper square* in 1981–82 for the 1982 Venice Biennale where it was exhibited as *Harvest* 1981–82 (q.v.).

Photograph by Ben Gascoigne from author's archive. *Paper square* hanging on courtyard wall with maquette lower left



182A

## 182 Parrot country 1980

Painted wood from soft-drink boxes, on wooden batons; three panels, each abt 102 × 112 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #20, \$2500

**Lit:** 14 Feb, 3 Mar, 24 Mar 1980 RG to MG, pp. 60–61 (illus.); mid-Mar 1980 RG to TG; Vici MacDonald 1998, illus. p. 103; Mary Eagle 2000, illus. p. 57 (installation at Pinacotheca)

**Coll:** dismantled c. 1982

*That [Parrot country] was stylised birds again. It is a fairly big piece and it's made of natural coloured Schweppes boxes. We were getting Eastern rosellas on our bird table. It's meant to screech at you, and it does. Later in the same talk RG also said of parrots: for me they're the animal in the landscape, as Ned Kelly is to Nolan (1985 School of Art). (She described the parrots in *Jim's picnic* 1975 as the kangaroos in the landscape.)*

Construction of *Parrot country* probably began in early 1980, although photographs taken a year earlier show RG had been experimenting with broken boards from soft-drink boxes assembled in two columns, such as the edges in *Parrot country*. Initially RG made a single panel, which was completed by mid-February 1980. When James Gleeson saw it he responded very positively. *James [Gleeson] admired my 'Parrot Country' made of drink boxes, but this time with screaming yellow in it. It's so good to show things to James G. I was asking him how he thought about using a name as a sort of extra dimension. Valid? Yes! The piece is 3ft × 4ft, four rows of narrow boards starting with a block of red, then yellow (4 boards deep) and then green eight boards deep. Like parrots with red heads and yellow breasts. Down each side are superimposed nine wider boards with jagged broken edges blue, white, green and red. It looks rather like Morris Louis curtain opening up a void in centre. Ah, said James G happily, 'The parrot is the country.' 'It screeches', I said ... And he said 'Albert Tucker TRIED to do that' (14 Feb 1980 RG to MG, pp. 60–61).*

Two weeks later, encouraged by Gleeson's response and back from installing *Paper square* 1979–80 at the Adelaide Festival, RG decided to extend the work: *Just back from Adelaide. Today (still hot) I have confronted another pile of drink boxes in Queanbeyan Schweppes factory and come home with car full ... six green boxes on my clever roof rack as well. Am extending a work called 'Parrot Country' much admired by James Gleeson. Came home from Adelaide and decided it would have great power if three times as big (3 Mar 1980 RG to MG, p. 61; also mid-Mar 1980 RG to TG). By 24 March she had done so: Am all in the big wood thing — a proliferation of Schweppes boxes contributing. Multiplied my 'Parrot Country' (red, green and yellow wood) by three, taking up the whole width of the white alcove in sitting room. Very dashing — all sideways flight but I felt quite ill sitting in the room with it — definitely a gallery piece. Needs spacing (24 Mar 1980 RG to MG, pp. 61).*

When *Parrot country* 1980 came back from the 1981 Pinacotheca exhibition, the panels were stacked outside, amid all the other materials RG had accumulated (illus. p. 90). RG would later take it apart and use the parts to make *Parrot country II* 1980/83.

Image A (*Parrot country* 1980 at Pinacotheca in 1981) from author's archive

Photograph B (*Parrot country* precursor study 1979) by Ben Gascoigne from author's archive



182B



### 183 Parrots 1980

Painted and stencilled wood from surveyor's pegs and soft-drink boxes, printed cut-out cardboard shapes (Arnott's Biscuits parrot logos) on plywood; 64 × 33 × 10 cm; not inscribed

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #13, \$800; 1982 *Australia: Venice Biennale*, #3 (VAB cat. ref. pp. 50–51, 57, illus. p. 60; *Catalogue generale* 1982, ref. p. 82); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.)

**Lit:** *The Australian* 18 Feb 1983, illus. p. 14; Vici MacDonald 1998, illus. p. 30; Barbara Anderson in *Rosalie Gascoigne* Wellington, NZ, 2004 (exh. cat.), p. 56

**Coll:** 1981 private collection

*What led to [the parrot pieces later chosen for Venice in 1982] was that I had all these broken pieces of wood from the drink boxes ... I was always on about these [parrot] tails and when I'm moving around amongst the wood, I'd see it again and again. Anyway, I think I made the one called 'Parrots' first. And I wanted that. You see so many things about birds when you've got birds in cages, which of course I'm dead against. You see their tails coming down and the head and stuff like that and the shadow. And then I'm conscious too of the gestures of parrots ... I was very much into the greys. It's always a thing I go back to and I had some white, painted white, I think they are surveyor's pegs. And I had a lot of those. So I thought, well I'll put this on a brighter background to see, and that of course was a mental decision. And that was the first one. And it's got a grey frame and white across, stripes. And I thought the number on one of the whites gave another element to it. It really was a fairly straight picture to me of what parrots are, except if you're being really straight, you'd find there are a lot of anomalies ... I still wasn't through with my feeling ... I'm still unfortunately not through with my feeling for parrots tails. And I am sure I will have to do some more to satisfy myself (1982 North).*

Photograph by Ben Gascoigne from author's archive

### 184 Pond 1980

Painted wood from soft-drink boxes; 102 × 142 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #7, \$1200

**Lit:** c. Jan 1981 RG to TG; Mary Eagle 2000, p. 57 (installation at Pinacotheca 1981)

**Coll:** dismantled

*Interesting to see things in different milieu and out of factory situation. All the drink-box ones look good in [Martin's] house especially green number now called 'Pond' (after Monet and his water lilies) (c. Jan 1981 RG to TG).*

Photograph by Ben Gascoigne from author's archive

### 185 Rain forest 1980

Painted wood from soft-drink boxes on plywood backing; 210 × 152 cm; signed, dated and titled verso centre in black: 'R.G. 1981 / RAIN / FOREST' and inscribed u.c. in white: 'TOP'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$2000; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[5] (ref. p. 62)

**Lit:** 3 Mar 1980 RG to MG, p. 61 (green boxes); Vici MacDonald 1998, p. 40 (with illus.); Kate Sands 2001, p. 43

**Coll:** c. 1982 private collection (gift of the artist)

*It's when I first got into Schweppes boxes. I don't think it was Schweppes who made these, but they were drink boxes and this piece came off the end of them. I was very inexperienced and I made a certain length and thought, 'Oh, I can make it a bit longer' — so it's got a join. It's all green, in various shades of fade. It looks like a rain forest, really (Vici MacDonald 1998, p. 40). Some of the wood may have come from the Schweppes factory at Queanbeyan on 3 Mar 1980 (also used in *Parrot country* 1980). I have confronted another pile of drink boxes in Queanbeyan Schweppes factory and come home with car full ... six green boxes on my clever roof rack as well (3 Mar 1980 RG to MG, p. 61).*

Dated on the basis of 1980 imagery. Originally the lower panel was attached by hangers to the upper panel. In 2000 the two pieces were joined using aluminium strip.

Photograph from author's archive



183



184



185





186

## 186 Step through 1977/c. 1979–80

Torn and cut patterned linoleum on shaped plywood mounted on sawn timber blocks; 15 units, overall abt 28 × 93 × 370 cm (variable):

1. 32.5 × 40.0 × 27.8 cm
2. 35.5 × 66.2 × 24.1 cm
3. 29.6 × 38.5 × 23.2 cm
4. 32.6 × 51.1 × 25.0 cm
5. 36.4 × 64.5 × 20.8 cm
6. 21.9 × 36.0 × 18.1 cm
7. 38.0 × 64.0 × 20.3 cm
8. 31.4 × 37.5 × 20.9 cm
9. 23.0 × 48.5 × 20.0 cm
10. 26.5 × 34.2 × 25.1 cm
11. 33.3 × 42.5 × 17.7 cm
12. 42.2 × 50.2 × 20.0 cm
13. 39.5 × 42.0 × 19.9 cm
14. 30.9 × 66.5 × 17.3 cm
15. 38.7 × 54.2 × 20.7 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #21 (as *River crossing* (*Step through?*)), \$2000; 1982 *The Philip Morris Arts Grant: Australian Art of the Past Ten Years* ANG (as *River crossing* (*Step through*)) 1980) (ref. p. 87); 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[8] (illus., ref.) (dated 1980); 1984 *Australian Sculpture Now* NGV (catalogued, illus. p. 94, but probably not exhibited); 1990 *L'été Australien* Montpellier, France; 2008 *Rosalie Gascoigne* NGV, #[23] (illus. p. 81, ref. p. 134)

**Lit:** mid-Dec 1977 RG to MG, p. 59 (incorrectly dated 1979); c. 29 Mar 1979 RG to MG; c. 10 Jun 1979 RG to TG; TJ McNamara *NZ Herald* 2 Apr 1984; Manawatu Art Gallery *Quarterly* Apr–Jun 1984, illus.; Auckland Art Gallery *News Letter* no. 13, Apr/Jun 1984, illus.; Graeme Sturgeon *Australian sculpture now: Second Australian sculpture triennial* NGV, 1984 (exh. cat.), illus. p. 94; 24 Feb 1987 RG statement for NGA (NGA file 75/1869–01 Rosalie Gascoigne f. 181) (part quoted in Vici MacDonald 1998, p. 48, incorrectly dated 1981); Anne Kirker 1989, p. 55 (with illus.); *Identities: Art from Australia* Taipei, 1993 (exh. cat.), illus. p. 8; Harriet Edquist 1993, p. 14; Vici MacDonald 1998, p. 48 (with illus.); Judith White 2000, illus. p. 55; Mary Eagle 2000, illus. p. 57 (installation at Pinacotheca 1981); Daniel Thomas 2004, p. 18; *Rosalie Gascoigne* Wellington, NZ, 2004 (exh. cat.), illus. p. 84

**Coll:** 1981 Philip Morris Arts Grant collection; 1982 National Gallery of Australia, Canberra (Acc no. 83.1606 A–O date 9.5.83), gift of the Philip Morris Arts Grant

*Though linoleum is a household material this piece has nothing to do with domesticity. It is about outdoor places. When I made it I was thinking of the unkempt empty blocks in built-up city areas which one is sometimes tempted to step through as a short cut. In my experience such places are*

*usually covered in rank grasses and flowering weeds, the odd discarded garden flower (read the artless flowers on the lino), rubble, old tins, and bottles. One steps through them gingerly and, with possible snakes in mind, lifts one's knees up high. It is not purely a visual work. The act of stepping through, as exhorted by the title, is crucial to the full experience of the piece. I would like people to be able to do this, gallery conditions permitting. It is an unexpectedly strange sensation. The units should be placed random in a rough rectangle like a city block. They should be spaced to allow people to step over the blocks without disturbing them. When I first showed 'Step Through' various people read lily ponds and river crossings into it. I am quite happy for them to bring their own experience to mine, but I would like to place on record the original thinking behind the piece (RG statement for NGA 24 Feb 1987, NGA file 75/1869–01 Rosalie Gascoigne f.181 and RG papers NLA box 21).*

Construction of *Step through* began in late 1977, concurrently with or shortly after *River banks* 1977. The first reference is in a letter from mid-December 1977: Jim [Mollison] back from a trip which culminated in the Cezanne [exhibition at MoMA] in New York ... I was glad to impress him with my new concept. I have backed a lot of the same grey floral lino with plywood. Irregular shapes maybe 2 ft long at most, squarish, pear-shaped, triangular. And I put them on those big blocks of wood that used to be under the Michael Taylor in the hall. Nine of them, like tables. Beautifully horizontal because of wood backing. Much work with new jig-saw. I had to put them out for Jim as they take up a lot of floor. So he watched, 'You have to step in and out of them', I said. So he did. And he got it. Felt it, rather. 'Very strange', he said, 'Like that little bronze chair [by Claes Oldenburg] we have' ... I call it 'Short cut' at moment, stepping through the vacant allotment sort of thing. The floral pattern helps. You get the feeling of stepping from one plane to another. Full of possibilities (with sketch, mid-Dec 1977 RG to MG, p. 59 extract incorrectly dated).

In c. 1979–1980 RG expanded *Step through* from the original nine platforms to fifteen. Three things were in play. In late 1978 she was thinking about working on a larger scale: *Am ... trying to burst into new larger works with an eye to Pinacotheca next year. Meanwhile the [1979 Sydney] Biennale lurks threateningly ... things I haven't finished* (26 Dec 1978 RG to MG, p. 57). In March 1979 the theme of layered space and movement underpinning *Step through* came up in remarks she wrote about wanting to ask people to dress in bathing suits and pretend to dive into, swim in, the long summer grass of a paddock hemmed by fences (29 Mar 1979 RG to MG). In June 1979, writing about what she might do with a new stock of floral linoleum: *I can reline the kitchen cupboards if worst comes to the worst. And before I do that I can cut lavishly into it and make a large step-through artwork* (10 Jun 1979 RG to TG). New tools would help: in mid-year



she sold a lot of work from her show at Ray Hughes in Brisbane and used the proceeds to buy a new jigsaw (22 May 1979 BG to TG).

The blocks of wood used to support the platforms in *Step through* were the nine blocks used in *Blocks* 1975 exhibited at Gallery A, Sydney, in 1976. The linoleum used is the same as that used in *River banks* 1977, which she spoke about in 1997: *I remember going out once to Captains Flat and finding a whole lot of very good quality linoleum that they'd apparently ripped up from the city hall or something, and I remember making one work [probably River banks 1977]. It just worked for me, that particular linoleum, but in most tips you see that'd be at the bottom of the ditch and burnt* (1997 Feneley).

Image courtesy of the National Gallery of Australia, Canberra

### 187 Stonerack 1980

Weathered timber rack, pebbles; 43 × 43 × 8 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$500

**Coll:** dismantled

Photograph from author's archive

### 188 The teaparty 1980

Weathered wood apiary box, plastic carnival sideshow dolls and wings, rusted enamelled metal utensils; 82 × 35 × 19 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[4] (version B) (as *The teaparty*, illus. p. 36 (version A), ref. p. 62); 2004 *Rosalie Gascoigne* Wellington, NZ, #[5] (version B) (ref. p. 33, illus. p. 34 (version A)); 2008 *Rosalie Gascoigne* NGV, #[24] (illus. p. 58 (version B), ref. p. 134); 24 Jul – 27 Sep 2015 *Storm in a teacup* Mornington Peninsula Regional Art Gallery, VIC (ref. pp. 16, 23, illus. p. 17)

**Lit:** 1 May 1977 RG to MG, p. 47 (orange teapot); Gregory O'Brien 'Of magpie song' 2004, illus. p. 20

**Coll:** artist's personal collection; 2014 private collection (by descent)

Photography reveals two versions: initially (before April 1981) with the top teapot on the right and its spout pointing right (version A); later photographs show the top teapot on the left with spout pointing right (version B). The mug and the teapot on top of the box were only glued down c. 2000; before then, whenever the work was moved, the two loose pieces were lifted off and put back in positions that best suited the new location. RG displayed *The teaparty* 1980 at Anstey Street, Pearce, in the hallway opposite the entrance and on the mantelpiece in the sitting room.

*I did [the Dollies' teaparty] in a very light-hearted mood because I found two teapots the same, miles apart [in] different dumps. I thought 'Oh, those dollies, they're having a ... very joyful ... picnic. They're ... in the paddock, they've got all these old things ... they've sat down on the teapots and waved their wings around* (1987 Havyatt).

The dolls used in *The teaparty* were part of the great cache RG found at the Bungendore tip in the summer of 1976 (see *Dolly boxes* 1976). Very possibly, one of the orange teapots in the work was the one found in the autumn of 1977: *we stopped on the way [to Lake George] and did a cluster of old huts, wattle and daub and kerosene-tinned, on top of the hill before one gets into Bungendore. Used to have a fierce old man and fiercer leg-biting dogs. Some interesting dumps there. Alas. I found a marvellous broken-down enamel kettle, large, rich clear blue, and an orange tea pot. Had to take them* (1 May 1977 RG to MG, p. 47).

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

### 189 [Twelve squares of six] c. 1980

Painted wooden surveyor's pegs on backing board; 89 × 120 cm; inscribed verso: 'Untitled (12 squares of 6) / Certificate that this is a work by Rosalie Gascoigne / Martin Gascoigne / 6 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11 (as *Untitled (12 squares of 6)* 1980–81), \$130,000 (incorrectly sized as 90 × 199.5 cm)

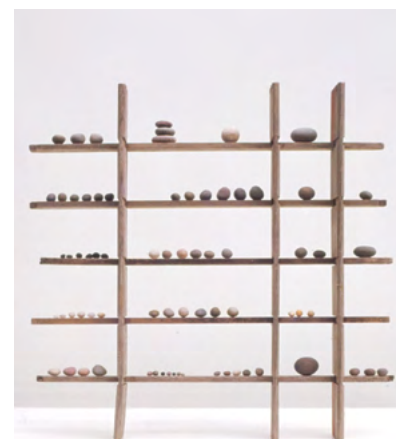
**Lit:** 14 Feb 1980 RG to MG, p. 60

**Coll:** 1999 artist's estate; 2011 private collection (through Roslyn Oxley9 Gallery)

RG was keen on surveyor's pegs (see p. 116 Materials) and looked to add to her collection, as she wrote in 1980: *The heat of the afternoon. I spent two hours this morning out in the ghost suburb of Erindale [in Tuggeranong, south Canberra] — roads and crescents and circles and places but no houses. The grasses are magnificent, all the lovely old weeds [which are] fast disappearing in our immediate environment. I actually went out yesterday needing a sense of space and was of a mind to take the odd illicit surveyor's peg for my collection (such a good white and grey)* (14 Feb 1980 RG to MG, p. 60).

Regarding dating, the reference to surveyor's pegs in the February 1980 letter and the simple wooden batten screwed to the rear of the work for hanging the work suggest a date of c. 1980 (i.e. before aluminium strip was used on the backs of panelled works in January 1981).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



187



188



189





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190 **Venus 1980**

Weathered, stencilled wood (some from dismantled Shell crate), postcard image  
*Body of a woman, probably Nefertiti*; 58.6 × 34 cm; not inscribed

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$500; 6–31 Mar 2007 *Blue Chip IX* Niagara Galleries, Melbourne, #26; 27 Aug 2007 Sotheby's M., lot 48 (illus. p. 107)

**Lit:** Vici MacDonald 1998, illus. p. 32

**Coll:** 1981 private collection

RG first mounted the postcard on a board from a discarded soft-drink box but replaced the board with a plainer, lighter panel.  
*Body of a woman, probably Nefertiti* New Kingdom 18th Dynasty is in the Egyptian Antiquities collection of the Louvre — an image also used in *[Homage with Body of a woman, probably Nefertiti]* c. 1980–84.

Image courtesy of Christie's Australia

191 **[White and grey A] 1980**

Painted wood from soft-drink boxes, on composition board backing; 101 × 73 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra (ref. p. 62), #[7] (catalogued as *Untitled* c. 1981 (RG 69)) (not displayed)

**Lit:** mid-Mar 1980, Monday c. Jan 1981 RG to TG

**Coll:** artist's personal collection; 2014 private collection (by descent)

*[White and grey A]* was possibly made with wood from the white boxes RG collected in mid-March 1980: *This a.m. I spent getting a carload of drink boxes at Schweppes factory in Queanbeyan — as I did yesterday, only more so ... Of course I got derailed from my course at the bottle factory and reefed in a lot of white boxes for a new project. Fortunately we have a new sharp blade in the hacksaw* (mid-Mar 1980 RG to TG). Nine months later she reported: *Martin has smaller white one in his house at moment. Interesting to see things in different milieu and out of factory situation. All the drink-box ones look good in his house* (Monday c. Jan 1981 RG to TG).

RG displayed the work above the side table in the entrance hall at Anstey Street, Pearce.

Image from author's archive

192 **[White and grey B] 1980**

Painted wood from soft-drink boxes, on plywood backing; three panels, each 71 (one 70.5) × 25.5 cm, overall 71 × 80 cm; not inscribed

**Exh:** not exhibited

**Lit:** mid-Mar 1980, Monday c. Jan 1981 RG to TG

**Coll:** 1999 artist's estate; 2014 private collection (by descent)



192

*[White and grey B]* was possibly made with wood from the white boxes RG collected in mid-March 1980: *This a.m. I spent getting a carload of drink boxes at Schweppes factory in Queanbeyan — as I did yesterday, only more so ... Of course I got derailed from my course at the bottle factory and reefed in a lot of white boxes for a new project. Fortunately we have a new sharp blade in the hacksaw* (mid-Mar 1980 RG to TG).

Image from author's archive

## 1981

193 **Bird house 1981**

Wood (some painted), cut-out printed cardboard shapes (Arnott's Biscuits logos), plywood; 55 × 38.5 × 14.5 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #14, \$800; 27 Nov 1981 *Recent Acquisitions* Burnie Art Gallery, TAS, #15 (illus., ref.); 1982 *Australia: Venice Biennale*, #5 (as *The bird house*) (VAB cat. ref. pp. 50–51, 57, illus. p. 62; *Catalogue generale* ref. p. 82, illus. p. 84); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.)

**Lit:** *The Mercury* 18 Dec 1981, illus. p. 9

**Coll:** Burnie Regional Art Gallery, purchased with Tasmanian Arts Board funds

The wood includes a board from an apiary box (the 'door') and boards from soft-drink boxes.

*Sometimes you get obsessed with a subject. But it's very hard to say anything different that's not been said before. And you don't realise that you've come to end of the expression of it. So I decided I would like to make a thing with one bird. I'm always doing three ... so I started off ... I will now make a conglomerate you see, harder. In the end I made a [bird], it suddenly looked as if it had a home. But this one is a more three-dimensional one. And looks as if it had its place. It had a door, and somewhere to sit. And that was all right ... There wasn't enough there, but you don't want to upset the balance. And you don't want to draw the eye but you've got to have something. And so I put this little note rather flat against the wall and at the bottom. And it got so domestic you wouldn't believe it. And so I called it 'Bird house'. It was a house. It got very domestic with that* (1982 North).

Image from author's archive

194 **[Cat study 1] c. 1981**

Carpenter's mitre box, cut-out printed paper shapes (from cat-food packaging) on shaped plywood; 17 × 22 × 7 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of a strip of negatives dated 10 December 1981, which includes an image showing the cats on the sitting room bench. The cats were probably cut with the jigsaw acquired in 1979.

Image from author's archive



193



194



## 195 [Cat study 2] c. 1981

Cut-out printed paper shapes (from cat-food packaging) on shaped plywood, sawn wood; 12 pieces, largest  $8.5 \times 7.5 \times 2.7$  cm, smallest  $3.8 \times 3 \times 2.6$  cm, overall dimensions variable; not inscribed

**Exh:** not exhibited

**Coll:** private collection (gift of the artist)

Dated on the basis of a strip of negatives dated 10 December 1981, which includes an image showing the cats on the sitting room bench. The cats were probably cut with the jigsaw acquired in 1979.

Image from author's archive

## 196 City birds 1981

Painted wood from soft-drink boxes and surveyor's pegs, printed cut-out cardboard shapes (Arnott's Biscuits logos), plywood;  $53 \times 41 \times 13$  cm; not inscribed

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #15, \$800; 1982 *Australia: Venice Biennale*, #6 (VAB cat. ref. pp. 50–51, 57, illus. p. 63; *Catalogue generale* ref. p. 82, illus. p. 85); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.)

**Lit:** Ronald Millen *Art and Australia* vol. 20, no. 3, 1983, illus. p. 331

**Coll:** 1981 private collection

*I don't actually steal these surveyor's things. I found a whole pile of them in a mud pit over in Erindale [in Tuggeranong, south Canberra] where the grass had grown over and they'd obviously been left. But I dug, at some pain to myself, a whole lot of the things with my bare hands out of the mud. I cut the points off and I had all these black points. They are very like the clouds of starlings that go over, grapeshot. Like that. So I fixed these cleverly on to my parrot heads and of course they weren't parrots anymore. They were common little city birds more like the starling or the sparrow. But then of course the thing got away from me, and I had a bit of rainbow wood. I'd made a slight rainbow with bits of the same old box, and I had this spare bit — I thought, that's a nice bit. So I fixed it cleverly on to one bird, on the bottom ledge and of course it immediately changed into an iridescent pigeon with this nesting thing on the bottom ledge. And so I put all the others on top in this, and it was to me, those birds you see, all over, the pigeon ... And I didn't want people to think they were parrots. And they certainly weren't parrots in the field. So I called that 'City birds' and it seemed to make a different look (1982 North; see also 1985 School of Art).*

Image from author's archive

## 197 Down to the silver sea 1977/81

Wood drink box, wooden mitre box, cloth on corrugated galvanised iron, plastic doll's leg, printed paper cut-outs (images of Georges Braque's *Nu debout*) on plywood cut to shape;  $41 \times 42 \times 38$  cm

**Exh:** 2003 *Home Sweet Home* NGA and touring (illus. p. 15, ref. pp. 41–42)

**Lit:** 30 or 31 Dec 1977 RG to MG, p. 52 (incorrectly dated 1 Jan 1978); Mary Eagle 2000, illus. p. 53 (early version); John Cruthers *Art and Australia* vol. 40, no. 4, 2003, p. 641; Sonia Barron *Canberra Times* 8 Nov 2003, illus. p. 20

**Coll:** 1993 private collection; 2002 National Gallery of Australia, Canberra (Acc no. 2002.129), gift of Peter Fay

In 1977 RG made at least two studies using images of Braque's *Nu debout* supplied by James Mollison, who had wanted to buy it for the Australian National Gallery in 1976 but the Fraser government quashed the plan — the controversy was at its height in August 1977. One study does not survive (illus. 197B). The other one, which was eventually incorporated in the completed work, involved a group of three Braque figures mounted on a carpenter's mitre box with small pieces of corrugated iron and a plastic leg (illus. 197C). RG used her new jigsaw to cut out the figures of the *Nu debout*; the saw was acquired towards the end of 1977. She referred to the work in a letter in late December 1977: *Am struggling with a piece I hope to call 'Down to the Silver Sea'. Been at it for weeks. It's mainly cut-out Grand Nus [Nu debout] and corrugated iron and a few plastic dolls legs (fat) and I keep nearly getting it. But I can't seem to tighten it enough (30 or 31 Dec 1977 RG to MG, p. 52).* RG probably didn't solve the problem of tightening the work until c. 1981, and did so by mounting it in a partly dismantled soft-drink box (the same type of box and format she settled on for *Forty-acre block* 1977/79). The first photograph of the completed work dates from January 1982, which suggests completion in 1981. For an account of the *Grand nu* saga, see Michael Lloyd and Michael Desmond *European and American paintings and sculptures 1870–1970 in the Australian National Gallery* ANG, Canberra, 1992, pp. 23–27. See also Wednesday [Sep] 1977 RG to TG referring to a 'very good article pro-Braque' in the *National Times* on 12 September.

Image A courtesy of the National Gallery of Australia, Canberra

Photographs B & C of precursors by Ben Gascoigne from author's archive



195



196



197A



197B



197C





198



199



200A



200B

## 198 Eighty-nine parrots 1981

Printed cut-out cardboard shapes (Arnott's Biscuits logos), sawn painted wood (from soft-drink boxes), plywood backing; 73.5 × 55 × 3 cm; not inscribed

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #23 (as *Eightynine parrots*), \$800; 22 Oct – 21 Nov 1998 *Ways of Being* Ivan Dougherty Gallery, UNSW Sydney and touring NSW and QLD in 1999 (Tamworth, Dubbo, Moree Plains, Toowoomba, Gold Coast City, Penrith art galleries) (illus. p. 21)

**Coll:** 1982 Artbank, Sydney (Acc no. 2012)

*This is the supermarket parrot. That is only a detail of a large thing I called 87 [sic] parrots because, yes, there were 87 [sic] of them in it. And the background is actually labour-intensive. The background wood is strips I cut from coloured boxes. It took me a long time to cut those strips and glue them on. But you do it because you want to do it ... You don't mind (1985 School of Art). Eighty-nine parrots possibly owes something to Richard Larter's *Pause for thought* (July) 1973, which RG saw in 1973: *When I was in [Watters] Gallery in morning I saw Larter against wall ... About size of your [Robert] Hunter. Postage stamped over with portraits of Mrs Larter — head and neck, mouth open, shut, sideways etc. Query: would one want to live with it?* (27 Aug 1973 RG to MG).*

Image courtesy of Artbank, Sydney

## 199 Four days by the sea 1981

Wooden boards, some painted (from soft-drink boxes); four panels, each abt 56 × 33 cm, overall abt 56 × 140 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #8, \$800

**Coll:** dismantled

Image from author's archive

## 200 Piece to walk around 1981

Saffron thistle (*Carthamus lanatus*) stalks; installation comprising 20 squares, each abt 80 × 80 cm arranged in 5 × 4 grid, overall 1.5 × 380 × 480 cm; not inscribed

**Exh:** 1981 *First Australian Sculpture Triennial* Melbourne, #26 (artist's statement and illus. p. 38); 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #18, \$2000; 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[10] (ref.); 1984 *Australian Sculpture Now* NGV (catalogued, illus. p. 94, but probably not exhibited); 5–29 Oct 1994 *Reinventing the Grid* Robert Lindsay Gallery, Melbourne (illus. (detail), ref.); 1996 *ACAF* 5 Melbourne; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[4] (pp. 13, 14, illus. p. 24 and detail p. 25); 2000 *12th Biennale of Sydney*; 2004 *Rosalie Gascoigne* Wellington, NZ, #[6] (ref. p. 45, illus. p. 46 (detail)); 2008 *Rosalie Gascoigne* NGV, #[28] (illus. p. 69 (detail), ref. p. 135); 2015 *The*

*Daylight Moon* Goulburn Regional Art Gallery, NSW, #1 (illus. front cover (detail), pp. 11, 30)

**Lit:** 14 Feb 1980 RG to MG, p. 60; *La Trobe University Record* vol. 15, no. 1, Feb/Mar 1981, illus. p. 12; Janine Burke *Art Network* no. 3 & 4, 1981, illus. p. 26; Graeme Sturgeon *Australian sculpture now: Second Australian sculpture triennial* NGV, 1984 (exh. cat.), illus. p. 94 (detail); Anne Kirker 1990, pp. 19–21; Harriet Edquist 1993, pp. 14, 22; Vici MacDonald 1998, illus. pp. 49 (detail), 112; William McAloon 2004; Janet Hughes *New Zealand Books* vol. 14, no. 3, Aug 2004; Deborah Edwards 2016, p. 142, illus. p. 143

**Coll:** artist's personal collection; 2011 Museum of Contemporary Art, Sydney, gift of the Gascoigne family, donated through the Australian Government Cultural Gifts Program

Regarding the thistles used in the work:

*The heat of the afternoon. I spent two hours this morning out in the ghost suburb of Erindale [in Tuggeranong, south Canberra] — roads and crescents and circles and places but no houses. The grasses are magnificent, all the lovely old weeds [which are] fast disappearing in our immediate environment. I actually went out yesterday needing a sense of space ... became aware of the magnificent stands of grey [saffron] thistle stalks (the thistle candelabra style) and since I chased that particular and noxious specimen much further afield last year with little success, I started cutting. Came home in a lather of sweat at 12 o'clock with great grey armfuls. I have my eye on an installation of some sort. I have it clean and piled in the passage between the courtyard and the sofa I now write on. The light runs along it — a beautiful metallic light grey (14 Feb 1980 RG to MG, p. 60. Note: The inserted reference to *Takeover bid* 1981 in the published text is incorrect.) RG used the same thistle in her dried arrangements in the late 1950s, and spoke about them in a talk on dried arrangements she gave in c. 1960 (see the note on Rosalie's Materials).*

At the First Australian Sculpture Triennial, *Piece to walk around* 1981 was included in the section 'Processes/Installations/Environments'. In the catalogue RG explained her concept: *This is a piece for walking around and contemplating. It is about being in the country with its shifting light and shades of grey, its casualness and its prodigality. The viewer's response to the landscape may differ from mine, but I hope this picture will convey some sense of the countryside that produced it: and that an extra turn or two around the work will induce in the viewer the liberating feeling of being in the open country (The first Australian sculpture triennial 1981 (exh. cat.), p. 38).*

RG spoke about the work in 1985: *It is called 'Piece to Walk Around', and I wanted people to walk around it because the light changes. You get a grey square and then a brownish square in just the way the colours change when you walk out in the country. To me it is actual notes of the countryside*



*I know. It produces things in abundance. It is careless. It has got glancing greys, and what I hoped was — I think I said it in a catalogue — if you take an extra turn or two around it maybe you will get some sense of the countryside which produced it (1985 School of Art).*

Image A by Jenni Carter, courtesy of the Museum of Contemporary Art, Sydney

Image B detail courtesy of Roslyn Oxley9 Gallery, Sydney

## 201 Reading left to right 1981

Painted wood from soft-drink boxes; three panels: 93 × 140 cm, 93 × 106 cm, 93 × 87.5 cm, overall 93 × abt 338 cm (with spacing)

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #17, \$2500; 1983 *Continuum* '83 Tokyo #4 (as *Blue bands*) (ref.)

**Lit:** Mary Eagle 2000, p. 57 (installation view at Pinacotheca)

**Coll:** dismantled

Image from author's archive

## 202 Reconstruction 1980–81

Weathered sawn painted and stencilled wood from soft-drink boxes, on weathered plywood; three panels, overall 59 × 130 cm; each panel signed, dated, titled and numbered (respectively) verso centre in black: 'R.G. 1981 / RECONSTRUCTION / PANEL 1', 'RG 1981 / RECONSTRUCTION / PANEL 2', 'RG 1981 / RECONSTRUCTION / PANEL 3'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2, \$1100

**Lit:** Jane Smith 1986, illus. p. 110 (panels in order 3, 1, 2); Michael Bogle *Vogue Living* March 1989, illus. p. 85; Vici MacDonald 1998, p. 34

**Coll:** c. 1989 private collection

Re dating: in 1985 RG told Jane Smith that *Reconstruction* was inspired by the New York skyline, and was made after she returned from her visit there in May–June 1980 (Jane Smith 1986, p. 110; see also Vici MacDonald p. 34). It was time-consuming work to cut, arrange and glue the slivers of sawn boards. On the back of each panel is a simple wooden baton for hanging them (rather than the aluminium strip introduced in c. January 1981). Panel 2 has two such hanging batons, one at the top and one at the bottom, and there is an image of the whole work in the sequence 1, 3, 2 with panel 2 hung upside down. But if there were issues with the display, they were sorted by the time RG inscribed the panels, probably just before the work was exhibited in April 1981. A fourth panel was found in the artist's studio in 2000 (see [*Reconstruction 2*] 1980–81).

Image from author's archive

## 203 [Reconstruction 2]

1980–81

Sawn painted wood from soft-drink boxes, on weathered plywood; 58 × 40.6 cm; no inscriptions

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

See notes on *Reconstruction* 1980–81.

Image from author's archive

## 204 Sharpe Bros horizontal

1979/1980–81

Painted wood boards from soft-drink boxes; 100 × 204.5 cm; five panels, not inscribed but the panels are labelled verso, in black, respectively: 'E, D, C, B, A'; label on reverse u.r., '3'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #6, \$1200; 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[9] (dated 1981) (ref.); 1985 *Selected Works from the Last Two Decades* at Pinacotheca Pinacotheca, Melbourne, #3, \$2200; 1989 *What Is Contemporary Art?* Malmö, Sweden (illus. p. 42) (incorrect measurements)

**Lit:** mid-Mar 1980, Monday c. Jan 1981 RG to TG; TJ McNamara NZ *Herald* 2 Apr 1984; Vici MacDonald 1998, p. 41 (with illus.)

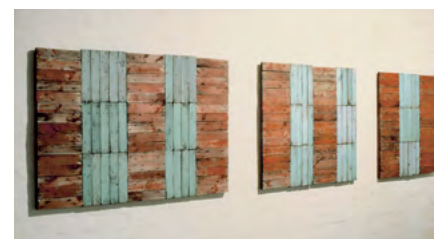
**Coll:** 1985 Geelong Gallery, VIC (Acc no.1985.12), purchased with the assistance of the Visual Arts Board of the Australia Council

RG found white-painted soft-drink boxes in 1978 and by February 1979 had laid boards from them out in a rectangle comprising three columns of eight boards (the completed work is five columns of nine boards). A comparison of images of the precursor and the finished work suggests the precursor may have been taken apart and the panels reused in the completed work, along with some of the white boards referred to in a mid-March 1980 letter:

*This a.m. I spent getting a carload of drink boxes at Schweppes factory in Queanbeyan — as I did yesterday, only more so ... Of course I got derailed from my course [working on Parrot country 1980] at the bottle factory and reefed in a lot of white boxes for a new project. Fortunately we have a new sharp blade in the hacksaw (mid-Mar 1980 RG to TG).*

The work was probably assembled in December 1980 (when Toss visited Canberra) and finished off with aluminium strip in January 1981, when RG reported back to him: *Life has seemed rather like a succession of week ends lately. However much carpentry has been done. Yr father has discovered aluminium strips and we have been playing unpick, unpick, unpick followed by join up, join up, join up. Result is lighter and much more professional looking. Next piece to be done is the white-board number you helped with [Sharpe Bros horizontal]* (Monday [Jan] 1981 RG to TG).

Image courtesy of Geelong Art Gallery, VIC



201



202



203



204



205



206

### 205 **Shell 1** 1981

Stencilled and painted wood from various sources (including discarded soft-drink box, discarded cupboard door and box for 4-gallon kerosene tins), with backing of new plywood; 60 × 40 cm; signed, dated and titled verso centre in black: 'SHELL 1 / 1983 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #26 (as *Shell board I* dated 1983), \$750; 24 Nov 1997 Sotheby's M., lot 19 (as *Shell*)

**Coll:** 1985 private collection

Dated on the basis of a strip of negatives dated 10 December 1981, on which there was an image with part of *Shell 1* visible along with several other pieces on the sitting room bench.

A very similar work, *Shell 2* c. 1981–84, was also exhibited at Pinacotheca in 1984.

Photograph by Ben Gascoigne from author's archive

### 206 **Side show** 1981

Wood from soft-drink boxes and surveyor's pegs (some painted and stencilled), other weathered wood, plastic doll's head; 45 × 43 × 28 cm

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #21, \$1000; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[8] (illus. p. 56, ref. p. 62); 2008 *Rosalie Gascoigne* NGV, #[27] (as *Sideshow*) (illus. p. 14, ref. p. 135)

**Lit:** *ANU Reporter* vol. 31, no. 14, 6 Oct 2000, illus. (image reversed); Martin Gascoigne 'Rosalie's artists' 2008, p. 43

**Coll:** artist's personal collection; 2014 private collection (by descent)

*Side show* 1981 is made from a partly deconstructed soft-drink box, three surveyor's pegs and other found wood. In 2000 BG recalled the construction of *Side show*: 'It was difficult to get the doll post at the precise erect angle, and the surveyor's pegs jutting in from the right at the precise angle that expressed the force she wanted' (mid-2000 BG to ME, pers. comm.). *Side show* was probably made after R.G.'s April 1981 exhibition; it was first photographed in c. January 1982. R.G. kept *Side show* in her sitting room.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne

### 207 **Side show parrots** 1981

Printed cut-out cardboard shapes (Arnott's Biscuits logos) on plywood cut to shape, painted and unpainted wood, painted wood numbers and wooden polo ball; 63.5 × 48.2 × 10.1 cm; signed, dated and titled on base: 'R.G. 1981 / Side Show Parrots'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$800; 1982 *Australia: Venice Biennale*, #4 (VAB cat. ref. p. 57, illus. p. 61; *Catalogue generale* ref. p. 82, illus. p. 85); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref., illus.); 4–20 Nov 2010 *Abstraction 9* Charles Nodrum Gallery, Melbourne, #37 (illus.); 24 Mar 2013 *The Laverty Collection* Bonhams S., lot 182 (illus. pp. 270 (detail of back of work), 271)

**Lit:** Martin Gascoigne 'Rosalie's artists' 2008, p. 43 (with illus.); Mary Eagle 'Side show parrots 1981' in Bonhams *The Laverty Collection* Sydney, 2013, p. 270

**Coll:** 1981 private collection; Dec 1987 The Laverty Collection

The painted wood is from soft-drink boxes, the background from a fruit box or similar, the plinth is building material, the numbers were made by RG and the ball is probably a polo ball.

*What led to [the parrot pieces shown at Venice in 1982] was that I had all these broken pieces of wood from the drink boxes ... And I thought, I'm going to work that up into something acceptable someday ... I was always on about these (parrot) tails and when I'm moving around amongst the wood, I'd see it again and again. Anyway, I think I made the one called 'Parrots [1980]' first ... So that was all right. I still wasn't through with my feeling ... I'm still unfortunately not through with my feeling for parrots' tails. And I am sure I will have to do some more to satisfy myself ...*

*I'd been seeing things about Picasso. I'd been in New York [in June 1980] when the Picasso show was on [at MoMA]. Not that I'd seen it, but I mean there was a publication out ... And I get the feeling about Picasso that he didn't give a damn. He made it work, however unlikely ... He knew he was a master and he just made it work ... I'd thought of Picasso anyway, before. And his sportiveness, his enjoyment, you know, this sort of thing. And so instead of being fussy, particularly about the pieces I chose, I thought right, and with my very positive hand I did these parrots and I accepted that one going the wrong way. And I got a very different quality, I thought. I called it 'Side show parrots' because it had that battered look. And of course the faded quality of circus things has always rather intrigued me ... I had a couple of old wooden boards and then I had a very clever bandsaw and I'd found a whole lot of metal numbers in an antique shop, but I don't like the metal numbers ... and my things were getting very woody at that stage*



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and I felt if I get anything in that wasn't wood, I lost the homogeneity. It had to be wood, breathe wood, you see. So on my clever bandsaw I just got a piece of crate and I cut out a yellow 5. You can only cut the numbers that were whole ... So I've got two figures there, a 5 and (a 3) ... and I put them on and it read to me as if it came from a very different predicament or something ... they had the quality for me of circus or sideshow things, a bit careless but pretty gutsy in that they've got that red-blooded, unrefined look about them. And also the piece is fairly battered in itself, I think. I did it on the end of a packing case ... And in the end it seems to reach a point where — it's like trying to stand an egg up on its end, and it reaches that point of balance and you can feel it. So I did that one (1982 North).

In the early to mid-1950s the family would go to the annual Queanbeyan agricultural show, then held in February. There are echoes of those trips in *Side show parrots*, as RG explains: *The numbers indicate that if you get number three you get this nice crystal cut glass and if you get number five you get something else. I purposely wanted shabbiness, I like shabbiness. The sort of tat that you get at the Queanbeyan sideshows* (1985 School of Art). I remember that Ben and Rosalie hosted a party in c. 1958 at which one of the guests demonstrated his skill in balancing eggs, so the reference in the School of Art talk may have its origin there (MG recollection).

Regarding RG's interest in the circus, see notes on *Travelling circus* 1981.

Image courtesy of Bonhams, Sydney

## 208 Takeover bid 1981

Painted window frames, dried thistle (probably the variegated thistle, *Silybum marianum*) stalks; four units, overall abt 200 × 350 cm; not inscribed

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #22, \$1500; 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb (only three panels), #[1] (illus. p. 27, ref. p. 62); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[6] (illus. p. 57, ref. p. 62); 1 Apr – 14 Jun 2015 *21st Century Heide* Heide MOMA

**Lit:** Christopher Allen *SMH* 7 Jul 1990; Elwyn Lynn *Weekend Australian* 14–15 Jul 1990; Paul McGillick *Australian Financial Review* 20 Jul 1990; Ewen McDonald 'There are only lovers' 1990, illus. p. 10

**Coll:** 1999 artist's estate; 2014 private collection (by descent); 2015 Heide Museum of Modern Art, Melbourne, gift of Charles, Thom and Toss Gascoigne

This was called 'Takeover Bid'. It is weeds invading the cottage as one sees out in the country — the weeds are moving in and the cows are moving through. The thistle stalks are just propped up against the window frames — grey and pink. I think I have a series of grey things. This is one of my favourite colours in the Australian landscape. Very hard to get good weathered material to go in grey pieces because most things have been burnt deliberately or by bushfires (1985 School of Art).

The thistle stalk used in this work is probably the variegated thistle, which is much larger than the saffron thistle used in *Piece to walk around* 1981. An installation view of the 1981 exhibition at Pinacotheca shows *Takeover bid* and other works (see p. 323).

Image courtesy of Heide Museum of Modern Art, Melbourne

## 209 The fall 1981

Painted and stencilled wooden boards from soft-drink boxes on plywood backing; 218 × 137 cm; signed, dated and titled verso: 'R.G. 1981 / THE FALL'

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4, \$2000; 2008 *Rosalie Gascoigne* NGV, #[25] (illus. p. 90, ref. p. 135)

**Coll:** 1981 private collection; 2004 private collection

*The fall* 1981 was made just before the April 1981 Pinacotheca show: *Yr mother's stuff leaves for Melbourne a week today, how thankful I will be to see it go. It'll include the great 84 × 55 inch last minute inspiration which was knocked up in record time, and is supposed to mark a new direction [The fall]. Sold already, to one of the Gallery people. It looks good tho, and incredibly original against so much of what you see and read about* (Wed 15 Apr 1981 BG to TG).

The title of the work is, among other things, an allusion to Mrs Jean Thomas (1899–1990), who visited her son Daniel Thomas in Canberra around 1980. That is when RG first met her. Mrs Thomas was then about 80 and sometimes used a stick when walking. In 2004 John McPhee told Daniel: *Rosalie told me that the painting was called The fall after an encounter with your mother. She had seen her making her way from the shops in Kingston to our flat and seemed to be making a tough task of it. She picked her up and drove her home. The title was more a reference to age and our fall from youth, grace, etc, rather than a real fall. Autumnal years I suppose* (pers. comm. D Thomas to MG Apr 2004). My thanks to Daniel Thomas and John Cruthers for their help in cataloguing this work.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



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## 210 The players 1981

Weathered wood (some painted and stencilled), printed paper or card (photograph of Picasso), wooden polo ball, doll's head; 55.7 × 75.0 × 16.5 cm

**Exh:** 1981 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$900; 2008 *Rosalie Gascoigne* NGV, #[26] (illus. p. 34, ref. pp. 43, 135)

**Lit:** 29 Mar 1983 RG to Erika Price; Martin Gascoigne 'Rosalie's artists' 2008, p. 43

**Coll:** 1982 The University of Melbourne Art Collection (Acc no. 1982.0174)

The wood includes two discarded apiary boxes, boards from Schweppes soft-drink boxes, sawn surveyor's pegs and an unidentified turned wooden object, possibly from a piece of furniture, as well as the polo ball and doll's head.

*When I made this piece I was thinking of circuses. It turned out to be a rather sad circus but for me it was still a circus with shabby tired performers. Picasso's face has no more significance than that it worked because it is a strong image with the right look of experience in the eye — in short, the feel I needed. The fact that it is Picasso may give an extra fillip to those who recognise him, maybe, too, recognise the fact that he could be called a Player. (Query: can you accept that what you see as a bishop's mitre might as well be a clown's hat?) I chose the title because it is a fairly general word and so doesn't impose one concept on the viewer. It allows him to see the game of chess, the local Rep [theatre], the circus, the game of life or whatever. I think people should be allowed to day-dream in works such as this and not be limited by one interpretation. It's a more expanding exercise — the chance of a bigger world and a more personal one. When confronted by The Players my husband, a chess player, immediately thought of chess, as you did. What you have written shows clearly what 'The Players' means to you. Which is valid because everyone is entitled to their own adventure with an art work. But, as you have seen, 'The Players' does not mean that to me and I am not happy that you close peoples' options with that statement (29 Mar 1983 RG to Erika Price).*

Regarding RG's interest in the circus, see notes on *Travelling circus* 1981.

Image courtesy of The University of Melbourne Art Collection

## 211 Travelling circus 1981

Weathered wood box with weathered wood (some stencilled or painted, including panel from Norco butter box), collaged printed images on plywood, found wooden objects; 46 × 50 × 28 cm; signed, dated and titled verso centre: 'TRAVELLING CIRCUS 1981 / ROSALIE GASCOIGNE' and signed again (in black) 'Rosalie Gascoigne' (see notes)

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #23, \$1000

**Lit:** Martin Gascoigne 'Rosalie's artists' 2008, p. 43, illus. p. 14

**Coll:** 1987 private collection

The wood in *Travelling circus* 1981 includes most of a weathered soft-drink box, the side of a Norco butter box and broken pieces from painted soft-drink boxes. The collaged figure is from Picasso's *Family of saltimbanques* 1905. The found wooden objects are a polo ball and a shoe last. *Travelling circus* 1981 was probably made after RG's April 1981 show; it was first photographed in January 1982. (*Side show* 1981 on the same theme was made at the same time.) The second signature was added in 1998 (email dated 9 Oct 2012 from Harry Geddes). In 2000 BG recalled the construction of *Travelling circus*: *Nearly drove me bananas trying to meet the demands of the angles of direction. Any deviation away from the forcefield she established in her concept weakened the work* (mid-2000 BG to ME, pers. comm.).

The circus and the carnival sideshow was a recurring theme in RG's work. The attraction had to do with the weathered, battered look of circus people and things: *And of course the faded quality of circus things has always rather intrigued me* (1982 North, on *Side show parrots* 1981) ... *I was thinking of circuses. It turned out to be a rather sad circus but for me it was still a circus with shabby tired performers* (29 Mar 1983 RG to Erika Price on *The players* 1981). A number of works from the mid-1970s were built around the remains of a failed sideshow found on the Bungendore tip in February 1976 and there was an even earlier work, a 'pink circus' — a precursor to her boxed works in 1973 — but it did not survive (1982 North; see also 1984 Wood Conroy and 1998 Hughes). There is also something of the circus in her *Parrot lady* 1973. Whereas the circus element in the mid-1970s works had a lot to do with their materials, reworked through RG's poetic imagination, *Travelling circus* 1981 and two other works from 1981, *Side show parrots* and *The players*, also owe something, subliminally anyway, to four artists who shared her interest in the circus and with whom she engaged at the time: Alexander Calder, Fred Williams, Peter Booth and Pablo Picasso. Visiting New York in 1980, RG had been much taken by *Calder's circus* 1926–31 in the Whitney Museum. Also in 1980, she bought one of Fred Williams's etchings of musical hall performers (Fred Williams *The song* 1955–56), which she admired for the way Williams had captured the body language of its subjects. She knew Peter Booth's works from exhibitions in Sydney and Melbourne. Meeting Booth at Pinacotheca in Melbourne in 1978, they talked about 'mystery in painting — a quality good painting should have' (24 Sep 1978 RG to MG, p. 56). She visited his house and over time acquired several of his works. In 1989 she wrote an appreciation of Booth for an exhibition of his drawings: 'I have come to believe that the import of depicted monsters and situations



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is distanced in fantasy and like fantasy holds no permanence of threat ... He likes circuses. Small people with the solidity and bounce of india-rubber, endearing grotesques in colours sometimes so lyrical that the works sing with beauty. Again and again I enjoy the body language — the finely pointed toe, the elan of the lifted arms so well observed and delighted in' (Rosalie Gascoigne 'Peter Booth' 1989).

And then there was Picasso, one of the very few artists who were consistently high in her estimation. She knew of his circus folk from reproductions and gallery visits in London, Paris and the United States. She had multiple copies of his *Family of saltimbanques* 1905. The 'shabby tired performers' she referred to when speaking about *The players* 1981 (q.v.) have much in common with Picasso's pierrots, harlequins and saltimbanques. She included an image of one in *Travelling circus* 1981 and picked up on the chequered costumes they wore when she named *Harlequin* 1994–95 and *Carnival* [2] 1998/99.

Photograph by Ben Gascoigne from author's archive

## 1982

### 212 Blossom 1982

Torn patterned linoleum on weathered wood boards; 5 units, each 116.9 × 13 cm, overall abt 118 × 73 cm (abt 2 cm spacing); panel 1 signed, dated and titled verso l.c. in white paint: 'BLOSSOM / RG 82' and each panel numbered verso u.c. (in white paint) (left to right) '1' to '5' respectively

**Exh:** 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring, #[11] (ref.)

**Lit:** Ian North 1983

**Coll:** 1982 Art Gallery of Ballarat, VIC (Acc no. 1982.27 a–e), purchased with the assistance of the Visual Arts Board of the Australia Council

*Next is another linoleum piece I made differently. I tore off the floral part and used the grey white-dotted background. To me — I always read things back to something I have seen — that is an old black almond tree breaking into white blossom. I called it 'Blossoming' (sic) (1985 School of Art).*

Image courtesy of Art Gallery of Ballarat, VIC



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### 213 Crop 2 1981–82

Dried salsify (*Tragopogon porrifolius*) stalks with seed heads, galvanised wire mesh, galvanised iron sheet; 36 × 126 × 90 cm; not inscribed

**Exh:** 1982 *Australia: Venice Biennale*, #8 (dated 1978) (VAB cat ref. pp. 51, 53, 57, illus. p. 66; *Catalogue generale* ref. p. 82); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (dated 1978); 2008 *Rosalie Gascoigne* NGV, #[29] (illus. p. 68, ref. p. 135)

**Lit:** Harriet Edquist 1993, pp. 11, 22

**Coll:** 1999 artist's estate; 2009 National Gallery of Victoria, Melbourne (Acc no. 2009.202), gift of Ben Gascoigne AO, donated through the Australian Government Cultural Gifts Program

*Crop 2* was made in the summer of 1981–82 for the Venice Biennale in 1982. An earlier, slightly smaller, version (*Crop* [1] 1976) was exhibited in 1976 at Gallery A, Sydney, when it was acquired by the AGNSW. RG preferred *Crop* as the title, not *The Crop*. Talking of *Crop 2* she said: *Well you can just go out forever and find a good patch of salsify. You pick day and night ... You strip it down ... you cut ... It takes absolutely hours and the house is full of the waste products ... What does it mean to me? It means wide, horizontal landscape. Flat country. Flat, even grass growth or crop growth. Wire netting holding the air. That sort of thing. And it's about horizontals in the landscape, and I got that grey tin ... And this puts in ... another horizontal. I've got three horizontals in that thing. And this is the open paddock, really ... And it's the low colour weight of the open paddock* (1982 North).

Photograph (in 1982 for the Venice Biennale) by John Delacour from author's archive



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### 214 Graven image 1982

Weathered wood (from discarded butter box) on weathered plywood; 105 × 89 × 9 cm; signed and dated verso u.l.: '1983 / Rosalie Gascoigne'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #14 (dated 1983), \$1600; 1984 *Australian Sculpture Now* NGV (catalogued but probably not exhibited); 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[2] (dated 1983) (illus. p. 27, ref. p. 62); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[6] (dated 1983) (illus. p. 28); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[12] (ref. p. 62); 2004 *Rosalie Gascoigne* Wellington, NZ, #[7] (illus. p. 60); 2008 *Rosalie Gascoigne* NGV, #[31] (dated 1982–83) (illus. p. 92 (upside down), ref. p. 135)

**Lit:** c. Dec 1982 RG to TG; *Australian Perspecta* AGNSW 1983 (exh. cat.), illus. p. 117; Ewen McDonald 'There are only lovers' 1990, illus. p. 13; Vici MacDonald 1998, illus. p. 32

**Coll:** 1982 private collection



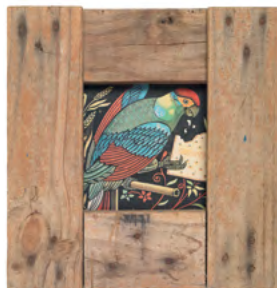
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Regarding dating, the first reference to *Graven image* is in December 1982: *Mary ... is snatching a new piece off my wall. All grey made of two pieces — both rare finds. Alas I wld like to keep it. It is what you might call a felicity ... Anyway it will be in a good home and intelligent visitors will see it* (c. Dec 1982 RG to TG).

RG spoke about the work in 1985: *Here I have two happy finds. I had to fiddle them a bit and cut them a bit. I called that 'Graven Image'. I can live with grey — I like bright colours but I always go back to the grey* (1985 School of Art). Then in 1998: *That is a thing that I think everybody should notice who does the Australian countryside and that is grey. Those are two good greys and actually they've both been exposed to the sun. And one of them was part of a butter box, the middle part, and the other part was a very good piece of grey [plywood] I found ... I always name things in the end and not before I do them. I sort of know I'm working towards something. But I called that 'Graven Image' and somebody said did you name it because it was grey. And I said, well I probably did actually. But it seemed to be right. It was sort of New Guinea mask or something* (1998 NGA; similar remarks 1999 Auckland AG).

Image (photographed in 1982 for the Venice Biennale) from author's archive

## 215 **Harvest** 1981–82

Cut newspaper, nails, plywood backing; 246 × 240 cm; not inscribed

**Exh:** 1982 *Australia: Venice Biennale*, #9 (dated 1982) (VAB cat. ref. pp. 52, 57, illus. p. 67; *Catalogue generale* ref. pp. 82, 83); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (ref.); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[10] (as *Paper Square* [2] 1982) (ref. p. 62); 2002 *The First Twenty Years* Roslyn Oxley9, Sydney; 4–8 Aug 2010 Roslyn Oxley9 at Melbourne Art Fair

**Lit:** Mildred Kirk 1986, p. 515, illus. p. 513; Lynette Fern 1989, p. 181; Harriet Edquist 1993, p. 22; Sasha Grishin *Canberra Times Panorama* 16 Sep 2000, p. 11; Stephen Naylor 'Getting into the Giardini di Castello: Australia's representation at the Venice Biennale' *Art and Australia* vol. 40, no. 4, 2003, pp. 594–601, illus. p. 599

**Coll:** 1999 artist's estate; 2010 private collection

*Harvest* 1981–82 is a reconstructed version of *Paper square* 1979–80, differing slightly in size and in the choice of backing board. There are 256 wads of newsprint, each 15 cm square, nailed to a plywood base (not pineboard, as in Venice Biennale documentation).

Regarding the title: *I think it's a good idea that I call it 'Harvest' for this show [Venice Biennale] ... I want to get it into the context and not think of an academic title. Because I think ... it would fit better with the 'Crop' title* (1982 North).

Regarding dating, *Harvest* was constructed 'before Christmas' 1981 and then left to weather, a process that was not completed until early 1982, at which stage the work was regarded as finished.

Photograph (in 1982 for the Venice Biennale) by John Delacour from author's archive. For another view, see the entry on the 2000 exhibition in Appendix 1: Solo exhibitions

## 216 **Herb garden** 1982

Torn or cut patterned linoleum on wooden blocks, painted wood from soft-drink boxes, plywood backing; 82 × 102 × 10 cm; signed, dated and titled verso, top, in black: 'HERB GARDEN / 1982 / ROSALIE GASCOIGNE'

**Exh:** 1983 *Continuum '83 Tokyo* #3 (illus., ref.); 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$1600; 20 Mar – 22 Apr 1991 *Important 20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney (illus.); 20 Mar – 22 Apr 2001 *Important 20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #2, \$110,000 (illus. p. 2); 25 Jun 2002 Christie's M., lot 63 (illus. p. 63); 26 Aug 2003 Christie's M., lot 101 (illus. p. 123)

**Lit:** *Art Network* no. 13, 1984, illus. p. 44

**Coll:** 1987 private collection

Regarding the inspiration for the work, RG said: *I also happened to go down to Heide [in Melbourne], and I saw the herb garden that Sunday Reed had made. I don't know if anybody else has been there but when I saw it it was full of lovely small sprawling flowers, a pretty pattern out in the hot paddocks among the gum trees. I already had that linoleum. It was all I had, which in fact governed the size of the piece. I called it 'Herb Garden'. The linoleum pieces are blocked out from the back* (1985 School of Art).

Image courtesy of Martin Browne Contemporary, Sydney

## 217 [**Homage with Arnott's parrot**] c. 1980–82

Weathered wood, nails, printed cardboard (Arnott's Biscuits logo); 26.6 × 26 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.480), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



## 218 [Homage with five cricket cards] c. 1982

Printed card (with images of cricket players), painted wood (primed builder's offcuts); five units, dimensions and sequence variable, max. height 11 cm, overall abt 39 cm: (W Carkeek) 11.3 × 9 × 4.4 cm, (WB Bansford) 8.9 × 7 × 7.4 cm, (JC Barnes) 8 × 7.2 × 4.4 cm, (RJ Hartigan) 8 × 10.2 × 4.5 cm, (WW Armstrong) 6.1 × 5.5 × 2.8 cm; not inscribed

**Exh:** not exhibited

**Lit:** Friday c. Feb 1982 RG to TG

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.478), gift of Hester, Martin and Toss Gascoigne

Dated on the basis of an early 1982 letter, in which RG wrote: *The cigarette cards came as a blessed diversion. I have continuing pleasure in arranging and rearranging and picking out my favourites. All upright, too. I'll mount this lot* (Friday c. Feb 1982 RG to TG). RG kept cigarette cards and postage stamps that came her way, but this is one of only two surviving examples of their use in an artwork. The cards are all from the 1911 Wills cricket card series.

Image courtesy of the National Gallery of Australia, Canberra

## 219 [Numbers for Patrick] c. 1982

Polychrome aluminium numbers, nails, wooden board; 10.2 × 43.3 cm; not inscribed

**Exh:** not exhibited

**Coll:** c. 1982 private collection (gift of the artist)

RG made the board for Patrick North, who was the young son of Ian North. The Norths lived in Canberra in the early 1980s and Ian wrote about RG for her shows at the Venice Biennale in 1982 and *Sculpture Australia* 1983.

Image from author's archive

## 220 [Parrot and ball] c. 1980–82

Weathered wood box and other wood, nails, printed cut-out cardboard shapes (Arnott's Biscuits logo) on shaped plywood; 31 × 19.2 × 6 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

The wood includes boards from soft-drink boxes, a painted wooden ball and part of a wooden frame or box. RG displayed *[Parrot and ball]* in her bedroom.

Image from author's archive

## 221 [Parrots for Ian North] 1982

Wood, some painted, from soft-drink boxes, printed cut-out cardboard shapes (Arnott's Biscuits logos); 31 × 26.5 cm

**Exh:** not exhibited

**Coll:** 1983 private collection (gift of the artist)

Ian North lived in Canberra in the early 1980s and he wrote about RG for her shows at the Venice Biennale in 1982 and *Sculpture Australia* 1983.

Photograph by Ben Gascoigne from author's archive



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## 222 Scrub country 1981–82

Weathered painted and stencilled wood from soft-drink boxes, with aluminium-strip backing; nine panels, 144 × 376 cm overall; not inscribed, but most columns and boards are numbered (see notes)

**Exh:** 1982 *Australia: Venice Biennale*, #7 (dated 1981) (VAB cat. ref. pp. 52, 57, illus. pp. 64–65, cover (detail), VAB exhibition poster; *Catalogue generale* ref. pp. 82, 83); 1982 *Australians at Venice* NGV; 1983 *Project 40* AGNSW (illus.); 1983 *Continuum '83* Tokyo #5 (dated 1982) (ref.); 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #19 (dated 1982), \$4000; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[5] (ref. pp. 13, 14; illus. pp. 26–27); 1999 *Toi Toi Toi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #63 (ref. p. 74); 11 Oct – 1 Dec 2002 *The Big River Show: Murrumbidgee Riverline* Wagga Wagga Art Gallery, NSW (ref. pp. 42–43, 82, illus. p. 44, detail p. 45); 2004 *Rosalie Gascoigne* Wellington, NZ, #[8] (illus. pp. 58–59); 2008 *Rosalie Gascoigne* NGV, #[30] (dated 1982) (illus. pp. 84–85, ref. p. 135); 26 Jun 2013 *The Grundy Collection* Bonhams S., lot 80 (illus. p. 255, detail p. 257, under construction p. 256)

**Lit:** Anne Kirker 1990, p. 19; Harriet Edquist 1993, p. 11; Joanna Mendelssohn *The Australian* 21 Nov 1997; John McDonald *SMH Spectrum Arts* 29 Nov 1997, p. 16 (with illus.); Sasha Grishin *Canberra Times* 6 Dec 1997, p. 16; Vivienne Webb 'Rosalie Gascoigne: Material as landscape' *State of the Arts New Zealand* Dec 1997 – Mar 1998, illus.; Felicity Fenner 1999, pp. 90–91; Ben Gascoigne 2000, p. 11; Georgina Safe *The Australian* 13 Apr 2004, illus. p. 12; William McAloon 2004; *Canberra Times Panorama* 27 Dec 2008, illus. p. 17; Deborah Clark 'Scrub country' in *Bonhams Important Australian art from the collection of Reg Grundy AC OBE and Joy Chambers-Grundy* Sydney, 2013, pp. 254–257

**Coll:** c. 1984 James Baker; 2006 The Grundy Collection

Soon after completing *Scrub country* RG told Ian North: 'Scrub country' means to me very explicitly the scrub ... It's the product of the experience of standing on lightly wooded country where things are self-sown and there's a lot of air between the trees and gentle grass and these things grow up as they will. With that colour weight of grey, and brown and black oven-stick, which I think — the writing on the boards — reads very nicely as the black note in the landscape. And the ... foliage, that is blue-grey. It is [a beautiful colour], it is almost the *pulverulenta* [*Eucalyptus pulverulenta* or powdered gum] that you can see through here [in the artist's garden]. And yellow wattle. Or even yellow flowers in the grass. It's the first spring colour you see amongst that khaki look, that yellow look. That sort of feeling you get in the country, to me a lyrical quality of acceptance, of taking things as they come, and accepting the perfect with the imperfect. That feel. You know, you get the perfect

branch and you get the scruffy one. And you get the one that falls down and the one that stays up. And that lightly balancing look of the scrub. And a lot of air again (1982 North).

In 1985 she put it another way: *That was a big piece, it was thirteen feet long, I had it in Venice and I called it 'Scrub Country' because to me it had the randomness and the relaxed air and the quality of colour ... which I think is much more typical of the Australia I know than any of those ochres and oranges so often used. I have let air through it because we see a lot of filtered light, random pattern and carelessness in the Australian landscape* (1985 School of Art; similar remarks in Vici MacDonald 1998, p. 42).

RG started constructing *Scrub country* in late spring 1981. Initially there were seven columns, which were hung separately, and they were photographed like this on the courtyard wall on 10 December 1981. Shortly afterwards RG rearranged many of the columns and added two more (making nine). The work was completed by mid-February 1982 when it was photographed for the Venice Biennale catalogue and packed for shipping to Venice.

When rearranging the work, RG moved individual boards from column to column or within columns, and she replaced others to get a better colour mix. After she settled on the final order, but before the boards were secured, each board was numbered on the reverse (usually in u.l. corner, from the top, except column 7) to indicate its place in its column (some carry more than one number, indicating a change of heart); on many the centre line was marked; most columns were also numbered (except 2 and 3). Note: in column 1, there is no board 15; column 2 includes boards 15 and 15a; column 4 includes two boards between numbers 2 and 4, and 5 is not numbered; column 5 has one unnumbered board between 11 and 12; in column 7 the boards are numbered from the bottom, with 15 not numbered; in column 8 boards are numbered in the centre and 2 and 5 have been swapped.

'Scrub Country' is made of battered uneven slats from soft-drink boxes, mounted horizontally in nine columns. Behind each column are two vertical pieces of wood to which the slats are attached. One wintry Sunday afternoon Rosalie made a trial assembly of one column, fixing the slats only temporarily. It looked promising and she decided to go ahead, a job which fell to me. So I laid out the verticals (on the bench in the living room), measured the centres of each slat and made sure they were accurately lined up, not only that but properly squared on and evenly spaced, then glued and screwed them up. The transformation from the rough assembly was extraordinary (Ben Gascoigne 2000, p. 11).

Image A courtesy of John Cruthers and Bonhams

Photograph B (*Scrub country* under construction 10 December 1981) by Ben Gascoigne from author's archive



222A



222B





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## 223 **Spring 1** 1981–82

Painted and stencilled wood from soft-drink boxes on plywood; 147.5 × 122 cm; signed, dated and titled verso u.r.: 'SPRING ☉ / 'Rosalie Gascoigne '82'

**Exh:** 1983 *Continuum '83 Tokyo #1* (as *Spring* 1982, 147 × 122 cm); 1984 *Rosalie Gascoigne Pinacotheca, Melbourne, #24* (as *Spring* 1982), \$2000; 3–28 Jun 1986 *Selected Sculpture since 1960*, 312 Lennox Street, Richmond Melbourne, #7 (as *Spring* 1982), \$3000; 7 Feb – 7 Mar 1993 *On Our Selection* Perth Institute of Contemporary Art, WA; 23 Jul – 19 Sep 1999 *Sense of Place: Works from the Holmes à Court Collection* Lawrence Wilson Art Gallery, UWA (as *Spring 1* 1982); 25 Feb – 4 Jun 2000 *Rosalie Gascoigne Tribute AGWA*; 25 Aug – 8 Oct 2006 *Assembled: Works from the Holmes à Court Collection* Holmes à Court Gallery, Perth (as *Spring 1*)

**Lit:** ABC *Limelight Magazine* Sep 2006, illus. p. 111; *The West Australian Weekend Extra* 23 Sep 2006, illus. p. 13

**Coll:** c. 1986 private collection; 1990 Holmes à Court Collection, Perth

*It was once six panels wide, the sides of boxes. It was when I had a lot of those boards, it's very early. One of the boxes was green and had yellow writing — Loys — on it. And to me it was like dandelions, very fresh. It used to sing in my hall. In the end I thought, 'Well, that's stupid, just for bigness. I'm saying as much with half of it as with all of it.' So I divided it into two: 'Spring 1' and 'Spring 2'. They are almost the same ... the boards are just different* (Vici MacDonald 1998, p. 44).

In 1981 the panels hung on the wall above the sitting room bench, where the bottom of *Spring 1* is visible in a photograph taken on 10 December 1981 (hence the dating). *Spring 1* is slightly wider than *Spring 2*, and the dimensions given in exhibition records for 1983, 1984 and 1986 all point to *Spring 1* as the work exhibited. So does the photographic record, which includes colour slides dated March 82 and February 83 for *Spring 1* (before it travelled for exhibition in Japan) but there is nothing for *Spring 2* until 1984. The work was exhibited as *Spring* until at least 1986, but by 1990 it was referred to as *Spring 1* (in a memorandum recommending its acquisition to Janet Holmes à Court, presumably because of the inscription), and this name has continued in use in the Holmes à Court Collection. (*Spring 2* 1982 has also been illustrated as *Spring* and *Spring 1*.)

Photograph by Ben Gascoigne from author's archive

## 224 **Spring 2** 1981–82

Painted and stencilled wood from soft-drink boxes on plywood; 147 × 121 cm; signed, dated and titled verso u.l. in black: "'SPRING'" / ROSALIE GASCOIGNE / 1982'; additional inscriptions by the artist immediately underneath, in black fibre-tipped pen, possibly added later, 'Rosalie Gascoigne' 'Spring' '☉'

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #111 (as *Spring [1]* c. 1982) (ref. p. 62; catalogue incorrectly states it was first exhibited at Pinacotheca, Melbourne, in 1984)

**Lit:** Jane Smith 1986, p. 113 (illus. as *Spring*); Vici MacDonald 1998, p. 44 (illus. as *Spring 1*); Jason Grant 2007, p. 28 (illus. as *Spring 1*)

**Coll:** artist's personal collection; 2014 private collection (by descent); 2014 Tasmanian Museum and Art Gallery, Hobart, gift of Charles and Thom Gascoigne

See notes on *Spring 1*.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 225 **[Study: Tarax logos]** c. 1978–82

Painted wood (from Tarax soft-drink boxes) and weathered plywood; 44 × 21 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Image from author's archive

## 226 **[Twelve bunches of grapes]** c. 1979–82

Printed metal, nails, painted wood from soft-drink box; 28 × 16 × 2.4 cm; not inscribed by artist, but inscribed verso centre 'Certificate that this / work is by Rosalie / Gascoigne / Martin Gascoigne / 19 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #25 (as *Untitled (12 bunches of grapes)* c. early 1980s), \$20,000

**Coll:** 1999 artist's estate; 2004 private collection

The printed metal possibly came from cans for olives. RG also used cut metal in [*Homage to Ken Whisson's And what should I do in Illyria?*] 1977 and [*Allowrie cows*] c. 1977. The use of a yellow board from a Schweppes crate in [*Twelve bunches of grapes*] suggests a later date, hence the range assigned here.

Image from author's archive



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## 1983

### 227 [Beach] c. 1983

Periwinkle (*Littorina littorea*) shells, weathered wood (various sources), plywood; 50 × 35 (× 3.4) cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[9] (as [Beach] c. 1981) (ref. p. 62)

**Lit:** Jane Smith 1986, illus. p. 113

**Coll:** artist's personal collection; 2014 private collection (by descent)

Dated on the basis that RG used similar materials in a similar construction, *Turn of the tide* 1983. RG displayed [Beach] in her bedroom.

Photograph by Toss Gascoigne from author's archive

### 228 Blue Madonna c. 1982–83

Weathered painted apiary box and other painted wood, printed card (reproduction of Gerard David's *The flight into Egypt* c. 1580); 55 × 33 × 12 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

The painted wood includes boards from soft-drink boxes. RG had multiple copies of the David reproduction and there were still several in the studio when she died. The original of the David painting is in the National Gallery Washington DC. RG displayed *Blue Madonna* in the sitting room at Anstey Street, Pearce, from at least 1984.

Photograph by Toss Gascoigne from author's archive

### 229 Celebration 1983

Sawn and split painted and stencilled wood from soft-drink boxes on backing board; 130 × 92 cm

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$1700

**Coll:** 1985 private collection

*I called this one 'Celebration' because to me it was ribbons and balloons and gala occasions and all those things. And actually, when you put a thing like that down in a fairly civilised setting — not that my setting is terribly civilised — but when you put them down isolated from other things of similar material they have a real presence* (1985 School of Art).

This is the first work made solely with split boards from soft-drink boxes. It was first photographed in August 1983. A precursor study using split boards was photographed in late 1982 or early 1983: it used split boards in the same colours as the boards in *Scrub country* 1981–82.

Photograph by Ben Gascoigne from author's archive

### 230 Club colours 1983

Painted and stencilled wood from soft-drink boxes, on plywood; 172.5 × 129.5 cm; signed, dated and titled with printed name verso: 'CLUB COLOURS 19843 [the 4 is crossed out] / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #8, \$2200; 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[4] (dated 1984) (ref. pp. 30, 62, illus. p. 30)

**Lit:** Thursday late Jun 1983 RG to TG; 28 Jun 1983 (new studio) BG to TG; Vici MacDonald 1998, illus. p. 44; Maudie Palmer 2008, illus. p. 177

**Coll:** 1984 private collection; 2009 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2009.038), gift of Eva Besen AO and Mark Besen AC, donated through the Australian Government Cultural Gifts Program

*That was the first thing I made in the new studio* (Vici MacDonald 1998, p. 44). *It is rather fun thinking of names that fit and in the end I called that 'Club Colours'. I kept seeing football socks and things. And that was very big, that one* (1985 School of Art; similar remarks in Vici MacDonald 1998, p. 44). The studio was finished in June 1983: *New studio is putting a different complexion on large carpentry pieces. And it's light and warm. Yr father helped me finish a gaudy new piece today* (Thursday late Jun 1983 RG to TG; see also the discussion on the studio in the Biographical Note).

Photograph by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC



## 231 **Matriarch** 1983

Weathered timber from soft-drink box, stencilled image on galvanised iron sheet; 31 × 26 cm; signed, dated and titled verso: 'Matriach' [sic]

**Exh:** 28–29 Apr 1998 Sotheby's M., lot 414

**Lit:** Vici MacDonald 1998, p. 37

**Coll:** 1989 private collection (through Pinacotheca Gallery)

The iron sheet in *Matriarch* 1983 was manufactured by Lysaght's and is dated 1938. *They used to stamp it with the image of Queen Victoria and the year it was made. If you go out to the country now, you can sometimes see this Lysaght lady in the grass. She's fending off the bushfires with her chin* (Vici MacDonald 1998, p. 37). The idea of the Lysaght lady battling with the elements is a key element in *Hill station* 1989.

Photograph by Ben Gascoigne from author's archive

## 232 **Municipal gardens** 1983

Torn or cut patterned linoleum and painted stencilled wood from soft-drink boxes, on plywood backing; 122.3 × 92.7 cm; signed, dated and titled l.r. verso: 'MUNICIPAL GARDENS 1983 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$1700

**Lit:** Maudie Palmer 2008, illus. p. 176

**Coll:** 1984 private collection; 2001 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2002.031), gift of Eva Besen AO and Mark Besen AC, donated through the Australian Government Cultural Gifts Program

Regarding the title: *The next piece also has linoleum in it. Very hard to find linoleum these days, I might tell you. I called that 'Municipal Gardens', I thought it was like a park, say at Ballarat — bed of zinnias, bed of salvia, bed of marigolds. It is about 4 feet by 3 feet* (1985 School of Art). R.G. visited Ballarat and Bendigo in the summer of 1976, driving back from the Adelaide Festival (8, 14 Apr 1976 R.G. to T.G.).

Photograph by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC

## 233 **Parrot country II** 1980/83

Painted stencilled wood from soft-drink boxes on wooden slats and aluminium strip; four panels, each 102 × 100 cm; the four panels are inscribed verso in black and reflect the use of components from the dismantled 1980 version:

Panel 1: column 1 — '①' / an arrow pointing upwards / 'PANEL 2' (with a large cross through it) / 'R.G. 1980 / PARROT / COUNTRY'; column 2 centre — 'REWORKED / 1983 / PANEL 1'

Panel 2: column 1 — '②'; column 2 — an arrow pointing upwards / 'R.G. 1980 / PARROT / COUNTRY / REWORKED / 1983 / PANEL 2'; column 3 (at top) — 'TOP R'

Panel 3: column 1 — '③'; column 2 — an arrow pointing upwards / 'R.G. 1980 / PARROT / COUNTRY / RIGHT PANEL' with a cross through it / 'REWORKED / 1983 / PANEL 3'

Panel 4: column 1 — '④'; column 2 — 'TOP / PARROT COUNTRY / PANEL 4 / Rosalie Gascoigne'

**Exh:** 1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring (as *Parrot country (mark II)* 1980) (ref.); 2004 *Rosalie Gascoigne* Wellington, NZ (as *Parrot country* 1983), #[9] (illus. pp. 26–27)

**Lit:** Ian Wedde *Evening Post* [NZ] 26 Jan 1984; Mary Eagle 2000, illus. p. 61 (*Parrot country* 1980 is illus. pp. 57, 60); Gregory O'Brien 'Plain air/plain song' 2004, pp. 21–35 (includes an extended discussion on bird themes in R.G.'s work); *PN Review* 159, vol. 31, no. 1, Sep–Oct 2004, cover illus. (detail); Kelly Gellatly 2008, illus. p. 16 (whole work and detail)

**Coll:** 1999 artist's estate; 2004 Museum of New Zealand Te Papa Tongarewa, Wellington, NZ (Acc no. 2004-0030-1)

*That [Parrot country II] was stylised birds again. It is a fairly big piece and it's made of natural coloured Schweppes boxes. We were getting Eastern rosellas on our bird table. It's meant to screech at you, and it does. Later in the same talk she said of parrots: for me they're the animal in the landscape, as Ned Kelly is to Nolan* (1985 School of Art).

*Parrot country II* 1980/83 is an extensively reworked version of *Parrot country* 1980 (q.v., especially for the early history), which she had abandoned to her stockpile of materials after exhibiting it in Melbourne in 1981 (illus. p. 90). R.G. was prompted to revisit the work after she accepted an invitation for a solo show at the National Art Gallery, Wellington, NZ (1983–84 *Rosalie Gascoigne* Wellington, NZ, and touring). Completion of her new studio in June 1983 provided both the space and the opportunity to review the 1980 version.

R.G. began by dismantling the 1980 work, which comprised three panels each with four columns of whole boards and two columns of broken boards superimposed. She reassembled the columns of whole boards into four panels of three columns, repositioning many panels in the process. The other significant change involved the columns of broken boards. Whereas the 1980 version had six columns using broken boards, the 1983 version has only four such columns. In the first version, columns of broken boards were superimposed on the side columns of each of the three panels, with their broken edges pointing to the centre of the panel. In the revised version, each



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panel has a single column of broken boards on the left side, with the broken edges pointing outwards, sometimes in silhouette, recalling the wing tips and tails of parrots in flight.

The reworking was extensive. Columns were moved and some were inverted. For example, the third column in the first panel of the 1983 version was originally from the second panel of the 1980 version (see inscriptions). Some panels were inverted, such as the first column in the third panel. Others were inverted and moved, so the fourth (right-hand) column on the first panel in the 1980 version ended up inverted and as the last column on the fourth panel in 1983; the left-hand column in the first panel of the 1980 version ended up inverted and as the first column of the third panel in 1983; and the fourth column in the third panel of 1980 ended up inverted and as the first column in the second panel of 1983. Some broken boards were replaced or rearranged: for example, in the fourth panel the board in the top left corner stamped CRY was not in the 1980 version, and the red board second from the bottom in the same column was originally second from the top in the top right corner of the second 1980 panel, with different neighbours.

The revisions were finished by August 1983 when the work was photographed. According to an inscription by RG on one of the colour prints sent to a friend, it was the first work to be photographed in the studio.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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### 234 **Pink on blue** 1982–83

Painted / primed wood (discarded building materials) and painted, stencilled wood from soft-drink boxes; 101 × 87 × 4 cm; signed, dated and titled verso: 'PINK ON BLUE / 1982–83 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #13, \$1600; 3–28 Jun 1986 *Selected Sculpture since 1960*, 312 Lennox Street, Richmond Melbourne, #5, \$2500; 12 Sep 2007 Deutscher-Menzies S., lot 34 (illus. p. 65); 25 Mar 2009 Deutscher-Menzies S., lot 43 (illus. p. 89); 25 Jun 2015 Menzies M., lot 28 (illus. p. 45)

**Lit:** undated letter late May/early Jun 1983 RG to BG; Daniel Thomas *Outlines of Australian art: The Joseph Brown Collection* 3rd ed., Macmillan, Melbourne, 1989, p. 71, illus. p. 363

**Coll:** 1986 Joseph Brown Collection

*Another thing I get turned on by is building sites where there is pink wood — undercoat pink on discarded scraps of timber — and I was collecting a lot of pink wood. The background is made of Crystal boxes. I remember when I was naming that. Sometimes you get very sporty when you have got it in the house. You think, well I must call it something because I can never identify the piece afterwards if*

*I don't. Eventually, I thought, I know what that is, of course it's skinny-dipping. You can see those people with their arms tight by their sides because it is so cold. And in they jump, and then you have the 'Cry' repeated in the 'Crystal', if you want to have a shriek in it. But I would never let it go public with that title on it. That is leading the witness, and in the end I used a title I don't like but which identifies it: 'Pink on Blue'. I showed it to the man I show with in Melbourne [Bruce Pollard, Pinacotheca], and he said 'Well it is obviously the landscape at a certain time of day'. So I wasn't going to argue, I thought I had better make it open to him and other people. If they are skinny-dipping that is fine for them (1985 School of Art; similar remarks in 1998 NGA). *Pink on blue* was made before June 1983: Took 'Skinny Dipping' down to Martin and Mary on Sunday morning. Very confirming — and strong (undated letter late May/early Jun 1983 RG to BG).*

Image courtesy of Menzies Art Brands

### 235 **[Sheep yard]** c. 1982–83

Sheep droppings, weathered plywood, wood, nails; abt 50 × 30 × 3 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 destroyed

Dated on the basis of similar arrangements of shells on boards done in 1982–83. Originally framed in weathered wood, RG removed the frame before mid-1988 (a mid-1989 colour slide shows the frameless panel displayed above the mantelpiece in RG's sitting room). There was a large plastic bag of sheep droppings in the studio when RG died. Destroyed in 2014 because of severe deterioration.

Image from author's archive



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### 236 **Sparkling fruity flavours** 1983

Stencilled and painted wood from various sources, including soft-drink boxes and a discarded frame, on plywood backing; 64 × 21 cm; signed, dated and titled centre verso in black: 'SPARKLING FRUITY / FLAVOURS / 1983 ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #6, \$750

**Lit:** Vici MacDonald 1998, illus. p. 32; Women's Art Register *Bulletin* Melbourne, Jan 2000, illus. front cover

**Coll:** 1984 private collection

Photograph by Ben Gascoigne from author's archive



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## 237 Stained glass 1983

Painted wood from soft-drink boxes, on plywood; 119.3 × 95 × 3.5 cm; signed, dated and titled verso u.l. in black fibre-tipped pen: 'Stained Glass / Rosalie Gascoigne / 1983'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$1600; 6 Mar – 7 Apr 1992 *Artists from Canberra and District in the Parliament House Art Collection* Parliament House, Canberra; 2008 *Rosalie Gascoigne* NGV, #[32] (illus. p. 93, ref. p. 135)

**Coll:** 1985 Parliament House Art Collection, Canberra (Acc no. 1985/0286)

Image courtesy of the Parliament House Art Collection, Canberra

## 238 [Still life] 1983

Three metal containers: (left to right) (a) milk-separator bowl with stripped quills (probably swan (*Cygnus atratus*) feathers), (b) weathered galvanised iron bucket with dried blue devil (*Eryngium ovinum*), (c) milk-separator bowl with dried salsify (*Tragopogon porrifolius*) seed heads; dimensions variable; not inscribed

**Exh:** 1997 *Still-Life Still Lives* AGSA (illus. p. 35, ref. p. 39)

**Coll:** 1984 private collection (gift of the artist)

The quills were probably left over when RG remade *Pale landscape* 1977 for her *Sculpture Australia* show in New Zealand in December 1983. In 1978 RG had experimented with feathers from Lake George: *The house is full of feathers. If you strip them, the spines are lovely curves — I keep thinking how Bob Klippel would like them — all that grasshopper agility* (14 Feb 1978 RG to MG, p. 53). Blue devil features in photographs of RG's dried arrangements in the late 1950s and her ikebana in the 1960s.

Image from author's archive

## 239 [Study: horse races] 1983

Newsprint images, painted board; two panels, each abt 19.4 × 71.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.476), gift of Hester, Martin and Toss Gascoigne

In March 1976 RG referred to her collages of horses: *Have just done a collage of rumps of race horses kindly provided by the page spread in The Age. Am interested in all sports photographs so keep on keeping yr eyes open for me* (see [Study: horses] 1976) (8 Mar 1976 RG to TG).

[Study: horse races] is dated 1983 on the basis of a studio photograph developed in January 1984, which shows numerous panels of horserace boards propped against the studio wall. Some well-known horses are featured in the surviving boards: Red Anchor won

the Champagne Stakes, Caulfield Guineas, Cox Plate and VRC Derby in 1984 and was voted Australian Horse of the Year 1984–85. Emancipation raced 1982–84 and was a very good middle distance (mile) horse; Street Café won the VRC Sires Produce Stakes in 1984. Just a Dash had won the Melbourne Cup in 1981. The newsprint images probably came from the *Sun Herald* (Sydney).

Image courtesy of the National Gallery of Australia, Canberra

## 240 Turn of the tide 1983

Periwinkle (*Littorina littorea*) shells, weathered plywood, galvanised iron (from apiary box); 56 × 40 × 4 cm; signed, dated and titled verso

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #29, \$900; 25 Aug 2003 Sotheby's S., lot 120 (incorrectly sized as 61 × 47 cm); 2004 *Rosalie Gascoigne* Wellington, NZ, #[10] (ref. p. 47, illus. p. 60); 2008 *Rosalie Gascoigne* NGV, #[33] (illus. p. 67, ref. p. 135)

**Lit:** Mildred Kirk 1986, illus. p. 516; Vici MacDonald 1998, illus. pp. 11 (detail), 110; *Herald Sun* 19 Dec 2008, illus. p. 75

**Coll:** 1984 private collection; 2003 private collection

*This next piece uses the same shell [as Private beach 1979], I called it 'Turn of the Tide'. The shells seduced me. They were so beautiful and I had a lot of them. It is divided down the middle, the shells face left on the left-hand side and right on the right, and the tin at the top is a piece of tin tray they put on bee boxes to stop the rain getting in to the honey or similar (1985 School of Art). These are beautiful shells from a beach near Mossy Point. They'd been there for seasons and were beautifully faded* (Vici MacDonald 1998, p. 10).

Image courtesy of City Gallery Wellington, NZ

## 241 Wattle strike 1983

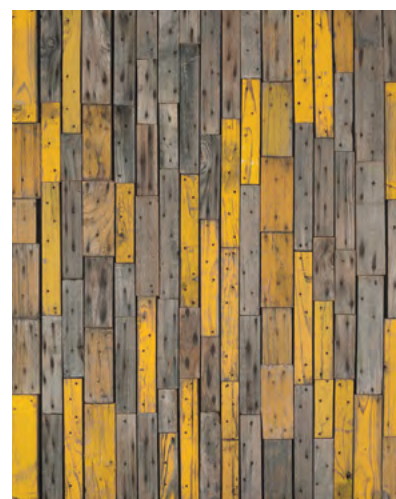
Painted wood from soft-drink boxes, on plywood; 119 × 95 cm; signed, dated and titled verso: 'Wattle strike / Rosalie Gascoigne / 1983'

**Exh:** 1983 *Continuum '83* Tokyo #2 (ref.); 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #15, \$1600; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[7] (illus. p. 29, ref. p. 61)

**Lit:** *Art and Australia* vol. 21, no. 2, 1983, illus. p. 198; *Art and Australia* vol. 23, no. 4, 1986, illus. p. 515; *SMH Good Weekend* 15 Nov 1997, illus. p. 44; Vici MacDonald 1998, illus. p. 64 with quote; Stephen Banham *Monument* no. 23, 1998, p. 97; Daniel Thomas 2004, p. 18

**Coll:** 1984 private collection

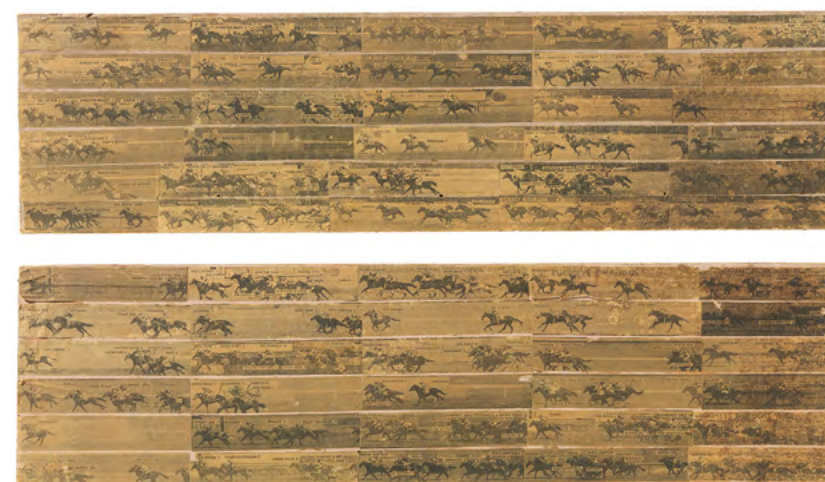
*That one is called 'Wattle Strike'. I am always fascinated when I think how the first settlers must have felt when suddenly a dark hill lit up unexpectedly, randomly, with the wattle when they had not seen it before. I think in Canberra particularly we are always very conscious of the wattle lighting*



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up. There is a good one that is full out and there is another, and there is one over there. I found that the nails that are actually in the boxes give me a reading I had not planned on (1985 School of Art; similar remarks in 1998 Hughes).

Photograph by Ben Gascoigne from author's archive

## 1984

### 242 **Balance** 1984

Weathered plywood; 105 × 74.5 × 5.5 cm; signed, dated and titled verso u.l.: 'BALANCE / 1984 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$1500; 2008 *Rosalie Gascoigne* NGV, #[34] (illus. p. 74, ref. p. 135); 20 Apr – 11 May 2013 *Vista* Charles Nodrum Gallery, Melbourne, #20, \$35,000; 18 Oct 2014 *Spring/Summer 2014* Justin Miller Fine Art, Sydney, \$65,000

**Lit:** Vici MacDonald 1998, p. 34

**Coll:** 1984 Graeme Sturgeon

Vici MacDonald includes a comment that suggests R.G. was working with one of the wooden shapes later incorporated in *Balance* 1984 when Denise Levertov visited Canberra in 1981: 'In 1981 the renowned American poet Denise Levertov spent an afternoon at Rosalie's home, which inspired a poem called "Two Artists", the first part of which, "Rosalie Gascoigne", compares Rosalie's work-room to a temple full of small shrines, presided over by an "escutcheon ... cut for forgotten purpose". Rosalie reveals that this is about the shield-shaped wood of *Balance* 1984 whose "forgotten purpose" was probably a latrine lid; she returned the compliment by naming a gentle pinky-yellow Schweppes piece *May morning* 1992 after her favourite Denise Levertov poem, "The May Mornings"' (Vici MacDonald 1998, p. 34).

In 2000 BG recalled the construction of *Balance*: *She had the two elements in relation, she knew in her head that there was an optimum relationship. I understood it was the point of actual physical balance, so I manipulated them until the upper egg-shaped outline balanced on the lower curved piece of wood. Given the fact the lower elliptical-shaped board was already fixed to the support, and only one eligible part of the upper shape that would look good, the rounded curve, then there was only one point on the lower curve and only one on the upper that would balance. She said, that's right. It was only a matter then of fixing the elements on the support* (mid-2000 BG to ME, pers. comm.). BG gave a similar explanation at the opening of the 2008 NGV exhibition.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



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### 243 **Checkpoint** 1984

Painted wood from soft-drink boxes, on plywood backing; 124 × 124 cm; signed, dated and titled verso: 'Checkpoint / 1984 / Rosalie Gascoigne'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2, \$1800; 24 Nov 1997 Sotheby's M., lot 15 (illus.); 13 Aug 2000 Christie's S., lot 70 (illus. p. 69)

**Lit:** *Australian Financial Review* 13–14 Dec 1997, illus. p. 23

**Coll:** 1987 private collection (United States of America)

Photograph by Ben Gascoigne from author's archive



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### 244 **Deciduous** 1984

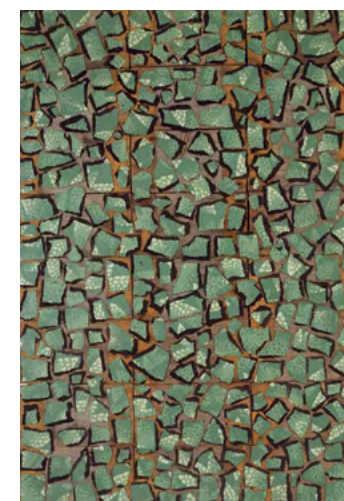
Torn patterned linoleum on wood, on plywood backing; 119 × 82 cm; signed and titled verso: 'Rosalie Gascoigne / Deciduous'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #31, \$1500; 24 Nov 1997 Sotheby's M., lot 1 (illus.); 3 May 2017 Sotheby's S., lot 43 (illus.)

**Lit:** *Art and Australia* vol. 23, no. 4, 1986, p. 516 (with illus.)

**Coll:** 1987 private collection (United States of America)

Image courtesy of Martin Browne Contemporary, Sydney



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### 245 **Galahs rising** 1984

Painted wood (primed builder's offcuts) and weathered plywood; 128 × 84 × 5 cm; signed, dated and titled verso: 'GALAHS RISING / 1984 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$1500; 2014 *Revelations: Sculpture from the RMIT University Art Collection* RMIT Gallery, Melbourne (illus. p. 17)

**Lit:** Sue Cramer *The Age* 17 Oct 1984, p. 14; Kelly Gellatly 2008, p. 12, illus. p. 13; Harriet Edquist and Elizabeth Grierson 2008, illus. p. 119; Harriet Edquist and Elizabeth Grierson 2012, illus. p. 129

**Coll:** 1984 Phillip Institute of Technology, Melbourne; 1992 RMIT University Art Collection, Melbourne (following the amalgamation of Phillip IT with RMIT)

Image by Margund Sallowsky, courtesy of RMIT University Art Collection, Melbourne



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246 **Grove** 1984

Weathered painted galvanised iron sheet and painted/primed wood on weathered plywood; 145 × 71 × 10 cm; signed and dated verso: '1984 Rosalie Gascoigne'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10, \$1600; 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[5] (illus. p. 29, ref. p. 62); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[8] (ref. pp. 15, 16; illus. p. 33); 2008 *Rosalie Gascoigne* NGV, #[35] (illus. p. 75, ref. p. 135)

**Lit:** John Hawke *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20; *Look* [Art Gallery Society of NSW magazine] Nov 1997, illus. p. 12; Vici MacDonald 1998, illus. pp. 36 (detail), 115

**Coll:** 1984 private collection

*Things that lie by the roadside weather nicely. Those I think are electric cable markers or something. But I don't pull them out of the ground. I take the discarded ones. Also, they are a better yellow. On the back of that are three faded pink tins from the top of beehives, and I called that 'Grove'. It is about the gentle countryside where you look up a hill and there are three lovely smooth-trunked trees growing together. I see that a lot* (1985 School of Art; similar remarks in Vici MacDonald 1998, pp. 35–36).

Image from author's archive

247 **Habitation** 1984

Seven compartmented wooden boxes and 32 weathered enamel mugs; each unit 45 × 28 × 24 cm, overall dimensions variable; not inscribed

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #18, \$2000; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[13] (ref. p. 62); 2002 *The First Twenty Years* Roslyn Oxley9, Sydney; 2004 *Rosalie Gascoigne* Wellington, NZ, #[11] (ref. p. 34, illus. p. 61)

**Lit:** Gregory O'Brien 2005, p. 77; Martin Gascoigne 'Rosalie's artists' 2008, p. 38 (with illus.)

**Coll:** artist's personal collection; 2014 private collection (by descent); 2018 Museum of Contemporary Art, Sydney, and Tate, London, gift of Martin Gascoigne and Mary Eagle, donated through the Australian Government Cultural Gifts Program

The wooden boxes were used for transporting and storing bottles.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

248 **[Homage with Arshile Gorky's *The artist and his mother*] c. 1984**

Painted weathered wood and plywood, postcard of Arshile Gorky's *The artist and his mother* 1926 – c. 1936, enamelled metal cup, rusted metal (machinery part); 36.4 × 22.7 × 8 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

RG saw and was much taken with Arshile Gorky's painting when she visited the Whitney Museum in New York in 1980. Dated primarily on the basis of photographs, the homage was photographed in 1984 and a 1984 image of the sitting room shows *[Homage with Arshile Gorky's The artist and his mother]* hanging above the mantelpiece (also in images from April 1987 and 1989). RG later moved it to her bedroom where it remained until her death. Companion piece to *[Homage with Colin McCahon's Angel of the Annunciation]* 1984. My thanks to Deborah Clark for help in identifying the Gorky.

Photograph by Ben Gascoigne from author's archive

249 **[Homage with *Body of a woman, probably Nefertiti*] c. 1980–84**

Wood from soft-drink box, printed card (postcard of *Body of a woman, probably Nefertiti*); 30.3 × 25.8 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

*Body of a woman, probably Nefertiti* New Kingdom 18th Dynasty is in the Egyptian Antiquities collection of the Louvre. A 1984 photograph shows *[Homage with Body of a woman, probably Nefertiti]* in a group of similar homages above the mantelpiece in the sitting room. The same wooden construction was used to frame *Matriarch* 1983. RG also used the image in *Venus* 1980.

Image from author's archive



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### 250 [Homage with Colin McCahon's *Angel of the Annunciation*] 1984

Weathered wood (including painted and stencilled wood from soft-drink boxes), rusted enameled metal, (metal?) numbers, printed card (image of Colin McCahon's *Angel of the Annunciation* 1947); 39.5 × 27 × 5.3 cm; not inscribed

**Exh:** not exhibited

**Lit:** Gregory O'Brien 'Plain air/plain song' 2004, p. 48, illus. p. 49

**Coll:** artist's personal collection; 2014 private collection (by descent)

One of the wooden pieces is possibly an old chair backrest. The postcard was published by the Friends of the National Art Gallery, Wellington, NZ, and was probably acquired when RG visited Wellington in December 1983 for the opening of her exhibition at the National Gallery there. During the visit she bought a painting by Colin McCahon from his dealer, Peter McLeavey. A 1984 photograph shows [*Homage with Colin McCahon's Angel of the Annunciation*] displayed above the mantelpiece in her sitting room, and it was still in the sitting room in 1999. The Biographical For additional information about RG's admiration of Colin McCahon, see pp. 74–75.

Image from author's archive

### 251 [Homage with figure from Titian's *Sacred and profane love*] c. 1980–84

Collage of printed paper (with part-image of Titian's *Sacred and profane love*) on painted wood from soft-drink box; 27.5 × 16.5 × 1.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

The screw hole in the central figure suggests that this panel was once part of a larger work. Titian's *Sacred and profane love* (c. 1514) is in the Galleria Borghese in Rome.

Image from author's archive

### 252 [Homage with granddaughter] 1984

Polaroid photograph, scallop (*Pecten fumatus*) shells, stencilled and weathered wood (various sources) with rusty nails; 29 × 21 × 5.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1984 private collection (gift of the artist)

The subject is RG's granddaughter, Hester Mary Blanche Gascoigne, born 15 November 1984. The polaroid photograph was taken in Canberra Hospital soon after her birth. The

scallop shells are from Hobart (see *Red beach* 1984). The stencilled wood is from a Shell packing case, the other wood is from soft-drink boxes.

Image from author's archive

### 253 [Homage with Lady Arabella Stuart, aged 23 months] c. 1982–84

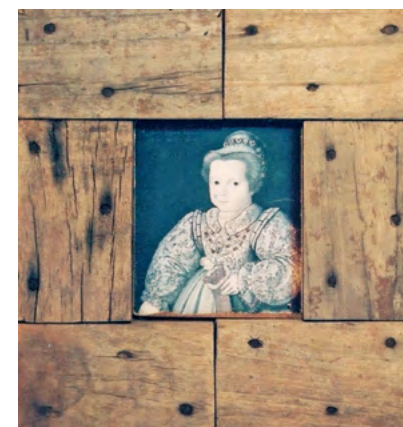
Wood and nails (from soft-drink boxes), printed paper (image of *Lady Arabella Stuart, later Duchess of Somerset (1575–1615) aged 23 months*) on plywood; 25.5 × 25 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Re dating, a 1984 photograph shows [*Homage with Lady Arabella Stuart, aged 23 months*] in a group of similar homages in RG's sitting room. RG used similar frames for images in 1982 and 1983. The image, an Elizabethan or Jacobean portrait, is believed to be of Lady Arabella Stuart and is at Hardwick Hall, Derbyshire. It is by an unknown artist, oil on canvas, 559 × 415 mm and dated 1577. I wish to thank Angus Trumble for identifying the portrait, which RG probably found in a picture book of portraits.

Image from author's archive



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### 254 *Industrial area* 1982–84

Gravels and newsprint; 42 piles of newsprint, each abt 30 × 20 cm, arranged in a 7 × 6 grid, overall abt 210 × 120 cm

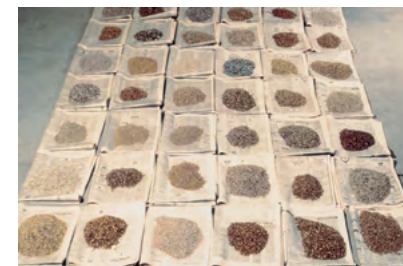
**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4 (not priced)

**Lit:** Sue Cramer *The Age* 17 Oct 1984, p. 14 (incorrectly refers to the work as *Smoko*); Ronald Millar *The Herald* [Melbourne] 18 Oct 1984

**Coll:** dismantled

RG collected the gravels (much of it from ant heaps and similar excavations) during her forays into the countryside around Canberra. *Industrial area* 1984 recalls Nikolaus Lang's assemblage *Samples of earth colours and paintings* 1978–79 (NGA), which has 336 raw earth samples heaped on sheets of paper on the floor. RG knew Lang's work, which was shown at the Biennale of Sydney in 1979 (where she also exhibited) and in Canberra in 1980–81 (*Landscape — Art: Two Way Reaction*, an Australian National Gallery exhibition at the ANU). RG kept the gravels in jars in the studio after she dismantled the work.

Image (at Pinacotheca in 1984) from author's archive



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## 255 Last of the summer wine 1984

Painted metal advertising sign, torn patterned linoleum, painted and stencilled wood from soft-drink boxes, Masonite pegboard; 61 × 54 cm; signed, dated and titled verso: 'Last of the Summer Wine / 1984 / Rosalie Gascoigne'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #30, \$900; 24 Nov 1998 Sotheby's M., lot 111 (as *Last of the south west*); 26 Aug 2001 Christie's S., lot 25 (illus. p. 28)

**Coll:** 1984 private collection

The title probably comes from a long-running BBC television comedy, 'Last of the Summer Wine', created and written by Roy Clarke and broadcast from 1973 to 2010. It was also broadcast in Australia.

Photograph by Ben Gascoigne from author's archive

## 256 [Moth] c. 1984

Polychrome wood assemblage, rusty nails; 17.5 × 27.5 × 8 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[15] (ref. p. 62) (as *Untitled [Moth]*)

**Coll:** artist's personal collection; 2014 private collection (by descent)

The wood includes pieces of dismantled soft-drink boxes and builder's offcuts. *[Moth]* is one of three such constructions, one of which was incorporated in *Summerhouse* 1984 and the other is *[Moth study]* c. 1984.

Photograph by Toss Gascoigne from author's archive

## 257 [Moth study] c. 1984

Paint and stencilling on weathered wood, rusty nails; 15.5 × 31 × 4 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2015 National Gallery of Australia, Canberra (Acc no. 2015.475), gift of Hester, Martin and Toss Gascoigne

The wood includes pieces of dismantled soft-drink boxes and builder's offcuts. *[Moth study]* c. 1984 is one of three such constructions (the others are *[Moth]* c. 1984 and part of *Summerhouse* 1984).

Image courtesy of the National Gallery of Australia, Canberra

## 258 Piece to walk on 1983–84

Painted wood from soft-drink boxes; 315 × 192 cm (variable)

**Exh:** 1985 *Rosalie Gascoigne* UTas, #6 (ref., illus. plate 6) (dated 1984); 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #3 (ref.)

**Lit:** Dick Bett *The Mercury* 14 Sep 1985; Mildred Kirk 1986, illus. p. 514; Sasha Grishin *Canberra Times* 27 Jun 1992; Vici MacDonald 1998, p. 34, illus. p. 50

**Coll:** artist's personal collection; 2011 private collection (by descent); 2018 The University of Melbourne Art Collection, gift of Martin Gascoigne and Mary Eagle

*That is a piece I am going to show in Hobart in a couple of weeks and it is called 'Piece to Walk On' ... To me it is the paddock. The paddocks in spring in Canberra come out with an awful lot of colour, little yellow flowers, little blue flowers, little pink flowers. I have a yellow streak in the middle of this piece, I have variations of blues and reds, and a lot of grey there that isn't reading, and what I want people to do is actually walk on it. If it is put down on a wooden floor it clacks as you walk, which makes it very pleasurable. I have seen people walking on it and sort of smiling to themselves and then coming back again. And I want people to feel the colour under their feet, if you see what I mean (1985 School of Art).*

Dated in part on the basis of photography. RG had been experimenting with different arrangements of soft-drink box boards in late 1983, probably before she went to Wellington, NZ, in mid-December for her exhibition there. The arrangements can be seen in studio images dated January 1984 (see p. 69). One includes an early version of *Piece to walk on* (the primary difference being the placement of the colours) and another is an early version of *Set up* 1983–84. She was clearly enjoying her new studio.

BG recalled that when *Piece to walk on* 1983–84 was laid out on the floor at the Canberra Contemporary Art Space in 1992, *A little boy [Frazer Clark Bull] was standing alongside with his father who said, 'you mustn't walk on that'. And Rosalie said, 'No, it's meant to be walked on'. This little boy had a wonderful time! As you walk on them, the wooden boards go clack, clack, clack — very subtle. But you've got to rearrange them afterwards* (quoted in Vici MacDonald 1998, p. 50). Dick Bett picked up on the sound: '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' (*The Mercury* 14 Sep 1985).

Image A from author's archive

Photograph B (an early version, in the studio) by Ben Gascoigne from author's archive



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258A



258B





259



260



261A



261B



261 (Detail)

## 259 Pink kookaburras 1984

Weathered wood and printed hessian;  
85 × 45 × 7 cm

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #7, \$900; 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$70,000

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

*This is another window piece, using the sack left behind by my builder. I have never before seen one with pink kookaburras on it. This ... is a view from a country place. You look out and there are the kookaburras (pink) sitting on the tree. Called it, naturally, 'Pink Kookaburras' (1985 School of Art). The reference to the builder relates to the construction of RG's studio, completed in June 1983. RG displayed *Pink kookaburras* in her bedroom.*

Photograph by Ben Gascoigne from author's archive

## 260 Red beach 1984

Scallop (*Pecten fumatus*) shells on wooden blocks, painted wood from soft-drink boxes, plywood backing; 92 × 69.5 × 8 cm; not signed, dated or titled but inscribed verso in black, 'TOP' with an arrow underneath pointing up

**Exh:** 1985 *Rosalie Gascoigne* UTas, #7 (as *Red Beach*, X'mas) (illus. cover, ref.); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #16] (as *Red Beach Christmas*) (ref. p. 62); 2008 *Rosalie Gascoigne* NGV, #36] (illus. pp. 65 (detail), 66, ref. p. 135)

**Lit:** Anne Kirker 1989, p. 54 (with illus.); Harriet Edquist 1993, pp. 11, 22; Vici MacDonald 1998, p. 12, illus. p. 10

**Coll:** artist's personal collection; 2014 private collection (by descent)

*That is called 'Red Beach'. Those are Tasmanian scallop shells, unregional maybe, but I have a son in Hobart and he came up with a non-Christmas present, which was a cardboard box full of those magnificent shells. Apparently you can pick up stacks of them on the beaches near Hobart and I find them absolutely fascinating. When I was titling I thought the obvious title is not Red Beach, it is Rose Bay. But that is far too Sydney-side so I didn't do it. Those shells are blocked out from the back (1985 School of Art). The shells came from Seven Mile Beach near Hobart airport, which the family used to visit (9 Jan 2014 Lyn Gascoigne to MG).*

Photograph by Matt Kelso from author's archive

## 261 Set up 1983–84

Painted wooden boards (148 pieces) from soft-drink boxes, 17 weathered enamelled metal containers (kitchen utensils), 17 wooden blocks; installation overall 50 × 270 × 270 cm; not inscribed

**Exh:** 1984 *Australian Sculpture Now* NGV, #16 (illus. p. 95); 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #2 (illus. installation view); 1993 *Art of This World* MCA (illus. p. 2 (installation view), ref. p. 24); 1993–94 *Identities: Art from Australia* Taipei (as *Set-up*) (ref. pp. 73, 158, illus. p. 75); 1995 *Island to Island* South Korea (illus. twice) (*Set up* 1983–84 was awarded the Grand Prize); 6 Jun – 27 Jul 1997 *Still-Life Still Lives* AGSA (illus. p. 30); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #9] (illus. p. 30); 2001 *MCA Unpacked* MCA; 2003 *Image & Object: Contemporary Still Life in New Zealand* Pataka Porirua Museum of Arts & Cultures, Porirua, NZ; 2004 *Rosalie Gascoigne* Wellington, NZ, #12] (ref. p. 17, illus. p. 35); 2008 *Rosalie Gascoigne* NGV, #37] (illus. p. 72, ref. p. 135); 2011 *Tell Me, Tell Me: Australian and Korean Art* MCA and Seoul, South Korea

**Lit:** Sasha Grishin *Canberra Times* 27 Jun 1992; Harriet Edquist 1993, pp. 14, 22, illus. p. 24; Ewen McDonald 1994, illus. p. 68; Hannah Fink 1997, p. 205 (with illus.); Vici MacDonald 1998, p. 51; Ken Scarlett 1998, pp. 86–87; Rebecca Rice 'Alive and kicking' *Art New Zealand* no. 111, 2004, pp. 54–57, illus. pp. 54 (installation view), 57; Gregory O'Brien 'Of magpie song' 2004, illus. p. 19 (detail); Deborah Edwards 2016, p. 142, illus. p. 143 (detail)

**Coll:** 1995 Museum of Contemporary Art, Sydney (Acc no. P1995-266)

Dated in part on the basis of photography. RG had been experimenting with different arrangements of soft-drink-box boards in late 1983, probably before she went to Wellington, NZ, in mid-December for her exhibition there. The arrangements can be seen in studio images dated January 1984. One includes an earlier version of *Set up* 1983–84, another *Piece to walk on* 1983–84 (see p. 69). She was clearly enjoying her new studio.

*I saved a lot of this enamel. I think it's elegant by itself, but I've lost it all now ... I put them up so they'd read sculpturally and you'd see the air around them. It came out clean (Vici MacDonald 1998, p. 51; similar remarks in 1997 Ross). I had found the enamelware as usual, and I put it up on stands because sculpturally it was very beautiful. If you see the colanders ... they've taken the wind in them and they are a shape. I used to find that all the Japanese tourists used to go around the MCA and take photographs, little pieces standing up, and I was very pleased that if you stood a thing on a block you saw the actual shape of it. Somebody asked me if I was a feminist because it was kitchenware, you see, and no no no no no it's not (1999 Auckland AG; similar remarks in 1997 Ross). For the*



first object set on a block, see *[River stone]* c. 1966–68, an idea she returned to in 1977 (see p. 105 (top illus.)).

Image A and detail courtesy of the Museum of Contemporary Art, Sydney

Photograph B (under construction in the studio) by Ben Gascoigne from author's archive

## 262 **Shell 2** c. 1981–84

Stencilled and painted wood (various sources), plywood backing; 50 × 35 cm; signed, dated and titled verso: 'SHELL 2 / 1984 / ROSALIE GASCOIGNE'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #27 (as *Shell board II* dated 1984), \$650

**Lit:** Women's Art Register *Bulletin* Melbourne, Jan 2000, illus. back cover

**Coll:** 1984 private collection

Dated on the basis of its use of materials similar to those used in *Shell 1* 1981 (re-dated from 1983) and *[Homage with granddaughter]* 1984.

Photograph by Ben Gascoigne from author's archive

## 263 **Smoko** 1984

Weathered wood (nine discarded fence droppers), dried grass (possibly African lovegrass, *Eragrostis curvula*); 125 × 125 × 30 cm; not inscribed

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, \$1200; 2008 *Rosalie Gascoigne* NGV, #[38] (illus. p. 73, ref. p. 135)

**Lit:** Daniel Thomas 2004, p. 18

**Coll:** 1984 private collection

*This one was called 'Smoko' ... There is a fence-post and very fluffy, puffy grass. I am rather keen on this lackadaisical air you get both in the landscape and in a lot of Australian attitudes and for me that [work] is about it. You lean and you stay where you lean and you don't arrange yourself too much. Sort of relaxing (1985 School of Art). Hannah Fink said laconic, like workmen leaning, smoking. Entirely R., nothing requiring assistance from me (mid-2000 BG with ME, pers. comm.).*

Image (at Pinacotheca in 1984) from author's archive

## 264 **String of blue days** 1984

Installation comprising three units of stencilled and painted wood from soft-drink boxes and 10 weathered wood rails (discarded fencing); overall abt 225 × 1100 × 530 cm, dimensions variable. The three units comprise (a) four wall panels each of 16 stencilled painted boards, (b) a single leaning panel of abt 30 plain painted boards and (c) a floor piece of 228 painted boards arranged in six rows of 38 boards, on which is superimposed a grid of 10 weathered wood fencing rails

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #17, \$5000 (for installation view see Kate Davidson and Michael Desmond 1996); 1986 *Four Sculptors* Wollongong City Gallery, NSW, #7 (dated 1985); May – 19 Jun 1994 *Pride of Place: New Acquisitions* AGWA; 1996 *Islands: Contemporary Installations* NGA (illus. pp. 13 (detail), 15); 17 Oct – 19 Dec 2004 *Clouded Over: Representations of Clouds in Art* Lawrence Wilson Art Gallery, UWA (ref.)

**Lit:** Kate Davidson and Michael Desmond 1996, pp. 14–15

**Coll:** 1992 State Art Collection, Art Gallery of Western Australia, Perth (Acc no. 1992/0291.1–240)

RG spoke about the work with Kate Davidson in 1996:

KD: The title of your work — 'String of blue days' 1984 — summons up an image of Canberra's clear winter skies.

RG: Yes, *we were having weather like this; everything you looked at was cast against a background of blue. I would go out into the country and there would be the sheep yards, with grey rails surrounding them, sometimes on the top of a hill, enclosing the blue of the sky. Each cow had a bit of blue sky to stand against. At that time I went to Melbourne by coach. During the journey I couldn't get over the appearance of that great blue sky, going on and on. It was absolutely miraculous — there was a real string of blue days.*

KD: The word Crystal that is painted on the timber pieces seems to be representative of your way of working: the structure of a crystal is based on a series of rectangular, repeated planes; and, when something crystallises, it is transformed from an abstract or indeterminate form into something solid. Was that word the basis for the structure of the work?

RG: *When I do a piece, if I can stand with it and feel what I felt initially, then for me the work has arrived. It denotes the experience that inspired it. Not everyone has had that experience, so it has got to work as art. The work is a platform, and I take my journey off it; but anyone can take another journey that is perfectly valid. If the basis is solid, it can be like interpreting poetry. The materials I used in the piece were originally drink crates. I found them in a factory in Queanbeyan ...*

*I found the boards of the 'Crystal' crates so beautiful in themselves, with their differing shades of blue. The crates are very well made, they stand up to the weather. They are painted with cheap paint which is sometimes worn through. I unpick them and often discover other colours where the paint has not reached or where they have been repainted. The builders of these crates were haphazard — it is very useful when somebody else has been haphazard — and they used any blue that was to hand, so there was great variation. Chance is a wonderful thing and nature is full of it. Nature is so much better than we are. I like chance, and the odd scarring on things, because then they have more vitality.*



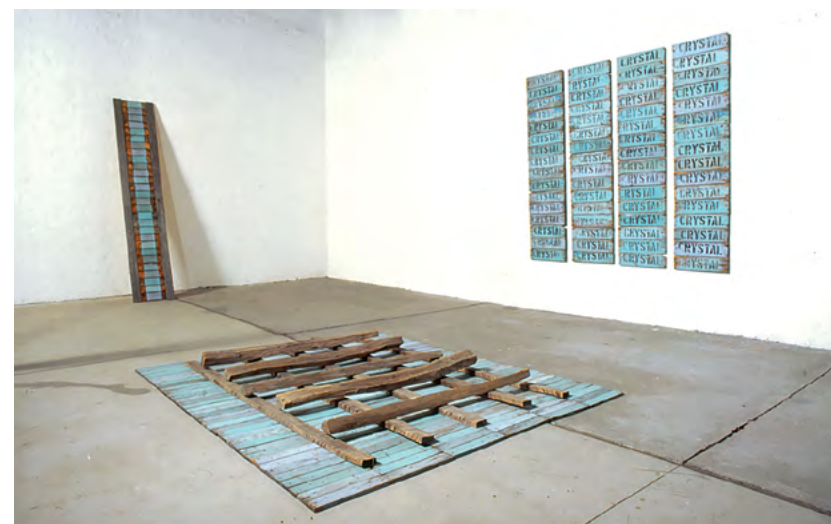
262



263



264A



264B





265



266



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KD: The bottom cross-members of the floor piece are milled timber and the top ones are warped and angular. Are these all found materials?

RG: *They were fence posts. I used to go out into the country and find beautifully greyed fence posts that didn't have holes drilled into them. Grey is one of the good Australian colours; beach grey is just marvellous. I got some of the longer ones from a timber yard in Queanbeyan. They were very twisted — a carpenter's nightmare — so I took them all.*

KD: It is quite architectural, like the framework for a building.

RG: *Yes. The image of sheep yards was stuck in my mind, their grey wood and the blue sky through the rails. It had to be very artless though* (1996 Davidson)

Images A & B (at Pinacotheca in 1984; detail) from author's archive

## 265 [Study: limpet shells] c. 1983–84

Weathered wooden box, limpet shells; dimensions not recorded (abt 36 × 45 × 10 cm); not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 destroyed

Dated primarily on the basis of other shell works such as *[Beach]* c. 1983, *Turn of the tide* 1983 and the scallop shell works of 1984–85 *[Yellow beach]*, *Red beach* and *[Twenty-five scallop shells]* c. 1984–86. Destroyed in 2014 because it had disintegrated.

Image from author's archive

## 266 [Study: stencilled boards] c. 1981–84

Weathered wood with coloured stencilling; 46.2 × 24.4 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.495), gift of Hester, Martin and Toss Gascoigne

The stencilled boards are from crates used to transport containers of products such as oil or kerosene. Dated on the basis of its use of materials similar to those used in *Shell 1* 1981 (re-dated from 1983) and *[Homage with granddaughter]* 1984.

Image courtesy of the National Gallery of Australia, Canberra

## 267 Summerhouse 1984

Weathered wood apiary box, wooden frames, painted wood from soft-drink boxes, postcard (reproduction of Ingres's *Mademoiselle Caroline Rivière* 1806), nail; 70 × 45 × 12 cm

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #22, \$1000; 3–28 Jun 1986 *Selected Sculpture since 1960*, 312 Lennox Street, Richmond Melbourne, #6, \$1800 (dimensions differ: 68 × 33 × 16 cm); 2008 *Rosalie Gascoigne* NGV, #[39] (as *Summer house*) (illus. p. 54, ref. 135)

**Lit:** *Vogue Living* Mar 1989, illus. p. 80

**Coll:** c. 1986 private collection

Ingres's painting *Mademoiselle Caroline Rivière* is in the Louvre museum, Paris.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

## 268 Swell 1984

Weathered corrugated galvanised iron (from a water tank), weathered wood; 77 × 148 × 21 cm; signed, dated and titled verso u.l. in fibre-tipped pen: 'SWELL 1984 ROSALIE GASCOIGNE', inscribed verso u.c. 'TOP'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #25, \$1600; 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$2500; 1988–89 *The Great Australian Art Exhibition: 200 Years of Australian Art 1788–1988*, a Bicentennial Authority travelling exhibition (illus. p. 162); 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[3] (illus. p. 28, ref. pp. 48, 62); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[10] (ref. p. 16, illus. p. 32); 2008 *Rosalie Gascoigne* NGV, #[40] (illus. p. 63, ref. p. 135)

**Lit:** Ewen McDonald *Art review* ABC Radio National, 20 Oct 1986 (unpublished transcript 20 Nov 1986); *Treasures* AGSA, 1988, p. 38 (with illus.); Ewen McDonald 'Roadworks' 1990, p. 48; Elwyn Lynn *Weekend Australian* 14–15 Jul 1990; John Hawke *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20; Jenny Zimmer *Sunday Herald* [Melbourne] 26 Aug 1990; Vici MacDonald 1998, p. 38; Felicity Fenner 1999, illus. pp. 88–89 (installation view)

**Coll:** 1987 Art Gallery of South Australia, Adelaide (Acc no. 877S6), d'Auvergne Boxall Bequest Fund

*It is quite large ... The corrugated iron was from a water tank, so the pieces are curved. I find they are sophisticated, those pieces, and as beautiful as anything anybody ever crafts. They swell out. In a private house that piece had real presence. I had it hanging in my hall for a long time. I called it 'Swell' in the end. I tried to get a name that doesn't lead the audience too much and it is very hard. You put a specific name on it and they can't match their experience with yours. People don't really need your experience, they need their own* (1985 School of Art).



*I found two pieces of old tank at the end of the Collector dump I think it was. It was outside the fence and somebody had just dropped it. And it has a very good bloom on it and it was two pieces of tank. You see two pieces of tank wouldn't work for you except this had an especially good bloom. And you're sort of lucky; you have to look at a lot of things before you can get one that really works for you. And that to me when I pull it all together just like that, had something of a Swedish brooch, you know, that sort of look. Nothing much. Nothing much, but everything there that you need ... But the trouble is, you see an awful lot of corrugated iron that doesn't work (1998 NGA) (similar remarks on the beauty of corrugated iron in 1998 Hughes and 1999 Auckland AG).*

RG's reference to a Swedish brooch is a reference to a piece of jewellery BG had bought for her in Sweden on one of his overseas trips. In 2000 BG recalled the construction of *Swell* 1984: *Again, R wanted invisible support, but she was not certain at first how great the swell was to be. I turned the outer corners of each sheet of iron inwards, the turn minimal, then I drilled a hole through the bit I'd turned in, and threaded a bolt through it and through a hole drilled in the support. To give the leeway R wanted while she was working out the degree of swell she wanted, I drilled a series of holes through the support making for a tighter or larger curve. My contribution was to invent solutions to the practical problems that arose for R in trying to achieve her vision (mid-2000 BG to ME, pers. comm.).*

Image courtesy of the Art Galley of South Australia, Adelaide

## 269 Totemic 1984

Painted wood (primed builder's offcuts), weathered wood; 155 × 66 × 8 cm

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #20, \$1600

**Coll:** dismantled

The weathered wood may be a piece of discarded fencing (as used in *String of blue days* 1984). In 2000 BG recalled the construction of *Totemic* 1984: *Tricky to construct because the pink boards had to be attached to the vertical plank in such a way that the energy was strong and no slack. R later destroyed this work. She should not have done so (mid-2000 BG to ME, pers. comm.).*

Photograph by Ben Gascoigne from author's archive

## 270 Winter paddock 1984

Weathered and painted wood, painted plywood, silver gull (*Chroicocephalus novaehollandiae*) feathers; 114.5 × 62.5 × 5.2 cm; signed, dated and titled u.c. in red fibre-tipped pen: 'Winter Paddock / Rosalie Gascoigne / 1984'

**Exh:** 1984 *Rosalie Gascoigne* Pinacotheca, Melbourne, #28, \$1400; 6 Mar – 7 Apr

1992 *Artists from Canberra and District in the Parliament House Art Collection* Parliament House, Canberra (as *Winter paddocks*) (illus.)

**Coll:** 1985 Parliament House Art Collection, Canberra (Acc no. 1985/0225)

*This is 'Winter Paddock'. That is a colour weight I return to all the time. To me it is the winter paddock when it is bare and the colours are pale — rather drab, but beautiful. The top section is made of feathers. There is ambivalence as to whether this is to be read as birds or whether it is meant to be the quality in the winter sky. They are actually seagull feathers picked up around the lake here [Lake Burley Griffin], and I have painted them on to a piece of Masonite with a paint-brush, not stuck them down. That is the quality of a winter's day to me, and for me it is right. Have you felt the quality of a winter day here? (1985 School of Art). The painted wood is from soft-drink boxes and the weathered piece is probably old fencing (see *String of blue days* 1984 and *Totemic* 1984). In the summer of 1978 (and again c. 1981) RG had experimented with feathers from Lake George, gluing them to weathered boards. See [*Feather studies 1–3*] 1978.*

Image courtesy of the Parliament House Art Collection, Canberra

## 271 [Yellow beach] 1984

Scallop (*Pecten fumatus*) shells, painted wood from soft-drink boxes, on plywood; diptych: 65 × 48 × 4 cm, 64 × 47.8 × 4 cm, overall abt 65 × 100 × 4 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

See notes on *Red beach* 1984 regarding the shells used in this work.

Image from author's archive

# 1985

## 272 Clean country 1985

Dried stripped stalks (possibly saffron thistle, *Carthamus lanatus*), wire netting, weathered wood; four pieces, each abt 46 × 110 cm

**Exh:** 1985 *Rosalie Gascoigne* UTas, #4 (ref., illus. (detail) plate 4)

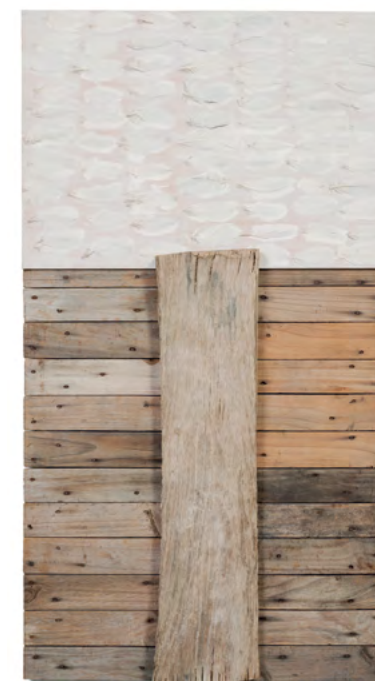
**Lit:** Mildred Kirk 1986, p. 516, illus. p. 513 (detail); Vici MacDonald 1998, illus. p. 17 (detail, incorrectly shown as a vertical work)

**Coll:** dismantled

*I did have this son in Tasmania, and I went down and I had a show there [1985], and I had a piece called 'Clean Country' because in Canberra the frosts are so severe that the country goes back to its shape — the grass gets bare and the fences get bare, and everything — because it's a very thin time of the year. And it's very beautiful. And I did this*



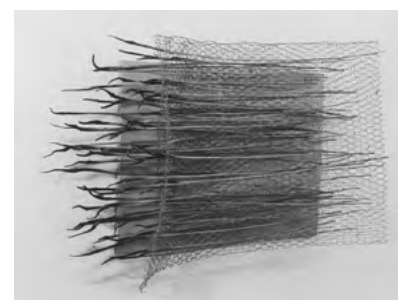
269



270



271



272





273A



273B



274

'Clean Country' bit, which was the sort of sticks and wire netting and [weathered plywood] ... 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. And 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; similar remarks 1998 Desmond).

There is no record of how the four panels were displayed, whether in a line or grid. RG had experimented with grey sticks and wire cages in 1978 in a piece tentatively called *Going sideways* (illus. p. 106), which she planned to show in the 3rd Biennale of Sydney in 1979 but did not do so and she dismantled the work. She later revisited the open country theme in *Plein air* 1994 using wire netting on plywood, among other materials.

Photograph (detail) by Matt Kelso from the author's archive (another version p. 106)

## 273 **Flight** 1985

Dried stalks of variegated thistle (*Silybum marianum*), wooden block and plywood bases; installation of seven units, varying lengths and widths (not recorded), overall abt 5 × 4 metres

**Exh:** 1985 *Rosalie Gascoigne* UTas, #2 (ref., illus. plate 2)

**Lit:** Mildred Kirk 1986, pp. 514–516

**Coll:** dismantled

*This is a new material. They are very white thistle sticks. It is very hard to find anything of that whiteness in the landscape. There was a place over near Wee Jasper this year where for some reason the thistles still stood at the end of the season. They had gone quite white. In the slide it is one piece short. It is a difficult thing to photograph, and it is called 'Flight', the migration or something, flocks of birds all rushing off over there (1985 School of Art).*

RG's remark that 'this is new material' suggests she was introducing a new material in her talk because she had used the thistle in *Takeover bid* 1981. The thistles in *Flight* 1985 were probably found near the intersection of Wee Jasper Road and Mountain Creek Road, about 25 km south of Yass. There is a 1985 photograph of *Flight* under construction in the studio. On 10 July 1985 Rosemary Dobson sent Rosalie a poem which included a reference to the thistles, and in the accompanying letter wrote: 'I'd been brooding over a poem on Age and in particular that passage from Ecclesiastes (King James Version, NB) and I'd also wanted to put in the pallor of your old timbers and thistle-stalks, which you led me to see, and other pallors in a poem — and the two came together ... I don't know that it is OK to send anyone — except I do owe you the timbers and thistle-stalks.' The poem was titled 'The white of the almond-tree', dated July 1985, and subsequently retitled 'The almond-tree in the King James version'. The first two lines read:

'White, yes, pale with the pallor of old timbers, Thistle-stalks, shells, the extreme pallor of starlight'

(Rosemary Dobson, *Collected*, University of Queensland Press, St Lucia, 2012, p. 249. My thanks to Robert Bolton for permission to quote the letter and the poem.)

Images A & B from author's archive (*Flight* 1985 in Hobart 1985, with *Last stand* 1972, *Honey flow* 1985 and *Highway code* 1985)

## 274 **Highway code** 1985

Sawn and painted plywood, retroreflective road signs, on plywood; 166 × 131 cm; signed, dated and titled verso l.r. in black: 'HIGHWAY CODE / 1986 / Rosalie Gascoigne'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #5 (ref., illus. plate 5); 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10 (dated 1986), NFS; 1990 *The Readymade Boomerang* AGNSW, #168 (ref. p. 475); 1993–94 *Identities: Art from Australia* Taipei (illus. p. 74, ref. p. 158); 1997 *In Place (Out of Time)* MOMA, Oxford, UK (illus. p. 32, ref. pp. 41, 50); 1999 *Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #64 (illus. p. 80); 2000 *12th Biennale of Sydney* (exh. but not listed); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #18] (ref. p. 62)

**Lit:** Dick Bett *The Mercury* 14 Sep 1985; Ewen McDonald *Art review* ABC Radio National, 20 Oct 1986 (unpublished transcript 20 Nov 1986); *Art Monthly Australia* no. 10, May 1988, illus. front cover; Anne Kirker 1989, pp. 52 (with illus.), 55; Anne Kirker 1990, p. 19, illus. p. 20; *Artlink* vol. 10, no. 4, 1990, illus. p. 17; *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), illus. p. 18 (installation view); Harriet Edquist 1993, p. 23, illus. p. 16; Maggie Pai *China News* 12 Dec 1993; Laura Cumming *The Observer* [UK] 3 Aug 1997; Vici MacDonald 1998, illus. p. 72; *Arena Magazine* no. 52, Apr–May 2001, illus. back cover; Gregory O'Brien 'Plain air/plain song' 2004, illus. p. 24; Mary Eagle 2007, pp. 198–205, illus. p. 200; Jason Grant 2007, illus. p. 23

**Coll:** artist's personal collection; 2014 private collection (by descent)

*This is what is called making art out of nothing ... I can't really take credit for having made a lot of decisions in this piece, because I found those boards in a dump which shall be nameless and which I now find more productive than any other neighbouring dump. Somebody had cut them into squares and they were all lying face downwards in the mud. Some of them had that white slash of paint on. Don't know what it was — very random. That is as many as I could get. I had to fake up a few and cut up a few larger boards to get the number I wanted. That was all the white ones there were. I called it 'Highway Code' and it's about six feet tall. The interesting thing about it is that it's retroreflective, and if you have it in the studio and you go in*



*at night with the light behind you the whole thing lights up eerily, like one of those luminous mushrooms. I feel that in a private place you could position it so that people coming in the front door got quite a surprise ... See that DR at the top right-hand corner, that has got no luminous paint on it, it reads like a solid block* (1985 School of Art).

The dump she would not identify was the dump at Collector. This was the first time R.G. used retroreflective road signs. Regarding the white paint, R.G. remarked: *That sign had white flashes on it that cancelled it out. When you drive around the country the white cockatoos fly up, like porpoises in front of a ship. I've always seen the cockatoos going up ... They're untidy and their wings are every which way and they're shrieking. So I left the white on* (Vici MacDonald 1998, p. 72).

On dating, although the work was exhibited in 1985, R.G. did not sign and date it until it was exhibited commercially in 1986 (hence the inscribed 1986 date, as with *Moonrise* 1985). R.G. displayed *Highway code* 1985 in the hallway at Anstey Street, Pearce. She used an image of the work as a basis for *Highway to heaven* 1994.

The title plays on 'code', meaning either the rules of the road or a message hidden in the jumbled squares of the cut-up signs.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



275

## 275 Honey flow 1985

Painted and stencilled wood, nails, on plywood backing; 108 × 84 × abt 7 cm; signed, dated and titled verso u.l. in black: 'HONEY FLOW / 1985 R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #3 (ref., illus. plate 3); 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$2500; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[17] (ref. p. 62)

**Coll:** artist's personal collection; 2014 private collection (by descent)

*This is a recent work. I called it 'Honey Flow'. We all look at road signs an awful lot, and they do get into the consciousness. Here we have soft-drink boxes, or rather the side boards from them, and two of those street barricade things that are nicely faded* (1985 School of Art).

This is the first piece constructed primarily of wood from yellow Schweppes soft-drink boxes. R.G. also used the title *Honey flow* for the first of the 21 units in *Games table* 1975–76.

Image from author's archive

## 276 Moonrise 1985

Sawn or split wood, some painted and stencilled, from soft-drink boxes and apiary boxes; abt 224 × 125 cm

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2 (dated 1986), \$4000

**Coll:** 1986 private collection

Dated on the basis of the mid-1985 photograph.

Photograph by Ben Gascoigne from author's archive



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## 277 Pineapple pieces 1 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with retouching by the artist) on shaped plywood, weathered wood (some painted); abt 60 × 35 cm; probably signed, dated and titled verso: 'PINEAPPLE PIECES 1 / 1985 / R.G.'

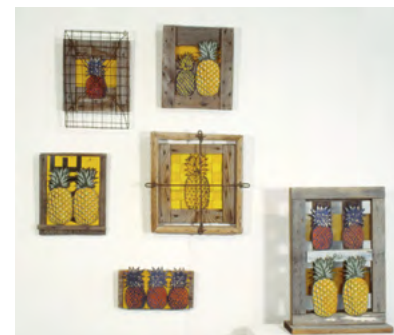
**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items in *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** unknown (probably dismantled)

It is not clear whether R.G. collected the pineapple images when she was collecting Arnott's Biscuits and Norco imagery in the mid-1970s, or whether she found them later. A heap of cut-out pineapples can be seen on the studio floor in photographs taken in late 1983 or early 1984 so they may well date from that time. R.G. later broke up the group shown in Hobart, having concluded that the retouching did not work.

Image from author's archive (*Pineapple pieces* in Hobart, 1985; top left to bottom right — no. 3, no. 4, no. 5, no. 2, no. 6, no. 1)



277

## 278 Pineapple pieces 2 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with retouching by the artist) on shaped plywood, weathered wood, sawn plywood retroreflective road sign, rusted metal; 39 × 36 × 7 cm (box only, 40 × 40 × 7 cm with the metal rods); signed, dated and titled verso: 'PINEAPPLE PIECES 2 / 1985 / R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items in *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** 1986 private collection (gift of the artist)

See notes on *Pineapple pieces 1* 1985 and image 277.

## 279 Pineapple pieces 3 1985

Printed cut-out cardboard shapes (pineapple logo) (with retouching by the artist) on shaped plywood, weathered plywood and sawn retroreflective road sign (originally displayed with a rusted wire grill superimposed, later detached); 27.2 × 25.0 × 3.3 cm; signed, dated and titled verso in black fibre-tipped pen: 'PINEAPPLE PIECES / 3 / 1985 / R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items in *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** 1991 private collection (gift of the artist) (without mesh screen — see notes)

See notes on *Pineapple pieces 1* 1985 and image 277.

Some time after being exhibited in Hobart, *Pineapple pieces 3* lost its mesh screen (it hung on the courtyard wall at Anstey Street, Pearce, unrecognised, until the house was sold in 2010 (illus. p. 119)).

## 280 Pineapple pieces 4 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with retouching by the artist) on plywood, weathered wood (from soft-drink crate), sawn retroreflective road sign, plywood backing; 32 × 27 cm; signed, dated and titled verso: 'PINEAPPLE PIECES / 4 1984 R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items in *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** 1991 private collection (gift of the artist)

See notes on *Pineapple pieces 1* 1985.

After the group was broken up, the positions of the two pineapples in *Pineapple pieces 4* were swapped.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 281 Pineapple pieces 5 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with retouching by the artist) on shaped plywood, sawn retroreflective road sign, weathered wood; 31.5 × 25 cm; signed, dated and titled verso bottom: 'Pineapple Piece 5 1985 R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items in *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.471), gift of Hester, Martin and Toss Gascoigne

See notes on *Pineapple pieces 1* 1985.

Image courtesy of the National Gallery of Australia, Canberra

## 282 Pineapple pieces 6 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with retouching by the artist) on shaped plywood, sawn retroreflective road sign, weathered wood; 16.7 × 28.6 cm; signed, dated and titled verso l.l.: 'Pineapple Piece 6 1985 R.G.'

**Exh:** 1985 *Rosalie Gascoigne* UTas, #8 (as one of six items as *Pineapple pieces* 1985) (ref.)

**Lit:** *The Mercury* 14 Sep 1985, illus. p. 18 (image of the six works on the wall, captioned 'Pineapple pieces')

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.468), gift of Hester, Martin and Toss Gascoigne

See notes on *Pineapple pieces 1* 1985.

Image courtesy of the National Gallery of Australia, Canberra

## 283 Pineapple pieces 7 1985

Printed cut-out cardboard shapes (pineapple logo) (possibly with painted retouching by the artist) on shaped plywood, sawn plywood retroreflective road sign, weathered wood; 24.5 × 15 × 6 cm; signed, dated and titled verso l.l.: 'Pineapple Pieces 7 1985 R.G.'

**Exh:** 22 Apr – 8 May 2004 *Modern Australian Painting* Charles Nodrum Gallery, Melbourne, #2 (illus.)

**Coll:** 1999 artist's estate; 2004 private collection

See notes on *Pineapple pieces 1* 1985.

Image from author's archive

## 1986

## 284 Banner 1985–86

Painted, stencilled wood from soft-drink boxes on backing; 131 × 85 cm; signed, dated and titled verso in black: 'BANNER / 1986 R.G.'

**Exh:** 11 Jun – 17 Jul 2011 *Wood from the Trees* Lismore Regional Gallery, NSW

**Coll:** 1987 private collection (through Pinacotheca Gallery)

Dated partly on the basis of images of the studio taken in 1985 which show working arrangements of boards very like those in *Banner* 1985–86 (see *Vogue Living* Feb 1986, pp. 110, 114). The work was not included in RG's exhibition at Pinacotheca in October 1986. The owners first saw it in RG's house when they visited in late 1986 and when RG probably signed and dated the work.

Image from author's archive



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## 285 **Daffodils** 1986

Weathered and sawn or split painted wood from soft-drink boxes, on plywood backing; 133 × 86.5 cm; signed verso: 'R.G.'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #7, \$2700; 1990 *Acquisitions 1984–1990* UQAM; Dec 2000 – 24 Feb 2001 *Monochromes* UQAM

**Coll:** 1987 The University of Queensland Art Museum, Brisbane (Acc no. 1987.02)

In 1988 RG told Mary Eagle that *Daffodils* 1986 incorporated leftover boards from *Plenty* 1986.

Image courtesy of the University of Queensland Art Museum, Brisbane

## 286 **High country** [1] 1986

Weathered FSC-coated plywood formboard and sawn painted wood (builder's offcuts); 46.5 × 55.5 × 5.5 cm; signed, dated and titled verso: 'High Country / 1986 / R.G.'

**Exh:** 1995 *In the Company of Women* Perth Institute of Contemporary Art, WA, #53 (as *High country*) (ref. p. 68); 30 Mar – 1 May 1999 *Blue Chip II* Niagara Galleries, Melbourne; 26 Aug 2001 Christie's S., lot 58 (illus. p. 57)

**Lit:** c. Feb 1987 RG to TG

**Coll:** 1987 The Cruthers Collection (through Pinacotheca Gallery)

Catalogued as *High country* [1] to distinguish it from a 1999 work with the same title. The formboard may have come from the building site for the future Questacon building opposite the National Library in Canberra. Probably made towards the end of 1986; in a letter from c. Feb 1987 RG wrote about her stock of recently acquired formboard: *I keep scrubbing concrete off it and laying it all over the floor until such time as it tells me what it wants to become. I am getting a great Colin McCahon influence in my work these days* (c. Feb 1987 RG to TG). See also *Shoreline* 1986, the first of the fourteen landscape works that share a sensibility with some of Colin McCahon's landscapes.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 287 **[Homage with Matisse's *Le luxe II*]** c. 1982–86

Weathered and sawn painted wood (including builder's offcuts) and plywood, postcard image of Matisse's *Le luxe II* 1907–08; 29 × 14.5 × 3 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2015 National Gallery of Australia, Canberra (Acc no. 2015.473), gift of Hester, Martin and Toss Gascoigne

*Le luxe II* 1907–08, casein painting by Henri Matisse, is in the Statens Museum for Kunst, Copenhagen.

Image courtesy of the National Gallery of Australia, Canberra

## 288 **[Homage with Matisse's *Nono Lebasque* 1908]** c. 1986

Weathered and sawn or split painted wood with stencilling (from soft-drink boxes), postcard image of Matisse's *Nono Lebasque* 1908, on plywood; 24.7 × 25.9 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Matisse's *Nono Lebasque* 1908 is in the collection of the Metropolitan Museum, New York. RG may have seen it when she visited New York in 1980, and certainly saw it in Canberra when it was exhibited at the ANG in *20th Century Masters from the Metropolitan Museum of Art New York* (1 Mar – 27 Apr 1986), which would be when she bought the postcard. Made before April 1987, when it appears in a photograph of the studio. Displayed in RG's sitting room.

Image from author's archive

## 289 **[Homage with Renoir's *La loge*]** c. 1984–86

Weathered painted wood and nails (from soft-drink boxes), printed paper (image of Renoir's *La loge* (*The theatre box*) 1874) on wood backing; 29 × 25 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

RG had multiple copies of the image of Renoir's *La loge* (*The theatre box*) 1874, which comes from publicity materials for *The Great Impressionists* exhibition at the ANG in Canberra, 2 Jun – 5 Aug 1984 (illus. p. 113). *La loge* 1874 was one of the works in the exhibition. An early version of *[Homage with Renoir's La loge]* without its striped frame can be seen in a c. 1984 photograph of RG's sitting room. Sometime after RG died the central image was replaced with a detail of the same image more closely focused on the barmaid.

Image from author's archive



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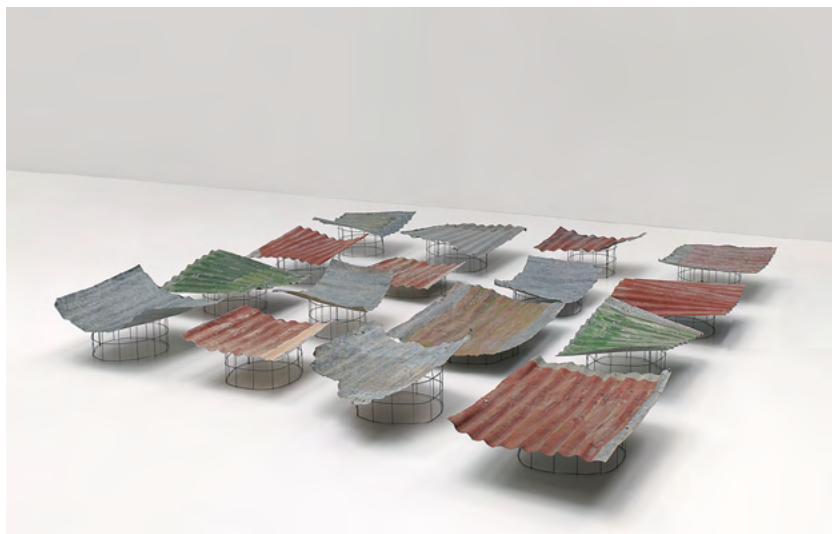


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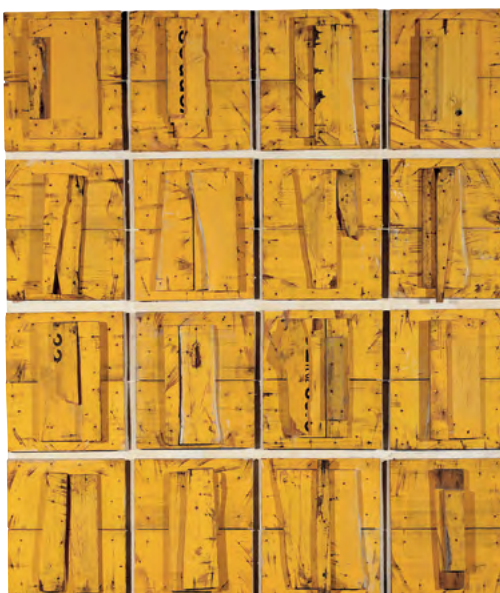
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## 290 Inland sea 1986

Weathered painted corrugated iron sheet with wire mesh support; (a–ee) 39.1 × 325 × 355.5 cm (variable) (installation of 16 units); not signed, dated or titled, but units are numbered underneath and centre of each corrugated sheet in fibre-tipped pen as follows:

- (a) '1' (vertically)
- (c) '2' (line above 2) (vertically)
- (e) '3' (vertically)
- (g) '— 4' (vertically)
- (i) '5' (line above 5) (vertically)
- (k) 'LOW / 6' (vertically)
- (m) '7 — / LOW' (vertically)
- (o) '8 —'
- (q) '— 9'
- (s) '10' (line above 10) (inverted)
- (u) '10 — / LOW' (inverted)
- (w) '12 —'
- (y) '13' (line above 13)
- (aa) '14 /'
- (cc) '15 —'
- (ee) '16 —'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #13, \$5000; 1990 *Strange Harmony of Contrasts* Roslyn Oxley9, Sydney and touring (ref.); 1993 *Creators and Inventors: Australian Women's Art in the NGV* NGV (ref., illus. p. 37); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[9] (ref. pp. 14, 16, illus. p. 31); 2008 *Rosalie Gascoigne* NGV, #[42] (illus. p. 77, ref. p. 135); 2010–12 *Spirit in the Land* McClelland Sculpture Park + Gallery, Langwarrin, VIC, then touring nationally (illus.); 2013 *Mix Tape 1980s: Appropriation, Subculture, Critical Style* NGV

**Lit:** Ewen McDonald *Art review* ABC Radio National, 20 Oct 1986 (unpublished transcript 20 Nov 1986); Christopher Allen *SMH* 2 Feb 1990; Elwyn Lynn *Weekend Australian* 3–4 Feb 1990, p. 11; Jacques Delaruelle *Art Monthly Australia* no. 28, Mar 1990, pp. 14–15; Catherine Lumby *Tension* no. 20, 1990, illus. p. 60 (installation view); *Art & Text* no. 36, 1990, illus. p. 150; Ewen McDonald *Art and Australia* vol. 28, no. 1, 1990, illus. p. 53; Anne Kirker 1990, p. 18; Harriet Edquist 1993, pp. 22–23, illus. p. 25; Donald Williams and Colin Simpson 1996, illus. p. 175; Joanna Mendelssohn *The Australian* 21 Nov 1997; Sasha Grishin *Canberra Times* 6 Dec 1997, p. 16; Felicity Fenner 1999, pp. 88–89 (installation view); Ray Edgar 2009, illus. p. 40

**Coll:** 1993 National Gallery of Victoria, Melbourne (Acc no. S4.a–ff 1993)

An NGV memorandum dated 29 October 1997 has an installation plan used by AGNSW in 1997; the plan is based on an installation photograph taken by the NGV 'and the numbering system applied by the artist on the underneath of each corrugated sheet'.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

## 291 [Letter to a grandson]

c. 1986

Collaged letter with printed images (including unidentified Renaissance portrait), cockatoo feathers, ribbon, ink on paper; 31.5 × 22 cm; signed 'From Grandmother', not dated

**Exh:** not exhibited

**Coll:** c. 1986 private collection

In the letter RG writes about a neighbour's talking cockatoo, which had a repertoire limited to 'hullo Charlie', this also being RG's grandson's name.

Image from author's archive

## 292 New wave 1986

Weathered painted corrugated iron sheet in strips, metal clamps, weathered plywood; 77.7 × 83.4 × 11.7 cm; signed, dated and titled verso u.l.: 'New Wave / 1986 R.G.'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$2000

**Coll:** 1987 Parliament House Art Collection, Canberra (Acc no. 1987/0004)

The title alludes to a group of French film makers in the 1950s and 1960s (the metal resembling film strips), as well as to hair styling.

Image courtesy of the Parliament House Art Collection, Canberra

## 293 Orchard 1986

Weathered and sawn or split painted wood with minor stencilling (from soft-drink boxes), on hardboard; 137 × 117 × 6.5 cm; not inscribed

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #6, \$3000; 15 Jun 2005 Deutscher-Menzies S., lot 34 (illus. p. 67)

**Coll:** 1986 private collection

In 1988 RG told Mary Eagle that *Orchard* 1986 incorporated leftover boards from *Plenty* 1986.

Image courtesy of Menzies Art Brands, Melbourne



## 294 **Plenty** 1986

Weathered and sawn painted wood (from soft-drink boxes) on plywood; 246 × 430.5 cm, comprising 28 panels arranged in seven columns of four panels

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$7000; 1987 *A New Romance* ANG (at ANU Drill Hall Gallery, Canberra) (ref.); 1990 *L'été Australien* Montpellier, France (as *Abondance*) (illus.); 2008 *Rosalie Gascoigne* NGV, #[41] (illus. pp. 96–97, ref. p. 135)

**Lit:** Vici MacDonald 1998, illus. p. 26; Daniel Thomas *The Australian* 29 Oct 1999, p. 18; Judith White 2000, illus. p. 56

**Coll:** 1987 National Gallery of Australia, Canberra (Acc no. 87.562 A–B)

*It's the countryside around Canberra when the yellows are out — yellow daisies, gorse — and it's like a great unmade bed. Terrific. When I started making that, I thought, 'It's got to be big enough for a horse to roll in'. And it was* (Vici MacDonald 1998, p. 65). In 1988 RG told Mary Eagle that leftover boards from *Plenty* 1986 were incorporated in subsequent works (*Orchard* 1986, *Prescribed text* 1986 and *Daffodils* 1986).

Image courtesy of the National Gallery of Australia, Canberra

## 295 **Prescribed text** 1986

Sawn or split painted and stencilled wood (from soft-drink boxes) on plywood backing; 139.5 × 122 cm; signed, dated and titled verso: 'PRESCRIBED TEXT / 1986 R.G.'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$3000; 27–28 Nov 2000 Christie's M., lot 22 (illus. front cover, p. 27); 24 Aug 2004 Sotheby's S., lot 2 (illus. front cover (detail), p. 9)

**Lit:** *Australian Art Collector* no. 15, Jan–Mar 2001, illus. p. 71; Roger Dedman 2007, illus. p. 25

**Coll:** 1986 private collection

*Prescribed text* 1986 was the first work to be made wholly of split boards from Schweppes crates. In 1988 RG told Mary Eagle that *Prescribed text* 1986 was one of three works that incorporated leftover boards from *Plenty* 1986.

Image courtesy of Sotheby's Australia

## 296 **Promised land** 1986

Weathered painted and stencilled wooden boards (from soft-drink boxes) on plywood backing; 110.5 × 249 cm; signed, dated and titled verso: 'PROMISED LAND / 1986 / R.G.'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4, \$4000; 1987 *Ten by Ten* Gertrude Street, Melbourne (dated 1985) (ref. p. 5, illus. p. 13); 27 Sep 1992 Sotheby's M., lot 109 (illus.); 2 May 2000 Deutscher-

Menzies M., lot 11 (illus. p. 37); 2008 *Rosalie Gascoigne* NGV, #[43] (illus. pp. 86–87, ref. p. 135); 12 Mar – 15 May 2016 *Panorama Part One* TarraWarra Museum of Art, Healesville, VIC

**Lit:** *Art and Australia* vol. 30, no. 3, 1993, illus. p. 93; Roger Dedman 2007, illus. p. 25 (incorrectly, as a vertical work); TarraWarra Museum of Art *Introductory booklet* (2nd ed.) Nov 2009, p. 45

**Coll:** 1986 private collection; 2001 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2002.023), gift of Eva Besen AO and Mark Besen AC

The title alludes to the biblical promise of land to the descendants of Abraham (Genesis 15:18–21 and elsewhere). In modern contexts the image of a promised land is also associated with the idea of salvation and liberation.

Photograph by Ben Gascoigne from author's archive

## 297 **Shoreline** 1986

Sawn retroreflective plywood road signs, torn linoleum, FSC-coated plywood formboard, on backing board; 53.5 × 107.5 cm (irreg.); signed, dated and titled verso: 'Shoreline / 1986 / R.G.'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #8, \$1600; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[12] (illus. p. 34, ref. p. 61) (with incorrect measurements); 3 Apr 2001 Christie's M., lot 12 (illus. p. 23)

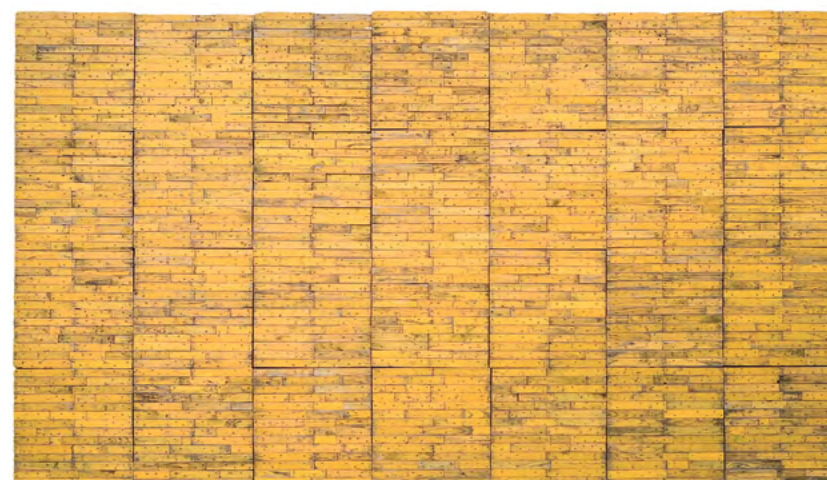
**Lit:** Vici MacDonald 1998, illus. p. 42 (with incorrect measurements)

**Coll:** 1986 Bruce Pollard

*That's the first of those I did. It was a happy accident because it grew on the floor, I kept dropping another piece of broken wood. This linoleum, it was just the right blue, gave you the sea back ... it was evocative to me of the beach down at Guerilla Bay. There's an island in the middle of it, and surf. I hate surf because I'm a New Zealander, I like calm seas — I'm terrified of that Australian surf. And the light, which is brilliant down there, brilliant. The light kills you here, you know, if you're born somewhere else* (Vici MacDonald 1998 p. 80).

*Shoreline* 1986 is the first of fourteen landscape works that share a sensibility with some of Colin McCahon's landscapes. Probably made towards the end of 1986: in a letter from c. Feb 1987 RG wrote about her stock of recently acquired formboard: *I keep scrubbing concrete off it and laying it all over the floor until such time as it tells me what it wants to become. I am getting a great Colin McCahon influence in my work these days* (c. Feb 1987 RG to TG). Guerilla Bay is 13 km south of Batemans Bay on the south coast of NSW. Regarding RG's interest in McCahon, see pp. 74–75.

Image from author's archive



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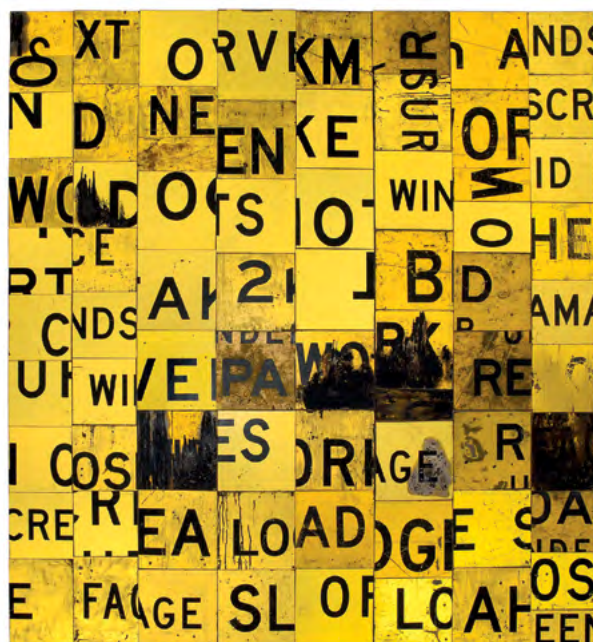
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298 **Streetwise** 1986

Sawn retroreflective plywood road signs on composition board; four panels, each 135.5 × 100 cm, overall abt 135.5 × 430 cm (with spacing); each panel signed, dated and titled verso: 'STREETWISE / 1986 RG'; panel 1 also inscribed 'FL1', panel 2 'ML 2' and panel 3 'MR3'

**Exh:** 1986 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, \$6000; 1987 *Contemporary Art in Australia* MOCA Brisbane (inaugural exhibition) (incorrectly hung as a single panel rather than four panels) (illus. pp. 28–29 as a single panel); 8 Sep 2002 *BP Collection* Sotheby's S., lot 12 (illus. pp. 16–17) (overall dimensions incorrect)

**Lit:** Terry Smith *Times on Sunday* 19 Jul 1987; Vici MacDonald 1998, p. 39; *The Australian Way* [Qantas inflight magazine] Aug 2002, illus. pp. 77–79 (detail); *Business Review Weekly* 19 Dec 2002, illus. p. 97

**Coll:** 1986 James Baker, Museum of Contemporary Art, Brisbane; c. 1994 BP Collection; 2002 Garangula Gallery

When asked about the order in which the early retroreflective works were created, RG told Mary Eagle in 1988 that *Streetwise* 1986 was the second such work she made. RG wrote to MOCA on 2 December 1987 about the correct way to display the work, as four panels and not as a single unit as it had been when MOCA opened (8 Dec 1987 James Baker to RG).

Image from author's archive

299 **[Twenty-five scallop shells]**  
c. 1984–86

Scallop (*Pecten fumatus*) shells, wooden blocks, sawn timber boards; 55 × 56.5 × 7 cm; not inscribed by RG, but inscribed: 'Certificate that this work / is by Rosalie Gascoigne / Martin Gascoigne / 19 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13 (as *Untitled (25 scallop shells)* c. 1984–1985), \$85,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14 (with illus.)

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

An earlier version of this work, with four rows of four shells on the studio floor, is illustrated in Jane Smith 1986 (pp. 112, 115). The shells came from RG's son in Hobart in 1984, and were the same as those used in *Red beach* 1984 and *[Yellow beach]* 1984.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 1987

300 **Blue bows** 1985–87

Weathered painted and stencilled wood from soft-drink boxes, on plywood backing; 137.5 × 121 cm; signed, dated and titled verso

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #14, \$5500 (dated 1987); 24 Nov 1997 Sotheby's M., lot 44 (illus.)

**Coll:** 1988 private collection

Regarding dating, photographs of the studio taken in late 1985 for *Vogue Living* (Jane Smith 1986, pp. 110, 115) show construction of *Blue bows* well under way, with three columns each of four boards assembled as a single panel. Possibly some of the boards were later swapped around and an extra row added before final assembly. This probably explains RG's dating of the work 1987.

Image courtesy of Sotheby's Australia

301 **[Cat study 3]** c. 1985–87

Printed paper (from cat-food packaging), on FSC-coated formboard; abt 40 × 15 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

In the summer of 1984–85 RG acquired a black-and-white kitten she called 'Harry' and the images probably come from the wrappings on his cat food. Hence the dating.

Image from author's archive

302 **Flash art** 1987

Tar on sawn plywood retroreflective road signs; 244 × 213.5 cm; signed, dated and titled verso in fibre-tipped pen: 'Rosalie Gascoigne / FLASH ART 1987'

**Exh:** 1987 *Third Australian Sculpture Triennial* NGV (illus. p. 83, ref. p. 106); 2008 *Rosalie Gascoigne* NGV, #45 (illus. p. 103, ref. p. 135)

**Lit:** Vici MacDonald 1998, p. 66 (with illus.); Mary Eagle 2007, pp. 204, 205

**Coll:** 1987 private collection (Melbourne) (through Pinacotheca Gallery); 2010 National Gallery of Victoria, Melbourne (Acc no. 2010.4), purchased with funds donated by the Loti and Victor Smorgon Fund

*Flash art* 1987 was made for the Third Australian Sculpture Triennial, September 1987. The title owes something to the magazine *Flash Art*, which RG bought occasionally at this time. *It's the most blasting of the retro-reflectives I ever did, because it was eight feet by eight feet, it had road tar on it, and when it lit up, boy, it was every bush fire* (Vici MacDonald 1998, p. 76).

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



### 303 Golden wedge 1987

Sawn and split painted and stencilled wood from soft-drink boxes; 122 × 168 cm

**Exh:** 1988 *From the Southern Cross* AGNSW and NGV (ref. p. 278)

**Coll:** c. 1988 private collection (through Pinacotheca Gallery)

Photograph by Ben Gascoigne from author's archive

### 304 Grasslands [I] 1987

Sawn and split weathered painted wood from soft-drink boxes, on backing board; 92 × 214 cm

**Exh:** 1987 *Third Australian Sculpture Triennial* NGV (as *Grasslands*) (ref. p. 106)

**Coll:** 1987 Bruce Pollard

Titled *Grasslands [I]* 1987 to distinguish it from another work exhibited with the same title (see *Grasslands II* 1998). *That's from looking at horse paddocks that are full of grass. They're just brilliant ... I had to cut all that wood with a bandsaw, breathing in dust, and then I had to glue it all, and then I had to know what I was going to do with it all, because I started cutting an awful lot before I did* (24 Apr 1987 RG to Saskia Havyatt). The bandsaw referred to was a lighter model than the tradesman's Toolmac 14 RG acquired in November 1988.

Image from author's archive

### 305 [Linoleum study (Tasmania)] c. 1986–87

Torn or cut patterned linoleum, weathered plywood formboard; 20.7 × 16.7 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.486), gift of Hester, Martin and Toss Gascoigne

Dated on the basis of a 1987 photograph. In 1996 [*Linoleum study (Tasmania)*] was incorporated in a larger work, which RG later dismantled.

Image courtesy of the National Gallery of Australia, Canberra

### 306 Persimmon 1986–87

Sawn reflective plywood road signs, with plywood backing; 148 × 126 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #15, \$6000 (dated 1987)

**Coll:** c. 1988 private collection

Re dating, when asked about the order in which the early reflective road sign works were created, RG told Mary Eagle in 1988 that *Persimmon* was the third such work she made: *I made it just after the last Pinacotheca show* [in October 1986] (RG to ME 1988). *Persimmon* was completed by 27 April 1987 when a visitor photographed it in the house. It was the first red reflective road sign work.

Photograph by Ben Gascoigne from author's archive

### 307 Poor man's orange 1987

Weathered painted and stencilled wood (from soft-drink boxes) on three plywood panels joined with aluminium strip; 193 × 130 cm; signed, dated and titled verso u.l. in black fibre-tipped pen: 'ROSALIE GASCOIGNE / 1987 / POOR MAN'S ORANGE'

**Exh:** 1987 *Australian Masters* Solander Gallery, Canberra, #17, \$6000

**Lit:** Sasha Grishin *Canberra Times* 30 Sep 1987, p. 24

**Coll:** artist's personal collection; 2014 private collection (by descent)

RG displayed *Poor man's orange* 1987 in her dining room. The title refers to a citrus fruit, poor man's orange, also known as poorman's orange or New Zealand grapefruit, which is related to the pummelo (*Citrus maxima*) or shaddock family. Rosalie would have remembered it from her childhood, and her mother may well have had one in her garden (where she grew citrus trees). The poor man's orange was imported into New Zealand by Sir George Grey by 1855 and reputedly got its name because it was a prolific cropper. *Poor man's orange* is also the title of a novel by New Zealand author Ruth Park; set in Sydney, it was published in 1949.

Image from author's archive



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306



307





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309A



309B



### 308 Roadside 1987

Weathered painted wood from soft-drink boxes, on plywood backing with aluminium strip; 129.5 × 118 cm, signed and dated verso l.r.: '1988 / Rosalie Gascoigne'

**Exh:** 1988 *From the Southern Cross* AGNSW and NGV (dated 1988) (illus. p. 133, ref. pp. 132, 278; incorrectly sized as 125 × 122 cm); 1989 *What Is Contemporary Art?* Malmö, Sweden, #15 (ref. pp. 17–18, illus. p. 49); 22 Aug – 28 Sep 1991 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #76 (dated 1988), \$14,000 (illus.; incorrectly sized as 125 × 122 cm); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[13] (dated 1987–88) (illus. p. 36, ref. pp. 12, 13, 15, 61)

**Lit:** Anne Kirker 1989, p. 53; Anne Kirker 1990, illus. p. 15 (dated 1988); Harriet Edquist 1993, p. 11; Hannah Fink 1997, p. 208; Vici MacDonald 1998, illus. p. 65 (dated 1987–88)

**Coll:** 1988 private collection (through Pinacotheca Gallery)

Although R.G. dated *Roadside* 1988, the photographic record shows it was completed by Christmas 1987.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 309 [Studies of 'cloud' shapes] 1987

Painted plywood, FSC-coated plywood, five units, some mounted on blocks; dimensions variable (largest, on plywood square, is 29.7 × 36.1 × 5.5 cm); not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.505), gift of Hester, Martin and Toss Gascoigne

The five shapes were part of a group of seven used with FSC-coated plywood and the wooden fence rail from *Totemic* 1984 in a 1987 work subsequently dismantled. The white shapes can be read in several ways and were not necessarily conceived of as clouds.

Image A courtesy of the National Gallery of Australia, Canberra

Photograph B ('cloud' shapes in an untitled construction) by Ben Gascoigne from author's archive

### 310 Thirty two 1987

Weathered and sawn or split painted and stencilled wood (from soft-drink boxes) on backing board; 130 × 110 cm; signed, dated and titled verso: 'THIRTY TWO 1987 / Rosalie Gascoigne'

**Exh:** 1987 *Third Australian Sculpture Triennial* NGV (ref. p. 106); 29 Jun – 13 Aug 1988 *Gallery Artists* Pinacotheca, Melbourne, #10, \$4500; 15 Jun 2005 Deutscher-Menzies S., lot 28 (illus. p. 55)

**Lit:** Vici MacDonald 1998, p. 107; *SMH Spectrum* 11–12 Jun 2005, illus. p. 32

**Coll:** c. 1988 private collection

Image courtesy of Menzies Art Brands, Melbourne

### 311 Tiger tiger 1987

Sawn retroreflective plywood road signs with plywood backing; two panels, each 110.5 × 111.5 × 2 cm, overall abt 110.5 × 230 × 2 cm (with spacing); both panels signed and dated verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / December 1987'

**Exh:** 1988 *From the Southern Cross* AGNSW and NGV (ref. pp. 132, 278); 1995 *The Loti and Victor Smorgon Gift of Contemporary Australian Art* MCA (illus. pp. 2, 104); 2001 *MCA Unpacked* MCA; 2003 *MCA Unpacked* 2 MCA (ref. pp. 33, 36–37, illus. p. 59); 2009 *Avoiding Myth & Messages: Australian Artists in the Literary World* MCA; Jun 2012 *Volume One: MCA Collection* MCA (illus. p. 10)

**Lit:** Dan Cameron 1988, illus. p. 10; Vici MacDonald 1998, illus. p. 73; Anne Kirker 1999, p. 75; Gregory O'Brien 'Plain air/plain song' 2004 (for extended discussion on poetry in RG's work, see pp. 41–44); Mary Eagle 2007, pp. 198–205; *SMH* supplement 4–5 Apr 2009, illus. p. 26 (left hand panel only); Deborah Edwards 2016, p. 142, illus. pp. 144–145

**Coll:** 1988 Loti and Victor Smorgon (through Pinacotheca Gallery); 1995 Museum of Contemporary Art, Sydney (Acc no. 1995.166 A–B), gift of Loti Smorgon AO and Victor Smorgon AC

*When I was doing 'Tiger Tiger' — the recent work — I do them in the studio and then bring them inside and I just like to watch them, when they're not watching me, and vice versa ... and it was there, standing up against the table, and I went past it and it just said 'Tiger Tiger', and I just knew that was its name. It was the squareness, and the yellow flashing tiger crouching in the grass with grass all over its face, a sort of threat ... as road signs are, and to me, it was the right name ... I've always liked the glint to be brought out. I don't want it to be dramatically lit, but I do want it to sometimes flash at you, as road signs do, and then go sullen, then flash, like a living thing* (1988 Ewen MacDonald; similar comments in 1997 Feneley, 1998 Hughes and Vici MacDonald 1998, p. 73).

According to BG's records, *Tiger Tiger* 1987 was made in December 1987. The title comes from William Blake's poem 'The tyger' (sometimes 'The tiger'), first published in 1794, which begins:

TIGER, tiger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

Blake, William, 'The tiger', in Arthur Quiller-Couch (ed.), *The Oxford book of English verse: 1250–1900*, 1919, p. 489.

Image by Jenni Carter, courtesy of the Museum of Contemporary Art, Sydney



## 1988

312 **Aerial view** 1988

Torn and cut patterned linoleum on weathered plywood; 75 × 112 × 3.8 cm; signed, dated and titled verso in black fibre-tipped pen: “AERIAL VIEW” / 1988 / Rosalie Gascoigne

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #21, \$4000; 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11, \$5500

**Lit:** Kelly Gellatly *The Heide Collection* Heide MOMA, Bulleen, VIC, 2011, p. 99 (with illus.)

**Coll:** c. 1989 private collection; 1992 Heide Museum of Modern Art, Melbourne (Acc no. 1992.49), Baillieu Myer Collection of the 80s

An undated photograph shows *Aerial view* 1988 in a very early stage of construction. The top left and top right linoleum-covered forms are placed on a piece of FSC-coated plywood formboard lying on the studio floor, along with a third piece with the same linoleum and a fourth panel covered with white linoleum chips. The two pieces used in *Aerial view* 1988 are aligned much as they are in the finished work.

Image courtesy of Heide Museum of Modern Art, Melbourne

313 **A rose is a rose** 1986/88

Torn and cut patterned linoleum on plywood; two panels, each 62 × 58 cm, overall 62 × 116 cm; each panel signed, dated and titled verso l.r. in black: (a) ‘(2 PARTS) / A ROSE IS A ROSE’ / 1986–88 / Rosalie Gascoigne’, (b) ‘2 PART / © A ROSE IS A ROSE / 1986–88 / Rosalie Gascoigne’

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10 (with pink panel on the left and a gap of about 5 cm between the two), \$6000; 1995 *In the Company of Women* Perth Institute of Contemporary Art, WA, #55; 2008 *Rosalie Gascoigne* NGV, #144 (illus. p. 80 (pink panel on left, separated), ref. p. 135); 20 Oct – 15 Dec 2012 *Look, Look Again* Lawrence Wilson Art Gallery, UWA (illus. p. 33)

**Lit:** *Into the light: The Cruthers Collection of Women’s Art* UWA Publishing, 2012, illus. p. 33

**Coll:** 1989 The Cruthers Collection; 2007 The Cruthers Collection of Women’s Art, The University of Western Australia, Perth (Acc no. CCWA 482), gift of Sir James and Lady Sheila Cruthers

*This was roses shedding their petals, and I tore up linoleum for ever to do it* (1999 Auckland AG). The title comes from Gertrude Stein’s poem ‘Sacred Emily’, written in 1913 and published in 1922 in *Geography and plays*:

Rose is a rose is a rose is a rose  
Loveliness extreme.  
Extra gaiters,  
Loveliness extreme.  
Sweetest ice-cream.  
Page ages page ages page ages.

Regarding the title, RG’s 1978 remark is apposite: *Well, I do think sometimes you say a thing definitively by repeating it. It’s that old, old thing of a rose is a rose is a rose and you get the rose feeling out of it. In the same way that if you take a lot of something — if you’re working with bones for instance, as I have done — a lot of bones will surround you with that bone thing and make you feel the feel of bones. I think the same goes for the repeated image of the beer can. You can as it were topple one beer can and in some senses you can’t topple fifty* (1978 Lindsay). At one stage the right-hand panel was mounted on a larger panel, which was later incorporated in *First fruits* 1991.

Image by Victor France, courtesy of Lawrence Wilson Art Gallery, The University of Western Australia, Perth

314 **Big yellow** 1988

Sawn plywood retroreflective road signs on plywood backing; three panels: (a) 171.6 × 90.2 cm, (b) 171.5 × 90 cm, (c) 171.6 × 90 cm, overall 171.5 × 270 cm; signed, dated and titled verso u.l. in fibre-tipped pen: (a) “‘BIG YELLOW’” PANEL 1 (OF THREE) / 1988 / Rosalie Gascoigne’, (b) ‘2’, (c) ‘3’

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #17, \$12,000; 14 Jul – 25 Aug 1991 *Cross Currents: Contemporary New Zealand and Australian Art from the Chartwell Collection* Waikato Museum of Art and History, Hamilton NZ (ref. pp. 36–37, illus. p. 7 (in original format) and p. 77, but an installation image shows the revised arrangement, with the two end panels swapped); 1994 *Assemblage!* Auckland Art Gallery, NZ; 1999 *Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection* Auckland Art Gallery and touring NZ (illus. p. 39); 2004 *Rosalie Gascoigne* Wellington, NZ, #13 (illus. pp. 52, 62); 19 Jun – 3 Oct 2004 *Everyday Minimal* Auckland Art Gallery, NZ; 1 Nov 2010 – 26 Mar 2011 *Where Are We? Lopdell House* Gallery, Auckland, NZ

**Lit:** Gregory O’Brien ‘Of magpie song’ 2004, illus. p. 21; Robyn McLean *Dominion Post* [Wellington, NZ], 20 Feb 2004, illus. p. B9; *Art Monthly Australia* no. 167, Mar 2004, illus. p. 36

**Coll:** 1988 Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. C1994/1/298.1–3)

RG probably only settled on the sequence of the panels and inscribed the work shortly before it was exhibited at Pinacotheca in 1988, in accordance with her usual practice. In its original configuration, the two end



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panels (1 and 3) were swapped over and it was photographed in this state in the studio in 1988. In 1999 RG was photographed at the Auckland Art Gallery in front of the work in its revised configuration.

Panel 2 verso also carries an imprint from the plywood manufacturer u.l. cnr, upside down: 'AUSTRALIA ... illeg. / EXTERIOR / AC.A ... illeg. / AS 2271 / ... illeg. / LYWOOD'. This indicates that the backing board was an exterior plywood manufactured to comply with Australian Standard AS 2271.

Image by John McIver, courtesy of Auckland Art Gallery, NZ

### 315 [Bones under glass]

c. 1984–88

Old (rabbit) bones, weathered sawn wood (builder's offcuts and plywood) (six units), FSC-coated plywood formboard and glass sheet; 48 × 60 × 7 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 destroyed

For many years RG displayed *[Bones under glass]* on a low table in the entrance hallway at Anstey Street, Pearce. Dated primarily on the basis of photographs from 1985 and 1987 showing similar arrangements of pebbles, china shards and shells on small boards (see illus. p. 105) and also RG's renewed interest in bones (reconstruction of *Last stand* 1972) in 1985. Destroyed in 2014, by which time the work had deteriorated considerably.

Image from author's archive



315



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### 316 [Cat with glass eye]

c. 1986–88

Weathered painted galvanized sheet metal (cut in the shape of a cat), glass marble, weathered painted wood, wood panel with perforated zinc insert; 27.5 × 45.5 × 3.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

The cat was a rustic bird-scare. Dated primarily on the basis of photographic records. RG displayed *[Cat with glass eye]* in the sitting room above the mantelpiece where it can be seen in an image from 1989 and where it still was in 1999.

Image from author's archive

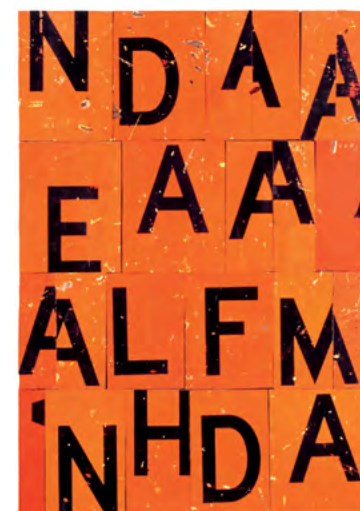
### 317 Chart 1988

Sawn plywood retroreflective road signs on painted plywood; 69 × 49 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: "Chart" / 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, \$2000

**Coll:** 1995 private collection (acquired directly from the artist)

Photograph by Ben Gascoigne from author's archive



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### 318 Cherry orchard 1988

Torn or cut patterned linoleum on weathered plywood and copper sheet, on plywood backing; 104 × 70 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$4000 (dated 1987); 1989 *What Is Contemporary Art?* Malmö, Sweden, #16 (ref. pp. 17–18, illus. p. 43, upside down, dated 1988)

**Coll:** 1988 private collection

Dated on the basis of pers. comm., RG with ME early 1988, who remembers talking with RG in early 1988 about her titles, when she explained that titles were usually very much an afterthought, *though sometimes, as in Cherry Orchard, I know at the start and all through I harness [the evolving image] to the idea* (pers. comm.).

Photograph by Ben Gascoigne from author's archive



318

### 319 Close owly 1988

Sawn plywood retroreflective road signs on plywood backing; 82.5 × 53.7 cm (mean); not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[20] (ref. p. 62)

**Lit:** *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), illus. p. 2; Vici MacDonald 1998, p. 32, illus. p. 31 (detail)

**Coll:** artist's personal collection; 2014 private collection (by descent)

'In discussing *Close owly*, which in certain lights shows a gleaming thicket of scratches, Rosalie mentions the abstract calligraphy of Cy Twombly' (Vici MacDonald 1998, p. 32). RG displayed *Close owly* 1988 in the gallery/dining room at Anstey Street, Pearce; it was the source of the image used for a colour photo screenprint of the same name made in 1990 (see *Close owly* 1990).

Image from author's archive



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### 320 Court 1988

Sawn plywood retroreflective road signs on plywood; 131 × 135 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4, \$2000

**Coll:** 1988 Allen, Allen & Hemsley

Early in 1988, RG in conversation with Mary Eagle referred to *Court* 1988 and *Wind change* 1988 as 'the rubbed ones'.

Image from author's archive

### 321 Deep shade 1988

Sawn wood from soft-drink boxes on plywood; 80 × 72 cm; signed, dated and titled verso: 'DEEP SHADE / 1988 / Rosalie Gascoigne'

**Exh:** 14 May 2013 Sotheby's M., lot 47 (illus. p. 115)

**Lit:** David Hansen 'Deep shade' Sotheby's M., 14 May 2013, p. 114

**Coll:** c. 1988 private collection (Amsterdam) (acquired directly from the artist)

When photographed in the studio the work was placed horizontally. Later RG rotated it 90 degrees to the left.

Image courtesy of Sotheby's Australia

### 322 Formal flowers 1988

Torn or cut patterned linoleum on weathered plywood FSC-coated formboard; 87 × 52 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$2500

**Lit:** Vici MacDonald 1998, illus. p. 57

**Coll:** 1988 private collection

The backing board was first used in conjunction with the creamy central panel of *A rose is a rose* 1986/88.

Image from author's archive

### 323 Golden mean 1988

Sawn plywood retroreflective road signs, plywood backing; 122 × 98 cm; signed, dated and titled verso

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$7000; 1992 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #99 (illus.); 20 Mar – 22 Apr 2001 *Important 20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #1, \$145,000 (illus.)

**Lit:** Lynette Fern 1989, illus. p. 185; *The readymade boomerang* 1990 (exh. cat.), p. 193 (incorrectly captioned *All that glisters*); Martin Seel *Aktive passivität: Über den spielraum des denkens, handelns und anderer künste* [Active

*passivity: About the scope of thought, action and other arts*] S Fischer 2014, Frankfurt, Germany, illus. cover (detail)

**Coll:** 1989 private collection

The golden mean of the title is a reference to a mathematical ratio first identified by the ancient Greeks and also known as the golden section or golden ratio. RG may have encountered the concept during her university studies, which included mathematics, Latin and ancient Greek. The work itself does not embody the golden mean.

Image courtesy of Martin Browne Contemporary, Sydney

### 324 [Homage with a Virgin and Child] c. 1985–88

Weathered painted wood from soft-drink boxes, printed card or paper (with image from unidentified Renaissance painting); 27.6 × 25.6 (top) × abt 4 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Dated on the basis of photographic records. Displayed in the artist's sitting room.

Image from author's archive

### 325 Last leaf 1988

Weathered painted wood from soft-drink boxes, on plywood backing; two panels: left 80 × 77 cm, right 79.7 × 77 cm, overall 80 × 156 cm (with spacing); left panel signed, dated and titled verso l.l. in black: 'LEFT PANEL "LAST LEAF" / Rosalie Gascoigne 1988', and left side marked 'OUTSIDE', right 'INSIDE'; right panel signed, dated and titled verso in black: 'RIGHT HAND PANEL "LAST LEAF" / Rosalie Gascoigne 1988', left side marked 'INSIDE', right 'OUTSIDE'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$5000; 18 Feb – 9 Mar 1997 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, \$14,000 (illus. as one panel); 2005 *Art and Artists: Portraits by Greg Weight* Gold Coast City Art Gallery, QLD; 2009–2011 *Twelve Degrees of Latitude* Perc Tucker Regional Gallery, Townsville, QLD, and touring QLD (illus. p. 45 as one panel)

**Coll:** 1989 private collection; 1997 Gold Coast City Art Gallery, QLD

Image from author's archive



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### 326 **Legend** 1988

Sawn, painted, hand-lettered Masonite board road sign, on plywood backing; 118 × 75 cm; signed, dated and titled verso: "LEGEND" 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$4000; 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[6] (ref. pp. 19, 47, 62, illus. p. 32); 2011 *Laverty 2* Newcastle Art Gallery; 2012 *The Colin and Elizabeth Laverty Collection: A Selection* Geelong Gallery, VIC; 24 Mar 2013 *The Laverty Collection* Bonhams S., lot 51 (illus. pp. 86, 89)

**Lit:** *Australian Art Education* vol. 14, no. 2, Aug 1990, illus.; *Artemis* [Newcastle Art Gallery Society magazine] vol. 42, no. 1, 2011, p. 11; Mary Eagle 'Legend 1988' in Bonhams *The Laverty Collection* Sydney, 2013, p. 88

**Coll:** 1988 private collection; Aug 1991 The Laverty Collection

... by this time I was out in the dumps looking for more variety of stuff. I was very taken with the elegance of lettering. And this was saying 'Holden for sale' or something like that. And so you cut out all the pieces that are applicable. It takes a long time. This is why you have all this solitude. It takes you a long time to get out all the pieces that are going to say anything [i.e. look] good, and then place them together in the right [arrangement]. But in the end you get quite an elegant looking script. I made several of those but not very many people seem to throw out road signs ... You take what you can get and you can't make anything unless you've got the stuff to make it with (1998 NGA; similar remarks 1999 Auckland AG).

It is possible to make out the words 'Holden' and 'apply within' from the pieces of the sign used in *Legend*.

Image courtesy of Bonhams, Sydney





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### 327 **Maculosa** 1988

Torn or cut patterned linoleum on weathered painted wood; five panels, each 134 × 17 cm, overall 134 × 90 cm (with spacing); panel 1 signed, dated and titled verso l.l. (following the length of the board) in white paint: 'MACULOSA 1988 / Rosalie Gascoigne'; each panel numbered verso u.c.: '1 OF FIVE' or 2, 3, 4, 5 as appropriate

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$5000; 1989 *What Is Contemporary Art?* Malmö, Sweden, #12 (ref. pp. 17–18, illus. p. 46); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #14] (ref. pp. 12, 13, 15, 61, illus. p. 37); 2008 *Rosalie Gascoigne* NGV, #146] (illus. p. 78, ref. p. 135)

**Lit:** Sasha Grishin *Canberra Times* 30 Oct 1999, illus. p. 15

**Coll:** 1989 private collection

The back of each panel also has stuck to it synthetic polymer tape inscribed 'MTAB Transport & Spedition / Box 4121 S-171 04 Solne, Sweden'.

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

### 328 **Market garden** 1988

Painted, stencilled sawn and split wood from soft-drink boxes on plywood backing; 129 × 114 cm

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3, \$8000

**Lit:** Michael Reid *Weekend Australian* 10–11 Aug 2002, p. 36

**Coll:** 1989 Allen, Allen & Hemsley

Image from author's archive

### 329 **On a clear day** 1988

Weathered sawn plywood shapes and weathered galvanised iron sheet, on plywood; 132 × 91 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #19, \$5000

**Coll:** c. 1988 private collection

Image from author's archive

### 330 **Outback** 1988

Painted, stencilled sawn and split wood from soft-drink boxes, on plywood backing; 129 × 114 cm; signed, dated and titled verso: 'OUTBACK / 1988 / Rosalie Gascoigne'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #4, \$8000; 8–9 Sep 2004 Deutscher-Menzies M., lot 27 (illus. p. 51, back cover)

**Lit:** Terry Ingram *Art and Australia* vol. 42, no. 3, 2005, illus. p. 449; Michael Reid *SMH Good Weekend* 9 Dec 2006, illus.

**Coll:** 1989 private collection

*Outback* 1988 was made at the same time as the panels for *Monaro* 1988–89, the wood sawn with the Toolmac 14 bandsaw bought on 21 November 1988. RG thought about incorporating this panel in *Monaro*, but decided not to.

Image courtesy of Menzies Art Brands



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### 331 **Painted words** 1988

Sawn-up hand-lettered Masonite board roadside notice, on plywood backing; 82.5 × 52 cm; signed, dated and titled verso: 'PAINTED WORDS / 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10 (as *Painted word*), \$5000; Nov 2005 Christie's M., lot 18 (illus. p. 23); 9 Aug 2011 Webb's Auckland NZ, lot 44; 28 Nov 2012 Webb's Auckland NZ, lot 70

**Coll:** 1999 Greenaway Art Gallery (through Roslyn Oxley9 Gallery)

See notes on *Legend* 1988 for RG's comment on her use of roadside notices.

Image from author's archive

### 332 **Party piece** 1988

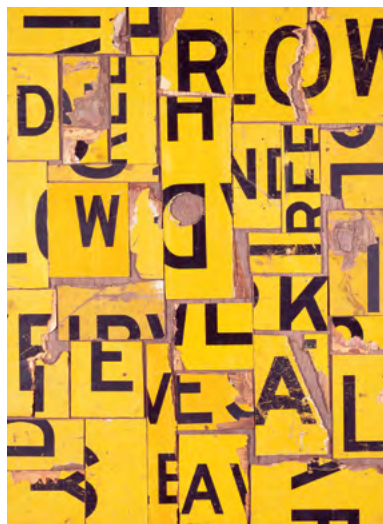
Sawn plywood reflective road signs, plywood backing; 108 × 83.5 cm; signed, dated and titled verso

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #13, \$4000; 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$5500; Nov 1993 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #80 (illus.); 1999 *Toi Toi Toi Museum* Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #65 (illus. p. 77); 2000 *Drive: Power – Progress – Desire* Govett-Brewster Art Gallery, New Plymouth, NZ

**Lit:** Christopher Allen 1989, pp. 18–19; Ilana Snyder *Hypertext: The electronic labyrinth* Melbourne University Press, Carlton South, VIC, 1996, illus. front cover; Vici MacDonald 1998, illus. p. 86 with quote; Kelly Gellatly 2008, illus. p. 22

**Coll:** 1989 private collection; 2000 private collection (Wellington, NZ)

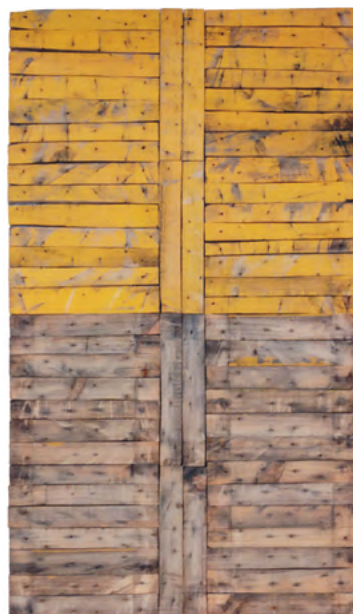




333



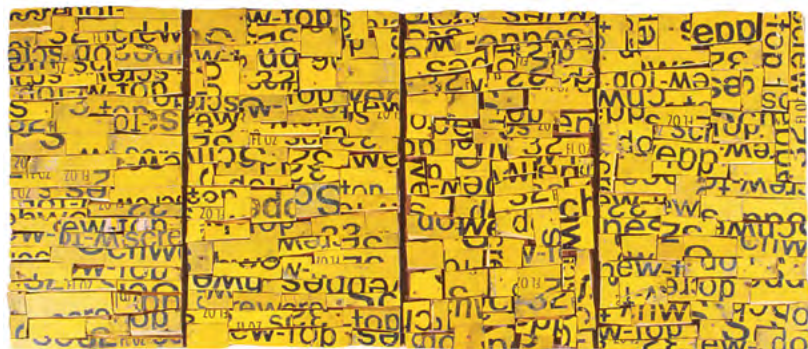
334



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336



337

*That's got a lot of holes. It's faded and torn, it's like a New Year's party where everyone's got loose and spilt drink all over the floor and thrown streamers* (Vici MacDonald 1998, p. 86).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 333 Past glories 1988

Sawn retroreflective plywood road signs, plywood backing; 125 × 90 cm; signed, dated and titled verso l.r. in white paint: "PAST GLORIES" / 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$4500; 1995 *In the Company of Women* Perth Institute of Contemporary Art, WA, #54; 20 Oct – 15 Dec 2012 *Look, Look Again* Lawrence Wilson Art Gallery, UWA

**Coll:** 1988 The Cruthers Collection; 2007 The Cruthers Collection of Women's Art, The University of Western Australia, Perth (Acc no. CCWA 431), gift of Sir James and Lady Sheila Cruthers

Image courtesy of John Cruthers

### 334 Plainsong 1988

Sawn retroreflective plywood road signs, plywood backing; 145 × 88 cm; signed, dated and titled verso l.r.: 'PLAINSONG' / 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #6, \$5000; 1989 *What Is Contemporary Art?* Malmö, Sweden, #14 (ref. pp. 17–18, illus. p. 45) (incorrectly described as made of linoleum); 1990 *The Readymade Boomerang* AGNSW, #171 (ref. p. 475); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[19] (illus. p. 7, ref. p. 62); Nov 2002 – Feb 2003 *Fieldwork: Australian Art 1968–2002* NGV (illus. p. 109)

**Lit:** Mary Eagle 1988, p. 132; *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), illus. p. 18 (installation view *The Readymade Boomerang*)

**Coll:** artist's personal collection; 2014 private collection (by descent)

The title on the reverse side was originally written as two words but R.G. clearly indicates that she wanted it to be a single word.

Image courtesy of the ANU Drill Hall Gallery, Canberra

### 335 Plantation 1988

Painted wood from soft-drink boxes, on plywood backing; 110 × 64 cm

**Exh:** not exhibited

**Coll:** 1988 Bruce Pollard

The work was in Melbourne in time for R.G.'s 1988 exhibition at Pinacotheca but was not shown. A Pinacotheca Gallery statement is inscribed by BG: 'he [Pollard] didn't want to show it'.

Image from author's archive

### 336 Plaza 1988

Sawn reflective plywood road signs, plywood backing; 148 × 84.5 cm; signed, dated and titled verso: "PLAZA" / 1988 / Rosalie Gascoigne'

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2, \$5000; 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, \$7000; 25 Aug 2015 Sotheby's S., lot 7 (ref. p. 38, illus. p. 39)

**Lit:** Christopher Allen 1989, pp. 18–19

**Coll:** 1989 private collection

Image from author's archive

### 337 Press 1987–88

Stencilled and painted wood from sawn and split soft-drink boxes on plywood backing; 58 × 136 cm

**Exh:** 1988 *Rosalie Gascoigne* Pinacotheca, Melbourne, #18, \$4000

**Coll:** 1988 private collection

Image from author's archive







There is a written scroll? I'll read the writing.  
*All that glisters is not gold,*  
*Often have you heard that told.*

Regarding illustrations, the image captioned *All that glisters* in *The Readymade Boomerang* 1990 (exh. cat.), p. 193, is *Golden mean* 1988. The image identified as *All that glisters* in *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), p. 18, is an installation view of RG's works in the 1990 biennale showing *Blue streak* and *Marmalade*.

Image courtesy of Deutscher and Hackett

### 345 All that jazz 1989

Painted and stencilled sawn wood from soft-drink boxes, plywood backing; 131 × 100 cm; signed, dated and titled verso: 'ALL THAT JAZZ / 1989 / Rosalie Gascoigne'

**Exh:** 1989 *What Is Contemporary Art?* Malmö, Sweden (ref. pp. 17–18, illus. p. 48); 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6, \$7500; 22 Aug – 28 Sep 1991 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #77, \$14,000 (illus.); 2004 *Rosalie Gascoigne* Wellington, NZ, #14 (illus. p. 68); Mar 2006 Deutscher-Menzies S., lot 21 (illus. cover, p. 45); 2008 *Rosalie Gascoigne* NGV, #147 (illus. p. 100, ref. p. 135)

**Lit:** Christopher Allen 1989, pp. 18–19; Jacques Delaruelle *Sydney Review* Dec 1989, p. 16; *Art & Text* no. 36, 1990, illus. p. 151; Ewen McDonald 'There are only lovers' 1990, illus. p. 13; Vici MacDonald 1998, illus. p. 45; *Alumni News* [University of Auckland] vol. 12, no. 1, 2002, illus. cover (detail), p. 2; William McAloon 2004; *Art and Australia* vol. 43, no. 3, 2006, illus. p. 450 (installation view in Pat Corrigan's house); Roger Dedman 2007, illus. p. 24; Jason Grant 2007, illus. p. 29

Notwithstanding the title of this work, and others with a musical allusion, RG was not at all musical and had no interest in listening to music.

**Coll:** 1989 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 346 Autumn 1989

Painted and stencilled sawn wood from soft-drink boxes, plywood backing; 92 × 83.5; signed, dated and titled verso l.r.: 'AUTUMN 1989 / Rosalie Gascoigne', there is also an arrow inscribed verso u.c. pointing to the top edge

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$5000; 26 Jun 2013 *The Grundy Collection* Bonhams S., lot 8 (illus. p. 39)

**Lit:** John Cruthers 'Autumn' in Bonhams *Important Australian art from the collection of Reg Grundy AC OBE and Joy Chambers-Grundy* Sydney, 2013, pp. 38–39

**Coll:** 1989 The Grundy Collection

Image by Jenni Carter, courtesy of John Cruthers and Bonhams

### 347 Cat tracks 1989

Painted and stencilled sawn wood from soft-drink boxes, plywood backing; 60.2 × 54.7 cm; signed, dated and titled verso: 'CAT TRACKS / 1989 / Rosalie Gascoigne'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$3000; Nov 2002 Christie's M., lot 39 (illus. p. 59)

**Coll:** 1989 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 348 City west 1989

Painted and stencilled sawn wood from soft-drink boxes, plywood backing; 43.5 × 8.5 cm

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$2500; 1990 Roslyn Oxley9 at ACAF 2 Melbourne (illus. p. 96)

**Lit:** *Art & Text* no. 36, 1990, illus. p. 151

**Coll:** c. 1990 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 349 Daisy 1989

Painted sawn wooden surveyor's pegs with stencilling, plywood backing; 73 × 59.5 cm; signed, dated and titled verso

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17, \$3500; 24 Nov 1997 Sotheby's M., lot 49 (illus.)

**Lit:** Lynette Fern 1989, p. 180, illus. p. 184; Anna Johnson *Art & Text* no. 36, 1990, p. 151

**Coll:** 1989 private collection

Image courtesy of Sotheby's Australia

### 350 Folded blue 1989

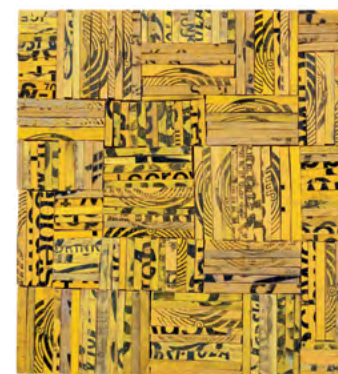
Weathered, painted corrugated iron on weathered plywood; 89 × 57.5 cm; signed, dated and titled verso

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$4000; 24 Nov 1997 Sotheby's M., lot 10 (illus.)

**Lit:** Lynette Fern 1989, illus. p. 182; Elwyn Lynn *Weekend Australian* 11–12 Nov 1989, p. 10; Anna Johnson *Art & Text* no. 36, 1990, p. 151

**Coll:** 1989 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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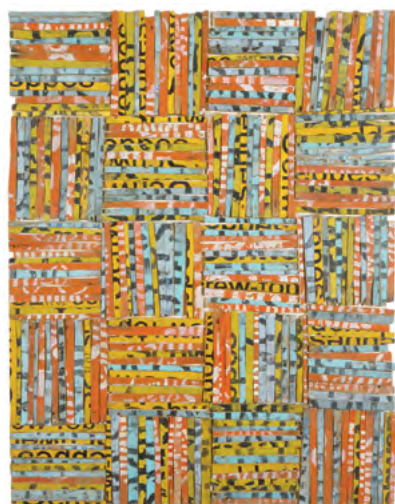


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### 351 Gaudeamus 1989

Painted and stencilled sawn wood from soft-drink boxes, plywood backing; 105 × 81 cm

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13, \$5500

**Lit:** Christopher Allen 1989, pp. 18–19; Jacques Delaruelle *Sydney Review* Dec 1989, p. 16

**Coll:** 1989 private collection

The title comes from *De brevitare vitae* ('On the shortness of life'), more commonly known as *Gaudeamus igitur* ('So let us rejoice') or just *Gaudeamus*, often performed at university graduation ceremonies. The first two lines in an 18th century version of the song (CW Kindleben, 1781) read:

'Gaudeamus igitur.  
Iuvenes dum sumus.'

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 352 Hill station 1989

Sawn FSC-coated plywood formboard and stencilled galvanised iron sheet, plywood backing; 130 × 98 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'HILL STATION / 1989 / Rosalie Gascoigne'

**Exh:** 1990 *Adelaide Biennial* AGSA (illus. p. 97); 18 Mar – 19 May 1991 *Diverse Visions* QAG (ref. p. 14); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #122] (ref. p. 62); 2004 *Rosalie Gascoigne* Wellington, NZ, #15] (illus. p. 47)

**Lit:** Peter Ward *Weekend Australian Magazine* 10–11 Mar 1990, p. 9; Ian North *Artlink* vol. 10, no. 4, 1990, pp. 25–26; Vici MacDonald 1998, p. 83 (with illus.); Martin Gascoigne 'Rosalie's artists' 2008, p. 39 (on Colin McCahon's influence; similar remarks in Martin Gascoigne 2012, ref. and illus. pp. 244–245)

**Coll:** artist's personal collection; 2014 private collection (by descent)

*I suppose it [Hill station 1989] mostly was inspired by the New Zealand landscape. And I remember my sister who was farming in the North Island, she died, and I had pieces — you've got to have the stuff to make it. It's no use having the idea without the stuff to make it — And I had one piece of form board ... And she farmed in a place where you had to — well it was fertile ground — but you had to work hard. And she was very strong-minded and she pitted herself against the landscape. And I had a piece of tin with the Lysaght lady's head on it. You know, it was the type of corrugated — no, it wasn't corrugated, it was just iron that they made — and they used to appear on the side of barns and things. I saw fighting the elements on this farm. I had the hills, you see, already made of formboard and so I made that.*

*And I remember I showed it in a Biennale in South Australia ... to Ron Radford, who's the director there ... And he said too Colin McCahon. And I thought, I looked at the same hills as Colin McCahon did, and I suppose to people it looks more New Zealand orientated. I think they mostly don't see the faded Lysaght lady, which is like all Lysaght ladies, bush fire come what's it. She was there on the side of the barn and she repelled it. Rather like Ned Kelly in the landscape here. And I did that one. But it was because I happened to have the thing, and I was thinking of course of my sister then, too (1998 Hughes; similar remarks in Vici MacDonald 1998, p. 80 and 1998 NGA).*

RG's sister, Daintry McMeekan, died on 11 February 1989. RG had visited her at the farm in November 1988 while in New Zealand to see the Colin McCahon retrospective in Auckland.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 353 Interior 1989

Patterned linoleum framed in sawn painted and stencilled wood from soft-drink boxes, on backing board; 60 × 44 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1989 / INTERIOR'

**Exh:** 1996 Greenaway Gallery at ACAF 5 Melbourne, \$3500

**Coll:** 1996 private collection

Image courtesy of Deutscher and Hackett



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### 354 Lamplit 1989

Sawn plywood retroreflective road signs, plywood backing; 183 × 183 cm; signed, dated and titled verso u.l. in black fibre-tipped pen: 'LAMPLIT / 1989 / Rosalie Gascoigne'

**Exh:** 1990 *Strange Harmony of Contrasts* Roslyn Oxley9, Sydney and touring (ref., illus.); 19 Dec 1990 – 24 Feb 1991 *Reference Point: New Acquisitions in Context* QAG; 1991 *Diverse Visions* QAG (illus. pp. 14, 15); 1991 *Women Artists* QAG, #12; 16 Apr – 30 Jun 1994 *Reference Points III: The Immediate Past* QAG; 14 May – 18 Jul 1999 *People, Places, Pastimes: Challenging Perspectives of Ipswich* Ipswich Arts Gallery, QLD; 2000–01 *Terra Cognita: The Land in Australian Art* QAG and touring QLD

**Lit:** Elwyn Lynn *Weekend Australian Magazine* 3–4 Feb 1990, p. 11; Jacques Delaruelle *Art Monthly Australia* no. 28, Mar 1990, pp. 14–15; Catherine Lumby *Tension* no. 20, Mar 1990, p. 60; Hannah Fink 'The regional modernism of Rosalie Gascoigne' 2000; Mary Eagle 2007, pp. 198–205, illus. pp. 5, 198

**Coll:** 1990 Queensland Art Gallery, Brisbane (Acc no. 1990.482), Mrs JR Lucas Estate in memory of her father, John Robertson Blane



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*The work is not really about the drama of headlights on a sign, it is about seeing glimpsed poppies along the roadside on an evening drive to Bungendore. The work is meant, like roadsins in daylight, to glance and smile at you, then sulk and go away ... remain a transient, living, pulsing thing* (from notes made by Christopher Saines of R.G.'s comments to him on how the work should be hung, c. March 1990 QAGOMA records). The 'poppies' were probably evening primrose (*Oenothera biennis*).

Image courtesy of the Queensland Art Gallery, Brisbane

### 355 Landfall 1989

Weathered, painted and FSC-coated plywood formboard and other wood (builder's offcuts), on plywood; 112.4 × 77.8 cm; signed, dated and titled verso l.r.: 'LANDFALL / 1989 / Rosalie Gascoigne'

**Exh:** 1991 *Diverse Visions* QAG; 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$7000

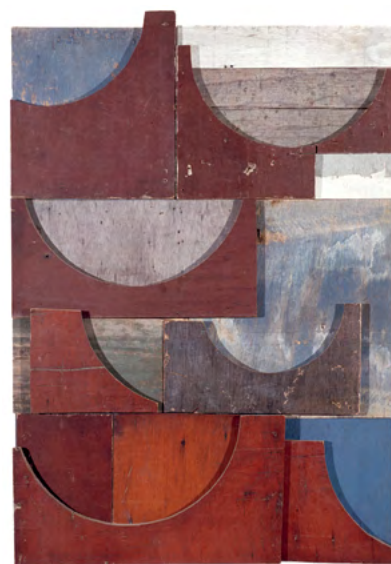
**Lit:** Vici MacDonald 1998, p. 82 (with illus.); Diana Simmonds *The Bulletin* 26 May 1998, illus. pp. 72–73; *Landfall* 199 Dunedin, 2000, illus. cover; *Rosalie Gascoigne* Wellington, NZ, 2004 (exh. cat.), p. 47, illus. p. 48; Martin Gascoigne 2012, p. 242 (with illus.)

**Coll:** 1992 private collection; 1997 Macquarie University Art Collection, Sydney

R.G. wrote to Bruce Pollard, probably in 1989 (the letter is dated 'Sunday'), with a photograph of *Landfall* and commenting: *It bears some relationship to Shore line* [1986] *but it is more in the nature of what Captain Cook saw than the south coast* [of NSW].

*I had a lot of curved wood and it reminded me of old tales we used to hear a lot in New Zealand. Captain Cook sailed around New Zealand and what did he see but bays and bays and bays and beauty and colour and bays. And everywhere he'd see an empty beach; the Maoris didn't show themselves too much. I called it Landfall because it was the explorer and these colours, the greys and the blues, it seemed to work* (Vici MacDonald 1998, p. 82).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



355

### 356 Monaro 1988–89

Sawn painted and stencilled wood from soft-drink boxes, plywood backing; four panels: 130.6 × 114.2 cm, 130.8 × 114.3 cm, 130.6 × 114.2 cm, 130.8 × 114.7 cm, overall 130.8 × 457.4 cm; not inscribed

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1, \$23,000 (dated 1989); 1990 *Adelaide Biennial* AGSA (ref. p. 12, illus. pp. 42–43, dated 1989); 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #[8] (ref. pp. 21, 62, illus. p. 26); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[15] (ref. pp. 14, 15, 62, illus. pp. 38–39); 2000 *12th Biennale of Sydney*; 2004 *Rosalie Gascoigne* Wellington, NZ, #[16] (ref. p. 19, illus. pp. 64–65); 2008 *Rosalie Gascoigne* NGV, #[48] (illus. pp. 98–99, ref. p. 135); 2010 *Spirit in the Land* McClelland Sculpture Park + Gallery, Langwarrin, VIC (illus. p. 35); 2013 *Australia* Royal Academy London (ref. p. 178, illus. pp. 260–261). Note: although *The Readymade Boomerang* 1990 lists *Monaro* as one of the exhibits, it was still in Adelaide at the time

**Lit:** John McDonald *SMH* 11 Nov 1989, p. 88; Christopher Allen 1989, pp. 18–19; Michael Desmond 1990, pp. 42–43; Peter Ward *Weekend Australian Magazine* 10–11 Mar 1990, p. 9; Elizabeth Cross *The Age* 3 Apr 1990; Anna Johnson *Art & Text* no. 36, 1990, p. 151; Ian North *Artlink* vol. 10, no. 4, 1990, pp. 25–26; Christopher Allen *SMH* 7 Jul 1990; Elwyn Lynn *Weekend Australian* 14–15 Jul 1990; John Hawke *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20; *The Readymade Boomerang* 1990 (exh. cat.), pp. 166, 192, 475, illus. p. 192; *Cross currents: Contemporary New Zealand and Australian Art from the Chartwell Collection* 1991, pp. 36–37; Hannah Fink 1997, illus. pp. 200–201; Gary Dufour (ed.) *State Art Collection, Art Gallery of Western Australia* AGWA, Perth, 1997, pp. 53, 54 (with illus.); Christopher Allen *Art in Australia: From colonization to postmodernism* Thames and Hudson, London, 1997, p. 210, illus. p. 205; John McDonald *SMH Spectrum Arts* 29 Nov 1997, p. 16; Vici MacDonald 1998, p. 66, illus. pp. 66–67; Ken

Scarlett 1998, pp. 86–87; Anne Kirker 1999, p. 75; Ben Gascoigne 2000, p. 13; William McAloon 2004

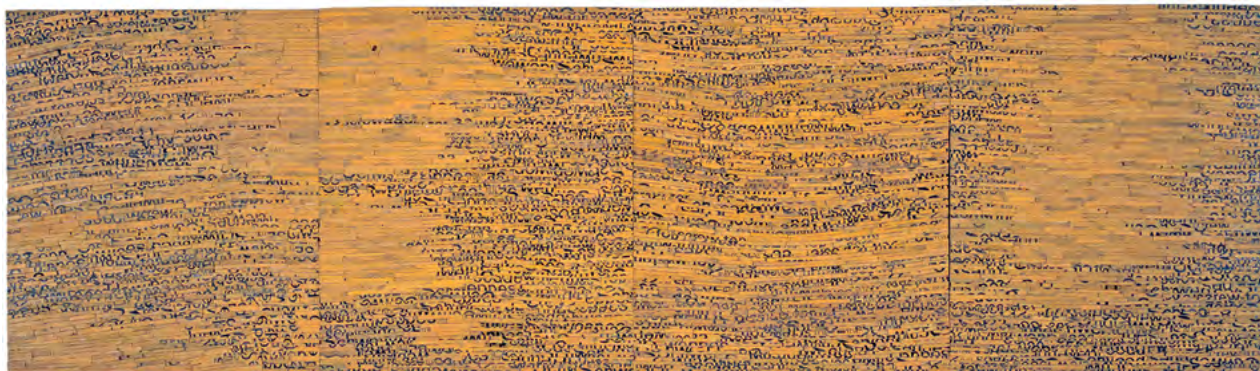
**Coll:** 1989 State Art Collection, Art Gallery of Western Australia, Perth (Acc no. 1989/0277 a–d)

*Monaro is the grasslands, partly grass, partly scrub, partly cut-down trees, which stretch all the way down to the sea. Somebody said, 'What on earth did you call it after a car for?' But it is the country down that way. It was very labour-intensive, those were little pieces of wood. First you have to cut up the wood, and that takes time. Placing it takes time — you have to place it on the floor, because nothing's going to balance. Then you've got to glue it and keep it in the right order, and this takes time — three weeks or something. At one stage I had two panels together and they looked very good. But in the end I needed four* (Vici MacDonald 1998, p. 66; also 1999 Auckland AG).

*I started off 'Monaro' — it's in four panels — I started off because I had a lot of those small oblong pieces left over from something I was working on, and they were too good to waste, which is a common cry you hear with me, and so I put them in a row on the floor you see, and then I thought I was putting them in straight lines, and then I found that the idiosyncrasies of the cut made them go crooked, so quick as a flash you emphasise the crookedness, and I remember doing two, and no that's not enough, three, and then four. I remember thinking I need a great patch of yellow grass in the middle, so I kept the ones with the black writing aside ... You get more knowing as you go along you see but you hitch onto some experience or some knowledge of the place that you've had and you make it more so* (1997 Feneley).

The first panels were made in late 1988, using the Toolmac bandsaw bought in November 1988. R.G. made five panels but in the end settled for four; the fifth became *Outback* 1988. She experimented with the positioning of the panels: studio photographs from September 1989 show the work with the panel on the far right inverted. See also Ben Gascoigne (2000, p. 13) concerning the construction of *Monaro*. The title is taken from the name of a region in southern New South Wales stretching from the area near Michelago south of Canberra to the Snowy River National Park in north-eastern Victoria. *Monaro* 1988–89 picks up the patterns of open and vegetated areas along the Monaro Highway linking Canberra with Cooma, which R.G. travelled on frequently on her country excursions.

Image courtesy of the Art Gallery of Western Australia, Perth



356





357

### 357 Plain living 1989

Weathered, painted and sawn or split wood from soft-drink boxes, on weathered plywood; 109.5 × 100 cm

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$6500

**Lit:** Vici MacDonald 1998, p. 12, illus. p. 10; Michael Reid *Weekend Australian* 10–11 Aug 2002, p. 36; Felicity Fenner in *The Macquarie Group Collection: The land and its psyche* NewSouth Publishing, Sydney, 2012, p. 82, illus. p. 83

**Coll:** 1989 private collection; 1991 The Macquarie Group Collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



358

### 358 Tesserae 1 1989

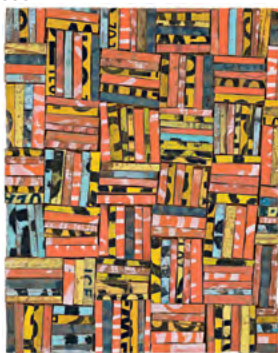
Painted and stencilled sawn wood from soft-drink boxes, on plywood; 46.5 × 36 cm; signed, dated and titled verso: 'TESSERAE 1 / Rosalie Gascoigne / 1989'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20, \$1800; 24 Nov 1997 Sotheby's M., lot 22; Aug 1998 Christie's S., lot 1100; 2005 *Contrasts within the Charles Sturt University Art Collection* Wagga Wagga Regional Art Gallery, NSW (illus. p. 18)

**Lit:** Women's Art Register *Bulletin* no. 25, Melbourne, May 1996, cover illus.

**Coll:** 1989 private collection; 1998 The Charles Sturt University Art Collection, Wagga Wagga NSW

Image courtesy of Roslyn Oxley9 Gallery, Sydney



359

### 359 Tesserae 2 1989

Painted and stencilled sawn wood from soft-drink boxes, on plywood; 46.5 × 36 cm; signed, dated and titled verso: 'TESSERAE 2 / Rosalie Gascoigne / 1989'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #21, \$1800; 24 Apr 2013 Deutscher and Hackett M., lot 22 (illus. p. 55)

**Lit:** Lynette Fern 1989, illus. p. 183

**Coll:** 1989 private collection

Image courtesy of Deutscher and Hackett



360

### 360 Tesserae 3 1989

Painted and stencilled sawn wood from soft-drink boxes, on plywood; 46.5 × 36 cm; signed, dated and titled verso: 'TESSERAE 3 / 1989 / Rosalie Gascoigne'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22, \$1800

**Coll:** 1989 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

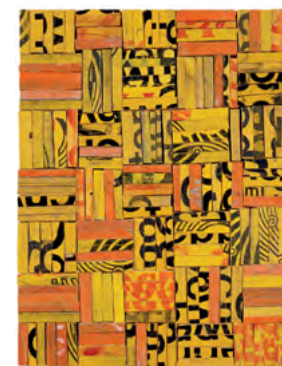
### 361 Tesserae 4 1989

Painted and stencilled sawn wood from soft-drink boxes, on plywood; 46.5 × 36 cm; signed, dated and titled verso: 'TESSERAE 4 / Rosalie Gascoigne / 1989'

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #23, \$1800; 9–26 Sep 1993 *Contemporary Australian Paintings: Works from the Allen, Allen & Hemsley Collection* Melbourne International Festival, Victorian Arts Centre (illus. p. 26); 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18, illus. p. 30)

**Coll:** 1989 Allen, Allen & Hemsley

Image courtesy of Roslyn Oxley9 Gallery, Sydney



361

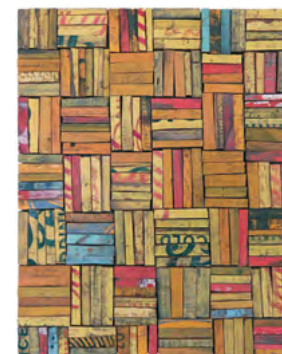
### 362 Tesserae 5 1989

Painted and stencilled sawn wood from soft-drink boxes, on plywood; abt 46.5 × 36 cm; signed, dated and titled verso l.l.: 'TESSERAE 5 / Rosalie Gascoigne / 1989'

**Exh:** not exhibited

**Coll:** c. 1989 private collection (gift of the artist)

Photograph by Lyn Gascoigne from author's archive



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### 363 Tesserae 6 1989

Painted and stencilled sawn wood from soft-drink boxes, on plywood; abt 46.5 × 36 cm; signed, dated and titled verso: 'TESSERAE 6 / 1989 / Rosalie Gascoigne'

**Exh:** not exhibited

**Coll:** 1990 private collection (gift of the artist)

Photograph by Nat Williams from author's archive



363

### 364 The marriage feast 1988–89

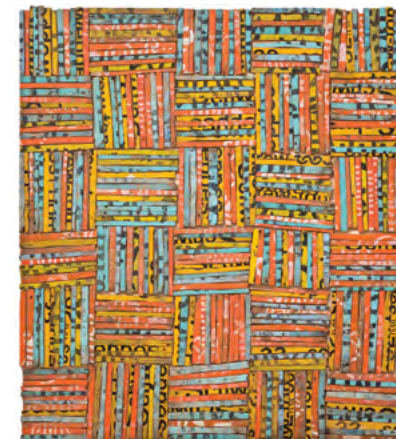
Painted, stencilled sawn and split wood from soft-drink boxes, on plywood backing; 117 × 106 cm; signed, dated and titled verso l.r.: 'THE MARRIAGE FEAST / 1989 / Rosalie Gascoigne'

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[21] (ref. p. 62)

**Coll:** 1989 private collection; 2010 National Gallery of Australia, Canberra (Acc no. 2010.559)

This was the first work made with wood that had been sawn with the Toolmac 14 bandsaw purchased on 21 November 1988. Titled *The marriage feast* because it was a wedding present.

Image courtesy of the National Gallery of Australia, Canberra



364





365

### 365 Wheat belt 1989

Painted and stencilled sawn or split wood from soft-drink boxes, on weathered plywood; four panels: 94 × 91.5 cm, 94 × 67.1 cm, 94 × 66 cm, 94 × 52 cm, overall 94 × 276.6 cm

**Exh:** 1989 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2, \$14,000; 16 May – 13 Sep 2009 *Reinventions: Sculpture + Assemblage* NGA

**Lit:** John McDonald *SMH* 11 Nov 1989, p. 88; Lynette Fern 1989, illus. pp. 180–181; *Foundation annual report 2005–06* NGA, 2006, illus. pp. 28 (detail), 55

**Coll:** 1990 private collection; 2005 National Gallery of Australia, Canberra (Acc no. 2005.951.A–D), gift of Pauline Hunter

RG wrote to Bruce Pollard, probably in 1989 (the letter is dated 'Sunday'), saying, *Enclosed is a photograph of Wheat Belt which I think you will agree has that very desirable quality 'rigour'. It actually measures 37 inches × 110 inches.*

Image courtesy of the National Gallery of Australia, Canberra



366



367

## 1990

### 366 Across town 1990

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood; 40.5 × 75 cm

**Exh:** possibly exhibited at Arts d'Australie, Paris

**Coll:** 1996 private collection (Paris)

*Across town* 1990 was the source of the image used for the screenprint *Across town* 1991 made for *Art Monthly Australia*.

Photograph by Ben Gascoigne from author's archive

### 367 Apricot letters 1990

Sawn painted plywood from hand-lettered roadside advertising sign on backing board; 112 × 80 cm; signed and dated verso: 'Rosalie Gascoigne 1990'

**Exh:** 21 Jul – 19 Aug 1990 *Canbrart: A Selection of Works by Artists from the ACT and District* NGA (at the ANU Drill Hall Gallery,

Canberra); 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #17, \$5500; 2–3 Sep 2003 Deutscher-Menzies M., lot 27 (illus. p. 41, back cover); 2004 *Rosalie Gascoigne* Wellington, NZ, #17] (illus. p. 63)

**Lit:** Tracey Aubin *The Bulletin* 30 Apr 1991, pp. 110–111; Vici MacDonald 1998, illus. pp. 4 (detail), 113; Philippa Kelly *Art Monthly Australia* no. 126, Dec 1999, p. 4, illus. front cover

**Coll:** 1991 private collection

*I found a lot of things that had script on them ... I made ... one out of apricot letters. It was very beautiful and I got it from a bewildered man who was selling fruit at the side of the road, and I said: 'I'll buy that from you ...' And he said 'Oh, you can have that'. And of course, I sold it for a lot of money, which I didn't tell him, but it was in a ditch. Certainly you've got to shuffle it round, it doesn't just work any old time. That would take a lot of shuffling around to make it read for me (22 Jul 1999 at Auckland AG; also 1998 NGA).*

RG told Philippa Kelly and Tracey Aubin that the original sign said PEACHES FOR SALE and that she found it at the Fyshwick Markets in Canberra. So the title embodies both the idea of fruit and the colour of the paint (see Philippa Kelly *Art Monthly Australia* no. 126, Dec 1999, p. 4).

Image courtesy of Menzies Art Brands

### 368 Beach house 1990

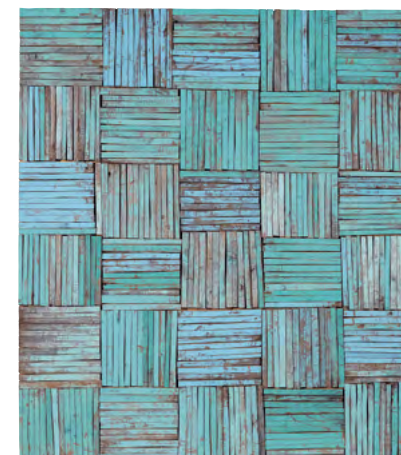
Sawn or split painted wood from soft-drink boxes, on plywood; 102 × 89 cm; signed, dated and titled verso: 'BEACH HOUSE / Rosalie Gascoigne / 1990'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$5500; 2008 *Rosalie Gascoigne* NGV, #149] (illus. inside cover (detail), p. 91, ref. pp. 21, 135); 11 May 2016 Sotheby's S. (illus. p. 59, back cover)

**Lit:** Vici MacDonald 1998, p. 12

**Coll:** 1990 private collection

Image courtesy of Sotheby's Australia



368

### 369 Blue streak 1990

Sawn plywood retroreflective road signs, on plywood backing; 203 × 168 cm

**Exh:** 1990 *The Readymade Boomerang* AGNSW, #170 (ref. p. 475); 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #24, \$18,000

**Lit:** *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), illus. p. 18 (installation view, incorrectly captioned *All that glisters* 1989); Mary Eagle 2007, pp. 198–205 (for discussion on the retroreflective works)

**Coll:** c. 1991 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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### 370 **Checkerboard** 1990

Sawn plywood reflective road signs, plywood backing; 123 × 102 cm; signed, dated and titled verso: 'CHECKERBOARD / Rosalie Gascoigne / 1990'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #20, \$7000; 2004 *Rosalie Gascoigne* Wellington, NZ, #18] (dated 1996) (ref. p. 45, illus. p. 76); 2008 *Rosalie Gascoigne* NGV, #150] (illus. p. 111, ref. p. 135)

**Lit:** Vici MacDonald 1998, illus. p. 87; Gregory O'Brien 'Of magpie song' 2004, illus. p. 24; *Art News New Zealand* vol. 24, no. 1, 2004, p. 37; Robyn McLean *Dominion Post* [Wellington, NZ], 20 Feb 2004, illus. p. B9 (as *Checkers*); *Herald Sun* 19 Dec 2008, illus. p. 75; *Canberra Times Panorama* 27 Dec 2008, illus. p. 17

**Coll:** 1991 private collection

Images of *Checkerboard* were widely used by the NGV to publicise its Rosalie Gascoigne retrospective exhibition in 2008–09.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne

### 371 **Close owly** (from *The Readymade Boomerang* suite) 1990

Colour photo-screenprint: collaborators: Basil Hall and Gary Shinfield, printed by Basil Hall and Gary Shinfield, Studio One Printmaking Workshop, Canberra; sheet 104 × 70 cm; image 75.8 × 48.3 cm (mean); Edition A of 60 prints numbered 1/60 – 60/60 in portfolios of 20 prints by 20 artists. Inscribed in pencil l.r.: 'Rosalie Gascoigne '90' and editioned lower left corner, all in pencil; Edition B, 45 copies numbered I/XLV – XLV/XLV signed and dated l.r. 'Gascoigne '90' and editioned l.l. and with Studio One chop mark. Plus several artist's proofs

**Exh:** 1990 *The Readymade Boomerang Print Portfolio: 8th Biennale of Sydney*; 12 Nov 1990 – 3 Feb 1991 *The Readymade Boomerang Print Portfolio* QAG (illus.); 17–27 Jan 1991 *The Readymade Boomerang* Daadgalerie Kurfürstenstrabe 58, Berlin (illus.); 18 Apr 1994 Christie's M., lot 310; 28 Apr 1997 Sotheby's M., lot 80; 2001 *Colin McCahon: A Time for Messages* NGV; 9 May 2001 Deutscher-Menzies M., lot 191; 8 Sep 2002 Sotheby's S., lot 110; 7 Dec 2004 Webb's Auckland NZ, lot 76; 19 Sep 2006 Shapiro S., lot 260; 6 Jun 2017 Mossgreen M., lot 74; 22 May – 30 Jul 2017 *Aviary* CMAG (illus.)

**Lit:** *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), pp. 73, 90, 94, 101 (artist's statement), illus. cover; Mary Eagle 2007, illus. p. 202; *Reflections* CMAG Nov/Dec 2008, illus. p. 69; Betty Churcher and Lucy Quinn

*Treasures of Canberra* Halstead Press, Canberra, 2013, p. 105, illus. p. 104 (as *Close Owly*); Basil Hall 2015, pp. 20–21, illus. p. 21

**Coll:** artist's personal collection (ed. 39/60), then Art Gallery of Western Australia, Perth (Acc no. 2004/0082), gift of Ben Gascoigne; Museum of Contemporary Art, Sydney (ed. 20/60); Queensland Art Gallery, Brisbane (ed. 15/60) (Acc no. 1990.429.007); Queensland University of Technology Art Collection, Brisbane (ed. XXXI/XLV) (Acc no. 1991.034); National Gallery of Victoria, Melbourne (ed. 19/60) (Acc no. P7.7–1991), purchased through the Art Foundation of Victoria with the assistance of Mr Philip Russell; Griffith University Art Collection, Brisbane; Canberra Museum and Art Gallery (studio proof acquired 2000)

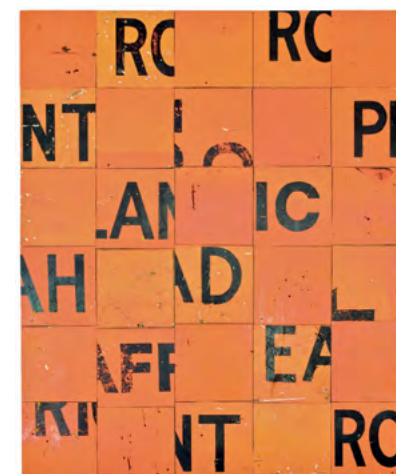
Listed in *The Readymade Boomerang* portfolio catalogue as '3 Colour silkscreen', although according to RG seven colours were involved.

*I used Close Owly [1988] as the subject for my print in René Block's portfolio so that my contribution to the Readymade Boomerang would be homogenous. The four large works that hung in the Biennale of Sydney are made of retro-reflective road signs — a material in which I am currently interested.*

*The main thrust of my art is in constructions and installations made from material discarded in the country around Canberra. I have never before supervised the making of a print from my work.*

*Studio 1 — the Canberra print workshop supplied all the expertise and provided a seven-colour screenprint. They tried to capture some of the retro-reflective aspect of the piece and to reproduce scratching and markings. I made side-line decisions (RG artist's statement in *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992, p. 101).*

Basil Hall recalled in 2015: 'Rosalie often said to me that she "wasn't a mark-maker", but agreed to oversee printmaker, Gary Shinfield, and me as we attempted to reproduce the moment a car's headlights hit one of her retroreflective sign works. I photographed an existing piece for the key screen and we printed numerous semi-transparent yellow-gold layers of rich oil-based screen ink under it to get it to shine. *Close Owly* is, of course, an original screenprint, but *after* one of her sculptural works, signed by Rosalie herself and with the Studio One chop mark in the bottom corner to acknowledge the printer. As many of the other prints in the Biennale portfolio were offset reproductions, I was pretty happy with our glossy gold piece. It was made in a time-honoured collaborative way and it smelt of real ink, but in days gone by it would have said: *Sculpsit and Imperavit* Basil Hall & Gary Shinfield *after* Rosalie Gascoigne' (Basil Hall 2015, pp. 20–21, illus. p. 21).



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371



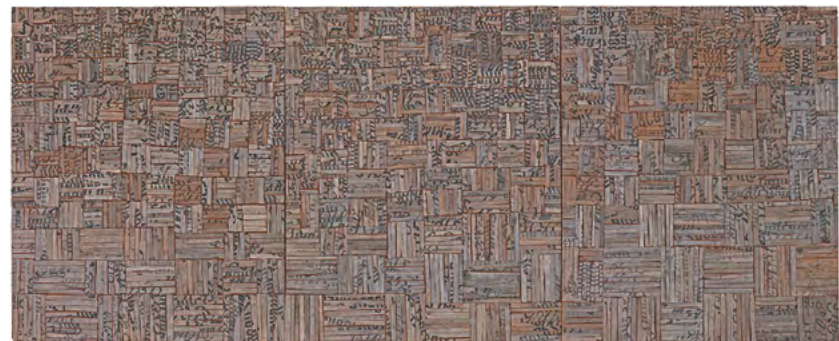
372



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*Close owl* was printed at the ANU School of Art because Studio One didn't have any screenprinting equipment (Basil Hall to Megan Hinton 13 Sep 2016). *The Readymade Boomerang Portfolio* was for sale during the biennale for \$8000 and afterwards for \$10,000.

#### The Readymade Boomerang Portfolio

Edition A signed 'René Block'. René Block, editor

1. Dennis Adams (b. 1948 Des Moines, Iowa, USA);
2. Barbara Bloom (b. 1951 Los Angeles, USA);
3. KP Bremmer (b. 1938 Berlin, Germany);
4. Janet Burchill (b. 1955 Melbourne, Australia);
5. John Cage (b. Los Angeles, USA);
6. Tony Cragg (b. 1949 Liverpool, UK);
7. Rosalie Gascoigne (b. 1917 Auckland, NZ);
8. Richard Hamilton (b. 1922 London, UK);
9. Ilya Kabakov (b. 1933 Dnjepropetrowsk, USSR);
10. Allan Kaprow (b. 1927 Atlantic City, USA);
11. Bjorn Norgaard (b. 1947 Copenhagen, Denmark);
12. Nam June Paik (b. 1932, Seoul, South Korea);
13. Sarkis (b. 1938 Istanbul, Turkey);
14. Julian Schnabel (b. 1951 New York, USA);
15. Rosemary Trockel (b. 1952 Schwerte, Germany);
16. Peter Tyndal (b. 1951 Australia);
17. Ken Unsworth (b. 1931 Melbourne, Australia);
18. Ben Vautier (b. 1935 Naples, Italy);
19. Boyd Webb (b. 1947 New Zealand);
20. Lawrence Weiner (b. 1942 New York, USA);
21. Emmet Williams (b. 1925 Greenville, USA).

Image courtesy of Sotheby's Australia

#### 372 Conundrum 1989–90

Sawn plywood retroreflective road signs, on backing board; 182.5 × 152.5 cm; signed, dated 1990 and titled verso

**Exh:** 21 Jul – 19 Aug 1990 *Canbrart: A Selection of Works by Artists from the ACT and District* NGA (at the ANU Drill Hall Gallery, Canberra) (dated 1990); 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #22 (dated 1990), \$15,000; Sep 1998 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #28 (dated 1990) (illus.)

**Lit:** *Australian House and Garden* Mar 2002, illus. pp. 42, 44 (installation views); *SMH Essential Home* 23 Aug 2007, illus. pp. 24–25 (installation views)

**Coll:** 1995 Michael Buxton Collection; 2018 The University of Melbourne Art Collection, gift of Michael and Janet Buxton, donated through the Australian Government Cultural Gifts Program.

Regarding dating, *Conundrum* was photographed in late November 1989 with *Lamplit* 1989 but without the left-hand strip (i.e. with LY at top and S at bottom), which was added later.

Image courtesy of Martin Browne Contemporary, Sydney

#### 373 Dandelion 1990

Sawn plywood retroreflective road signs on backing board; 99 × 91 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1990 / DANDELION'; also inscribed with a black square

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #8 (as *Dandelions*), \$5500; 15 Mar 2004 *The WMC Collection* Sotheby's M., lot 19 (illus. p. 13); 14 Oct – 7 Nov 2009 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #27 (illus.); 25 Mar 2010 *Art+Object*, Auckland NZ, lot 48 (ref. pp. 2, 50, illus. p. 51)

**Coll:** c. 1991 Western Mining Corporation Collection

Image courtesy of Sotheby's Australia

#### 374 Denim 1990

Sawn plywood retroreflective road signs, plywood backing; 104 × 81 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$5500

**Coll:** 1991 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 375 Far view 1990

Sawn stencilled wood from soft-drink boxes, plywood backing; three panels, overall 89 × 221 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$10,000; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #16] (ref. pp. 13, 14, illus. pp. 40–41); 2000 *12th Biennale of Sydney*; 2008 *Rosalie Gascoigne* NGV, #51] (illus. pp. 88–89, ref. p. 135)

**Lit:** Christopher Heathcote *The Age* 1 May 1991; Vici MacDonald 1998, illus. p. 96

**Coll:** 1991 private collection

The title harks back to RG's early years on Mount Stromlo: *All I had was this mountaintop that was covered with pine trees. I used to spend time looking at the far view right across the paddock and think surely Rangitoto is somewhere, somewhere, and it wasn't, it never was, and so you had to look at everything very hard* (1999 Auckland AG). Rangitoto Island is a volcanic island in the Hauraki Gulf near Auckland, NZ.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



### 376 [Homage with Lysaght lady] c. 1990

Galvanised iron sheet stencilled with Lysaght's logo, weathered wood and nails from soft-drink box; 27.5 × 24.2 × 4 cm; not inscribed

**Exh:** 2003 *Home Sweet Home* NGA and touring; 5 Apr 2007 *Gifts to the MCA Collection* MCA (as *Untitled 1992 [Lysaght lady]*), collaborative work with Narelle Jubelin

**Coll:** 1992 private collection; 2006 Museum of Contemporary Art, Sydney (Acc no. 2006.38A–B), gift of Peter Fay

The Lysaght logo is dated 1955. RG displayed [*Homage with Lysaght lady*] in the sitting room at Anstey Street, Pearce, where it is visible in a portrait of the artist published in *The Bulletin*, 30 April 1991, p. 110. RG subsequently gave the work to Peter Fay and it became one half of a collaboration with Narelle Jubelin. In 2006 Jubelin provided the following account of the collaboration via email to the MCA: 'As for the work with Rosalie it was a commission after a visit ... we had talked over the Queen Victoria "scrap" which at that point was part of material she had collected and deposited in her studio. And if I remember correctly was the brand mark for a flour mill (my father has an identical remnant so I'd recognised the source) ... A little later, Peter Fay asked Rosalie to work the fragment up as a piece while at the same time I sewed the metal-like rendition of the Queen Victoria portraits from the negative spaces of the Jubilee Fountain, based on photographs Eric Riddler had sent me ... so in a sense the collaboration, if you could call it that, was really a discursive response, a trace of partial conversations.' The Museum of Contemporary Art has catalogued Jubelin's piece as follows:

#### Narelle Jubelin

Jubilee Fountain, 1992 (after Eric Riddler 1991). Rendition produced Sydney 1992, Tramp art frame purchased New York 1990 signed and dated and titled verso

28.5 × 35.5 cm (overall)

Image by Jenni Carter, courtesy of the Museum of Contemporary Art, Sydney



376



377

### 377 Lantern 1990

Sawn plywood retroreflective road signs, on plywood backing; 102.6 × 77 cm; signed, dated and titled verso l.r.: 'LANTERN / Rosalie Gascoigne / 1990'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, \$5250; 3 Apr 2001 Christie's M., lot 69 (illus. p. 73); 24 Oct – 29 Nov 2009 *Treasures from TarraWarra Museum of Art* Ellenbrook Gallery, WA (illus.)

**Lit:** *Weekend Australian* 13–14 Oct 2001, illus. pp. 1, 35; Maudie Palmer 2008, illus. p. 184; TarraWarra Museum of Art *Introductory booklet* (2nd edition) 2009, p. 50, illus. p. 53

**Coll:** 1991 private collection; 2001 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2002.030), gift of Eva Besen AO and Marc Besen AC

The back also carries an inscription 'R-R: CMS 635.1'.

Image by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC

### 378 Loose leaf 1990

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 151 × 138 cm; signed, dated and titled verso l.r.: 'LOOSE LEAF / 1990 / Rosalie Gascoigne'

**Exh:** 1991 *Diverse Visions* QAG (ref. p. 14); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #233 (dated 1991) (illus. pp. 15 (studio view), 16, ref. p. 63)

**Lit:** Kate Sands 2001, p. 44; Milton Cameron 2012, p. 140

**Coll:** artist's personal collection; 2014 private collection (by descent)

Image by Matt Kelso, courtesy of the ANU Drill Hall Gallery, Canberra



378

### 379 Marmalade 1989–90

Sawn plywood retroreflective road signs, on plywood backing; 152 × 14 cm

**Exh:** 1990 *The Readymade Boomerang* AGNSW, #169 (dated 1990, on Masonite) (ref. p. 475)

**Lit:** *The readymade boomerang: Print portfolio and documentation* Daadgalerie Berlin and QAG, 1992 (exh. cat.), p. 18 (incorrectly captioned *All that glisters* 1989)

**Coll:** 1990 private collection (through Roslyn Oxley9 Gallery)

Dated on the basis of studio photographs taken in late November 1989. The right-hand edge of *Marmalade* is visible in a stack of yellow works next to *Lamplit* 1989. *Marmalade* is inverted and has an additional strip of material along the top edge, which was later removed. The removed panel was used to make *Vestiges* 1990.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



379



380



381



382

### 380 Night watch 1990

Sawn reflective plywood road signs, on plywood backing; 112 × 110 cm; signed, dated and titled verso l.r.: 'NIGHT WATCH / Rosalie Gascoigne / 1990'

**Exh:** 21 Jul – 19 Aug 1990 *Canbrart: A Selection of Works by Artists from the ACT and District* NGA (at the ANU Drill Hall Gallery, Canberra); 2008 *Rosalie Gascoigne* NGV, #[52] (illus. p. 112, ref. p. 135)

**Lit:** Kate Davidson and Michael Desmond 1996, p. 14 (studio view); Vici MacDonald 1998, illus. p. 33 (studio view); Ray Edgar 2009, illus. p. 39

**Coll:** artist's personal collection; 2014 private collection (by descent)

The title alludes to Rembrandt's painting *The night watch* 1642, in the collection of the Amsterdam Museum but displayed in the Rijksmuseum, Amsterdam. RG probably knew the painting from reproductions but never visited Amsterdam so never saw it.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne

### 381 Old gold 1990

Sawn plywood retroreflective road signs, on plywood backing; 131 × 88 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #21, \$7000

**Coll:** 1993 private collection

The work was first photographed c. March–April 1990, but by August 1990 RG had made three changes: she replaced the third panel from the top on the left-hand side (to read AD), the top central panel (to read CLO) and the second panel from the top on the right-hand side (to read ED). The revised work was hanging in RG's sitting room when she was filmed there in an interview with Peter Ross broadcast by the ABC on 12 August 1990 (see Bibliography).

Image courtesy of Annette Larkin Fine Art, Sydney

### 382 Sleeper 1990

Sawn weathered wood from soft-drink boxes, plywood backing; 74 × 77 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1992 / SLEEPER'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$5000 (dated 1992)

**Coll:** 1992 The Macquarie Group Collection  
Dated 1990 on the basis of March 1990 photographs.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 383 Spring tides 1990

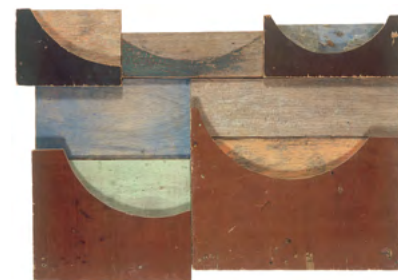
Painted wood from soft-drink boxes and sawn FSC-coated plywood formboard, on plywood backing; 58 × 82 × abt 8 cm (irreg.); signed verso

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10, \$3750; 23 Aug – 10 Sep 2000 *A Selection of Important Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #5 (illus.)

**Coll:** 1991 private collection

[Probably talking about *Spring tides*]: *This was the same sort of place where I found the other mountain shapes. But these were all cut to accommodate pillars. You know when they're making a new building and they put pillars in it and they put a circle and they pour the concrete in. And this was ... so like the neap tides, the spring tides we had, in Australia, or we have anywhere at the beach. And they were different colours. It was a very sunny ... here's pale orange and blue and green up there. And this tilted thing. I used a lot of that [formboard], but there's a limit to what you can do with a piece shaped like a bay. You try and see how many things you can come up with. I see lots of full bays in those things* (1998 NGA).

Image courtesy of Martin Browne Contemporary, Sydney



383

### 384 Summer stack 1990

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood backing; 91.5 × 69 cm; signed, dated and titled verso l.r.: 'SUMMER STACK / Rosalie Gascoigne / 1990' and also inscribed '92 × 69 cm'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #7, \$4500; 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18); 16 Jun 2004 Deutscher-Menzies S., lot 56 (illus. p. 73); 26 Aug 2015 Deutscher Hackett S., lot 20 (ref. p. 38, illus. cover, p. 39)

**Lit:** Alan McCulloch, Susan McCulloch and Emily McCulloch Childs *The New McCulloch's Encyclopedia of Australian Art* Miegunyah Press, Melbourne, 2006, illus. p. 453

**Coll:** 1991 private collection

Image courtesy of Deutscher and Hackett



384

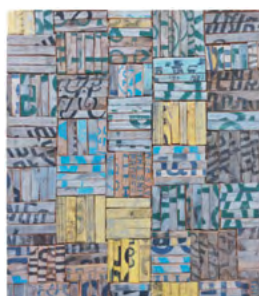




385



386



387

### 385 Sweet lovers 1990

Sawn plywood retroreflective road signs, on plywood backing; 105 × 79.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$7000; 2008 *Rosalie Gascoigne* NGV, #[53] (illus. p. 102, ref. p. 135)

**Lit:** Vici MacDonald 1998, illus. p. 35; Janet Hawley 2012, illus. between pp. 224–225 (incorrectly captioned *Plainsong* 1988)

**Coll:** 1992 private collection

The title comes from a song by William Shakespeare in *As you like it*, act 5, scene 3, the last two lines of the refrain reading:

‘When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.’

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 386 Sweet sorrow 1990

Sawn plywood retroreflective road signs, on plywood backing; 120 × 80 cm; signed, dated and titled verso in black: ‘SWEET SORROW 1990 / Rosalie Gascoigne’ and also inscribed ‘120 × 79 cm BR’

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13, \$7000; 2008 *Rosalie Gascoigne* NGV, #[54] (illus. p. 102, ref. p. 135)

**Lit:** Lynette Fern *SMH* 20 Apr 1992; Vici MacDonald 1998, illus. p. 35; Gregory O’Brien ‘Of magpie song’ 2004, illus. p. 22; Gregory O’Brien ‘Plain air/plain song’ 2004, p. 43 (for discussion of concrete poetry); Eleanor Heartney 2009, illus. p. 68

**Coll:** 1992 private collection; 2006 State Art Collection, Art Gallery of Western Australia, Perth (Acc no. 2006/006), gift of Sue and Ian Bernadt

The title comes from William Shakespeare, *Romeo and Juliet*, act 2, scene 2:

JULIET.

‘Good night, good night! parting is such sweet sorrow,  
That I shall say — good night, till it be  
morrow.’

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 387 Tesserae A 1990

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 43 × 37.5 cm; signed, dated and titled verso: ‘TESSERAE A / 1990 / Rosalie Gascoigne’

**Exh:** 21 Aug 2001 Deutscher-Menzies M., lot 18 (illus. p. 35)

**Coll:** 1990 private collection (through Roslyn Oxley9 Gallery)

Photograph by Ben Gascoigne from author’s archive

### 388 Tesserae B 1990

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood backing; 42.5 × 37.5 cm; signed, dated and titled verso: ‘TESSERAE B / 1990 / Rosalie Gascoigne’

**Exh:** 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18); 28 Aug 2006 Sotheby’s S., lot 23 (illus. p. 23)

**Coll:** 1990 private collection (through Roslyn Oxley9 Gallery)

Image courtesy of Sotheby’s Australia

### 389 Tesserae C 1990

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 43 × 37.5 cm; signed, dated and titled verso: ‘TESSERAE C / 1990 / Rosalie Gascoigne’

**Exh:** 19 Mar 2004 Deutscher-Menzies S., lot 86 (illus. p. 121); 16 Oct 2006 Leonard Joel Fine Art M., lot 44; 1 Apr 2007 Elders Fine Art Adelaide, lot 153

**Coll:** 1990 private collection (through Roslyn Oxley9 Gallery)

Image courtesy of Menzies Art Brands

### 390 Tesserae D 1990

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 43 × 37.5 cm

**Exh:** not exhibited

**Coll:** 1990 private collection (through Roslyn Oxley9 Gallery)

Photograph by Ben Gascoigne from author’s archive

### 391 Tesserae Y 1990

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 43 × 36 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #41, \$2000

**Coll:** 1997 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 392 Tesserae Z 1990

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood backing; 43 × 38 cm; signed, dated and titled verso

**Exh:** 15 Oct – 2 Nov 2002 *Abstraction II* Charles Nodrum Gallery, Melbourne, #8 (illus.); 25 Aug 2008 Sotheby’s M., lot 11 (illus. p. 27)

**Coll:** 1990 private collection (gift of the artist)

Image courtesy of Sotheby’s Australia



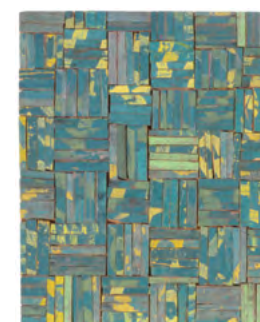
388



389



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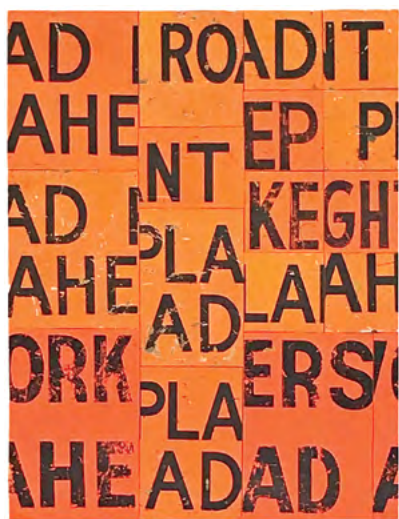
392



393



394



395

### 393 **Top brass** 1990

Sawn plywood retroreflective road signs and tar, on plywood backing; 142 × 141 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #23, \$10,000; 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, \$10,000

**Coll:** c. 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 394 **Vestiges** 1990

Sawn plywood retroreflective road signs, on plywood; five pieces, each abt 30 × 28 cm, overall abt 30 × 144 cm; each panel signed, dated and titled verso l.l.: 'VESTIGES / Rosalie Gascoigne / 1990'; panel 5 is not dated; in addition, each panel is numbered in sequence, and the number is enclosed in a circle after the title followed by /5, as in ①/5

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$3500; 26 Aug 2014 Sothebys S., lot 61 (illus.)

**Lit:** Christopher Heathcote *The Age* 1 May 1991

**Coll:** c. 1991 private collection

The central panel of *Vestiges* was originally the bottom left corner of *Marmalade* 1989–90 before it was trimmed, and the other panels were also part of the trimmed strip (done after November 1989). The title (from the Latin *vestigium*) is further confirmation: 'A mark, trace or visible sign of something which no longer exists or is present; a piece of material evidence of this nature; something which remains after the destruction or disappearance of the main portion' (Shorter Oxford English Dictionary).

Photographs (before March 1990) show RG tried out several arrangements of the panels, varying the order and inverting some panels.

Image courtesy of Sotheby's Australia

### 395 **Vintage** 1990

Sawn plywood reflective road signs, on composition board; 131 × 101 cm; signed, dated and titled verso l.r. in black: 'VINTAGE / Rosalie Gascoigne / 1990' and also inscribed '131 × 101 cm'

**Exh:** 1991 *Diverse Visions* QAG (ref. p. 14); 1996 Roslyn Oxley9 at *Art27'96 Fair* Basel, Switzerland; 2010–12 *Spirit in the Land* McClelland Sculpture Park + Gallery, Langwarrin, VIC, then touring nationally

**Lit:** Vici MacDonald 1998, illus. p. 88

**Coll:** artist's personal collection; 2014 private collection (by descent)

*This one puts a glow in the room, but it doesn't retro-reflect ... these things look different when you see them in real life* (Vici MacDonald 1998, p. 88).

Image from author's archive

### 396 **Woodland** 1990

Torn or cut patterned linoleum on plywood; 58 × 72.5 cm; signed, dated and titled verso: 'WOODLAND / Rosalie Gascoigne / 1990'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #6, \$3500; 16 Jun 2015 Bonhams S., lot 11 (illus. p. 27)

**Coll:** 1991 private collection

Image courtesy of Bonhams, Sydney



396

## 1991

### 397 **Across town** 1991

Colour screenprint; 30.5 × 56 cm (image size); signed in pencil l.r.: 'Rosalie Gascoigne' [and numbered xx/99]; printed by Basil Hall and Louise Maurer, Studio One, Canberra, in an edition of 99 (plus proofs)

**Exh:** 11 Apr 2000 Lawsons S., lot 568; 30 Jul 2001 Phillips de Pury S., lot 81 (ref. p. 53); 20 Aug 2001 Deutscher-Menzies, lot 158 (ref. p. 160); 16 Mar 2005 Deutscher-Menzies S., lot 234 (illus. p. 179); 24 May 2005 Christie's S., lot 85 (illus. p. 71); 15 Jun 2005 Deutscher-Menzies S., lot 1 (illus.); 15 Mar 2006 Deutscher-Menzies S., lot 312 (illus. p. 202); Dec 2006 Deutscher-Menzies S., lot 5 (illus. p. 20); 26 Nov 2008 Deutscher and Hackett M., lot 165 (illus.); 3 May 2009 Shapiro S., lot 12 (illus.); Nov 2009 Deutscher and Hackett S., lot 160 (illus.); 16 Aug 2012 Lawson-Menzies M., lot 93 (illus. p. 52); 13 Sep 2016 Deutscher and Hackett S., lot 98 (illus.)

**Lit:** *Art Monthly Australia* no. 38, Mar 1990, illus. (full size) front/back cover

**Coll:** 1993 Griffith University Art Collection, Brisbane (Acc no. 00606); 2006 University of NSW Art Collection, Sydney (ed. 16/99), presented by Mr Michael Hobbs through the Australian Government Cultural Gifts Program; Canberra Museum and Art Gallery (studio proof acquired 2000)

The image was taken from the 1990 work of the same title. The prints were made for *Art Monthly Australia* for sale at \$200 plus postage. RG donated the image. This was the first *Art Monthly Australia* print. *Across town* was printed at the ANU School of Art because Studio One didn't have any screenprinting equipment (13 Sep 2016 Basil Hall to Megan Hinton).

Image courtesy of Menzies Art Brands



397



## 398 ['Bird' studies] c. 1991

Synthetic polymer paint on wood and plywood panels; six panels, largest 41.2 × 28 cm (three units painted on both sides); not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.490 A-I), gift of Hester, Martin and Toss Gascoigne

Dated on the basis of similar lettering by the artist in *Cockatoos* 1991 and *Honeybunch* 1993. In 1981 RG made five panels with the word 'BIRD' on them, using cockatoo feathers glued to the board. The panels were later destroyed by the artist and are not catalogued.

Image (the largest panel) courtesy of the National Gallery of Australia, Canberra

showing it in Bruce Pollard's [Pinacotheca 1991] and he said: 'you've got a nerve' or something like that, 'but it is so wonderful that I think I will just put it in pride of place'. And he did, and then he put it in his back room where it stayed for a long time. To me it was linked with the personal experience of driving through the country, scrubby old paddocks, and suddenly the cockatoos go up, and they are absolutely wonderful. Strap-like white leaves — wings — all going in different directions and squawking. This is very noisy, everybody has said that who has seen it. And you can see those cockatoos. It's not that it is a picture of cockatoos, it's the feel of cockatoos, to me. And I thought I'd arrived at it. That brown is very much the brown of the grasses that grow in Canberra (1999 Auckland AG).

Image courtesy of Auckland Art Gallery, New Zealand



398



399

## 399 Bright and beautiful 1990–91

Patterned linoleum and sawn plywood retroreflective road signs, on plywood backing; 83 × 83 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #24, \$5000

**Coll:** dismantled

The title alludes to the popular hymn 'All things bright and beautiful', with words by Cecil Frances Alexander and first published in 1848 in her *Hymns for little children*.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 401 Firebird 1991

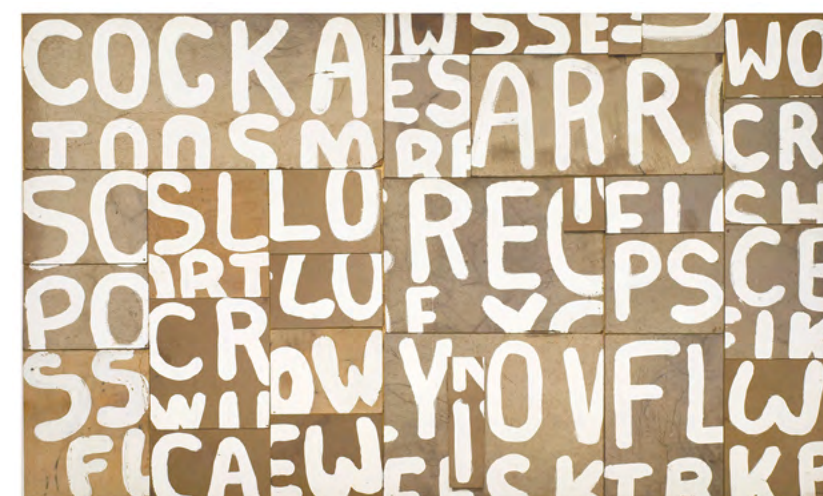
Sawn plywood reflective road signs, plywood backing; 135 × 103 cm; signed, dated and titled verso l.r. in black: 'Rosalie Gascoigne / 1991 / FIREBIRD'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$9000

**Lit:** Vici MacDonald 1998, illus. p. 90

**Coll:** 1993 Arts Victoria (Bank of Melbourne Regional Art Collection); 1997 Latrobe Regional Gallery, Bank of Melbourne Regional Art Collection through the Taxation Incentives for the Arts Scheme

Image courtesy of Roslyn Oxley9 Gallery, Sydney



400

## 400 Cockatoos 1991

Sawn, painted hand-lettered hardwood roadside notice (with painted additions by RG), on backing board, 123.5 × 205 cm; signed, dated and titled verso l.r. in black fibre-tipped pen and ink: 'COCKATOOS / Rosalie Gascoigne / 1991'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #14 (dated 1990), \$14,000; 1999 *Toi Toi Toi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #66 (illus. p. 85); 23 Nov 2002 – 16 Feb 2003 *Birds: Arrivals and Departures* Auckland Art Gallery, NZ; 2004 *Rosalie Gascoigne* Wellington, NZ, #19 (dated 1990) (illus. p. 20)

**Lit:** *Art New Zealand* no. 92, spring 1999, illus. p. 48; Gregory O'Brien 'Plain air/plain song' 2004, p. 42 (for extended discussion on birds in RG's art)

**Coll:** 1999 Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. 1999/29), gift of the Patrons of the Gallery

*I found a piece — now there is a double 'S' over in that [lower left] corner, and it was that sort of 'S' and that sort of way of the paintbrush with that 'S', and that brown background, which is whatever it is. I found some more of the background, and I had a paintbrush, so I made some letters. I remember*

## 402 First fruits 1991

Torn or cut patterned linoleum on weathered painted plywood; two panels, one superimposed on the other, 79.1 × 52.1 cm

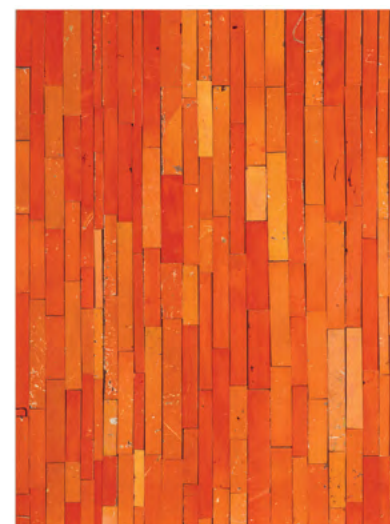
**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$3500; 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #27, \$4500

**Lit:** Vici MacDonald 1998, p. 58 (with illus.); Diana Simmonds *The Bulletin* 26 May 1998, illus. pp. 72–73

**Coll:** 1992 The Metropolitan Museum of Art, New York (Acc no. 1992.344.13), anonymous gift

*That's green linoleum. Look at an apricot tree ... green leaves and apricots at various stages of ripening. That, to me, was straight out of nature. Leafage* (Vici MacDonald 1998, p. 58). RG's comment might be a recollection of the espaliered apricot tree at the family house in Deakin in the 1960s. BG also planted several fruit trees at the Pearce house (but no apricot trees). The larger rear board was first used as the background for the right-hand panel in *A rose is a rose* 1986/88.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



401



402



#### 403 [Four linoleum tesserae] c. 1990–91

Torn or cut patterned linoleum on plywood blocks (varying thickness), on backing board; four panels, each 20.5 × 15 × 1.5 cm, overall 20.5 × 65.5 × 1.5 cm; not inscribed by artist, but the panels are inscribed verso as follows: panel 1: '(RG Studio 27) / Panel 1 of 4', panel 2: '(RG Studio 28) / Panel 2 of 4', panel 3: '(RG Studio 25) / Panel 3 of 4', panel 4: '(RG Studio 26) / Panel 4 of 4 / Certificate that this work is by Rosalie Gascoigne / Martin Gascoigne / 20 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #23 (as *Untitled (four linoleum tesserae)* 1994–95), \$55,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14

**Coll:** 1999 artist's estate; 2004 private collection

The dating is based on two lines of evidence. RG employed the idea of tesserae from 1989 to 1991, making small panels using tiles of wood offcuts and then adopted the approach for her linoleum offcuts. There is also 1991 photography: two panels of [Four linoleum tesserae] were photographed together by (March) 1991, showing panel 2 inverted and panel 4.

The four panels were grouped for exhibition in 2004, on the basis of the grouping in *View of the garden* c. 1991/95.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 404 *Fragmentation* [I] 1991

Sawn painted wood and nails from soft-drink boxes on plywood backing; 121.9 × 83.6 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$7500; 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery

**Coll:** 1992 private collection

The title *Fragmentation* 1991 was also used for a different work exhibited at Pinacotheca in 1991 and subsequently retitled *Fragmentation* [III] 1991.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 405 *Fragmentation* [II] 1991

Sawn plywood retroreflective road signs and torn or cut patterned linoleum on FSC-coated plywood formboard; abt 117 × 74 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4 (as *Fragmentation*), \$5500

**Coll:** dismantled

Titled *Fragmentation* [III] to distinguish it from another 1991 work with the same title. The backing panel is in the same style and materials as *Letting go* 1991. The centre panel of *Fragmentation* [III] was subsequently incorporated, upside down, in *Southerly buster* 1995.

Photograph by Ben Gascoigne from author's archive

#### 406 *Full stretch* 1991

Sawn plywood reflective road signs on backing board; 115.5 × 114 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #15, \$7000; 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11, \$7500

**Lit:** Lynette Fern *SMH* 20 Apr 1992; Vici MacDonald 1998, illus. p. 89; Diana Simmonds *The Bulletin* 26 May 1998, illus. pp. 72–73

**Coll:** 1992 private collection

*I made quite a series of those as I found retroreflective red signs ... It's a very dreary little sign actually. It says 'Men at work'. And there's a horrible little man with a round head and he's digging a nasty little pile of dirt. But the colours faded beautifully. You see that light orange piece, it's just the same colour only faded. And if you could disguise it and make it come alive as a pattern, then you could work it. But it's never been the sign I would have reached for first. I made quite a number of those (1998 NGA; similar remarks in Vici MacDonald 1998, p. 89).*

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 407 *Green piece* 1990–91

Torn or cut patterned linoleum and sawn stencilled wood from soft-drink crates, on plywood backing; 105 × 92 cm; signed, dated and titled verso: 'GREEN PIECE / Rosalie Gascoigne / 1991'

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #19, \$6000; 2008 *Rosalie Gascoigne* NGV, #[55] (illus. p. 79, ref. p. 135)

**Lit:** Tracey Aubin *The Bulletin* 30 Apr 1991, pp. 110–111; Christopher Heathcote *The Age* 1 May 1991

**Coll:** 1991 private collection

The zigzag arrangement of wood from soft-drink boxes was constructed by July 1990 and initially mounted on a backing board. This first version can be seen in a filmed interview in which Peter Ross spoke with RG for the ABC's 'Review' program shown on 12 August 1990 (the interview probably took place in late July 1990). The linoleum was added later. RG first used the zigzag pattern in *Reconstruction* 1980–81.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



403



404



405



406



407



## 408 Lake 1991

Sawn weathered plywood (some shaped or painted); seven panels, 29.6 × 64.7 cm, 55.6 × 70.5 cm, 49.5 × 91.6 cm, 53.7 × 60 cm, 45.3 × 64.5 cm, 32 × 81.9 cm, 53.2 × 64.4 cm, overall 56 × 654 cm; panel 1 signed and dated verso: 'Rosalie Gascoigne / 1991' and each panel titled verso l.l.: 'LAKE'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #4, \$20,000; 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #7 (dated 1992); 1993 *Clemenger Triennial* NGV, #3 (dated 1992); 1996 Wollongong City Art Gallery (long-term loan); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[17] (ref. p. 14, illus. pp. 42–43); 12 Dec 1998 – 11 Apr 1999 *Suddenly the Lake, Weereewa: Lake George* CMAG; 6–31 Mar 2007 *Blue Chip IX* Niagara Galleries, Melbourne, #11 (illus. pp. 16–17, ref. p. 74); 18 Mar 2008 Deutscher-Menzies S., lot 34 (ref. pp. 76–79 with illus. twice); 23 Jun 2011 Menzies S., lot 42 (ref. pp. 88–91 with illus.)

**Lit:** Lynette Fern *SMH* 20 Apr 1992; Nick Waterlow 1992, illus. (installation view); Sasha Grishin *Canberra Times* 27 Jun 1992; *Art and Australia* vol. 43, no. 3, 2006, p. 451 (installation view in Pat Corrigan's house)

**Coll:** 1992 private collection; 2011 Garangula Gallery, NSW

*Lake* 1991 is one of several large works inspired by the landscape surrounding Lake George, about 50 km north of Canberra on the Federal Highway to Sydney. *Lake* 1991 was made soon after RG's exhibition at Pinacotheca in May 1991. She described its construction: *I remember that I had an empty studio because I just had a show and I had all this lovely space and I had all these curved boards that were made from form board. I think builders had been pouring concrete, in round shapes and all these things. I'd spent quite a lot of time down on the end of Lake George that is near Bungendore and which is a bird sanctuary. And you see the lake going like that and the levels of the lake, very level lake country ... But to me, to be by the lake and to see that — which you don't see of course because it isn't like that, the lake, but it gives me the feeling of the lake. And there's nothing else there, but levels. And the curve. And nature says it all without saying too much. And this is what I've tried to latch on to. It's what I feel and doing it in the way I can. How else can I do it? I can't paint. Well I can't ...* (1998 Desmond; similar remarks in Vici MacDonald 1998, p. 84; 1998 NGA and 1999 Auckland AG)

Images courtesy of Menzies Art Brands



408



408 (Detail)



409

## 409 Lambing 1991

Torn or cut patterned linoleum on painted plywood, composition board backing; 120.2 × 191.2 cm; signed and dated verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1991'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6, \$12,000; 1993–94 *Identities: Art from Australia* Taipei (ref. pp. 73, 159); 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. pp. 13, 30)

**Lit:** Lynette Fern *SMH* 20 Apr 1992

**Coll:** 1994 Wollongong Art Gallery, NSW (Acc no. 1994.074), purchased with assistance from the Office of the NSW Minister for the Arts

*I was very keen on sheep and sometimes it was shearing time in the Canberra countryside and there were sheep everywhere. In the hills, in the back of the truck, in the shearing yard, they were everywhere, and so I did sheep* (1999 Auckland AG).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 410 Leadlight 1991

Torn or cut patterned linoleum (three styles), painted wood from soft-drink boxes, sawn wooden retroreflective road sign; 110 × 29 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$3500

**Coll:** 1991 private collection

Photograph by Ben Gascoigne from author's archive



410





411



411 (LG 1)



411 (LG 2)



411 (LG 3)



411 (LG 4)



411 (LG 5)



411 (LG 6)



411 (LG 7)



411 (LG 8)

## 411 Letting go 1991

Installation of torn or cut patterned linoleum on weathered/recycled plywood and FSC-coated formboard, some of which is painted, all on plywood backing (except LG 2, which is on composition board); eight units, installed dimensions variable; not signed, each unit inscribed as noted below:

1. five panels (1(a)–(e)), overall 123 × 245 cm: 1(a) 123 × 51 cm, inscribed verso centre: 'LETTING GO / 1991'; 1(b) 123 × 41.5 cm, inscribed verso u.c.: '1991 LETTING GO'; 1(c) 123 × 55.5 cm, inscribed verso u.c.: '1991 / LETTING GO'; 1(d) 123 × 49 cm, inscribed verso u.l.: '1991 LETTING GO'; 1(e) 123 × 48 cm, inscribed verso u.c.: '1991 LETTING GO'

2. one panel (three bands), 115.5 × 94 cm, composition board backing, inscribed verso u.l.: '1991 LETTING GO'

3. two panels, hung approx. 7 cm apart: 3(a) 122 × 43.5 cm and 3(b) 122 × 51 cm, both inscribed verso u.c.: '1991 / LETTING GO'

4. one panel (three bands), 144 × 61 cm, inscribed verso u.c.: 'LETTING GO / 1991'

5. three panels (5(a)–(c)), overall 109 × 224.5 cm: 5(a) 109 × 62 cm, inscribed verso u.c.: 'LEFT (FACING) 1991 LETTING GO'; 5(b) 109 × 96.2 cm, inscribed verso u.c.: 'CENTRE / 1991 / LETTING GO'; 5(c) 109 × 66.3 cm inscribed verso u.c.: 'RIGHT FACING / 1991 LETTING GO', with arrows to indicate how they joined

6. one panel (two unequal bands), 147.5 × 83.5 cm, inscribed verso u.c.: '1991 / LETTING GO'

7. one panel (two unequal bands), 191.5 × 114 cm, inscribed verso u.c.: '1991 / LETTING GO'

8. one panel, 162 × 73 cm, inscribed top centre verso: 'LETTING GO / 1991'

**Exh:** 1991 Rosalie Gascoigne Pinacotheca, Melbourne, #18 (as a 15-piece installation), \$45,000; 1996 *ACAF 5* Melbourne

**Lit:** John McDonald *SMH* 12 Oct 1996, p. 14S; Deborah Hart 'The art of giving' *Artonview* [NGA magazine] no. 92, summer 2017, pp. 18–21

**Coll:** 1999 artist's estate; 2014 private collection (by descent); 2015 National Gallery of Australia, Canberra (Acc no. 2015.938.1.A–E), gift of Hester Gascoigne in honour of her mother Rosalie Gascoigne, donated through the Australian Government Cultural Gifts Program

*Letting Go. The trees let go their leaves. Obedient to season they hold up their arms and let go. The air is full of falling leaf — a compliant quiet downward trend. A parable?* (20 Aug 1996 RG fax to Paul Greenaway to use when exhibiting *Letting go* at *ACAF 5*).

As with other multi-panel works, RG arranged the panels to best suit the location. The numbers given to the *Letting go* panels do not indicate a display sequence; rather, they were BG's means of identifying each panel in his records. When *Letting go* was exhibited at Pinacotheca in 1991 it was installed on the four walls of one of the central galleries, in the order (clockwise, from the left as you entered): 8 / 6, 2 / 7 door 5 / 4, 1 / 3. In LG1 the panels were hung (a), (c), (b) (inverted), (d) (inverted) and (e), and in LG5 panel 5(c) was inverted (as in studio images). The order of hanging at *ACAF 5* is not recorded, though from an image of part of the display they appear to have been hung in a line: LG6, LG1 (a, b, c, d, e), LG2, either LG4 or LG8.

*Letting go* incorporates linoleum with seven different patterns. The panels were photographed in the studio in March 1991 and also sometime later (but before they were exhibited at Pinacotheca). The later images show that RG had added several pieces of linoleum to the top right corner of the centre panel of LG5 (later rotating the two large new pieces 180 degrees). She also changed the sequence of LG5, swapping the side panels. Aluminium strip was added to the backs of the panels in October 1996, after *ACAF 5* and several years after RG inscribed them. On 18 October 1996 Paul Greenaway wrote to RG that 'the aluminium extrusion is here ready to be attached to the panels'. Many of the strips obscure parts of the inscriptions.

Regarding RG's remark that the title suggests a parable, the idea of letting go, of putting the past behind to move forward, and the liberating effects of doing so, is a recurring theme in RG's life and thought. It was at the heart of advice she gave young artists, based on her own experience, to let go of what others told them they were and work out what was important for themselves. *You have to forget all those things others told you about yourself, projecting their lives and expectations on to yours. But you have to do it if you are to be honest with yourself and in your art. And it can take you a long time* (1997 Ross; 1990 Ross and others). Rosalie was drawing on her own experience and the expectations of her youth when she said: *I could never have been an artist in New Zealand* (1997 Ross).

'Letting go' was a lesson RG learnt after returning home from New Zealand in the summer of 1948–49, realising that her life was now firmly rooted in Australia, on Mount Stromlo, and that she had better come to terms with that, and in the process she found that she was free to do what she wanted. It was something that she took from ikebana, when she realised its rules were meant to be broken and that she had the freedom to do what she wanted. And it is what she found in her art practice: *this art thing lets you free to be yourself, regardless of what anybody thinks, and I think that's probably what I needed to be*



*because you get rather sick of being always a little bit out of step* (1978 Lindsay). All of which suggests the autobiographical nature of the thought behind the title of *Letting go* 1991. See also the notes on *But mostly air* 1994–95 regarding her sense of personal freedom in the Australian landscape, and the many references to freedom in the Biographical Note in this catalogue, beginning with her childhood trips to Waiheke.

Images courtesy of the National Gallery of Australia, Canberra

#### 412 Meadow-sweet 1991

Torn or cut patterned linoleum on sawn plywood reflective road signs, on backing board; 83.1 × 80.7 cm; signed, dated and titled verso l.l. in black: 'MEADOW-SWEET / Rosalie Gascoigne / 1991

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17 (as *Meadow-Sweet*), \$5500

**Coll:** c. 1992 private collection

Meadow-sweet (1530). A rosaceous plant, *Filipendula ulmaria*, 'common in moist meadows and along the banks of streams, growing with erect, rigid stems to a height of about two feet [60 cm], with dense heads of creamy white and highly fragrant flowers' (Shorter Oxford English Dictionary).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 413 Nuggets 1991

Sawn plywood reflective road signs on FSC-coated plywood formboard; five panels: 1. 20.1 × 22 × 2.5 cm (variable), 2. 23 × 28 × 4 cm (variable), 3. 21.7 × 21 × 2.5 cm (variable), 4. 23.2 × 15.1 × 2.4 cm (variable), 5. 22.3 × 20 × 2.5 cm (variable), overall 23 × 148 cm; each panel signed, dated, titled and numbered verso in black:

Panel 1. centre: 'Rosalie Gascoigne / 1991 / NUGGETS / I / (FIVE PARTS)'

Panel 2. l.r.: 'NUGGETS / 1991 2'

Panel 3. l.c.: 'NUGGETS / 1991 3', also inscribed u.c. in chalk: '3'

Panel 4. l.c.: 'NUGGETS 4 / 1991', also inscribed centre in chalk: 'IV'

Panel 5. l.c.: 'NUGGETS / 1991 5'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #29, \$4000; 20 Jun 2018 Bonhams S., lot 106 (illus. pp. 120–121)

**Coll:** 1992 private collection

Photography from c. 1992 shows R.G. tried the five panels mounted on a recycled timber panel, but she decided against this and exhibited the panels without any backing.

Image courtesy of Bonhams, Sydney

#### 414 Regimental colours A 1990–91

Sawn, painted and stencilled wood from soft-drink boxes, on plywood backing; 51 × 34 cm; signed, dated and titled verso l.l.: 'Rosalie Gascoigne / 1990–91 / REGIMENTAL COLOURS / (A)'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #36, \$2200

**Coll:** 1992 private collection; 1995 New England Regional Art Museum, Armidale, NSW, gift of Michael Ball

For the companion piece see *Regimental colours B* 1990–92.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 415 [Single linoleum tesserae] c. 1990–91

Torn or cut patterned linoleum, weathered plywood (varying thickness), on backing board; 20.6 × 15 × 1.5; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Re dating see *[Four linoleum tesserae]* c. 1990–91.

Image from author's archive

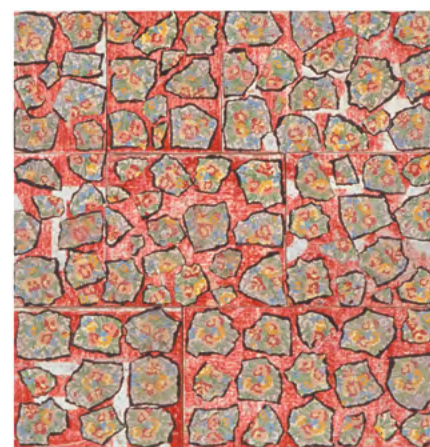
#### 416 Standard 1990–91

Sawn stencilled wood from soft-drink boxes, on plywood backing; 46.5 × 110.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #26, \$5000

**Coll:** 1994 private collection

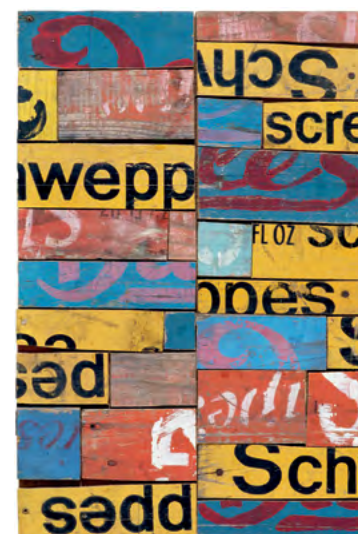
Image courtesy of Roslyn Oxley9 Gallery, Sydney



412



413



414



415



416





417

417 **Sunflowers** 1991

Sawn painted wood from soft-drink boxes, on plywood; diptych, each panel 122 × 122 cm; overall 122 × 259 cm (incl. 15 cm separation); left panel signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1991 / SUNFLOWERS (2 PARTS) / A'; right panel signed, dated, titled and inscribed verso l.r.: 'Rosalie Gascoigne / 1991 / SUNFLOWERS B / 6 INCH SEPARATION'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #5, \$16,000; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #18] (ref. pp. 12, 13, 15, 16, illus. p. 44); 26 Jun 2013 *The Grundy Collection* Bonhams S., lot 51 (illus. pp. 170–171)

**Lit:** Vici MacDonald 1998, p. 34, illus. p. 68; Hannah Fink 'Sunflowers' in Bonhams *Important Australian art from the collection of Reg Grundy AC OBE and Joy Chambers-Grundy* Sydney, 2013, pp. 168–171

**Coll:** 1992 The Grundy Collection

*It was having a lot of that yellow stuff which I still find beautiful, because yellow is a classical colour to me and I really like it. And I had seen fields of sunflowers here and they were very tight packed. I love that tight-packed, prolific look that nature has (1997 Feneley). I was reminded of Van Gogh's Sunflowers when I did it. And I remember sorting out the dark ones with the light ones. This takes a lot of time (1998 NGA). The little black dots are nail holes. At the end of a box you get into the decayed element, they're broken off and hardened in the weather. I like things crammed up, like a pomegranate's seeds, thick, thick ... (Vici MacDonald 1998, p. 68).*

Image by Jenni Carter, courtesy of John Cruthers



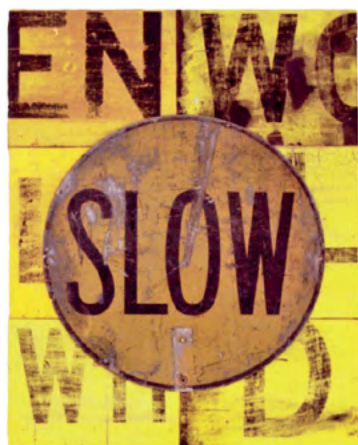
418



419



420



421

418 **Survey** 1991

Torn or cut patterned linoleum on plywood, mounted on weathered plywood formboard; 58 × 96 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1991 / SURVEY'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22, \$5000

**Coll:** 1992 Artbank, Sydney (Acc no. 7707)

Image courtesy of Artbank, Sydney



422

419 **Target** 1991

Sawn plywood reflective road signs, on backing board; 83 × 73 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2, \$4500

**Coll:** dismantled

Dismantled (after February 1994) and recycled: four panels with the black lettering scrubbed back were used in *Top End* 1994–95.

Photograph by Ben Gascoigne from author's archive

420 **Tesserae W** 1991

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood backing; 43.5 × 36 cm; signed, dated and titled verso: 'TESSERA E W / Rosalie Gascoigne / 1991'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #40, \$2000; 27 Nov 2001 Christie's M., lot 21 (illus. p. 31)

**Coll:** 1992 private collection

Image from author's archive

421 **Testudo** 1991

Metal reflective road sign, sawn reflective plywood road signs, on backing board; abt 73 × 60 cm

**Exh:** 1991 *Rosalie Gascoigne* Pinacotheca, Melbourne, #13, \$3500

**Coll:** 1992 private collection

*Testudo* is Latin for tortoise.

Photograph by Ben Gascoigne from author's archive

422 **Through road** 1990–91

Sawn retroreflective plywood road signs, composition board backing; 51.2 × 59.1 cm; signed, dated and titled verso l.r.: 'THROUGH ROAD / Rosalie Gascoigne / 1991'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #32, \$3500 (dated 1991); 17 Feb – 19 Mar 1995 *Waste Not Want Not* Lopdell House Gallery, Titirangi NZ; 1999 *Toi Toi Toi* Auckland Art Gallery, NZ (only) (illus. in exhibition brochure but not catalogued)

**Coll:** 1992 Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. 1992/10)

A larger version of *Through road* can be seen on the studio wall in a filmed interview in which Peter Ross spoke with RG in late July 1990 for the ABC's *Review* program shown on 12 August 1990. A strip about 15 cm deep was later removed from the top of the work, before it was exhibited.

Image courtesy of Auckland Art Gallery, New Zealand



## 423 [Two linoleum tesserae] c. 1990–91

Torn or cut printed linoleum, weathered plywood (varying thickness), on backing board; two panels: left  $22.7 \times 16.6 \times 1.5$  cm, right  $21.4 \times 16.4 \times 1.5$  cm; not inscribed by artist, but both panels inscribed verso: 'Certificate that this / work is by Rosalie / Gascoigne. / Martin Gascoigne / 19 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #24 (as *Untitled (two linoleum tesserae)* 1994–95), \$30,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Re dating: three panels very similar to those used in *[Two linoleum tesserae]* were photographed by March 1991. These two panels were grouped for exhibition in 2004, on the basis of the grouping in *View of the garden* c. 1991/95.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



423



424



425

## 1992

### 424 **Amber** 1992

Metal reflective road sign and sawn retroreflective plywood road signs, plywood backing;  $62 \times 54.5$  cm; signed, dated and titled verso: 'AMBER / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #8, \$3000; 10 Dec 2008 Deutscher-Menzies S., lot 26 (illus. p. 41); 24 Mar 2011 Menzies S., lot 47 (illus. p. 89); 26 Mar 2015 Menzies S., lot 50 (illus. p. 117)

**Coll:** 1993 private collection

Image courtesy of Menzies Art Brands

### 425 **Apothecary** 1992

Sawn stencilled wood from soft-drink boxes, on backing board;  $107.3 \times 84.1$  cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14, \$7000; 18 Sep – 13 Oct 2001 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #48 (illus. p. 39); 2004 *Rosalie Gascoigne* Wellington, NZ, #[20] (illus. pp. 44 (detail), 66); 6 Apr 2017 *Art+Object*, Auckland NZ, lot 96

**Lit:** Lynette Fern *SMH* 20 Apr 1992

**Coll:** 1992 private collection

Image courtesy of Martin Browne Contemporary, Sydney

### 426 **Banner 1** 1992

Sawn plywood retroreflective road signs and patterned linoleum on plywood, on composition board backing;  $79.8 \times 55.3$  cm; signed, dated and titled verso in fibre-tipped pen: 'BANNER 1 / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #3, \$3600; 2009 *Cubism and Australian Art* Heide MOMA (ref. with illus. p. 233)

**Coll:** 1994 Benalla Art Gallery, VIC, gift of the artist

Image courtesy of Benalla Art Gallery, VIC

### 427 **Banner 2** 1992

Sawn plywood retroreflective road signs and patterned linoleum on plywood, on composition board backing;  $80 \times 55$  cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #4, \$3600

**Coll:** 1994 private collection

Photograph by Ben Gascoigne from author's archive



426



427

### 428 **Beaten track** 1992

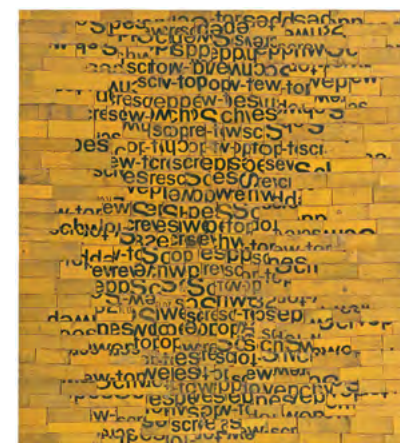
Sawn, painted and stencilled wood from soft-drink boxes, on plywood,  $122.5 \times 110$  cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1992 / BEATEN TRACK'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10, \$8500; 1999 *Tōi Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #67 (illus. p. 84); 24 May 2005 Christie's S., lot 85 (illus. p. 37)

**Lit:** Vici MacDonald 1998, illus. p. 69

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



428



429



430



431

## 429 Clouds I 1992

Weathered painted composition board on FSC-coated plywood formboard; five panels, hung separately: 124 × 67 cm, 123.7 × 62.3 cm, 124.3 × 78.5 cm, 123.3 × 64.5 cm, 123.7 × 89.8 cm, overall 124 × 390 cm; not inscribed

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1, \$23,000; 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #4 (ref., illus.); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[19] (illus. pp. 46–47); 2004 *Rosalie Gascoigne* Wellington, NZ, #[21] (illus. p. 67); 2008 *Rosalie Gascoigne* NGV, #[56] (illus. p. 82, ref. p. 135)

**Lit:** Sasha Grishin *Canberra Times* 27 Jun 1992; *The Art Gallery of New South Wales collections* AGNSW 1994, illus. p. 237; *Look* magazine [Art Gallery Society of NSW] Nov 1997, illus. p. 13; Vici MacDonald 1998, illus. pp. 52–53; Felicity Fenner 1999, illus. pp. 88–89; Gregory O'Brien 'Plain air/plain song' 2004, pp. 38–39

**Coll:** 1992 Art Gallery of New South Wales, Sydney (Acc no. 123.1992.a–e), purchased with the Rudy Komon Memorial Fund

*This is what people line their kitchens with — you can break it and some of the pieces come out very nice and dirty. I use a lot of this stuff. It [Clouds I, II, III] was meant to show as a triptych; the middle one [Clouds II] was rather a Rothko* (Vici MacDonald 1998, p. 52).

*This one the New South Wales Gallery has got. I was very interested in using what was there and ... I suppose in a way it might have been a bit of a reflection from Colin McCahon. He's very good on the dark on the white, on the white on the dark. And that gave enough contrast. I remember, too, he said once, to paint is to contrast. I'm a great devotee of Colin McCahon and whether it's beginning to show I don't know. But I can look at it as sky in the summer and feel that feel. I mean the clouds obviously don't look like that. But if it gives you memories of all those things you've seen that's winning I think* (1998 NGA; similar remarks in 1999 Auckland AG).

*Clouds I* was conceived of and initially displayed as one of three elements in an installation (along with *Clouds II* and *Clouds III*) at the 1992 Roslyn Oxley9 show (see Solo Exhibitions for image). They were displayed as a group in the angle of a corner, with *Clouds I* / corner / *Clouds II* and *Clouds III* and priced individually as well as a single work (institution price for *Clouds I, II, III* \$40,000). The three works were also shown together in 1992 in the installation art series *Conversions* at the Canberra Contemporary Art Space. The AGNSW Trust awarded RG the 1992/93 John McCaughey Prize for *Clouds I*. The prize was awarded for the best picture of the year painted by an Australian artist and hung either temporarily or permanently in the AGNSW.

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

## 430 Clouds II 1992

Weathered painted composition board on FSC-coated plywood formboard; 137 × 100.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2, \$9000; 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #5 (illus.); 2008 *Rosalie Gascoigne* NGV, #[57] (illus. p. 83, ref. p. 135)

**Lit:** Sasha Grishin *Canberra Times* 27 Jun 1992; Vici MacDonald 1998, illus. p. 53

**Coll:** 1998 private collection

*I use a lot of this stuff. It was meant to show as a triptych; the middle one [Clouds II] was rather a Rothko* (Vici MacDonald 1998, p. 52).

See notes on *Clouds I* 1992.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

## 431 Clouds III 1992

Weathered painted composition board on FSC-coated plywood formboard; four panels (a–d), 75.4 × 362.2 cm (installation); not inscribed

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3, \$16,000; 1992 *Conversions 4: Rosalie Gascoigne* Canberra Contemporary Art Space, #6 (ref., illus.); 1992 Roslyn Oxley9 at ACAF 3 Melbourne; 1993 *Clemenger Triennial* NGV (as *Clouds 111*); 28 Sep – 6 Dec 1998 *The Infinite Space: Women, Minimalism, and the Sculptural Object* Ian Potter Museum of Art, Melbourne (ref. pp. 19–20 (with illus.), 32); 2001 *Colin McCahon: A Time for Messages* NGV (illus.); 2008 *Rosalie Gascoigne* NGV, #[58] (illus. p. 82, ref. p. 136)

**Lit:** Sasha Grishin *Canberra Times* 27 Jun 1992; Hannah Fink 1997, p. 207; Vici MacDonald 1998, illus. pp. 52–53; Bernard Smith *Two centuries of Australian art* Thames & Hudson with NGV, 2003, illus. p. 155

**Coll:** 1993 National Gallery of Victoria, Melbourne (Acc no. A8.a–d-1993)

See notes on *Clouds I* 1992.

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



432 **Cow pasture** 1992

Weathered, painted corrugated iron sheet and patterned linoleum on composition board; 171.5 × 137.4 cm; signed, dated and titled verso l.r. on stretcher in fibre-tipped pen: 'Rosalie Gascoigne / 1992 / COW PASTURE'

**Exh:** 1993 *Clemenger Triennial* NGV (illus.); 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[20] (illus. p. 45); 14 May – 18 Jul 1999 *People, Places, Pastimes: Challenging Perspectives of Ipswich* Ipswich Arts Gallery, QLD (ref., illus. p. 59); 2000 *Federation: Australian Art and Society 1901–2001* NGA and travelling nationally until 2002 (illus. p. 66)

**Lit:** Robert Rooney *Weekend Australian* 10 Apr 1993, p. 13; Vici MacDonald 1998, illus. p. 62; Hannah Fink 'The regional modernism of Rosalie Gascoigne' 2000; Denis McLean *The prickly pair: Making nationalism in Australia and New Zealand* University of Otago Press, Dunedin, NZ, 2003 (illus. cover)

**Coll:** 1993 National Gallery of Australia, Canberra (Acc no. 93.1476) (through Pinacotheca Gallery)

*This was a very good piece of tin, I wrenched it off a cow byre. And that's linoleum which I found. It looked like cow pasture — cow parsley and things. A bit of manure there too. If you go through cow paddocks watching where you tread, and there's a lot of flowers around, that's exactly what I see there* (Vici MacDonald 1998, p. 62).

Image courtesy of the National Gallery of Australia, Canberra



432

433 **Fool's gold** 1992

Sawn plywood retroreflective road signs, on composition board; 158.7 × 161 × 5.5 cm; signed, dated and titled verso on support l.r. in fibre-tipped pen: 'Fool's gold / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Clemenger Triennial* NGV; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[21] (ref. p. 15, illus. p. 48); 2008 *Rosalie Gascoigne* NGV, #[59] (illus. p. 101, ref. p. 136). Note: listed in the catalogue for *12th Biennale of Sydney* 2000 but not exhibited

**Lit:** Hannah Fink 1997, p. 208, illus. p. 206; Joanna Mendelssohn *The Australian* 21 Nov 1997; John McDonald *SMH Spectrum Arts* 29 Nov 1997, p. 16; Vici MacDonald 1998, illus. p. 78

**Coll:** 1995 National Gallery of Australia, Canberra (Acc no. 95.719) (through Pinacotheca Gallery)

*This one is all different yellows, and if the light shines on it — as in any normal building the light will shine on it one day — it reflects different yellows, different oranges, and what's more, it puts a lovely shadow on the floor, which is totally accidental, but who am I to discard accidents? Not me, not me* (1997 Ross).



433

Regarding the title, fool's gold — or pyrite — is a mineral with a superficial resemblance to gold on account of its metallic lustre and pale brass-yellow hue.

Image courtesy of the National Gallery of Australia, Canberra

434 **Gaudy night** 1992

Painted and stencilled wood from soft-drink boxes, torn or cut printed linoleum, sawn plywood retroreflective road signs, plywood backing; 79.5 × 76 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20, \$5000; 2000 *My Favourite Gold Coast City Art Gallery*, QLD, #18

**Coll:** 1992 private collection

A gaudy day (or night) was a time of grand feasting and entertainment, and used (17th century) in connection with an annual college dinner (Oxford English Dictionary). The term is related to the Latin *gaudeamus* indicating college students' merrymaking (and the title of a 1989 work by RG). *Gaudy night* was also the title of a mystery novel of the same name by Dorothy Sayers, published in 1935, and the tenth in her popular series featuring Lord Peter Wimsey as the aristocratic sleuth.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



434

435 **High density** 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 79 × 72.2 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #25, \$5000

**Lit:** Vici MacDonald 1998, illus. p. 107

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



435

436 **High water mark** 1992

Sawn painted wood (mostly from soft-drink boxes) and sawn FSC-coated plywood formboard, on plywood; 68 × 61.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1992 / HIGH WATER MARK'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #21, \$5000; 23 Aug 2011 Sotheby's, lot 29 (illus.)

**Coll:** 1992 private collection

*[I was] brought up in Auckland, with sea both sides of you. You've no idea how you miss the sea when you go into another environment. I would always see these round bays and the sea, and the colours of the tides and everything, and to me it was very reminiscent of those. And as for the writing up there,*



436





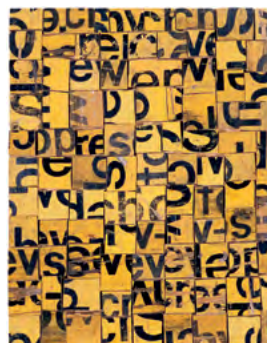
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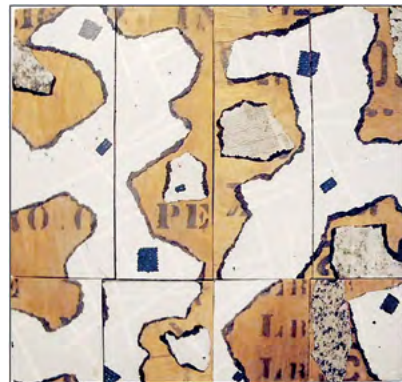
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*I thought it needed the writing, the piece. It needed the brown strips but you don't sort of analyze what they are* (1999 Auckland AG).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 437 [Homage with Ingres's Mademoiselle Caroline Rivière] c. 1984–92

Paper or card (image of Ingres's *Mademoiselle Caroline Rivière* 1806) with multilayered wooden mount of sawn painted and stencilled wood, some from soft-drink boxes, and FSC-coated plywood formboard; 36 × 31 × 6.6 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #13] (as *Untitled* c. 1984) (ref. p. 62)

**Coll:** artist's personal collection; 2014 private collection (by descent)

Dated on the basis of 1984 and 1992 evidence. RG was clearly taken with the Ingres image and used it several times, first in *Summerhouse* 1984. The image used in the current work is a cut-down version of those used in the 1984 and other works. The first photograph with *[Homage with Ingres's Mademoiselle Caroline Rivière]* dates from February–March 1992. A photograph from July 1996 shows the work incorporated as part of a larger piece, subsequently dismantled. The wooden mount includes wood from dismantled soft-drink boxes and builder's formboard.

Ingres's painting *Mademoiselle Caroline Rivière* is in the Louvre museum, Paris.

Image from author's archive

#### 438 Honey bee 1 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 39.4 × 30.8 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #33, \$2000

**Lit:** Vici MacDonald 1998, p. 34, illus. p. 68

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 439 Honey bee 2 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 39.5 × 30.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #34, \$2000

**Lit:** Vici MacDonald 1998, p. 34, illus. p. 68

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 440 Honey bee 3 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 39.5 × 30.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #35, \$2000

**Lit:** Vici MacDonald 1998, p. 34, illus. p. 68

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 441 Ledger 1992

Sawn or split painted and stencilled wood from soft-drink boxes, on plywood; 80.7 × 43 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1992 / LEDGER'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #30, \$4000; 26 Oct 1998 Phillips de Pury S., lot 106; 3–24 Jun 2000 *Annual Collector's Exhibition* Lauraine Diggins Fine Art, Melbourne, #63 (illus.); 15 Mar 2017 *The Gould Collection* Deutscher and Hackett S., lot 18 (illus. p. 69, back cover)

**Lit:** Vici MacDonald 1998, illus. p. 34; Kelly Gellatly 2008, illus. p. 20

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 442 [Linoleum study (chart)] c. 1992

Torn or cut patterned linoleum and sawn stencilled plywood, plywood backing; 40.5 × 42.5 × 2 cm; not inscribed

**Exh:** 2000 *From the studio* ANU Drill Hall Gallery, Canberra, #25] (as *Untitled* c. 1992) (ref. p. 63); 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22 (as *Untitled (chart)* 1992–93), \$55,000

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of its similarity to *Pursuit* 1992. The stencilled plywood may be from discarded tea chests.

Image from author's archive



#### 443 Love apples 1992

Sawn plywood reflective road signs on plywood; 128.3 × 106.6 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$9000; 1999 *Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #68 (illus. p. 76); 2000 *12th Biennale of Sydney*; 2008 *Rosalie Gascoigne* NGV, #[60] (illus. p. 111, ref. p. 136)

**Lit:** Vici MacDonald 1998, illus. p. 52

**Coll:** 1994 private collection

Regarding the title: *It's like the skin of taut tomatoes. They're called love apples in France* (Vici MacDonald 1998, p. 91; similar comments in 1999 Auckland AG). Images of *Love apples* were used by Objects Gallery to publicise RG's 2000 biennale exhibit there. Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 444 May morning 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 81 × 66.6 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #23, \$5000

**Lit:** Vici MacDonald 1998, p. 35, illus. p. 34 (shown turned, on its left side)

**Coll:** 1992 private collection

The title, *May morning*, comes from a poem by the American poet Denise Levertov, 'The may mornings'. It was RG's favourite poem by Levertov, whom Rosemary Dobson brought to visit RG in 1981. Shortly afterwards Levertov wrote her poem 'Two artists', the first part of which was about RG. Both poems appear in Levertov's collection *Candles in Babylon* 1982 (see Vici MacDonald 1998, pp. 34–35 and notes on *Balance* 1984).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 445 Maze 1992

Torn or cut patterned linoleum, sawn reflective plywood road signs; 82 × 73 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #21, \$4500; 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #24, \$7500; 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18)

**Lit:** Ewen McDonald 1994, illus. p. 67

**Coll:** 1997 private collection (United States of America)

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 446 Midsummer 1992

Torn or cut patterned linoleum, sawn plywood road signs, plywood backing; 68.5 × 61 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #20, \$3500; 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #27, \$7000

**Lit:** Vici MacDonald 1998, illus. p. 59

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 447 Port of call 1992

Sawn painted and stencilled plywood and FSC-coated plywood formboard, plywood backing; 70 × 46.9 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #31, \$4000; 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #27, \$3000

**Lit:** Mary Eagle 2000, illus. p. 22

**Coll:** 1999 private collection

The stencilled wood may be from an old tea chest.

Image courtesy of the ANU Drill Hall Gallery, Canberra

#### 448 Pursuit 1992

Torn or cut patterned linoleum, painted and stencilled plywood, coated Masonite, plywood backing; diptych, each panel 61.5 × 44.5 cm; each panel signed, dated and titled verso (respectively): 'PURSUIT 1 / Rosalie Gascoigne / 1992' and 'PURSUIT 2 / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #22, \$4250; 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #28 (as *Pursuit 1 and Pursuit 2*, priced as one lot at \$7000); 25 Jun 2002 Christie's M., lot 108 (as *Pursuit 1 and Pursuit 2*) (illus. p. 101)

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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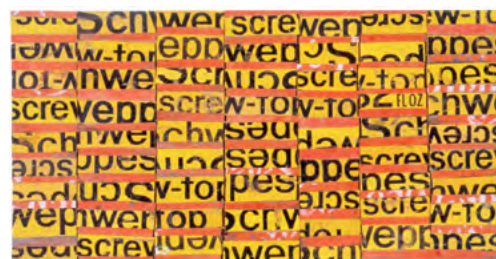




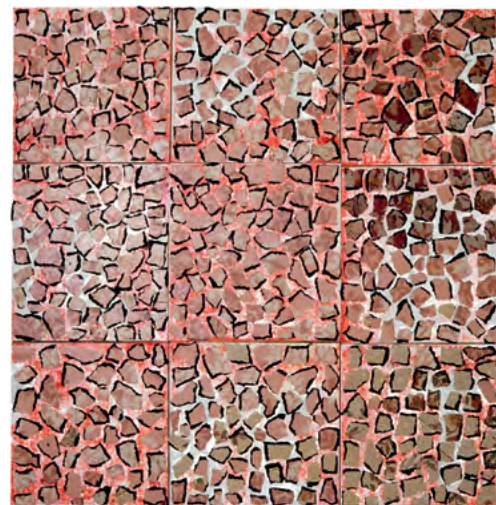
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#### 449 Red 1992

Reflective metal and sawn plywood  
retroreflective road signs, plywood backing;  
61.5 × 54.5 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca,  
Melbourne, #7, \$3000

**Coll:** 1997 private collection

*I use a lot of those STOP signs and GO signs; they're made of tin. And that was the only pucey pink one I had ever found. I found that on a dump at Collector. I was absolutely fascinated because it had that clove pink in it. And the yellow of course will shine. It reads quite nicely against the wall and I called it Red, because I thought well, I'm going to confuse the witness and you're going to call it Red because it says STOP and they are all going to think it should be called Pink or something. You know, little games you have ... But it's very hard actually naming things. It's very hard naming a name you haven't chosen before (1998 NGA).*

Image courtesy of Shapiro, Sydney

#### 450 Red rag 1992

Sawn painted and stencilled wood from  
soft-drink boxes, plywood backing;  
40.5 × 78.5 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9,  
Sydney, #28, \$4000

**Coll:** 1995 private collection

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney

#### 451 Regimental colours B 1990–92

Sawn painted and stencilled wood from soft-  
drink boxes, on plywood backing; 43 × 27.4 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9,  
Sydney, #37, \$2000

**Coll:** 1992 private collection

The companion piece is *Regimental colours A*  
1990–91.

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney

#### 452 Rose pink 1992

Torn or cut patterned linoleum, sawn reflective  
plywood road signs, plywood backing; 83 ×  
81.5 cm; signed, dated and titled verso l.l.:  
'ROSE PINK / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca,  
Melbourne, #19, \$4800; 1994 *Rosalie Gascoigne*  
Roslyn Oxley9, Sydney, #23, \$8000; 2011  
*Laverty 2* Newcastle Art Gallery; 5 Apr 2017  
*The Laverty Collection Part III* Deutscher and  
Hackett S., lot 19 (illus. pp. 66–67)

**Lit:** Christopher Heathcote *The Age* 12 May  
1993; Anne Loxley *SMH* 15 Apr 1994, p. 19;  
Bonhams *The Laverty Collection* Sydney, 2013,  
illus. p. 86 (installation view)

**Coll:** Aug 1998 The Laverty Collection

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney

#### 453 Rose red city 5 1992

Weathered painted and cut corrugated  
galvanised iron sheet on weathered plywood;  
85 × 198.8 cm; signed, dated and titled verso  
(at right angle to top): 'ROSE RED CITY /  
Rosalie Gascoigne / 1992' and inscribed u.c. ©

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca,  
Melbourne, #13, \$9500; 1 Dec 2011 – 4 Feb  
2012 *Group Show* Roslyn Oxley9, Sydney;  
2015 *The Daylight Moon* Goulburn Regional  
Art Gallery, NSW (illus. pp. 15, 30)

**Coll:** 1995 private collection; 2018 Art Gallery  
of South Australia (Acc No 20185S12), gift of  
an anonymous donor through the Australian  
Government's Cultural Gift Program.

First exhibited as part of a suite of ten works  
titled *Rose red city* 1991–93 (q.v.), which was  
later split up. Now [corrugated iron] is a thing  
that is very dear to my heart and it's very Australian  
... I want to produce the [corrugated iron] as  
an elegant material, the same as the columns in  
Corinthian Athens. It is elegant material in itself,  
why make it into something else. The person who  
bought that ... [has] got it in her flat in New York  
or somewhere, and I like to think that Australian  
corrugated iron, poor as it is, untouched as it is,  
can speak to people of other nationalities. And ...  
it was actually as found. You present what is there  
(1999 Auckland AG).

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney

#### 454 September 1992

Torn or cut painted Masonite board on painted  
plywood, composition board backing; 105  
× 127 cm; signed, dated and titled verso l.r.:  
'SEPTEMBER / Rosalie Gascoigne / 1992'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca,  
Melbourne, #6, \$7500; 2000 *From the studio*  
ANU Drill Hall Gallery, Canberra, #[24]  
(illus. p. 55, ref. p. 63)

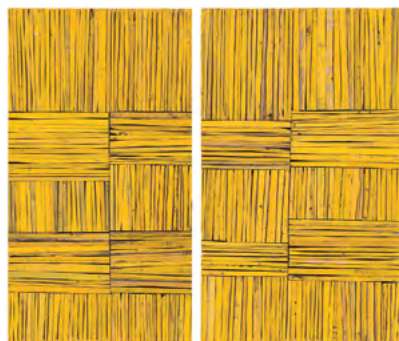
**Lit:** Christopher Heathcote *The Age* 12 May  
1993; *Canberra Times Panorama* 16 Sep 2000,  
illus. p. 11; Martin Gascoigne 'Rosalie's artists'  
2008, p. 42 (with illus.)

**Coll:** artist's personal collection; 2014 private  
collection (by descent)

RG displayed *September* 1992 in various rooms  
at Anstey Street, Pearce; it was in her bedroom  
in 1999. The vertical shape in the lower  
right recalls a similar shape in Ken Whisson's  
*And what should I do in Illyria?*. On her  
interest in Ken Whisson, see p. 61 and Martin  
Gascoigne 'Rosalie's artists' 2008, p. 42.

Image courtesy of the ANU Drill Hall Gallery,  
Canberra





455



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458

#### 455 **Stooks** 1991–92

Sawn or split painted wood from soft-drink crates, on backing board; diptych, each panel 61 × 119 cm; both panels signed, dated and titled verso in pen: left panel 'STOOKS I Rosalie Gascoigne 1991–92', right panel 'STOOKS II Rosalie Gascoigne 1991–92'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #25, \$3000; 8 Sep – 2 Oct 2010 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #37 (illus.); 31 Aug 2011 Deutscher and Hackett M., lot 29 (illus. p. 71)

**Coll:** 1993 private collection

Image courtesy of Deutscher and Hackett

#### 456 **Sun silk** 1992

Sawn, stencilled wood from soft-drink crates on plywood; 40 × 30.1 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #39, \$2000

**Coll:** 1995 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 457 **Text** 1992

Sawn, stencilled wood from soft-drink crates on plywood; 40.2 × 29.9 cm

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #38, \$2000

**Lit:** Vici MacDonald 1998, illus. p. 96

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 458 **[Three studies: linoleum on red]** c. 1992

Torn and cut patterned linoleum on sawn plywood road sign, composition board backing; (a) 20.5 × 19.2 cm, (b) 18.7 × 19 cm; (c) 20.5 × 20.9 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.479), gift of Hester, Martin and Toss Gascoigne

Dated on the basis that very similar squares of red road sign covered with torn linoleum were used in works such as *Midsummer* 1992 and *Rose pink* 1992.

Image courtesy of the National Gallery of Australia, Canberra

#### 459 **[Vase of flowers]** 1992

Patterned linoleum framed in weathered painted wood with nails; 50.7 × 34.8 cm; signed and dated verso: 'Rosalie Gascoigne / 1992'

**Exh:** 14 Nov – 11 Dec 2003 *Abstraction III* Charles Nodrum Gallery, Melbourne, #9 (as *Untitled*) (illus.); 1–22 Oct 2009 *Little Pictures* Charles Nodrum Gallery, Melbourne

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Image from author's archive

#### 460 **Wattle and daub** 1992

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 71.5 × 76 cm; signed, dated and titled verso: 'WATTLE AND DAUB / Rosalie Gascoigne / 1992'

**Exh:** 1992 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$5000; 8 Feb – 10 Mar 2002 *GOULDmodern* Gould Galleries, Melbourne and 16 Mar – 14 Apr 2002 Gould Galleries, Sydney, #29 (illus.)

**Coll:** 1995 private collection; 2012 Gus Fisher Gallery, The University of Auckland, New Zealand

Regarding the title: in building construction, wattle and daub is a method of constructing walls in which vertical wooden stakes, or wattles, are woven with horizontal twigs and branches, and then daubed with clay or mud. This method is one of the oldest known for making a weatherproof structure (source: Britannica.com).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 461 **[Yellow wood study #1]** c. 1991–92

Sawn painted wood on plywood; two panels, each abt 43 × 23 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

*[Yellow wood study #1]* was originally constructed as a single piece (photographed c. 1992), but RG later cut it in half vertically. The wood has grooves and its original use is not clear.

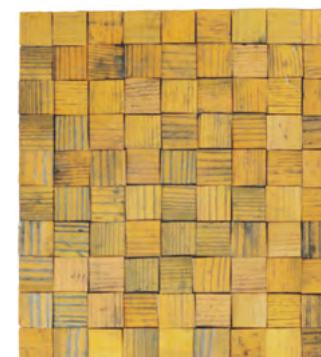
Photograph (original panel) by Ben Gascoigne from author's archive



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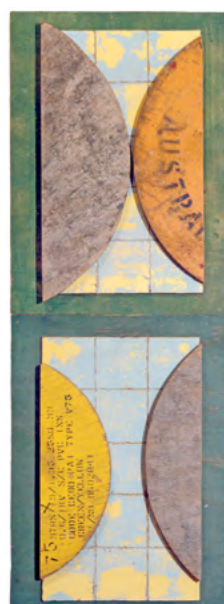
462A



462B



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## 1993

462 **Age of innocence** 1993

Painted wood and FSC-coated plywood formboard, on composition board backing; 61.5 × 83.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / The Place 1993' and also titled verso 'Age of innocence'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #24, \$4000 (listed in some catalogues as *The place*); 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #25, \$7500; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #122] (illus. p. 35, ref. p. 62); 28 Nov 2000 Sotheby's M., lot 19 (illus. p. 42); 2003 *GOULDmodern*, *GOULDtraditional*, *GOULDcontemporary* Gould Galleries Melbourne and Sydney, #35; 2008 *Rosalie Gascoigne* NGV, #61] (illus. p. 76, ref. p. 136)

**Lit:** Martin Gascoigne 2012, p. 202, illus. p. 203

**Coll:** 1994 private collection

*I had the pieces, I had the brown piece, and it was sort of a postcard from home — 'wish you were here' and that sort of stuff. I found hills and bits of sky and bits of everything. I've forgotten what I called it. It was a time when I was busy with that stuff, form board. The builders hack off pieces and they cut them into lots of shapes. I've made quite a lot* (1999 Auckland AG; similar remarks in 1997 Ross).

While the title might be drawn from Edith Wharton's 1920 novel of the same name, RG may have been thinking of her childhood visits to Waiheke Island near Auckland. The work closely resembles a photograph of Waiheke Island's coastline in the 1920s. RG described the Waiheke holidays as *one of my great influences* (1982 North). *It was the freedom that made our time at Waiheke so different from now, so different from our everyday life then ... We could do what we wished. No one could say to us yea or nay. We loved the house and the deserted beach* (see 1982 North and 1997 Frost).

Image A courtesy of the Art Gallery of New South Wales, Sydney

Image B of an early 20th century postcard of Waiheke Island from author's archive

463 **Airborne 1** 1993

Painted plywood (some from cable drums) and treated Masonite board on backing board; 117.4 × 42.9 cm; signed, dated and titled verso: 'AIRBORNE 1 / Rosalie Gascoigne / 1993'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #2, \$4000; 2009 *The Contemporary Collage: Australian Collages and Assemblage* John Buckley Gallery, Melbourne, #7; 23 Nov 2016 Sotheby's S., lot 22 (illus.)

**Lit:** Barbara Anderson in *Rosalie Gascoigne* Wellington, NZ, 2004 (exh. cat.), p. 56

**Coll:** 1993 private collection

RG used the term 'airborne' to describe the effect she sought from art: *I always judge art by if it gives me a blow to the solar plexus ... For me it's the journey, you get airborne, you get airborne on it. I want other people to get airborne [when looking at her art]. And later, in the same interview, she spoke about why James Mollison mattered to her: I thought he dreamt the dream ... I think you need someone who can get airborne on art and see a sort of truth* (see 1997 Ross). Or as Marie Hagerty recalled: 'She'd say you have to be "airborne"'. Your work should breathe something larger than itself' (Mary Eagle 2000, p. 22).

Image courtesy of Sotheby's Australia

464 **Airborne 2** 1993

Painted plywood (some from cable drums) and treated Masonite board; 116.5 × 42.5 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #26, \$4000; 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #26, \$7500

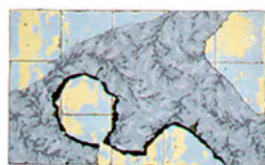
**Lit:** Ewen McDonald 1994, illus. p. 68

**Coll:** 1998 private collection

Regarding the title, see notes on *Airborne 1* 1993.

Image courtesy of Roslyn Oxley9 Gallery, Sydney





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#### 465 **Archipelago** 1993

Torn and cut patterned linoleum on treated Masonite panels, composition board backing; five panels, each 30.5 × 50.5 cm, overall 31.5 × 342 cm; left-hand panel signed, dated and titled verso l.r. in red: 'ARCHIPELAGO / Rosalie Gascoigne / 1993' and also inscribed l.l. '⓪' and 'LEFT AS FACING WALL'; the other panels are inscribed l.l. with the numbers '②' to '⑤' respectively

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #5, \$5250; 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$130,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14

**Coll:** 1999 artist's estate; 2011 private collection (by descent)

Image courtesy of Roslyn Oxley9 Gallery, Sydney

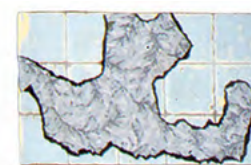
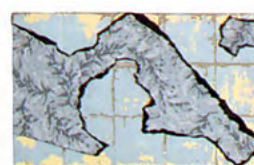
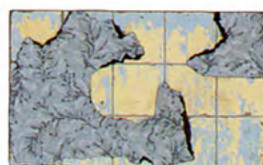
#### 466 **[Archipelago studies A & B]** 1993

Torn and cut patterned linoleum on treated Masonite panels; each 30.5 × 50.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.502), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



#### 467 **Billboard** 1992–93

Sawn plywood road signs, on plywood and composition board; 100 × 71.5 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1992–1993 / "BILLBOARD"'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22, \$8000; 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18); Dec 1996 Olsen Gallery, Woollahra NSW; 7–10 Sep 2017 Olsen Gallery at *Sydney Contemporary Art Fair*

**Coll:** 1996 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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#### 468 **Bush yellow** 1993

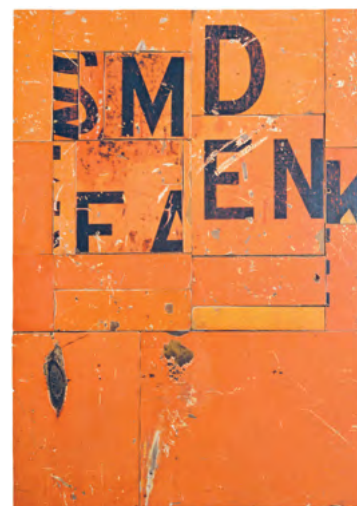
Sawn plywood retroreflective road signs, composition board backing; 121.5 × 91.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1993 / BUSH YELLOW'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$11,000; Sep 1998 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #27 (illus.); 23 Nov 2010 Sothebys S., lot 30 (illus.)

**Lit:** Anne Loxley *SMH* 15 Apr 1994, p. 19; Elwyn Lynn *Weekend Australian* 23–24 Apr 1994, p. 13

**Coll:** 1994 private collection

Image courtesy of Sotheby's Australia



467

#### 469 **Cat's eye** 1992–93

Sawn plywood retroreflective road signs, on plywood or composition board; 82.7 × 77.6 cm; signed, dated and titled verso: 'CAT'S EYE / Rosalie Gascoigne / 1992–93'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #23, \$4750; 7 May 2000 Christie's M., lot 18 (illus. p. 27)

**Lit:** Vici MacDonald 1998, illus. p. 35; Louise Bellamy *The Age* 8 May 2000, illus.; Peter Fish *SMH* 15 May 2000, illus. p. 35

**Coll:** 1993 private collection

Image from author's archive



468



469





470



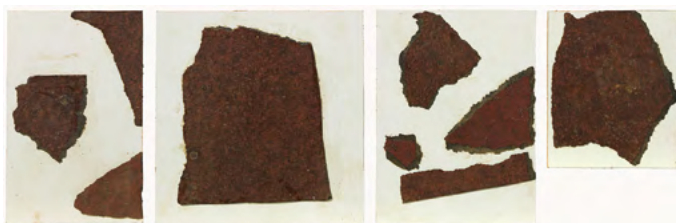
472



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473



474

## 470 Float off 1993

Sawn plywood reflective road signs, on composition board; 91 × 82 cm; signed and dated verso: 'Rosalie Gascoigne 1993'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #21, \$8000; 18 Sep – 13 Oct 2001 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #47 (illus. p. 38)

**Coll:** 1994 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 471 Flute 1993

Cut corrugated, galvanised iron sheet on weathered plywood; 100 × 54 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11, \$7000; Dec 1994 *100 Percent Tracy* 24HR Art — Northern Territory Centre for Contemporary Art, Darwin, #RG2

**Lit:** Elwyn Lynn *Weekend Australian* 23–24 Apr 1994, p. 13; *ACAF* 4 Melbourne, 1994 (exh. cat.), illus. p. 96

**Coll:** 1997 private collection (United States of America)

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 472 Honeybunch 1993

Sawn painted and stencilled plywood road signs with additional hand-painted lettering, composition board backing; 109 × 82 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1993 / HONEYBUNCH' and inscribed verso u.c.: 'TOP'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, \$11,000; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[26] (ref. p. 63); 2004 *Rosalie Gascoigne* Wellington, NZ, #[22] (illus. detail pp. 44, 69)

**Lit:** Ewen McDonald 1994, illus. p. 69; Vici MacDonald 1998, illus. cover (detail), p. 109; Gregory O'Brien 'Of magpie song' 2004, illus. p. 22 (detail); Gregory O'Brien 'Plain air/plain song' 2004, p. 43 (for extended discussion on concrete poetry); Gregory O'Brien 2005, p. 74; Jason Grant 2007, illus. p. 27

**Coll:** artist's personal collection; 2014 private collection (by descent)

RG did some of the calligraphy. *I'm always keen on letters ... and I rubbed back the white ones because the white was too shiny. I like that grey and white, and suddenly I called it Honeybunch. My husband was aghast. He said, 'Why are you calling that Honeybunch?' and I said, 'Well, it looks very good in the sitting room, as it does, with a bowl of flowers under it.' Honeybunch, I don't know why. Anyway, it works for me. I've got it. And I like grey and white and black. And the shapes of the letters, that 'B' in the middle is nice. You do it a lot by eye. You've got to find the stuff, and then*

*by eye you've got to make it more so and more so and more so until you're pleased with it, and then nobody can argue with you, though they do of course* (1999 Auckland AG).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 473 Lily pond 1993

Painted plywood and patterned linoleum on plywood, composition board backing; 114.5 × 80.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1993 / "LILY POND"'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20, \$10,000; 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. p. 18); 20 Aug 2001 Deutscher-Menzies M., lot 36 (illus. p. 63)

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 474 [Masonite studies] c. 1993

Torn and cut Masonite board, on painted plywood; four pieces, 25 × 18.8 cm, 25 × 24.4 cm, 15.3 × 18.4 cm, 15.7 × 24. cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.493), gift of Hester, Martin and Toss Gascoigne

Dated on the basis of *Skeubald* 1993, for a similar use of Masonite board, but on a much larger scale.

Image courtesy of the National Gallery of Australia, Canberra

## Rose red city 1991–93

Installation of ten units (separately listed) constructed in the period 1991–93, made variously of recycled painted corrugated iron, painted hardwood (from cable drums for barbed wire) and weathered plywood. The common element was the colour — variations on a dull rich red-brown.

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9–18

*And another thing that I was doing, a 'Rose Red City', because there was a lot of the rose red tin around, and I had this rose red city half as old as time. The man who sold it [Bruce Pollard at Pinacotheca] unfortunately broke it up, it was meant to be an installation. One of the pieces [Rose red city 5 1992] was bought by [John] Kaldor's wife. And she's taken it to America, and I'm very pleased with this because it's putting corrugated iron into a class of its own. It is itself — it's elegant, it's Australian, and the vitality is just marvellous* (1998 Hughes; similar remarks 1999 Auckland AG).



The title of the installation is from Dean John William Burgon's poem 'Petra' 1845 (Newdigate prize). BG remembered that the poem appeared in popular anthologies such as the *Golden treasury* when RG was at school.

It seems no work of Man's creative hand,  
By labor wrought as wavering fancy  
planned;  
But from the rock as if by magic grown,  
Eternal, silent, beautiful, alone!  
Not virgin-white like that old Doric shrine,  
Where erst Athena held her rites divine;  
Not saintly-grey, like many a minster fane,  
That crowns the hill and consecrates the  
plain;  
But rose-red as if the blush of dawn,  
That first beheld them were not yet  
withdrawn;  
The hues of youth upon a brow of woe,  
Which Man deemed old two thousand  
years ago.  
Match me such marvel save in Eastern  
clime,  
A rose-red city half as old as time.

*Rose red city* 1–10 was presented as an installation at Pinacotheca in 1993. The installation was broken up when several pieces were sold. Some pieces were later reworked and exhibited as *Frontier I–V* 1998. The title is as inscribed by RG, without the hyphen, although the poem uses the form 'rose-red city'.



475



476

#### 475 *Rose red city* 1 1992–93

Weathered, painted galvanized iron on weathered painted plywood or FSC-coated plywood formboard; 150 × 120 cm; signed, dated 1992–1993 and titled verso

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #9, \$10,000; 20 Apr 1998 Deutscher-Menzies M., lot 210; 3 Aug 1999 Goodman's S., lot 68; 26 Nov 2002 Sotheby's M., lot 26 (illus. p. 39)

**Coll:** 1993 private collection

Image courtesy of Sotheby's Australia

#### 476 *Rose red city* 2 1993

Weathered, painted corrugated galvanized iron on weathered plywood; 120 × 52 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #10, \$4000

**Coll:** dismantled

Image courtesy of Roslyn Oxley9 Gallery, Sydney

#### 477 *Rose red city* 3 1992–93

Weathered painted corrugated galvanized iron on weathered plywood; 150 × 84.4 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #11, \$7000

**Coll:** 1997 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



477

#### 478 *Rose red city* 4 1991/93

Weathered painted hardwood boards on backing board; diptych, hung as a single piece 123.5 × 179.5 cm overall, left-hand panel 123 × 122 cm, right-hand panel (comprising the last eight columns) 123 × 61 cm; left-hand panel signed, dated and titled verso: 'ROSE RED CITY / Rosalie Gascoigne / 1991–93'; right-hand panel signed, dated and titled verso: 'ROSE RED CITY / Rosalie Gascoigne / 1993'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #12, \$12,000; c. 1995 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #47; May 2001 *Australian Art: The 60s till Now* Kaliman Gallery, Sydney (as *Rose red city*); 28 Aug 2002 Deutscher-Menzies M., lot 26 (illus. p. 45); 24 Aug 2004 Sotheby's S., lot 30 (illus. p. 47)

**Lit:** *Australian Art Market Report* no. 24, winter 2007, illus. cover

**Coll:** 1993 private collection

The hardwood comes from spools for barbed wire (see notes on *Rose red city* 7). *Rose red city* 4 was constructed as two panels but later hung as a single unit. The left-hand side has sixteen columns and the right-hand side contains eight columns.

Image courtesy of Menzies Art Brands



478

#### *Rose red city* 5 (see 453 *Rose red city* 5 1992)

#### 479 *Rose red city* 6 1992–93

Weathered painted corrugated galvanized iron on weathered painted plywood or FSC-coated plywood formboard; 150 × 120 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #14, \$10,000

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



479





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482



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483



484

## 480 Rose red city 7 1993

Weathered painted hardwood boards on backing board; 85.5 × 78 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #15, \$4800; 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$30,000

**Lit:** Vici MacDonald 1998, illus. p. 92

**Coll:** 1999 private collection

*This was my Rose Red City, half as old as time ... what's the name of the city? Petra. It's got a sort of presence when you see it ... It's a good red. That's very hard wood, it comes off those things that farmers put barbed wire around to mend the fences* (Vici MacDonald 1998, p. 92). The same wood was used in *Rose red city 4*.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 481 Rose red city 8 1993

Weathered painted corrugated galvanised iron on weathered plywood; 116 × 120 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #16, \$7500

**Coll:** dismantled

RG reworked *Rose red city 8* in 1998. The reworked piece was exhibited as *Frontier V* 1998 (q.v.).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 482 Rose red city 9 1993

Weathered painted corrugated galvanised iron on weathered painted plywood or FSC-coated formboard; 108 × 75 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #17, \$5500

**Coll:** dismantled

RG reworked *Rose red city 9* in 1998. The reworked piece was exhibited as *Frontier IV* 1998 (q.v.).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 483 Rose red city 10 1993

Weathered painted corrugated galvanised iron on weathered plywood; 77 × 110 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #18, \$5500

**Coll:** dismantled

*Rose red city 10* was dismantled and reworked in 1998, and the result exhibited in 1998 as *Frontier II* 1998 (q.v.).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## Sheep weather alert 1992–93

A series of eight works (see separate listings) displayed as a group when shown in 1993 at Pinacotheca; see also *Lambing* 1991 for an earlier, related work

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #28–35

*Somebody gave me a lot of that lino. I couldn't stand the inferior red and green on it, which in theory were the colours, but the black and grey were good, so I tore it by hand. It turned out in a way like sheep shapes, if you saw a mass of them. 'Sheep weather alert' is what they say on the weather report. It's a good name. It meant you jolly well get your sheep or you're going to lose a lot in the cold — it's a bitter winter climate here. This is a misted-over one [referring to Sheep weather alert 5]: they're washed over, and it reads like shapes looming in the mist. When you have shearing time round Canberra, the yards are full of sheep, the trucks are full of sheep, the hills are full of shorn sheep — sheep, sheep, sheep — you're just surrounded by it. That was what I was after* (Vici MacDonald 1998, p. 60).

The misting effect, achieved with a wash of white paint, was also used in *Sheep weather alert 1*. After the works were exhibited in Melbourne in 1993 RG reworked or dismantled most of them, including SWA 2, 4 and 8. Either SWA 3 or SWA 6 was stripped of its linoleum and used as the backing board for an abandoned work in the *Frontier* 1998 series. A remnant of SWA 4 (most of the lower right panel) was stolen from RG's house, auctioned at the *1st Annual Christmas Auction* Goodmans S., 5 Dec 2000 (as lot 397 *Abstract* undated 46 × 40 cm), and later exhibited as *Sheep weather alert IV* c. 1990 in *Modern Australian Painting* 3–26 May 2001 at Charles Nodrum Gallery, Melbourne. The piece was eventually recovered by the artist's estate in 2003 (and the thief was successfully prosecuted).

## 484 Sheep weather alert 1 1992–93

Torn patterned linoleum, paint and weathered plywood; two panels, overall 70 × 120 cm; left panel signed, dated and titled verso l.c.: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and inscribed with a '⓪' and an arrow pointing to the right edge; right panel inscribed verso with '⓪' and an arrow pointing to the top edge, and also inscribed u.r. with '⓪'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #28, \$5500

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Photograph by Ben Gascoigne from author's archive

#### 485 **Sheep weather alert 2** 1992–93

Torn patterned linoleum and weathered plywood; two panels, overall 119 × 153 cm; signed, dated and titled verso: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1993' and inscribed above the title with '©'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #29, \$10,000

**Coll:** 2015 National Gallery of Australia, Canberra (right-hand panel only) (Acc no. 2015.470), gift of Hester, Martin and Toss Gascoigne

RG cut the left panel up.

Photograph by Ben Gascoigne from author's archive

#### 486 **Sheep weather alert 3** 1992–93

Torn patterned linoleum and weathered plywood formboard; 71 × 118 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #30, \$5500

**Coll:** destroyed

Photograph by Ben Gascoigne from author's archive

#### 487 **Sheep weather alert 4** 1992–93

Torn patterned linoleum, paint and weathered plywood; four panels in a quadrant, overall 80 × 108 cm; signed, dated and titled verso: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and inscribed above the title with '©'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #31, \$5500

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

After SWA 4 was exhibited in Melbourne, RG reworked it. She replaced the bottom right panel (4d): we know this was after the Melbourne exhibition because the discarded panel 4d bears a label on the rear 'Woollahra Art Removals, To Gascoigne'. RG added some smaller yellowish pieces of linoleum to the new panel 4d, and also to the three other panels. The discarded panel, minus the narrow strip on the right-hand side, was stolen from the house in mid-1997 and later exhibited as *Sheep weather alert IV* (see introductory remarks on the series).

Photograph by Ben Gascoigne from author's archive

#### 488 **Sheep weather alert 5** 1992–93

Torn and cut bitumen-based printed linoleum, paint and weathered plywood; two panels, overall 77.5 × 240 cm; left panel signed, dated and titled l.r.: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and also inscribed '5A'; right panel signed, dated and titled u.r., upside down: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and also inscribed '5B'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #32, \$10,000; 18 Jun 2008 Deutscher-Menzies S., lot 23 (illus. p. 339); 23 Nov 2008 Mossgreen M., lot 12 (illus.); 5 May 2009 Sotheby's M., lot 212 (illus. pp. 22–23); 5 Jun – Jul 2010 *Blue Chip: The Collector's Exhibition* Niagara Galleries at Liverpool Street Gallery, Sydney; 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. pp. 17, 30, inside back cover (detail)) (exhibited incorrectly, framed); Oct–Nov 2016 *Spring 2016* Justin Miller Art, Sydney (illus.); 7–10 Sep 2017 Justin Miller Art at *Sydney Contemporary Art Fair*

**Coll:** c. 1993 private collection

*This is a misted-over one [referring to Sheep weather alert 5]; they're washed over, and it reads like shapes looming in the mist. When you have shearing time round Canberra, the yards are full of sheep, the trucks are full of sheep, the hills are full of shorn sheep — sheep, sheep, sheep — you're just surrounded by it. That's what I was after* (Vici MacDonald 1998, p. 60). The placement of the signatures suggests RG changed her mind about the placement of the right-hand panel.

Image courtesy of Menzies Art Brands

#### 489 **Sheep weather alert 6** 1992–93

Torn and cut bitumen-based printed linoleum and weathered plywood; 71 × 118 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #33, \$5500

**Coll:** dismantled

Photograph by Ben Gascoigne from author's archive

#### 490 **Sheep weather alert 7** 1992–93

Torn and cut bitumen-based printed linoleum, synthetic polymer paint and weathered plywood; 78 × 89 cm; signed, dated and titled verso l.r.: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and also inscribed with '©' above the title

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #34, \$4800

**Coll:** 1999 artist's estate; 2014 destroyed

Destroyed in 2014 because it had severely deteriorated.

Photograph by Ben Gascoigne from author's archive



485



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487



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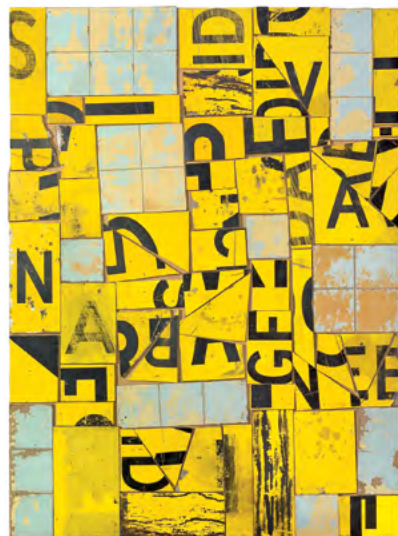




491



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#### 491 **Sheep weather alert 8** 1992–93

Torn patterned linoleum, synthetic polymer paint and weathered plywood; four units in two panels, overall 59 × 209 cm; signed, dated and titled verso: 'SHEEP WEATHER ALERT / Rosalie Gascoigne / 1992–1993' and also inscribed with '©'

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #35, \$7000

**Coll:** dismantled

Photograph by Ben Gascoigne from author's archive

#### 492 **Skewbald** 1993

Installation of two wall pieces and six floor pieces with rusted enamelware, apiary boxes (some painted), torn or cut Masonite board and FSC-coated plywood formboard; dimensions variable, overall abt 152.5 × 427 × 122 cm

**Exh:** 1993 *Confrontations* Ivan Dougherty Gallery, UNSW Sydney (illus. in part and with artist's statement); 1994 *Aussemblage!* Auckland Art Gallery, NZ (dated 1994) (ref.); 2004 *Rosalie Gascoigne* Wellington, NZ, #[23] (illus. p. 29)

**Lit:** Elwyn Lynn *Weekend Australian* 11–12 Sep 1993, p. 13

**Coll:** 1994 Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. 194/12/1) (through Roslyn Oxley9 Gallery)

Artist's statement dated 1 July 1993 in 1993 *Confrontations* catalogue:

*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'.*

*'Skewbald' is the product of my perception in a world of Friesian cattle, magpies, Dalmatian dogs, Gerard Manley Hopkins' 'Glory be to God for dappled things' [see below], cowhide, and all the animals on the veldt. To understand the work, should they wish to, viewers must bring their own perception to it.*

'Pied beauty' 1877

GLORY be to God for dappled things,  
For skies of couple-colour as a brinded cow,  
For rose-moles all in stipple upon trout  
that swim;  
Fresh-firecoal chestnut-falls, finches' wings;  
Landscape plotted and pieced, fold, fallow  
and plough,  
And all trades, their gear and tackle  
and trim.

All things counter, original, spare, strange,  
Whatever is fickle, freckled (who knows  
how?)

With swift, slow; sweet, sour; adazzle, dim.  
He fathers-forth whose beauty is past  
change;  
Praise him.

Gerard Manley Hopkins (1844–89)

*Poems* 1918

RG first explored the idea of enamelware and multiple apiary boxes in a 1975 construction that filled the hallway of her house but was soon demolished (see 093B [*Study: thistle stalks*] c. 1974–75). Photographs show she tried several arrangements of the units in *Skewbald*. Most of the apiary boxes were unused, Rosalie having bought them.

Image courtesy of Auckland Art Gallery, New Zealand

#### 493 **Skylight** 1993

Sawn plywood retroreflective road signs and coated Masonite board on backing board; 122 × 91 cm

**Exh:** 1993 *Rosalie Gascoigne* Pinacotheca, Melbourne, #1, \$6500; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[23] (ref. pp. 15, 62, illus. p. 49.); 2008 *Rosalie Gascoigne* NGV, #[62] (illus. p. 107, ref. p. 136)

**Lit:** Hannah Fink 1997, illus. p. 204; Sasha Grishin *Canberra Times* 6 Dec 1997, p. 16

**Coll:** 1993 private collection

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne

#### 494 **[Study with linoleum on reflective board]** 1992–93

Torn and cut printed linoleum on retroreflective road sign, plywood backing; 27 × 27 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Image from author's archive

## 1994

495 **Bread and butter** 1994

Sawn painted and stencilled wood from cable reels, on composition board; 62.5 × 50.5 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17, \$6000

**Coll:** 1994 private collection

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



495

496 **Chatting up** 1994

Sawn wood (primarily from cable reels) with paint, stencilling and fibre-tipped pen inscriptions, and printed cut-out images on cardboard (Arnott's Biscuits logos), composition board backing; 35 × 29 × 7 cm; signed, dated and titled verso in fibre-tipped pen: 'Rosalie Gascoigne / 1994 / "CHATTING UP"'

**Exh:** 2003 *Home Sweet Home* NGA and touring (illus. p. 6); 21 Mar – 8 Jun 2009 *Silently Stirring* NGA

**Lit:** *Artonline* [NGA newsletter] issue 121, 2009, illus.

**Coll:** 1994 Peter Fay (through Roslyn Oxley9 Gallery); 2005 National Gallery of Australia, Canberra (Acc no. 2005.843), gift of Peter Fay

More than likely the parrot cut-out was made much earlier, by c. 1982. RG kept her offcuts and spares, including her many cut-outs of logos and sporting figures.

Image courtesy of the National Gallery of Australia, Canberra



496



497

497 **Compound** 1994

Sawn painted wood (mostly plywood) on composition board; 102.5 × 92.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1994 / "COMPOUND"'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$8000; 2000 *12th Biennale of Sydney*; 4 May 2016 Deutscher and Hackett M., lot 44 (illus.)

**Lit:** Vici MacDonald 1998, illus. p. 62 and back cover (detail)

**Coll:** 1995 private collection

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Deutscher and Hackett

498 **Down town** 1994

Sawn painted and stencilled wood from cable reels on composition board; 104 × 97 cm; not inscribed

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #10 (as *Downtown*), \$10,000

**Coll:** 1996 private collection

Dated on the basis of 1994 photographs.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



498

499 **Foreign affairs** 1994

Sawn painted and stencilled wood from cable reels on composition board; 77.8 × 77.2 cm; signed, dated and titled verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1994 / "FOREIGN AFFAIRS"'

**Exh:** 29 Sep – 2 Oct 1994 Roslyn Oxley9 at *ACAF 4* Melbourne, #11, \$7500; 17 Jun – 9 Jul 1995 *New Works New Directions: Recent Acquisitions by the Chartwell Collection* Waikato Museum of Art and History, Hamilton NZ; 2004 *Rosalie Gascoigne* Wellington, NZ, #[24] (illus. p. 71); 16 Oct 2004 – 24 Jul 2005 *Local Atlas: Contemporary New Zealand and Australian Art* Auckland Art Gallery, NZ; 3 Sep 2011 – 7 Apr 2013 *Whizz Bang Pop (Land and Environment)* Auckland Art Gallery, NZ

**Coll:** 1994 Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. C1995/1/4)

Image courtesy of Auckland Art Gallery, New Zealand



499

500 **Garlands** 1994

Patterned linoleum and sawn painted and stencilled wood from soft-drink boxes on composition board; 102 × 75 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1994 / "GARLANDS"'

**Exh:** not exhibited

**Coll:** 1998 private collection (through Roslyn Oxley9 Gallery)

Image from author's archive



500



501 **Gazette** 1994

Sawn painted and stencilled wood from cable reels on backing board; 77.5 × 59 cm; signed and dated verso l.l. in black fibre-tipped pen: 'Rosalie Gascoigne / 1994 / ...'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14, \$7000; 2009 *Cubism and Australian Art* Heide MOMA (illus. p. 233)

**Lit:** Anne Loxley *SMH* 15 Apr 1994, illus. p. 19; Sue Cramer 'Post-cubism 1980–2009' in Lesley Harding and Sue Cramer *Cubism & Australian Art* Miegunyah Press, Carlton, VIC, 2009, p. 233; Jason Smith 'Rosalie Gascoigne Milky Way', *ibid.* p. 255

**Coll:** 1996 private collection; 2011 Art Gallery of New South Wales, Sydney (Acc no. 18.2011), bequest of Mollie and Jim Gowing

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



501

502 **Highway to heaven** 1994

Acrylic paint, washi paper and bamboo, kite, collaborator Basil Hall, constructed by an unidentified Japanese kite-maker; 167 × 131 cm

**Exh:** 1994–95 *Art Kites: Pictures for the Sky* 26 Dec 1994 at Sydney Convention and Exhibition Centre with kite fly-out 7–8 Jan 1995 at Centennial Park, Sydney

**Coll:** 1994 Art Kite Museum, Detmold, near Kassel, Germany

*My kite is a facsimile of a work called 'Highway Code' [1985] ... since I am totally inexperienced in painting I decided to go along with what I know and have worked with. I find the kite project fascinating and applaud an idea that can be at the same time both light-hearted and serious.*

*I hope eventually my kite will fly. I have all faith in the master kitemakers of Japan, but my part of the work is a real challenge, albeit an exciting one. I have had to employ expertise from Basil Hall, the director of Studio 1 in Canberra. My ignorance of procedure extends even to what sort of brush and paints I should buy. However I am caught up with the poetry of your plan and am determined to make a kite that will be a triumph of desire and goodwill over ignorance (5 Aug 1994 RG to Paul Eubel, director, Goethe Institute Turin).*

Basil Hall remembers helping: 'We worked from one of her existing pieces, painted up the separate squares in various yellows and then painted on the black lettering. Rosalie did all the splatters over the top.' (22 Jan 2015 Basil Hall email to MG). The kite had been commissioned by the Goethe Institute Turin (curator Ikuko Matsumoto) for the Art Kites Festival, which included an exhibition at the Sydney Convention and Exhibition Centre



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from 26 December 1994 to 29 January 1995 and a kite fly-out in Centennial Park, Sydney, on 7–8 January 1995. The exhibition was the opening event for the 1995 Festival of Sydney. RG attended the kite fly-off.

The exhibition catalogue included this explanation: 'This exhibition centres on the kite as an object of contemporary artistic design, of creation. Over one hundred artists from twenty countries have offered original contributions. Skilled Japanese artisans have turned these into objects capable of flying'.

Image from author's archive

503 **Imperial measure** 1993–94

Sawn painted and stencilled wood from soft-drink boxes on sawn plywood retroreflective road signs, composition board backing; 82 × 60 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$7000

**Coll:** 1995 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



503

504 **Jotter** 1994

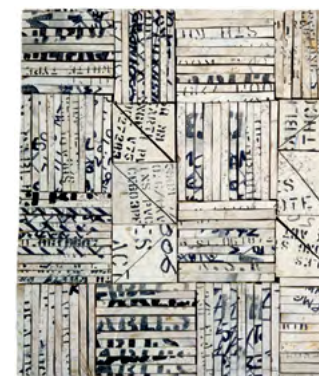
Sawn painted and stencilled wood from cable reels on backing board; 54 × 46.5 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$5000

**Coll:** 1994 private collection

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



504

505 **Kaleidoscope** 1994

Sawn painted and stencilled wood from cable reels on composition board backing; 77 × 78 cm

**Exh:** 29 Sep – 2 Oct 1994 Roslyn Oxley9 at ACAF 4 Melbourne, #10, \$7500; 30 Nov 2016 Deutscher and Hackett S., lot 47 (illus. p. 67 and endpapers)

**Lit:** *Art and Australia* vol. 32, no. 3, 1995, illus. cover (detail)

**Coll:** 1996 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



505

506 **News break** 1994

Sawn plywood road signs, some retroreflective, on backing board; 130.5 × 95 cm: signed, dated and titled verso: 'Rosalie Gascoigne / 1994 / News Break'

**Exh:** 2–31 Jul 1994 *Romantisystem* Canberra Contemporary Art Space; 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$11,500; 29 Aug 2007 Deutscher and Hackett M., lot 9 (illus. p. 29)

**Lit:** Peter Haynes *Art and Australia* vol. 32, no. 3, 1995, p. 443; Vici MacDonald 1998, illus. p. 77; *Alumni News* [University of Auckland, NZ] vol. 12, no. 1, 2002, illus. p. 7

**Coll:** 1995 private collection

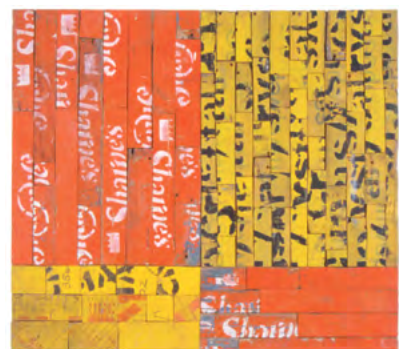
After the work was photographed between 23 January and 8 May 1994 RG added more pieces, which show up in a photograph taken on 10 June 1994. The additions include the 'OI' square in the bottom left and the 'SU' square at centre left (which replaced another square reading PAIR).

*Some of it isn't reflective. You can tell by the writing. The stuff which is non-reflective is hand-done lettering. And the rest is machine-done lettering, it's good. So sometimes it gets almost a cross across it* (Vici MacDonald 1998, p. 77).

Image courtesy of Deutscher and Hackett



506



507

507 **Out of Africa** 1994

Sawn painted and stencilled wood primarily from soft-drink boxes on backing board; 82 × 93 cm

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #5, \$12,500

**Coll:** 1998 private collection

RG briefly visited South Africa in 1963 while returning by sea from a six-month stay in Britain when BG was on sabbatical at the Royal Observatory Herstmonceux in Sussex, UK. The ship stopped in South Africa (possibly Durban) where she visited the Zulu market and bought three large bowls. There is a passing reference to the visit in Vici MacDonald (1998, p. 21). The title comes from Karen von Blixen-Finecke's memoir published in 1937 (under the pen name of Isak Dinesen) and which was the basis for a 1985 film of the same name with Robert Redford and Meryl Streep.

Image from author's archive

508 **Piece work** 1994

Sawn painted and stencilled wood from cable reels on composition board backing; 77.7 × 77.2 cm; signed, dated and titled verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1994 / PIECE WORK'

**Exh:** 29 Sep – 2 Oct 1994 Roslyn Oxley9 at ACAF 4 Melbourne, #12, \$7500; 17 Jun – 9 Jul 1995 *New Works New Directions: Recent Acquisitions by the Chartwell Collection* Waikato Museum of Art and History, Hamilton NZ; 16 Oct 2004 – 24 Jul 2005 *Local Atlas: Contemporary New Zealand and Australian Art* Auckland Art Gallery, NZ; 3 Sep 2011 – 7 Apr 2013 *Whizz Bang Pop (Land and Environment)* Auckland Art Gallery, NZ

**Coll:** 1994 Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. C1995/1/6)

Image courtesy of Auckland Art Gallery, New Zealand



508

509 **[Pink offcuts]** c. 1986–87, 1994

Sawn painted (primed) wood on weathered plywood; 61 × 51.5 × 4 cm; not signed or dated by artist, but inscribed verso: 'Certificate that this work is / by Rosalie Gascoigne / Martin Gascoigne / 19 April 2004'

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[37] (as *Untitled* n.d.) (ref. p. 63); 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20 (as *Untitled (pink offcuts)* 1994), \$70,000

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

The wood is primed building timber. The central, unframed part of *[Pink offcuts]* is visible in an April 1987 photograph. A studio photograph shows it was still without a frame in September 1993. *[Pink offcuts]* was photographed in its final form in early 1994.

Photograph by Ben Gascoigne from author's archive



509





510



511

### 510 **Plain view 1** 1994

Painted plywood and Masonite board,  
on composition board; 71 × 66 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$5000; 27 Aug 2007 Sotheby's M., lot 48 (illus. p. 108); 31 Oct 2017 Art+Object, Auckland NZ, lot 60

**Coll:** 1996 private collection

*That was a very minimalist one I did [either Plain view 1 or 2]. I was doing a thing about air. Just the variations of the grey and the white made it read for me. Somebody has actually bought that by itself. It hangs by itself in a room, very peaceful, very quiet, but actually it can say more if you let it say more to you. If you are amenable to it in the first place, then you can dwell with it as it were* (1999 Auckland AG). Very possibly RG applied some of the paint (see *But mostly air* 1994–95).

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 511 **Plain view 2** 1994

Painted plywood and Masonite board, on composition board; 101.5 × 83.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne, PLAINVIEW 2 / 1994'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10, \$7000; Aug 2011 *Spring and Summer Exhibition* Annette Larkin Fine Art, Sydney; 8 May 2012 Sotheby's S., lot 40 (illus.); 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. front cover (detail), pp. 19, 31)

**Lit:** Peter Haynes *Canberra Times* 13 Jul 2015 (ref., illus.)

**Coll:** 1994 private collection

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340). Also see notes on *Plain view 1*. Very possibly RG applied some of the paint (see *But mostly air* 1994–95).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 512 **Plein air** 1994

Installation of 38 pieces comprising 9 wall pieces, 25 leaning panels (abt 12 metres total) and 3 freestanding pieces; painted wood or plywood, Masonite board and composition board, galvanised mild steel wire and wire netting, and steel:

Nine wall pieces (1–9/38):

1/38 Wire netting (two sections abt 45 × 110 cm each) on single panel of painted Masonite board, on composition board; 122 × 91.5 cm

2/38 Painted Masonite board (30 panels, each abt 40 × 29 cm) on composition board; 202.5 × 179 cm

3/38 Wire netting on two plywood panels (the left panel painted, the right unpainted), on composition board; 120 × 114 cm

4/38 Wire netting fitted across two painted Masonite panels, on composition board; 122 × 182 cm

5/38 Two painted Masonite panels on composition board; 91.5 × 122 cm (one stacked on top of the other)

6/68 Three painted panels (two of Masonite board, bottom one of plywood), on composition board; 71.5 × 120 cm

7/38 Two painted Masonite panels on composition board; 119.5 × 81 cm

8/38 Wire netting on painted plywood; 113 × 85.5 cm

9/38 Sawn painted and stencilled wood from soft-drink boxes on plywood, on composition board; 123 × 57 cm

Twenty-five floor/wall pieces (10–35/38), sawn or split painted wood from soft-drink boxes mounted on weathered plywood; overall abt 12 metres:

10/38	60 × 34 cm	23/38	48 × 61 cm
11/38	60 × 36.5 cm	24/38	66 × 53 cm
12/38	56 × 15 cm	25/38	50.5 × 30.5 cm
13/38	56.5 × 31 cm	26/38	51 × 28 cm
14/38	55 × 33 cm	27/38	51 × 32 cm
15/38	53.5 × 38 cm	28/38	48.5 × 40.5 cm
16/38	62 × 52.5 cm	29/38	47 × 34.5 cm
17/38	50.5 × 40 cm	30/38	47 × 34 cm
18/38	48 × 32 cm	31/38	48.5 × 76 cm
19/38	48 × 24 cm	32/38	46 × 36 cm
20/38	26 × 48.5 cm	33/38	48.5 × 36 cm
21/38	46 × 34 cm	34/38	54.5 × 68 cm
22/38	47.5 × 53.5 cm	35/38	53 × 77.5 cm

Three floor pieces (36–38/38):

36/38 Wire netting on wooden frame 63 × 50 × 40 cm, on painted plywood panel 80 × 100 cm supported on wooden box 15 × 60 × 60 cm

37/38 Wire netting on weathered plywood base; 61 × 167 × 30 cm

38/38 Wire netting; 52 × 52 × 48 cm on painted plywood base; 95 × 56 cm (two panels joined)

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1, \$30,000; 2003 *Rosalie Gascoigne: Plein Air* Gow Langsford Gallery, Sydney; 2004 *Rosalie Gascoigne* Wellington, NZ, #[25] (illus. pp. 36 (detail), 74); 2009 *Rosalie Gascoigne: Plein Air* Charles Nodrum Gallery, Melbourne

**Lit:** Anne Loxley *SMH* 15 Apr 1994, p. 19; Elwyn Lynn *Weekend Australian* 23–24 Apr 1994, p. 13; Ewen McDonald 1994, p. 66; Vici MacDonald 1998, illus. p. 38 (detail); Anne Loxley *SMH* 22 Jan 2002, p. 15; *SMH Metropolitan* 25–26 Jan 2002, illus. p. 13; Gregory O'Brien 'Plain air/plain song' 2004, p. 37; David Hansen 'Prescribed text: Rosalie Gascoigne in Melbourne' *Art Monthly Australia* no. 220, Jun 2009, pp. 30–34 (two installation views)

**Coll:** 1994 private collection; 2007 State Art Collection, Art Gallery of Western Australia, Perth (Acc no. 2010/0018), gift of Sue and Ian Bernadt

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

*I did a lot of white. I had this real fling and I wanted to have a white show 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). See also Ewen McDonald (1994, p. 69): 'It is an attempt to "do air", says Gascoigne, but it's hard to capture the "nothingness" of the countryside, those wide open spaces ... the "great Unsaid".'*

RG had been looking at wire netting for a while. She had at least nine pieces hanging on the studio wall in September 1993, some of which were used in *Plein air*, and the wire cage on the floor (item 36/38) sounds very like the rickety chicken wire and wood construction in her courtyard that she spoke about in 1990: *Every time I go past that thing [chicken wire on wooden frame] I think how nice that is. Look at the gestures it is making, look at its body language. All air, all light, all space, all understatement, gentle. It says something to me very understated that is profoundly of the spirit of the country (1990 Ross).*

Image A courtesy of Roslyn Oxley9 Gallery, Sydney

Photograph B (detail) by Gavin Handsford, courtesy of Nodrum Gallery, Melbourne

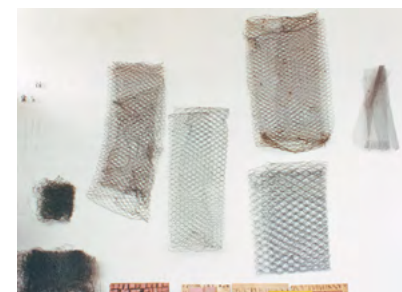
Photograph C (wire on the studio wall, September 1993) by Ben Gascoigne from author's archive



512A



512B



512C





513

### 513 **Real estate** 1994

Sawn painted and stencilled wood from cable reels, composition board backing; 72 × 55.5 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$7000

**Coll:** 1994 private collection

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



514

### 514 **Regeneration** 1994

Torn and cut patterned linoleum on painted wood, backing board; 122 × 99 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3, \$10,000; 2008 *Rosalie Gascoigne* NGV, #[63] (illus. p. 78, ref. p. 136)

**Lit:** Ewen McDonald 1994, illus. p. 69; Donald Williams and Colin Simpson 1996, illus. p. 178; Vici MacDonald 1998, illus. p. 63

**Coll:** 1995 private collection

*It's the bushfires, the regeneration powers. When the gums burn, you get sprouts like that. The bush fire went through here, and it was heady stuff; it's beautiful, it glows at night. But the roar of the fire was something terrible. After the flames had died down it was amazing to see what was standing and what was burnt to a cinder. All of the gums looked shattered, but you get those blue-green shoots after, it's very gentle* (Vici MacDonald 1998, p. 63).

Image by Christian Markel, courtesy of the National Gallery of Victoria, Melbourne



515

### 515 **Steel magnolias** 1994

Painted corrugated iron on plywood; 104.5 × 98.5 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2, \$12,000; Dec 1994 *100 Percent Tracy* 24HR Art — Northern Territory Centre for Contemporary Art, Darwin, #RG3; 2000 *12th Biennale of Sydney*; 2004 *Rosalie Gascoigne* Wellington, NZ, #[26] (illus. p. 70); 2008 *Rosalie Gascoigne* NGV, #[64] (illus. p. 116, ref. p. 136)

**Lit:** Hannah Fink 1997, illus. p. 203; Vici MacDonald 1998, illus. p. 100; Gregory O'Brien 'Plain air/plain song' 2004, pp. 39, 41 (with illus.)

**Coll:** 1995 private collection

*This is also corrugated iron ... it was a piece called 'White magnolia' [Steel magnolias] I called it after I made it. And it's strips of corrugated iron, but it was beige-y pink and white. It's very hard to see there. And this woman [in Sydney] ... had this thing. It was in a white dining room and on the*

*table there was a white bowl with not 20 tulips in it but 86, you know that sort of real tulips. And this on the wall, it looked magnificent. I couldn't believe it. I even wrote to her afterwards and said anybody should be so lucky to get their thing hung in a place like that. And if you use stuff like that, you have to divorce it from anything else that came as it were from the dump or a waste yard, or anything like that. And if you put them down with good furniture and good rugs, they can look so vital and exciting that I would put them up against much more carefully made art as being a way of succeeding* (1998 NGA).

The title comes from the 1989 film of the same name featuring Dolly Parton and Shirley MacLaine, among others.

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of the City Gallery Wellington, NZ

### 516 **[Study: four blue items]** c. 1993–94

Printed linoleum, printed cut-out cardboard shapes (Norco dairy logo), painted plywood on plywood; 43.6 × 24.2 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.501), gift of Hester, Martin and Toss Gascoigne

Re dating: the linoleum used in the strip here was also used in *Lily pond* 1993 and *Garlands* 1994. The cut-out Norco dairy cows date from the mid-1970s.

Image courtesy of the National Gallery of Australia, Canberra



516

### 517 **TAB** 1994

Reflective metal numbers, painted sawn wood from cable reels, composition board backing; 57 × 46 cm

**Exh:** not exhibited

**Coll:** 1994 private collection (Auckland, New Zealand) (through Roslyn Oxley9 Gallery)

The work was sent to Roslyn Oxley9 Gallery on 8 June 1994 (i.e. after RG's April 1994 exhibition) and sold before the 1995 show.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



517



## 518 **Top of the morning** 1993–94

FSC-coated plywood formboard, sawn plywood retroreflective road signs, painted Masonite board, on composition board; four panels spaced 3 cm apart: (1) 53.4 × 28.4 × 2.5 cm, (2) 53.3 × 32.2 × 4.1 cm, (3) 53.4 × 29 × 2.8 cm, (4) 54 × 31.8 × 2.8 cm, overall 54 × 130 cm; each panel signed, dated and titled verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1994 / 'TOP OF THE MORNING' / PANEL 1, 2, 3, 4' (as appropriate); panel 1 also inscribed verso u.c.: '4 PANELS SPACED 3 CM APART'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$8000 (dated 1994); 2009 *Summer 2009–10* Annette Larkin Fine Art, Sydney; 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. pp. 21, 31, back cover (detail))

**Coll:** 1994 private collection

Some parts of this work were first used in a different arrangement photographed on 28 September 1993 and dismantled after 10 January 1994. The left-hand panel, the bottom of the third panel and the fourth panel all come from that earlier work.

Image A courtesy of Roslyn Oxley9 Gallery, Sydney

Photograph B (precursor, September 1993) by Ben Gascoigne, from author's archive

## 519 **Tree of life** 1994

Sawn painted plywood from cable reels, weathered plywood and painted wooden boards from soft-drink boxes, on composition board; 133 × 84 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1994 / "TREE OF LIFE"'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #5, \$10,000; Sep 1998 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #30 (illus.); 25 Aug 2015 Sotheby's S., lot 70 (illus. p. 137); 28 Apr 2016 Lawsons S., sale 8193, lot 580; 7–10 Sep 2017 Gow Langsford Gallery at *Sydney Contemporary Art Fair*

**Coll:** 1994 private collection

The title of the work alludes to the religious or mythological concept of the sacred tree. The work may owe something to Matisse's cut-outs and his designs for the Chapel of the Rosary at Vence, French Riviera. RG saw the cut-outs when visiting New York and Washington DC in 1980, and knew of the chapel designs through photographs and reproductions.

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Sotheby's Australia

## 520 **Web** 1994

Sawn painted and stencilled wood from cable reels, on craftboard; 77 × 77.5 cm; signed, dated and titled verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1994 / WEB'

**Exh:** 29 Sep – 2 Oct 1994 Roslyn Oxley9 at *ACAF 4* Melbourne, #9, \$7500; 17 Jun – 9 Jul 1995 *New Works New Directions: Recent Acquisitions by the Chartwell Collection* Waikato Museum of Art and History, Hamilton NZ; 16 Oct 2004 – 24 Jul 2005 *Local Atlas: Contemporary New Zealand and Australian Art* Auckland Art Gallery, NZ; 3 Sep 2011 – 7 Apr 2013 *Whizz Bang Pop (Land and Environment)* Auckland Art Gallery, NZ

**Coll:** 1994 Chartwell Collection; 1995 Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, NZ (Acc no. C1995/1/5)

Image courtesy of Auckland Art Gallery, New Zealand

## 521 **White city** 1993–94

Sawn painted and stencilled wood from cable reels, on composition board; 110 × 108 cm; signed, dated and titled verso: 'Rosalie Gascoigne / WHITE CITY / 1993–4'

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #4, NFS; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[24] (ref. pp. 14, 15, 62, illus. p. 50); 2000 *12th Biennale of Sydney*; 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[27] (illus. p. 24, ref. p. 63)

**Lit:** Ewen McDonald 1994, p. 66; *Art and Australia* vol. 33, no. 2, 1995, illus. p. 159; Hannah Fink 1997, illus. p. 202; Vici MacDonald 1998, illus. p. 98; Kate Sands 2001, p. 44; Jason Grant 2007, illus. p. 25

**Coll:** artist's personal collection; 2014 private collection (by descent)

*White city* 1993–94 was the first of the white works made from dismantled cable reels. *And this one I've called 'White city' and I've kept that because it was different from what I had been doing and usually if something is different I keep it. But that is — we have in Australia and I suppose you do too — those cotton reels that electrical coils are put on. They are like tables or mushrooms. So if you painstakingly unpick them — it takes forever — and then you cut them and then you balance them and you get that. It will take you some time* (1999 Auckland AG; similar remarks in 1997 Topliss and Vici MacDonald 1998, p. 98). For RG's comments about her 'white works', see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

*White city* was displayed in RG's sitting room. The title may allude to the White City tennis courts in Paddington, NSW, not far from Roslyn Oxley9 Gallery, which RG would have known of but not visited.

Image courtesy of the ANU Drill Hall Gallery, Canberra



518A



518B



520



519



521





522

## 522 White out 1994

Sawn painted and stencilled wood from cable reels, on composition board; 82 × 59 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13, \$7000

**Coll:** 1994 private collection

*I was doing a lot of white at the time. That was 'White out' I think, or something like that. Somebody bought in it Sydney who's got a very white dining room and I'm surprised how good it looked in her white dining room (1999 Auckland AG).*

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Roslyn Oxley9 Gallery, Sydney



523

## 523 Wind and weather 1994

Painted Masonite board and sawn painted timber on weathered plywood; three panels: 54.5 × 40.5 cm, 54.4 × 36.7 cm, 54.5 × 32.3 cm

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$7000

**Coll:** 1999 private collection

The clouds recall the clouds in Ken Whisson's *And what should I do in Illyria?* 1974, which RG bought in 1974. On her interest in Ken Whisson, see p. 61.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



524

## 524 Witness 1994

Painted and stencilled wood from cable reels, on composition board; 122 × 80 cm

**Exh:** 1994 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6, \$10,000; 1994 *Circle, Line, Square* Campbelltown City Art Gallery, NSW, then touring (ref. pp. 10, 18, illus. p. 31); 22 Oct – 21 Nov 1998 *Ways of Being* Ivan Dougherty Gallery, UNSW Sydney and touring NSW and QLD in 1999 (Tamworth, Dubbo, Moree Plains, Toowoomba, Gold Coast City, Penrith art galleries) (illus. p. 21)

**Coll:** 1994 Campbelltown City Art Gallery, NSW

This was one of RG's 'white works'. For her comments about these works, see the notes on the 1994 exhibition in Appendix 1: Solo exhibitions (p. 340).

Image courtesy of Sotheby's Australia

### 525 [Wood study with orange and black markings] 1994



525



526



527

Sawn plywood with synthetic polymer paint and stencilling (from dismantled cable reels) mounted on composition board; 54.5 × 26 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Re dating: photography shows the study incorporated in an early version of *Palings* 1994/98 (q.v. for illus.).

Image from author's archive

### 526 [Wood study with orange markings] 1994

Sawn plywood with synthetic polymer paint and stencilling (from dismantled cable reels) mounted on composition board; 26 × 35.1 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Re dating: photography shows the study incorporated in an early version of *Palings* 1994/98 (q.v. for illus.).

Image from author's archive

### 527 [Yellow wood study #2] 1994

Sawn plywood with synthetic polymer paint (from soft-drink boxes) mounted on composition board; 26.2 × 48 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Re dating: photography shows the study incorporated in an early version of *Palings* 1994/98 (q.v. for illus.).

Image from author's archive

## 1995

### 528 *Acanthus* 1995

Sawn painted plywood from weathered cable reels, on painted plywood; 109.5 × 68 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1995 / *Acanthus*'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11, \$7500; 9 Oct 1999 – 27 Feb 2000 *Mapping Our Countries* Djamu Gallery, Australian Museum (at Customs House), Sydney; 26 Nov 2007 Sotheby's S., lot 18 (illus. p. 33, back cover); 2008 *Rosalie Gascoigne* NGV, #[66] (illus. p. 118, ref. p. 136)

**Coll:** 1995 private collection; 1998 The Lavery Collection

The title is a reference to the flowering plant *Acanthus*, which grew in RG's garden in Deakin. Having studied ancient Greek at university, RG would also have known *Acanthus* as an ornament in classical architecture and as a Greek mythological figure, Acanthus or Acanth.

Image courtesy of Sotheby's Australia



528

### 529 *A certain smile* 1994–95

Sawn plywood retroreflective road signs, on composition board; 94 × 77 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1994–95 / *A Certain Smile*'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17, \$8500; 17 Nov 2010 Deutscher and Hackett S., lot 5 (illus.)

**Coll:** 1995 private collection

The title comes from Françoise Sagan's novel of the same name, published in 1956 and made into a film released in 1958 with Rossano Brazzi and Joan Fontaine as the leads. It was also the title of a Johnny Mathis song.

Image courtesy of Deutscher and Hackett



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### 530 *Africa* 1995

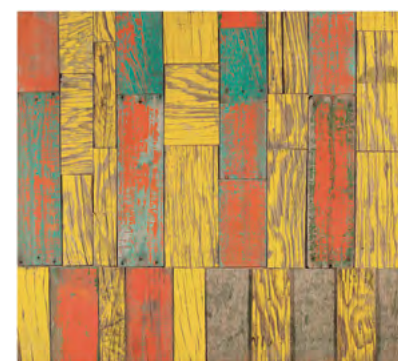
Painted boards (some from soft-drink boxes), on backing board; 83 × 93 cm; titled and dated verso: 'AFRICA 1995', not signed but has certificate of authenticity by MG

**Exh:** 3–21 Jun 2003 *Modern Australian Painting* Charles Nodrum Gallery, Melbourne, #16 (illus.); 8–9 Sep 2004 Deutscher-Menzies M., lot 36 (illus. p. 69); 25 Mar 2010 Deutscher-Menzies S., lot 57 (illus. p. 115); 21 Mar 2013 Menzies S., lot 30 (illus. p. 49); 11 May 2017 Menzies S., lot 65 (illus.)

**Coll:** 1999 artist's estate; 2003 private collection

A photograph dated 8/5/95 is inscribed 'Africa 84 × 96 ½ cm'. The right-hand side was trimmed after the photograph was taken.

Image courtesy of Menzies Art Brands



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## 531 But mostly air 1994–95

Installation of four elements (I–IV)  
(details below), comprising 102 pieces;  
overall dimensions variable; not inscribed

I. painted Masonite board; three panels  
(pieces 1–3), each 122 × 244 cm, hung as one,  
overall 366 × 244 cm; middle panel inscribed  
verso u.c.: ‘MIDDLE’ plus arrow, and with  
sketch illustrating position; bottom panel  
inscribed verso u.c.: ‘BOTTOM’ with arrow  
and sketch illustrating position

II. six sheets of painted plywood (pieces 9–14),  
each 120 × 107 cm (placed with spaces  
between), and 87 weathered wood fence posts  
(droppers) (pieces 15–102), sizes variable,  
overall abt 120 × 650 cm

III. sawn painted wood from cable reels, on  
painted wood; three panels (pieces 6–8) hung  
as one, two pieces 89 × 92 cm, one piece  
89 × 96 cm, overall 89 × 280 cm

IV. sawn painted wood and Masonite board,  
on composition board; two panels (piece 4  
left and piece 5 right), each abt 140 × 107 cm,  
hung with space between; both inscribed u.c.:  
‘TOP’

**Exh:** 1995 *Perceived Differently* ANU Drill Hall  
Gallery, Canberra (ref. pp. 3, 16, listing BMA  
II with only five panels); 11–28 Oct 1995  
*An Installation by Rosalie Gascoigne* Pinacotheca,  
Melbourne; 1996 *Rosalie Gascoigne* Greenaway,  
Adelaide, \$45,000; 1997 *Rosalie Gascoigne*  
AGNSW (and 1998 NGA), #[26] (ref. pp. 12,  
14–16, 62, illus. pp. 52–53); 2008 *Rosalie*  
*Gascoigne* NGV, #[65] (illus. p. 119, ref. p. 136)

**Lit:** Adelaide Festival Visual Arts program  
Mar 1996 (illus.); SR [Stephanie Radok]  
*Adelaide Review* c. Mar 1996; *Islands:*  
*Contemporary installations* NGA, 1996  
(exh. cat.), illus. detail pp. 16, 17; Hannah  
Fink 1997, p. 207; Deborah Edwards  
*In place (out of time)* 1997 (exh. cat.), p. 41;  
John McDonald *SMH Spectrum Arts* 29 Nov  
1997, p. 16; Vici MacDonald 1998, pp. 54–55  
(with illus.); Ken Scarlett 1998, pp. 86–87;  
Jason Smith *But mostly air* ANU School of Art  
Gallery, Canberra, 2013 (exh. cat.), p. 5

**Coll:** 1996 Art Gallery of South Australia,  
Adelaide (Acc no. 965S31[1–102]),  
Government of South Australia grant

RG spoke at length several times about the  
inspiration, construction and installation of  
*But mostly air* (BMA). The work was triggered  
by an invitation to participate in an exhibition  
of sculpture sponsored by the ANU Drill Hall  
Gallery as its contribution to the Canberra  
National Sculpture Triennial in April 1995.  
Asked in February 1995 if she was producing  
new work for the show, RG responded:  
*I've got something. I think it's going to be part of*  
*my installation. It's going to be mostly about air.*  
*As I say air is the thing that's here; I've got more*  
*air than anybody else I reckon. I'm always surprised*  
*that the height of the sky doesn't get more into*  
*Australian art ... [Russell] Drysdale of course*

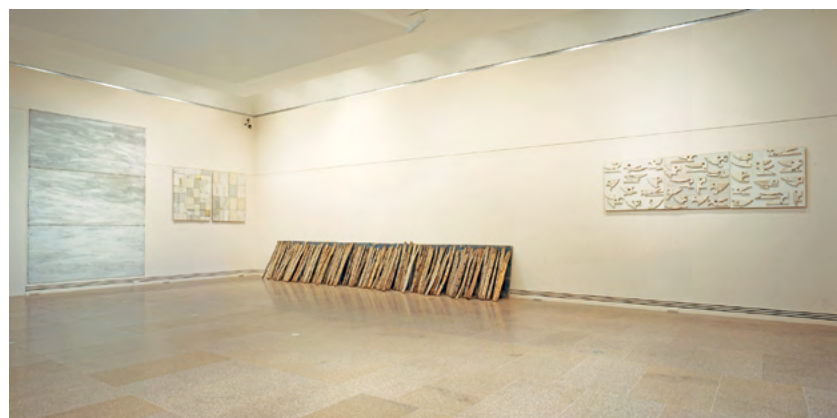
*did; there is that sense of towering sky. Eve Langley*  
*... wrote about the gigantic Australian afternoon*  
(1995 Topliss).

Looking back, in 1997 she remembered: *I was*  
*given pride of place in the [Drill Hall], which made*  
*me shudder because I really hadn't got anything very*  
*concrete at the time. And so you go back to being*  
*honest with yourself, and when I'm honest, I think*  
*well, what is it that I really like about this going*  
*out business. And what I like of course, is the sense*  
*of personal freedom, no phone, no nothing. Nobody*  
*can get you, you don't have to do your housework.*  
*You go, you see, it's a nice fine day and the country*  
*is there waiting for you. And so I went on one*  
*of my favourite drives, my favourite routes, which*  
*is through Gundaroo, up over the hill, down to*  
*Collector ... it's the place that I always take visitors.*  
*That's what Australia's like, the distance, the height,*  
*the clarity, and the fact that there's nothing there,*  
*but everything is there. Everything is there that you*  
*could possibly need. And the sky towers above you.*  
*Lake George slides away to the right and a flight of*  
*white cockatoos goes over, and the place is splendidly*  
*ornamented — ornamented — but it's not trying,*  
*it's not standing on its ear putting everything in, if*  
*you see what I mean. There's enough there. And the*  
*sense that I get of that place ... is lots of air and*  
*freedom. And you've got to have the towering sky.*  
*And I think people who paint Australia and don't*  
*put in the towering sky, are missing out one of the*  
*real factors of Australia, the personal freedom of it*  
*and the big sky. And as I say, the grey fence posts,*  
*the cockatoos, the whiteness, the nothingness, the*  
*everythingness of it, you see (1998 Hughes; similar*  
*remarks in 1996 Davidson and 1997 Ross).*

And she remembered Shakespeare: *What's that*  
*Shakespeare quote of Macbeth?: 'This castle has a*  
*pleasant seat; the air nimbly and sweetly recommends*  
*itself unto our gentle senses' (Macbeth act 1, scene 6)*  
(1997 Feneley).

RG had made the three panels that make up  
BMA III by 26 February 1995 (illus. p. 96),  
when she told Helen Topliss: *I was cutting up*  
*cable [drums] — I made a lot of white pieces — and*  
*those were the pieces left over and I sort of tossed*  
*them aside. The mouth of the bird, the circle, is in the*  
*middle of it, you see, and to me it was what happened*  
*when you get a flock of cockatoos and you frighten*  
*them and up they go screaming, screaming ... I did*  
*them for fun; they were the scraps of something else.*  
*It was certainly a very accidental ... you know, you*  
*throw it down and you think, goodness ... it slightly*  
*amuses you and then you make some more ... I'm*  
*going to put it in an installation thing I've got, about*  
*the country atmosphere here. You get a lot of that*  
*out in the country, the birds go up and it's absolutely*  
*marvellous, and the scream (1995 Topliss; similar*  
*remarks in 1998 Hughes). [White wood study:*  
*Cockatoos] c. 1994–95 is also a product of this*  
*activity and possibly a study for the screaming*  
*birds.*

The other elements followed. *And so I thought*  
*well, air's pretty hard to do, especially when you can't*  
*paint and you can't draw and you can't do anything*  
*... but you want the air. And so I was fairly desperate.*  
*I had to show up at the old ... Drill Hall and do*



531A



531B

my stuff, and amongst all these people who had been taught how to do it properly and what not. And so I got some big sheets of Masonite, which were — I think 8 feet by 4 feet [BMA I]. And I wanted a lot of air, just a little bit is not enough. But a lot. So if you get three sheets of [8] feet by 4 feet and you put them up like that, like that and they go right up to the [ceiling] — presuming you've got a 12 foot ceiling — well you can do a tower of air and then you can read it into the rest of the gallery if you want, just because it's 8 feet long, it doesn't mean it stays 8 feet long. It takes up the whole gallery, you see. And I thought, well I'd better paint them white, sort of nothingness. And I had ... an artist [friend Marie Hagerty] and ... she said, 'Oh, why don't you put it on with a rag?' because I was doing it on with a brush. I don't know anything you see. I don't know how to dip a brush in paint, or which brush to get. And so I got an old towel and went like this. And so with the brown Masonite it comes out grey-white, with the brown reading through. And anything goes, I found, with a rag. And you wipe it over the ... 8 foot by 4, and you get strong youths to put it up [on] the wall. It's very hard to do the mechanics of it, because you can't reach high enough (1998 Hughes, similar remarks in 1997 Ross). She bought some of the Masonite board for BMA on 27 February and another piece on 7 March (1994 financial records).

So I had a long panel of that, and then I had some grey fence posts and some, four pieces of, or five pieces I think, of blue wood that I got from Revolve [a recycling depot]. Big packing-case lids I think they were. You leaned them, you leaned the wood against them [BMA II]. And then you made some smaller [panels], which are white wood, different shades of white and cream, and you fill the space [BMA IV] (1998 Hughes). Regarding those (two) panels: I had found a series of signs — I think they had 'Blackberries Poisoned' on them — so I took them in, not knowing what I would do with them. Then I found, if you turned them over — it was only Masonite — it had a terribly cream and grey and white look. I joined them all together and that was air right there. And then I thought, maybe if I got some white paint ... I could paint some ... (Vici MacDonald 1998, p. 54).

As with other multi-panel works RG arranged the panels to best suit the demands of the location in a way that remained true to the theme of 'air'. The first time *But mostly air* was installed (at the ANU Drill Hall Gallery), the four units were placed in a square gallery, one on each wall facing each other. At other times the work has been displayed in different configurations depending on the space available (Vici MacDonald 1998, illus. pp. 54–55 and 2008 *Rosalie Gascoigne* NGV, illus. p. 119). When the work was displayed at AGNSW in 1997 the top panel in Part 1 was replaced by a slightly narrower one to fit the lower ceiling; she gave this panel to AGSA as a 'spare'.

Installation image A courtesy of the Art Gallery of South Australia, Adelaide

Image B (detail) (BMA II) courtesy of Greenaway Gallery, Adelaide. For illus. BMA III, see p. 96

## 532 Danegeld 1995

Sawn plywood retroreflective road signs, on composition board; 63 × 57.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1995 / DANEGELD / DANEGELD'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$6500; 2003 *A Selection of Twentieth Century and Contemporary Australian and New Zealand Art* Martin Browne Fine Art, Sydney, #10 (illus. back cover); 13 Sep 2007 Lawson–Menzies S., lot 233 (illus.); 10 Dec 2008 Deutscher–Menzies S., lot 36 (illus. p. 69); 22 Mar 2012 Menzies S., lot 49 (illus. p. 105 and front endpapers); 21 Nov 2013 Lawson–Menzies M., lot 600 (illus. p. 53); 11 May 2017 Menzies S., lot 61 (illus.)

**Lit:** Vici MacDonald 1998, illus. p. 78

**Coll:** 1995 private collection

*That is a much smaller one and I called it Danegeld ... which is the money that people used to pay the Danes for keeping out of England? ... It means Dane gold, it was the gold you paid to them, money. But you can get quite an abstract pattern out of it. And that too will shine when the light comes in a certain window or something. I don't think you want the solid shine so that it always shines, but if you catch the light as it comes into your house; and sometimes you go down a passage as I do in my house and it will shine you see. And this is a good omen. It's a terribly good omen to see a shine coming out of a picture and then it just sulks and the sun goes round* (1998 NGA).

Image courtesy of Menzies Art Brands



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## 533 Eden 1995

Painted or primed wood (old building materials), plywood and Masonite board, on composition board; 41 × 129 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1995 / "EDEN"'

**Exh:** 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[25] (dated 1994) (illus. p. 35, ref. p. 62)

**Lit:** Vici MacDonald 1998, p. 9, illus. p. 107

**Coll:** 1995 private collection (gift of the artist)

The title *Eden* alludes to the landscaping work MG was doing at Anstey Street, Pearce, while RG was working on this piece, and which prompted the gift. Vici MacDonald (1998) suggests other possible allusions.

Image from author's archive



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### 534 **Ensign** 1995

Sawn plywood retroreflective road signs and paint on composition board; 136 × 120 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1995 / Ensign'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13, \$13,000; 9 Jun – 17 Jul 2001 *Leaping Boundaries: A Century of New Zealand Artists in Australia* Mosman Art Gallery, Sydney (ref.)

**Lit:** John McDonald *SMH Spectrum* 2 Sep 1995, illus. p. 14A; *25th anniversary spring catalogue* Gow Langsford Gallery, Auckland NZ, 2012 (illus.)

**Coll:** 1996 The Lavery Collection

RG probably painted the white letters.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 535 **Full flower** 1995

Sawn plywood retroreflective road signs, on composition board; 55 × 32 cm

**Exh:** not exhibited

**Coll:** 1998 private collection (through Roslyn Oxley9 Gallery)

*Full flower* was briefly incorporated in a larger work subsequently dismantled.

Photograph by Ben Gascoigne from author's archive

### 536 **Gentlemen of Japan** 1995

Sawn plywood road signs, some retroreflective, on composition board; 122 × 87 cm

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$11,000

**Lit:** Donald Williams and Colin Simpson 1996, illus. p. 177

**Coll:** 1995 private collection

*This was when I was getting to the end of some of my retroreflective things. When you use retroreflective [material] it comes in waves, because that sort of retroreflective is off the market now. They're making them all on aluminium, as you can see if you look at any of the signs down the road. I can tell at 50 paces whether they're aluminium or Masonite. If they're Masonite you can cut them. I always name my names afterwards. And I think I must have been thinking of [Gilbert and Sullivan's operetta] The Mikado because I called it Gentlemen of Japan. And when it stood apart from the others it read like Gentlemen of Japan. It was the first one to go; I was really surprised. It's quite big. It's about 5 feet tall I think (1998 NGA; similar remarks in 1999 Auckland AG).*

In an illustrated talk at AGNSW on 13 November 1997 RG spoke about this work along the following lines: *I had some red pieces of reflective material, and I'd just been at the Japanese kite-flying festival, and that read to me as the gentlemen of the Mikado* (notes by M. Asprey, an audience member). The kite festival was the Art Kites Festival and took place in Centennial Park, Sydney, on 7–8 January 1995 (see *Highway to Heaven* 1994). RG's reference to the festival suggests the work was made in early 1995.

Regarding RG's reference to Masonite road signs, most if not all of the retroreflective road signs she used were made of plywood. Masonite board would not normally be sufficiently robust for the task, so possibly RG's reference was a slip of the tongue.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 537 **Harlequin** 1994–95

Sawn painted wood with inscriptions and ink stamps (from cable reels) on weathered plywood; 105 × 103 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1994–1995 / HARLEQUIN'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6, \$10,000; Sep 1998 *20th Century Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #29 (illus.)

**Coll:** c. 1995 private collection

The title reflects RG's interest in Picasso and his paintings of circus people (see the Biographical Note in this catalogue raisonné). RG had multiple copies of his *Family of saltimbanques* 1905, which includes a standing figure wearing a diamond-patterned costume. Regarding RG's interest in the circus, see notes on *Travelling circus* 1981 (p. 202).

Image courtesy of Martin Browne Contemporary, Sydney

### 538 **[Homage: the cup]** c. 1993–95

Weathered stencilled image on plywood mounted in weathered painted hardwood (from cable or barbed wire reels); 30.3 × 30.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the use of red-painted hardwood (see *Rose red city* 1991–93, *Wild strawberries* 1995). The image of the cup suggests the plywood was from a tea chest.

Image from author's archive



537



538



539 **Hung fire** 1995

Sawn plywood road signs, on composition board; 209 × 176 cm; signed, dated and titled verso: 'Rosalie Gascoigne, 1995, "HUNGFIRE"'

**Exh:** 1995 *Perceived Differently* ANU Drill Hall Gallery, Canberra (ref. p. 3, illus. p. 4 (detail)); 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2, \$25,000; Aug–Sep 1998 *Landscape, Rubbish and Poetry* International Art Space, Kellerberrin WA; 25 Feb – 4 Jun 2000 *Rosalie Gascoigne Tribute* AGWA; 2002–04 *Sublime: 25 Years of the Wesfarmers Collection* AGWA and touring nationally (illus. opposite preface (detail), p. 68); 2008 *Rosalie Gascoigne* NGV, #[67] (illus. p. 110, ref. p. 136); 2013–2016 *Luminous World: Contemporary Art from the Wesfarmers Collection* Charles Darwin University Art Gallery, Darwin and touring nationally (illus. pp. 133, 164)

**Lit:** 'Designer hangups' *SMH Domain* 21 Nov 1996, illus. (with Tina Engelen and Ian Moore); Peter Ward *Weekend Australian Magazine* 4–5 Jan 1997, illus. p. 30; Hannah Fink 1997, illus. p. 207; Courtney Kidd *Australian Art Collector* no. 8, Apr–Jun 1999, pp. 22–23, illus. p. 22; *Artonview* [NGA magazine] no. 28, summer 2001–02, illus. p. 35; Kate Fagan *The long moment* Salt, WA, 2002, illus. cover; Mary Eagle *Australian Book Review* May 2004, p. 36 (with illus.)

**Coll:** 1997 The Wesfarmers Collection of Australian Art, Perth

*They had a huge pile of road signs down [at Revolve, a recycling depot] the other day. This is what makes me ... I'm doing this big 6 × 7 [foot] red one, a beautiful faded red. It's an agony to get them out of their iron frames; it kills you* (1995 Topliss).

Image courtesy of The Wesfarmers Collection of Australian Art, Perth

540 **Iron bark** 1994–95

Painted corrugated galvanised iron on backing board; 112.5 × 75 cm signed, dated and titled verso: 'Rosalie Gascoigne / 1994/5 / "IRON BARK"'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$7500; 16 Apr 2008 *Deutscher and Hackett S.*, lot 1 (illus. p. 13)

**Lit:** *The Age* 17 Apr 2008, illus. p. 22

**Coll:** 1998 private collection

The title alludes to the 'ironbark', a common name for a number of species of eucalyptus that have dark, deeply furrowed bark. The bark accumulates on the trees, forming fissures, unlike many other eucalyptus species, which shed their dead bark annually. The bark is resistant to fire and heat and protects the living tissue within the trunk and branches from fire.

Image courtesy of Deutscher and Hackett

541 **Loopholes** 1995

Sawn plywood retroreflective road signs, on composition board; 121 × 119 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1997 / LOOPHOLES'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3 (dated 1997), NFS; 1999 *Toi Toi Toi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #71 (dated 1996) (illus. p. 81); 2000 *12th Biennale of Sydney* (dated 1996); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[32] (dated 1996) (illus. p. 24, ref. p. 63)

**Lit:** Vici MacDonald 1998, illus. p. 79; Jason Grant 2007, illus. p. 22

**Coll:** artist's personal collection; 2014 private collection (by descent)

*I cut off all the 'O's. I had to cut off a few 'D's too, because I didn't have enough 'O's. It's called Loopholes, something that is fairly open. I see Roman viaducts in it, but other people see different things. I sit and look at a piece after it's made, and think, 'What can I call it?' — without leading the witness too much. In the end I called this Loopholes, because it just seemed loopy enough. It definitely didn't need a specific name* (Vici MacDonald 1998, p. 79). RG displayed *Loopholes* in her sitting room. Dating was determined on the basis of photographic records.

Image from author's archive



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## 542 Milky Way 1995

Sawn painted and stencilled plywood from cable reels with ink markings, on composition board; 110 × 114 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1995 / MILKY WAY'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #8, \$12,000; 2008 *Rosalie Gascoigne* NGV, #[68] (illus. p. 114, ref. p. 136); 2009 *Cubism and Australian Art* Heide MOMA (ref., illus. p. 255)

**Lit:** Maudie Palmer 2008, illus. p. 185

**Coll:** 1996 Eva and Marc Besen; 2009 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2009.039), gift of Eva Besen AO and Marc Besen AC, donated through the Australian Government Cultural Gifts Program

*Milky Way* is one of two works that refer directly to an astronomical subject (and one that figured largely in Ben Gascoigne's research) (see also *Star chart* 1995). BG remarked a number of times after Rosalie's death that she never looked through any of the telescopes on Mount Stromlo, notwithstanding the opportunities she had to do so. In a 1980 letter she wrote about how she had been trying to do a 'a star one for ages' and described a new boxed work made with some astronomical photographs, which she called *The dark side of the moon*, but she soon dismantled it and it is not catalogued (see 5 Feb 1980 RG to MG, p. 60).

Image by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC

## 543 Mud brick 1995

Sawn painted and stencilled wood (probably from cable reels) on plywood backing; 91 × 69 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1995 / MUD BRICK'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #7, \$6000; 25 Jun 2002 Christie's M., lot 81 (illus. p. 79); 2008 *Rosalie Gascoigne* NGV, #[69] (ref. p. 136)

**Coll:** 1998 private collection

Image courtesy of the National Gallery of Victoria, Melbourne

## 544 Shabby summer 1994–95

Sawn painted and stencilled wood from cable reels, on composition board; 73 × 93.5 cm; signed and dated verso l.r.: 'Rosalie Gascoigne 1994/5'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #5, \$10,000; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[27] (ref. pp. 14, 62, illus. p. 51, sized 73 × 95.5 cm)

**Lit:** Vici MacDonald 1998, p. 93; Ken Scarlett 1998, p. 86

**Coll:** 1995 private collection

*That was a copper reel, a red one ...* (Vici MacDonald 1998, p. 93). The title comes from the novel *Shabby summer* by Warwick Deeping (Cassell, London, 1939), which RG had been reading. BG's photographic records suggest that the work may initially have been larger: he recorded the size as 94 × 103 cm for images taken on 12 and 23 January 1995 but when exhibited later at Roslyn Oxley9 in 1995 it was sized at 73 × 93.5 cm.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

545 **Skylark** 1994–95

Painted wood and Masonite board, and FSC-coated plywood formboard, with plywood and/or composition board backing; ten panels (1–10), overall dimensions variable (see below); each panel signed, dated and titled verso l.l.: 'Rosalie Gascoigne / 1994/5 / SKY LARK' and inscribed l.c.: 'ten pieces'

1. FSC-coated formboard and painted Masonite board, 21.5 × 41 cm
2. FSC-coated formboard, painted Masonite board and painted timber, 36 × 28 cm
3. FSC-coated formboard, painted Masonite board and painted timber, 23.5 × 16.5 cm
4. FSC-coated formboard, painted Masonite board and painted timber, 29.5 × 43 cm
5. FSC-coated formboard and painted Masonite board, 22 × 34.5 cm
6. FSC-coated formboard and painted Masonite board, 19 × 42.5 cm
7. FSC-coated formboard and painted Masonite board, 19.5 × 22.5 cm
8. FSC-coated formboard, painted Masonite board and painted timber, 32 × 31.5 cm
9. FSC-coated formboard and painted Masonite board, 14 × 41 cm
10. FSC-coated formboard, painted Masonite board and painted timber, 35 × 26.5 cm

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #4, \$12,000; Jun–Sep 1996 *Now–Then* NGA; 1997–98 *Other Stories: Five Australian Artists* (Asialink Centre, Melbourne) Asian tour to Bangladesh Biennale, National Academy of Fine and Performing Arts, Dhaka; then Kathmandu, Nepal; Colombo, Sri Lanka; Hanoi, Vietnam; Lahore, Pakistan (ref. p. 8, illus. pp. 2, 9 (detail)); 2–6 Oct 2002 Roslyn Oxley9 at *Melbourne Art Fair*; 2004 *Rosalie Gascoigne* Wellington, NZ, #[27] (dated 1994) (ref. p. 35, illus. pp. 30–31); 12 Dec 2008 – 24 Jan 2009 *Lucky Town* Roslyn Oxley9, Sydney; 19–22 Sep 2013 Roslyn Oxley9 at *Sydney Contemporary Art Fair*

**Lit:** John McDonald *SMH Spectrum* 2 Sep 1995, illus. p. 14A; Joanna Mendelsohn *The Australian* 8 Sep 1995, p. 14; Gregory O'Brien 'Plain air/plain song' 2004, p. 35; Martin Gascoigne 'Rosalie's artists' 2008, p. 39

**Coll:** 1999 artist's estate; 2013 private collection (New Zealand)

It is clear from the photographic record that all the components were completed by 30 August 1994, including an eleventh panel R.G. later discarded from the sequence. She only settled on the final sequence in August 1995, when she tried out the work in the NGA, away from the clutter of her studio.

There is an allusion in both the title and the form of *Skylark* 1994–95 to Colin McCahon's *The song of the shining cuckoo* 1974, suggesting the work is about a journey, in R.G.'s case her travels through the landscape. McCahon's work traces the cuckoo's flight across five panels of cloudy seaside skies, and incorporates the Roman numerals I–XIV, a reference to the Stations of the Cross (and another journey). There are also literary allusions in the title, the Eurasian skylark (*Alauda arvensis*) being a frequent subject in British poetry, by authors such as Percy Bysshe Shelley (*To a skylark*), George Meredith (*The lark ascending*) and Ted Hughes (*Skylarks*), among others. The skylark — a small, nondescript brown bird well known for its song — was introduced into south-eastern Australia in the 19th century. The skylark is found in the Canberra area, usually where there are more heavily grazed pastures.

Image A courtesy of Roslyn Oxley9 Gallery, Sydney

Photograph B (eleven *Skylark* panels in the studio, 20 August 1994) by Ben Gascoigne from author's archive (third panel from right in top row later removed)



545A



545B





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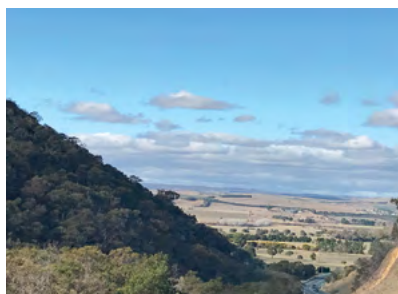
548



549



550A



550B

### 546 Southerly buster 1995

Sawn plywood retroreflective road signs, on composition board; 117 × 115 cm; signed and dated verso l.r.: 'Rosalie Gascoigne / 1995'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14, \$11,500; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[28] (ref. pp. 15, 16, 62, illus. p. 56)

**Lit:** *Look* [Art Gallery Society of NSW magazine] Nov 1997, illus. cover; Janet Hawley 15 Nov 1997, pp. 40–44; Stephen Banham *Monument* no. 23, 1998, p. 97; Felicity Fenner 1999, illus. p. 91; *ABC Radio 24 Hours* Jan 2001, illus. pp. 18–19 (detail); Jason Grant 2007, illus. frontispiece, p. 24; George Alexander 'Text appeal: Australasian text in images' *ArtAsiaPacific* no. 58, May/Jun 2008, illus. cover (detail), p. 139

**Coll:** 1995 private collection (Sydney)

Regarding the title, according to the Australian Bureau of Meteorology, a 'Southerly Buster' (or 'Southerly Burster') is the term Sydneysiders have adopted for an abrupt southerly change that can charge up the New South Wales coast, mostly between October and February. In RG's words: *That was called Southerly buster, it's the wind coming in from South Australia — from the sea ...* (1999 Auckland AG).

The panel in the bottom right-hand corner was originally exhibited, upside down, as the centre panel of *Fragmentation [III]* 1991.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 547 Star chart 1995

Sawn painted plywood from cable reels, with ink inscriptions, on weathered plywood; 120 × 90 cm; signed, dated and titled verso: 'Rosalie Gascoigne / Star Chart / 1995'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #9, \$10,000; 27–28 Nov 2000 Christie's M., lot 80 (illus. p. 75, dimensions 118 × 90.2 cm); 2008 *Rosalie Gascoigne* NGV, #[70] (illus. p. 115, ref. p. 136)

**Coll:** 1996 private collection

*Star chart* is one of two works that refer directly to an astronomical subject (see notes on *Milky Way* 1995).

Photograph by Ben Gascoigne from author's archive

### 548 [Study: white wood boards] c. 1995

Painted wood (from cable reels?) on plywood backing; 114.3 × 87 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis that the same kind of boards were used in *Mud brick* 1995 and because several other works at this time share design features with [*Study: white wood boards*], including the blocks of boards used at right angles.

Image from author's archive

### 549 [Study with formboard shape] c. 1988–95

FSC-coated plywood formboard, weathered wood (some painted) and metal crimps; 44.5 × 35.5 × 4 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[28] (as *Untitled* c. 1995) (ref. p. 63)

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

The wood includes building materials with primer and weathered boards possibly from apiary boxes.

Image from author's archive

### 550 Suddenly the lake 1995

FSC-coated plywood formboard, painted galvanised iron sheet, painted plywood; four panels: 129.1 × 69.7 cm, 129.5 × 78.9 cm, 130.3 × 118.5 cm, 129.5 × 93.8 cm; each panel signed and dated verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1995'; each panel titled verso u.c.: 'Suddenly the lake' and numbered '1' to '4' respectively

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1, \$30,000; Jun–Sep 1996 *Now–Then* NGA; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[29] (illus. pp. 54–55, ref. p. 62); 12 Dec 1998 – 11 Apr 1999 *Suddenly the Lake, Weereewa: Lake George* CMAG (ref. p. 2, illus. p. 3); 2004 *Rosalie Gascoigne* Wellington, NZ, #[28] (illus. pp. 72–73); 2008 *Rosalie Gascoigne* NGV, #[71] (illus. p. 28, ref. p. 136)

**Lit:** John McDonald *SMH Spectrum* 2 Sep 1995, p. 14A; John McDonald *SMH Spectrum Arts* 2 Nov 1997, p. 16; Hannah Fink 1997, p. 205; Vici MacDonald 1998, illus. p. 107; Sonia Barron *Canberra Times* 2 Feb 1999, p. 10 (with illus.); Helen Musa *Canberra Times* 27 Feb 1999; Daniel Thomas 'Suddenly the lake' in Anne Gray (ed.) *Australian art in the National Gallery of Australia* NGA, Canberra, 2002, pp. 390–391, illus. p. 390 (incl. detail of panel 3); Daniel Thomas 2004, pp. 18–19; Sasha Grishin 2014, illus. p. 438

**Coll:** 1996 National Gallery of Australia, Canberra (Acc no. 96.255 A–D), given by the artist in memory of Michael Lloyd

Responding to a comment that works such as *Suddenly the lake* border on the pictorial, RG said: *Well they do. Every time I go down the Federal Highway, before you go down to Lake George, suddenly there's that water; that straight*



line, it's absolutely miraculous, it's breathtaking to me, every time I see it. And so that was a real case of emotion recollected. I want to say the universal I think, and I want to say the feel. That's why when I do a thing like 'Suddenly the lake' that is dictated by what I've got, of course, and my experience down the road ... I've had people say 'but that's Gearys Gap' ... They recognise it because everybody gets that feel as they go down towards the lake and they're just big hills and there's a lot of big hills and water in a landscape, it's a very strange thing ... I found a big Ellsworth Kelly piece and it was a beautiful piece, it ballooned you know, and the hills do that for me and I had the grey tin ... You've got to get a work of art with the material you've got and that's a big thing, because you don't find things as readily as that. And so you've got to use what you've got and you've got to fake it and fake it and fake it, until suddenly you personally see it. And whether anybody else sees it is of course immaterial (1997 Feneley, edited and rearranged; similar remarks 1999 Auckland AG).

While the shapes in the panels have much in common with the slopes and curves of the escarpment where it looms over the highway near Gearys Gap, the view represented in the third panel of *Suddenly the lake* most closely approximates the view as the road from the Federal Highway to Bungendore descends from the escarpment of the Lake George range at Smiths Gap. The curved piece of formboard RG described as the 'Ellsworth Kelly' shape came from a recycling depot: *And once I found [at Revolve] that great big round piece in that piece called Suddenly the lake. And it was beautiful. But I had to wait for ages and ages, months, years, before I got it into anything. But it was graphic* (Desmond 1998). In referring to Ellsworth Kelly RG had in mind Kelly's *Orange curve* 1964–65 (NGA Acc no. 77.794), which she had seen soon after James Mollison purchased it for the National Gallery, and it had impressed her: *Jim invited me down to see an Ellsworth Kelly before it went into storage for two years. I was glad I could respond to it, having felt fairly cold in presence of his [Kenneth] Noland. Big orange curve on white [sketch]. Not symmetrical. Rather the shape of a rain drop about to leave a fence wire. Pregnant in the broadest sense. I was impressed by the feeling content in it* (28 Oct 1977 RG to MG, p. 51 (letter incorrectly dated 11 Oct 1977)).

Regarding RG's gift to the NGA, she was a friend and admirer of Michael Lloyd, who was a long-serving staff member of the NGA and assistant director when he died in May 1996. In an undated letter (about Jul 1996) to Tim Fisher of the NGA she wrote: *As I have said before, I am delighted to donate the work which is part of my vision of the Canberra district and I believe part of Michael's too. I will be really pleased to see it hung in the Gallery* (NGA file 75/1869–02).

Image A courtesy of the National Gallery of Australia, Canberra

Image B of Smiths Gap, with Bungendore on the far left, from author's archive

## 551 Summer divided 1995

Painted wood from soft-drink boxes, on composition board; 114 × 112 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1995 / SUMMER DIVIDED'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #12, \$12,000

**Lit:** Vici MacDonald 1998, p. 71

**Coll:** 1996 private collection

Photograph by Ben Gascoigne from author's archive



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## 552 Summer fat 1995

Sawn painted and stencilled wood from soft-drink boxes, on plywood; 120 × 128 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1995 / SUMMER FAT'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #1, \$14,000; 3 May 2017 Sotheby's S., lot 37 (illus. cover and with entry)

**Coll:** 1996 private collection

Image courtesy of Sotheby's Australia



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## 553 Summer sprawl 1995

Sawn or broken painted and stencilled wood from soft-drink boxes, on plywood backing; 120 × 120 cm

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #2, \$14,000

**Coll:** 1998 private collection

*The materials I used in the piece were originally drink crates. I found them in Queanbeyan. They were pink, green and white drink crates, and I got them home on the car roof racks. The factory finally burnt all the crates. The last ones 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* (Kate Davidson and Michael Desmond 1996, p. 18).

Image courtesy of the National Gallery of Victoria, Melbourne



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## 554 Summer swarm 1995

Sawn painted and stencilled wood from soft-drink boxes, on backing board; 114 × 111 cm; signed, dated and titled verso

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #3, \$12,000; 2008 *Rosalie Gascoigne* NGV, #[72] (illus. p. 95, ref. p. 136); 7 Nov 2011 *The Estate of Ann Lewis* Mossgreen S., lot 80 (illus. p. 81, installation views pp. 15, 58)

**Lit:** *Art and Australia* vol. 34, no. 1, 1996, p. 62; Vici MacDonald 1998, illus. p. 70 (dated 1996); Margaret Marsh, Michelle Watts and

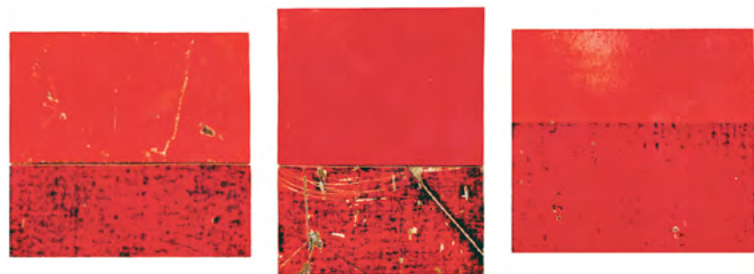


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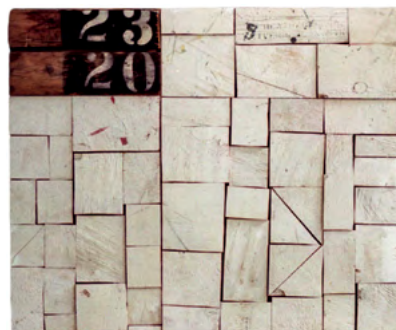
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Craig Malyon *ART: Art, research, theory* Oxford University Press, Melbourne, 1999, p. 199; Ray Edgar 2009, illus. p. 40

**Coll:** 1996 Ann Lewis

*That was called Summer swarm. You name things afterwards and there was a show about summer. So I had to have a summer in it and so when I finished it I thought well that's a swarm. It's like bees clinging to a tree or something. And that was made out of Schweppes boxes* (1998 NGA).

Image courtesy of the National Gallery of Victoria, Melbourne

## 555 The Apple Isle 1994–95

Painted and stencilled wood with ink inscriptions from cable reels, on composition board backing; 85 × 84.3 cm

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, \$8500

**Lit:** Vici MacDonald 1998, illus. p. 93

**Coll:** 1995 private collection

Tasmania was known as the Apple Isle and RG visited Hobart several times when her son Toss lived there from the mid-1970s until the early 1990s.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 556 [Three studies with red road sign boards] c. 1991–95

Sawn plywood road signs, composition board backing; 17 × 18.2 cm, 21.4 × 15.4 cm, 18.2 × 19.8 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of sawn red road sign works using rectangles, such as *Hung fire* 1995 and *Top End* 1994–95. Each piece has a hanging device verso.

Image from author's archive

## 557 Top End 1994–95

Sawn plywood road signs and painted stencilled wood from cable reels, on weathered plywood; four panels: 54 × 38.5 cm, 53.5 × 40 cm, 53.5 × 40 cm, 53.5 × 39 cm, overall abt 54 × 220 cm (with spacing)

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$8000 (dated 1995)

**Coll:** 1995 private collection

The red road sign pieces used in *Top End* 1994–95 come from a dismantled work, *Target* 1991, with the black stencilling scrubbed back. The four panels of *Top End* 1994–95 were originally hung as a single unit but RG exhibited the work as four separate panels

after replacing the backing boards on the first and third panels. The title is a popular name for the tropical northern part of Australia. RG visited Darwin and Kakadu in December 1994 where she had been invited to participate in an exhibition marking the anniversary of Cyclone Tracy. Judging by the photographic record, she completed *Top End* 1994–95 shortly after her visit (and before 12 January 1995). She made another work on the same theme, *Kakadu* (also photographed on 12 January 1995), later dismantled and not catalogued.

*I'm an East Coast type of person, and I look very hard at what's here ... I don't think I can relate to desert, because I don't know about it. I really never lived in it, real sandy type desert. And Darwin was frightfully hot and I came out in a prickly rash, and I'm not very keen on that. And also I think it's a place for men, Darwin, it's not a place for women somehow* (1998 Hughes).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 558 View of the garden c. 1991/95

Patterned linoleum rectangles on four backing boards and weathered plywood; abt 27.5 × 76 cm (possibly displayed vertically)

**Exh:** 1995 Canberra Contemporary Art Space

**Coll:** 1995 private collection

The four panels of linoleum squares were constructed in c. 1991 (one is in a 1991 photograph, and see [*Four linoleum tesserae*] c. 1990–91), but the grouping of four did not take place until 1995 when RG was asked to contribute to a fundraising auction for the Canberra Contemporary Art Space.

Photograph by Ben Gascoigne from author's archive

## 559 Weighed and divided 1995

Sawn painted and stencilled wood from cable reels, on composition board backing; 66 × 79.6 cm

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20, \$7000

**Coll:** 1998 private collection

The title comes from the Old Testament story of the writing on the wall at Belshazzar's Feast (Book of Daniel, chapter 5). At the feast a hand appears and writes on the wall. Daniel, renowned for his wisdom, reads the message and interprets it: God has numbered Belshazzar's days, he has been weighed and found wanting, and he will lose his kingdom.

Daniel 5:25 And this is the writing that was inscribed: 'Mene, Mene, Tekel, and Parsin', translated as 'numbered, numbered, weighed and divided'.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 560 **White garden** 1995

Painted corrugated galvanised iron sheet, on painted composition board; 177 × 184 cm; not inscribed

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3, \$22,000; 1997 *Rosalie Gascoigne* AGNSW (and 1998 NGA), #[30] (ref. pp. 12, 13, 14, 62, 101, illus. p. 57); 1999 *Tōi Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #69 (illus. p. 85); 2000 *12th Biennale of Sydney*; 2004 *Rosalie Gascoigne* Wellington, NZ, #[29] (ref. p. 39, illus. p. 75); 2008 *Rosalie Gascoigne* NGV, #[73] (illus. p. 117, ref. p. 136); 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW, #7 (illus. pp. 23, 31, inside front cover (detail), with incorrect measurements)

**Lit:** Janet Hawley 15 Nov 1997, illus. p. 44; Joanna Mendelssohn *The Australian* 21 Nov 1997; Ken Scarlett 1998, pp. 86–87; Vici MacDonald 1998, illus. p. 101; Hannah Fink 'The regional modernism of Rosalie Gascoigne' 2000, p. 59; Eleanor Heartney 2009, illus. p. 68 (pictured sideways)

**Coll:** 1995 private collection

*It's only old tin but I think it's got a real presence. It's beauty when you don't expect to find it ... unless the work has a presence, like a giraffe has a presence, then there's nobody home* (Vici MacDonald 1998, p. 101).

[Corrugated iron] *hits the spot for me because I think it's indigenous to the country. It's a very honest material. To me it's got that Australian elegance I talk about that is straight from Corinthian pillars and what not. It's very elegant ... And I'm sort of striving after it. I have placed two or three pieces in houses. One has been bought in Sydney that I called 'White garden' because it was beautiful whitey-grey tin, marvellous. And I had seen a cowshed out at Gundaroo, it'd been there since the year dot. And the woman [who] had bought the hobby farm painted it once, a sort of battleship grey or something, and it had faded and it was standing in the ground. It was absolutely lyrical. And I found this whitish tin, so I made it into a biggish piece called 'White garden'. I thought that would look wonderful in a place that had good rugs, good chairs, not other things from the dump. Please don't put them with other things from the dump, because they'd look like things from the dump. But if this was put down in an elegant room, the sense of vitality it would have ... [It] didn't say anything much, it was the material that did it. And it did go to a very nice house, in Potts Point I think, in Sydney. And I was very pleased with that* (1998 Hughes; similar remarks 1999 Auckland AG).

The title is probably an allusion to Vita Sackville-West's famous white garden at Sissinghurst Castle, Kent, in south-east England. Rosalie knew of the garden and visited it in 1963 when she and Ben were living in Hailsham, about 40 kilometres from Sissinghurst. In 2005 *Australia Post*

used a detail of *White garden* 1995 on the cover of a booklet of stamps on the theme of corrugated iron.

Image courtesy of the National Gallery of Victoria, Melbourne

## 561 **[White wood study: cockatoos]** c. 1994–95

Sawn painted and stencilled wood from cable reels, and weathered plywood; 29 × 42 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.474), gift of Hester, Martin and Toss Gascoigne

Probably a study for one of the panels in *But mostly air* 1994–95 (see the entry on *But mostly air* for an account of the 'bird' shapes).

Image courtesy of the National Gallery of Australia, Canberra

## 562 **Wild strawberries** 1995

Sawn painted wood from cable reels, on composition board; 75 × 93.5 cm; signed, dated and titled verso l.l. in black fibre-tipped pen: 'Rosalie Gascoigne / 1995 / WILD STRAWBERRIES'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10, \$8000; 6 Apr 2011 Shapiro S., lot 26 (illus. cover); 18 May – 9 Jun 2013 *Rosalie Gascoigne* Newcastle Art Gallery

**Lit:** Joanna Mendelssohn *The Australian* 8 Sep 1995, p. 14; Vici MacDonald 1998, illus. p. 94; Hannah Fink 'Wild strawberries 1995' *Artemis* [Newcastle Art Gallery Society magazine] vol. 43, no. 2, 2012–13, pp. 2–3, illus. cover, p. 2

**Coll:** 1995 private collection (Sydney); 2011 Newcastle Art Gallery, NSW, purchased with the assistance of Robert and Lindy Henderson, Les Renfrew Bequest, Newcastle Art Gallery Foundation and Newcastle Art Gallery Society

*It's off those small copper reels — I pick off the two sides. They're very heavy. It's hairy stuff, hairy wood as against other wood* (Vici MacDonald 1998, p. 94).

*Wild strawberries* is the title of a 1957 Swedish film by Ingmar Bergman.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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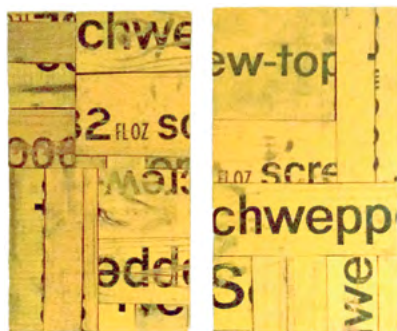


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563 **Wool clip** 1995

Sawn painted wood, plywood on composition board backing; 71.5 × 93 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1995 / WOOL CLIP'

**Exh:** 1995 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$8000; 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. pp. 25, 31)

**Lit:** Joanna Mendelsohn *The Australian* 8 Sep 1995, p. 14; Vici MacDonald 1998, illus. p. 95

**Coll:** 1995 private collection

*This one was a pair to Wild Strawberries [1995], they were hung together. I found a whole set of these down in Bungendore, long pieces of wood like stakes. You know how a stake is shaved off at the end? Well this was the ends. I cut those all off and then I found they had a good reading to them. I called it 'Wool clip' because it looks kind of woolly* (Vici MacDonald 1998, p. 95).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

564 **[Yellow wood study #3]**

c. 1995

Sawn or broken painted and stencilled wood (fragments of soft-drink boxes), on plywood; two panels: 40 × 23 cm, 40 × 23 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2010 private collection (by descent)

Catalogued as a single work but not necessarily planned as a pair. The right-hand panel of *[Yellow wood study #3]* was included as a component of a work photographed in July 1996 and subsequently dismantled (and hence not catalogued).

Image from author's archive

565 **[Yellow wood study #4]**

c. 1995

Sawn or broken painted and stencilled wood (fragments of soft-drink boxes), on plywood; 40.7 × 31 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.484), gift of Hester, Martin and Toss Gascoigne

Similar broken boards were used in *Summer sprawl* 1995. *[Yellow wood study #4]* was included as a component of a work photographed in July 1996 and subsequently dismantled (and hence not catalogued).

Image courtesy of the National Gallery of Australia, Canberra

566 **[Yellow wood study #5]**

c. 1995

Sawn or broken painted and stencilled wood (fragments of soft-drink boxes), on plywood; 39.4 × 35.6 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.488), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra

567 **[Yellow wood study #6]**

c. 1995

Sawn or broken painted and stencilled wood (fragments of soft-drink boxes), on plywood; abt 38.5 × 39.5 cm (irreg.); not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.489), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra

## 1996

568 **Afternoon** 1996

Paint on weathered plywood, on backing boards; two panels, each 117 × 144 cm, overall 117 × 288 cm; both panels signed, dated and titled verso: 'Rosalie Gascoigne 1996 / AFTERNOON', left panel also inscribed 'A' (in a circle) followed by '2 pieces'; right panel also inscribed 'B' (in a circle) and followed by '(2 pieces)'

**Exh:** Jun–Sep 1996 *Now–Then* NGA; 1997 *In Place (Out of Time)* MOMA, Oxford, UK (ref. pp. 41, 42, 50, illus. cover, p. 108); 2000 *12th Biennale of Sydney*; 19 May – 31 Jul 2016 *Panorama Part Two* TarraWarra Museum of Art, Healesville, VIC

**Lit:** Laura Cumming *The Observer* [UK] 3 Aug 1997; *Flash Art* [Italy] Nov–Dec 1997, p. 74; Vici MacDonald 1998, illus. p. 108

**Coll:** 1998 Eva and Marc Besen; 2008 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2008/004), gift of Eva Besen AO and Marc Besen AC, donated through the Australian Government Cultural Gifts Program

*That was one I made to go with a set of things [for 1997 MOMA Oxford exhibition]. I needed something big. And I'm absolutely amazed at the clouds in Canberra ... But that to me was the afternoon. We get a lot of afternoons and Eve Langley, who wrote The Pea-pickers ... wrote about 'the gigantic Australian afternoon', and that's exactly what I used to see standing on the top of Stromlo. This enormous sky, and clouds and nothing else, just vast emptiness. And that is what I saw there. That is fairly big, and I was scraping around to get enough brown boards to go under it and I'm just using a paintbrush with white paint (1999 Auckland AG).*

*Afternoon* was completed between end May and end June 1996, in time for an exhibition of contemporary art at the NGA. In NGA correspondence in May 1996 it was referred to as *Clouds*, but this was corrected by the end of the month.

Image by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC



569

569 **All summer long** 1996

Sawn painted and stencilled wood from soft-drink boxes, on backing board; six panels, overall 122 × 518 cm; not inscribed

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #5, \$40,000; 1996 Greenaway Gallery at ACAF 5 Melbourne; 1997 *In Place (Out of Time)* MOMA, Oxford, UK (ref. pp. 41–42, 50, illus. p. 42); 9 Sep – 17 Oct 1998 *Every Other Day* Roslyn Oxley9, Sydney; 3 Jun – 22 Jul 2006 *Tainted Love: Contemporary Developments in Landscape* Bendigo Art Gallery, VIC

**Lit:** Laura Cumming *The Observer* [UK] 3 Aug 1997; Victoria Gurrich 'All summer long (1995)' *The Age* 4 Oct 2003, illus.; 'Public works: Rosalie Gascoigne' *The Australian* 4 Jun 2011, illus.

**Coll:** 1998 Bendigo Art Gallery, VIC

*It was a thing I put in the [Greenaway] gallery at the time of the [Adelaide] Festival, and it was an all-yellow show. Adelaide gets very yellow and sunburned. I had these boxes and I called it 'All summer long' because in Adelaide you get this long, long summer and the yellow was very good. Yellow always reads to me (1999 Auckland AG).*

Image courtesy of Bendigo Art Gallery, VIC



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### 570 Black tulip 1996

Sawn painted plywood from cable reels, on painted plywood; 120.5 × 78 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / BLACK TULIP'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #3, \$15,000; 11 Sep – 18 Oct 1999 *Towards a Society for All Ages: World Artists at the Millennium* UN New York (ref., illus.); 19 Feb – 28 Mar 2009 *Adventures in Collecting: Gems from the Reg and Sally Richardson Collection* National Art School, Sydney (dated 1998) (ref.)

**Coll:** c. 1999 The Reg and Sally Richardson Collection

Referred to as *Black orchid* in BG's photographic log.

Photograph by Ben Gascoigne from author's archive

### 571 Canary bird 1996

Sawn plywood reflective road signs, on backing board; 75 × 60 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17, \$10,000

**Lit:** Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 572 Checkers 1996

Sawn painted and stencilled plywood from cable reels, on composition board backing; 52 × 49 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1996 / CHECKERS'

**Exh:** See notes. 5 Dec 2000 Goodmans S., lot 396; 14 Feb – 18 Mar 2001 *Modern Australian Art* Gould Galleries, Sydney, #19 (illus.); 2004 *Rosalie Gascoigne* Wellington, NZ, #[30] (illus. p. 86)

**Lit:** Vici MacDonald 1998, illus. p. 97; Gregory O'Brien 'Plain air/plain song' 2004, p. 45

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

RG had intended to include *Checkers* in her August 1998 exhibition at Greenaway Art Gallery, Adelaide, but the work was one of two items stolen from her house just prior to the show. It resurfaced at a Goodmans Sydney auction on 5 December 2000, lot 396 (provenance 'Private Collection, ACT') when it was bought by Gould Galleries. The thief was subsequently identified; a builder's labourer working on bathroom renovations at Pearce, he was successfully prosecuted in March 2003 and the work was returned to the artist's estate. Photograph by Ben Gascoigne from author's archive

### 573 City block 1996

Sawn painted and stencilled plywood from cable reels, on weathered painted plywood; 88 × 77 cm; signed, dated and titled verso in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / CITY BLOCK'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #12 (as *City blocks*), \$11,500

**Lit:** Vici MacDonald 1998, illus. p. 8 (under construction); John Neylon *Adelaide Review* Sep 1998

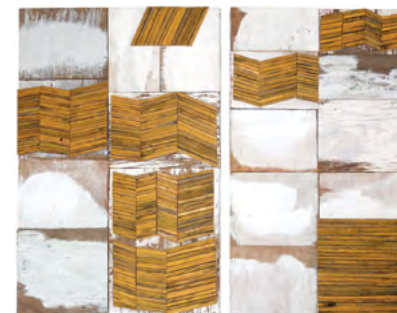
**Coll:** 1998 private collection

In the first half of 1996 William Yang photographed RG at work on *City block* (Vici MacDonald 1998, p. 8 (detail)).

Photograph by Ben Gascoigne from author's archive



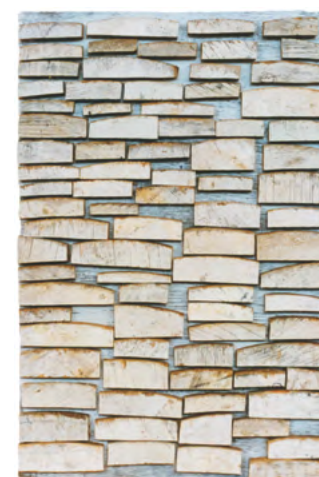
573



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575



576

### 574 Continuing fine 1996

Sawn painted wood from soft-drink boxes and painted plywood, on plywood backing; diptych: left 102 × 67 cm, right 102 × 59 cm, with abt 6 cm separation; left panel signed, dated and titled l.l.: 'Rosalie Gascoigne / 1996 / CONTINUING FINE / 2 PIECES'

**Exh:** Jun–Sep 1996 *Now–Then* NGA

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Photograph by Lyn Gascoigne from author's archive

### 575 Drawing board 1996

Sawn painted, stencilled and inscribed plywood from cable reels, on composition board backing; 62 × 51 cm; signed, dated and titled verso l.l. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / DRAWING BOARD' (title on a panel of white paint)

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #14, \$8500; 1–4 Oct 1998 Greenaway Gallery at *ACAF* 6 Melbourne

**Coll:** 1999 private collection

Photograph by Ben Gascoigne from author's archive

### 576 Flock 1996

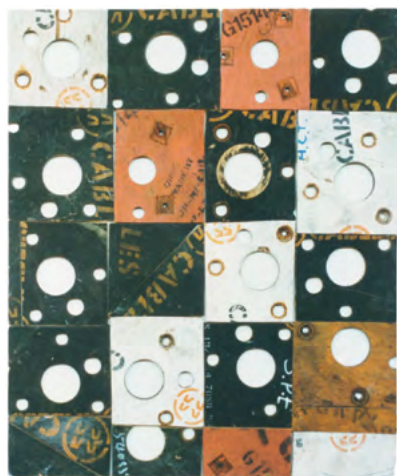
Painted plywood from cable reels, on weathered painted plywood; 69 × 45 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / FLOCK'

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Image from author's archive





577

**577 Gay Gordons 1996**

Sawn painted and stencilled plywood from cable reels, on painted composition board; 99 × 84 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / GAY GORDONS'

**Exh:** 1996 Roslyn Oxley9 at *Art27'96 Fair* Basel, Switzerland

**Coll:** 1997 private collection

The title is a reference to a Scottish country dance.

Photograph by Ben Gascoigne from author's archive

**578 Goldfield 1996**

Sawn plywood retroreflective road signs and painted wood from soft-drink boxes, on backing board; 75 × 63 cm

**Exh:** not exhibited

**Coll:** c. 1996 private collection (Switzerland) (purchased from the artist's studio)

Photograph by Ben Gascoigne from author's archive



578

**579 Gold rush 1996**

Sawn retroreflective plywood road signs and painted wood from soft-drink boxes, on backing board; 77 × 60 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / GOLD RUSH'

**Exh:** 1996 Greenaway Gallery at *ACAF 5* Melbourne, \$6000; 1 Sep 2010 Deutscher and Hackett S., lot 5 (illus.)

**Coll:** 1996 private collection

Image courtesy of Deutscher and Hackett



579

**580 High summer 1996**

Sawn plywood reflective road signs, on backing board; 142 × 73 cm

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #6, \$10,000

**Lit:** Kate Davidson and Michael Desmond 1996, illus. p. 18

**Coll:** 1996 private collection

Photograph by Ben Gascoigne from author's archive



580

**581 Indian summer 1996**

Sawn plywood reflective road signs and painted plywood, on backing board; 83 × 72 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / INDIAN SUMMER'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$10,500; 25 Jun 2002 Christie's M., lot 26 (illus. p. 31)

**Coll:** 1998 private collection

In this work RG has scraped back the black lettering from the old road signs (as she did in *Morning glory* 1996). Regarding the title, 'Indian summer' is a term used to describe a period of unseasonably warm, dry weather that sometimes occurs in autumn.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



581

**582 Landscape [3] c. 1987–96**

Metal milk-separator bowls, African lovegrass (*Eragrostis curvula*) (?), rustic wood table with stencilling; overall abt 105 × 60 × 45 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

This is a reworked version of *Landscape [2]* 1976–77, which employed dried salsify heads instead of fine grass in very similar bowls, and was exhibited as *Landscape* in 1978 *Rosalie Gascoigne* NGV. The empty bowls and cabinet were photographed on 24 April 1987 in the dining room where they still were, with bowls filled, in 1999. See also *[Still life]* 1983, which includes similar bowls and a bucket, but with dried salsify, stripped feather quills and blue devil, and was exhibited in *Still-Life Still Lives* AGSA 1997.

Image of *Landscape [3]* on the bush table where RG displayed it in her dining room, from author's archive



582





583



584



585

### 583 **Morning glory** 1996

Sawn plywood reflective road signs and painted plywood, on backing board; 64 × 82.5 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16, \$10,000

**Lit:** Sebastian Smee *SMH Metro* 2 Apr 1998, p. 11

**Coll:** 1998 private collection

In this work RG has scraped back the black lettering from the old road signs (as she did in *Indian summer* 1996). The title is ambiguous in that it can be read as a celebration of morning light but might also refer to the flowering creeper known as morning glory (family Convolvulaceae).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 584 **Night and day** 1996

Sawn painted and stencilled wood from soft-drink boxes and cable reels, on two backing boards joined verso with aluminium strip; 55 × 34 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / NIGHT AND DAY'

**Exh:** not exhibited

**Coll:** 1996 private collection (through Greenaway Gallery)

One of several works sent on consignment to Greenaway Gallery, Adelaide, following RG's March 1996 exhibition there. RG was not musical but probably knew the popular Cole Porter song of the same name, which he wrote for his 1932 musical *Gay divorce* and which Fred Astaire sang in the 1934 movie version (*The gay divorcee*). RG was a moviegoer in her youth.

Photograph by Ben Gascoigne from author's archive

### 585 **Overland** 1996

Painted weathered, warped plywood and wooden blocks; installation of 25 panels and 16 wooden blocks, overall 420 × 360 cm; the warped boards are inscribed verso u.c. in black fibre-tipped marker: '1' to '25' respectively, the numbers on panels 8, 9 and 19 are underlined and panels 3, 4, 9 and 19 are also inscribed with an upwards-pointing arrow; the wooden blocks are numbered variously in white paint and black marker, as follows:

Block 1: front, c. '1' in white paint, u.c. '1' in black marker

Block 2: front, c. '2' in white paint

Block 3: front, c. '3' in white paint

Block 4: front, c. '4' in white paint

Block 5: front, c. '5' in white paint, verso c. '5' in black marker

Block 6: front, c. '6' in white paint, verso c. running top to bottom: '6' in black marker

Block 7: front, c. '9' in white paint, u.c. '9'; in black marker

Block 8: front, c. '11' in white paint

Block 9: front, c. '13' in white paint, u.c. '13' in black marker

Block 10: front, c. '14' in white paint

Block 11: front, c. '16' in white paint, verso c. running top to bottom: '16' in black marker

Block 12: front, c. '17' in white paint

Block 13: front, c. '19' in white paint

Block 14: front, c. '21' in white paint, verso c. running bottom to top: '21' in black marker

Block 15: front, c. '24' in white paint, u.c. '24' in black marker

Block 16: front, c. '25' in white paint

See notes for explanation of numbering system.

**Exh:** 1997 *In Place (Out of Time)* MOMA, Oxford, UK (ref. pp. 41, 42, 50, illus. p. 43 (installation at NGA)); 1998 *Expanse* University of South Australia Art Museum, Adelaide (as *Outback II* in an installation with *Frontiers I-IV* 1998 and *Frontier V* 1993/98) (ref. pp. 11, 12, illus. p. 19); 2000 *12th Biennale of Sydney*

**Coll:** 1999 artist's estate; 2014 Queensland Art Gallery, Brisbane (Acc no. 2014.327a-oo), gift in memory of Rosalie and Ben Gascoigne through the Queensland Art Gallery | Gallery of Modern Art Foundation, donated through the Australian Government Cultural Gifts Program

*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. I have a white floor-piece measuring variably 360 × 290 cm. This I am going to try out in the National Gallery of Australia in late January, so that I can really see it. It will only be up for a day. It is called provisionally Open Country (16 Dec 1996 RG to Rob Bownam, MOMA Oxford).*

In December 1996 she prepared instructions regarding the display of *Overland*: *Warped white boards are numbered 1–25. All numbers go to top of the arrangement. The sixteen brown supports go under the white boards. Numbers on brown supports match numbers on white boards. In finished piece there are small gaps between white boards* (RG's notes describing the work and its display).

When she had finished *Overland* she installed it in the NGA Canberra so *I could see what it looked like ... and the thing that went with my floor piece, strangely enough, was Tony Tuckson [White over red on blue c. 1971]. It was the only one that spoke of a wide country, personal freedom and endlessness* (1997 Ross). At least some of the panels were probably painted by RG.

Image courtesy of the Queensland Art Gallery, Brisbane



586

### 586 **Pink perpendicular** 1996

Sawn painted wood (primed building material), on composition board; 65 × 58 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1996 / PINK PERPENDICULAR'

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

Photograph by Ben Gascoigne from author's archive



587

### 587 **Please drive slowly** 1996

Sawn plywood reflective road signs, on backing board; 102 × 86 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$14,000; 1999 *Tōi Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #70 (illus. p. 79)

**Lit:** Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 588 **Polka** 1996

Sawn painted and stencilled plywood from cable reels, on backing board; 86 × 79 cm

**Exh:** 1996 Roslyn Oxley9 at *Art27'96 Fair* Basel, Switzerland

**Lit:** *Art and Australia* vol. 43, no. 3, 2006, p. 450 (installation view)

**Coll:** 1997 private collection

The title is both a play on words relating to the polka dot-like circular cut-outs of the work and a reference to the mid-19th century central European dance.

Photograph by Ben Gascoigne from author's archive



588

### 589 **Regatta** 1996

Sawn painted and stencilled plywood with inscriptions from cable reels, on backing board; 84 × 58 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$10,000

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



589

### 590 **Rocky road I** 1993/96

Sawn painted wood (primed builder's offcuts), on weathered plywood; 46 × 44 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / ROCKY ROAD I'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #16, \$7000 (dated 1996)

**Coll:** 1998 private collection

The top of *Rocky road I* under construction is visible in a September 1993 photograph of the studio. *Rocky road I* was photographed by itself in February/March 1994 and again on 14 March 1994 (on a plywood panel and measuring 62 × 52 cm), but the plywood panel had been removed by the time the work was photographed a third time, on 15 July 1996.

Photograph by Ben Gascoigne from author's archive



590

### 591 **Rocky road II** 1996

Sawn painted wood (primed builder's offcuts), on weathered plywood; abt 46 × 44 cm; signed, dated and titled verso: 'ROSALIE GASCOIGNE / 1996 / Rocky Road II'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #17, \$7000; 1–4 Oct 1998 Greenaway Gallery at *ACAF 6* Melbourne; 22 Nov 2005 Christie's M., lot 51 (illus. pp. 60 (detail), 61); 5 Dec 2007 Deutscher-Menzies S., lot 65 (illus. p. 125); 19 Sep – 10 Oct 2008 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #34; 25 Mar 2010 Art+Object, Auckland NZ, lot 49; 31 Aug 2011 Deutscher and Hackett M., lot 52 (illus. p. 97)

**Coll:** 1998 private collection

Christie's catalogue November 2005, p. 60, is incorrect in saying the work was exhibited at Greenaway in March 1996 and acquired in 1996. It is listed in the Greenaway Gallery exhibition catalogue for RG's 1998 exhibition there, and a gallery statement shows the date of purchase was 3 August 1998.

Image courtesy of Deutscher and Hackett



591





592

### 592 **Roundelay** 1996

Sawn painted and stamped plywood from cable reels, on weathered painted plywood; 60.5 × 48 cm

**Exh:** Nov 1998 *Contemporary Collection Benefactors Art Auction* AGNSW

**Coll:** 1998 private collection (from AGNSW fundraising auction)

A roundelay is a short, simple song having a line or phrase repeated at regular intervals, but the term is sometimes also used for a circle dance (Oxford English Dictionary).

Photograph by Ben Gascoigne from author's archive



593

### 593 **Sleep** 1996

Sawn painted plywood from cable reels, on painted plywood; 122 × 81 cm

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #4, \$15,000; 1–4 Oct 1998 Greenaway Gallery at *ACAF 6* Melbourne

**Coll:** 1998 private collection

Photograph by Ben Gascoigne from author's archive

### 594 **Snowdrop** 1996

Sawn painted wood from cable reels, on painted weathered plywood, on plywood board; 74 × 54 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996 / SNOWDROP'

**Exh:** not exhibited

**Coll:** Nov 1996 private collection (through Greenaway Gallery)

Photograph by Ben Gascoigne from author's archive



594

### 595 **Strictly ballroom** 1996

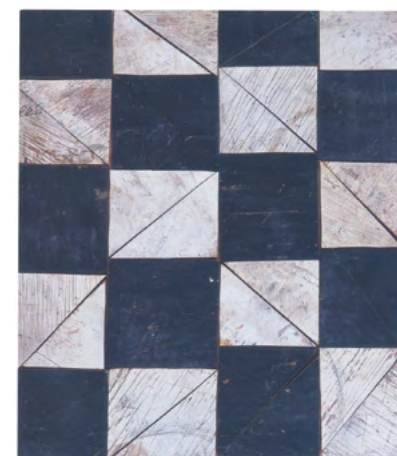
Sawn painted wood from cable reels, on backing board; 82 × 71 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / STRICTLY BALLROOM'

**Exh:** 1996 Roslyn Oxley9 at *Art27'96 Fair* Basel, Switzerland; 4 May 2004 Sotheby's M., lot 9 (illus. p. 19); 24 Aug – 18 Sep 2004 *Spring Exhibition* Gow Langsford Gallery, Auckland NZ, #30 (ref. p. 36, illus. cover, p. 37)

**Coll:** 1999 private collection

The title alludes to the popular 1992 Australian movie of the same name made by Baz Luhrmann, which RG had enjoyed.

Image courtesy of Sotheby's Australia



595

### 596 **[Study: four pink rectangles]** c. 1993–96

Painted (primed) plywood, on composition board; 41 × 51.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.498), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



596

### 597 **[Study: six yellow strips]** c. 1995–96

Sawn retroreflective road sign on plywood; 22.5 × 25 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.499), gift of Hester, Martin and Toss Gascoigne

The study originally had nine rows and was incorporated in a composite work later dismantled. The study has a wood hanging device verso.

Image courtesy of the National Gallery of Australia, Canberra



597

### 598 **[Study: two pink squares]** c. 1993–96

Painted (primed) plywood on weathered wood board; 36 × 33 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.497), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



598

599 **[Studies with linoleum  
and retroreflective board  
A & B]** c. 1993–96

Torn and cut patterned linoleum, sawn plywood retroreflective road sign, on plywood backing; (A)  $16.4 \times 22.2 \times 0.8$  cm, (B)  $16.2 \times 22.0 \times 0.8$  cm; not signed or dated by artist but both inscribed verso: 'FROM THE STUDIO OF / ROSALIE GASCOIGNE / 2000' and labelled (A) 'RG Studio 21 /  $22.2 \times 16.4$  / Top Not Known / MBG 27.2.00' and (B) 'RG Studio 22 /  $22 \times 16.2$  / Top Not Known / MBG 27.2.00'

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2000 private collection (acquired at Capital Arts Patrons' Organisation, Canberra, fundraising auction)

Image from author's archive



599

600 **Tally** 1996

Sawn painted and stencilled wood from cable reels and soft-drink boxes, on plywood backing boards; five panels, variable heights, overall abt  $29 \times 143$  cm (with spacing); each panel signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / TALLY'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #4 (as  $29 \times 143$  cm overall), \$4000; 13 Jun 2007 Deutscher-Menzies S., lot 29 (as *Tally I–V*;  $29 \times 160$  cm) (illus. pp. 50–51)

**Coll:** 1996 private collection

Image courtesy of Greenaway Gallery, Adelaide



600

601 **[Three landscape studies]**  
c. 1993–96

Painted or primed wood and plywood building materials, FSC-coated plywood board; three panels: top  $23 \times 70 \times 6$  cm, centre  $16 \times 61 \times 6$  cm, bottom  $18.5 \times 62 \times 6$  cm, overall  $72 \times 70 \times 6$  cm (with spacing); not signed or dated by artist but top panel inscribed verso: 'Studio 53(a) / (one of three panels) / Certificate that this / work is by / Rosalie Gascoigne / Martin Gascoigne / 19 April 2004'; centre panel inscribed verso: 'Studio 53(b) / (one of three / panels)'; bottom panel inscribed verso: 'Studio 53(c) / (one of three panels)'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #16 (as *Untitled (three landscapes)* c. 1993–95), \$80,000

**Coll:** artist's personal collection; 2014 private collection (by descent)

The panels were displayed in RG's dining room. The landscape motifs, use of sawn pink offcuts and economy of means strongly suggest that this work was made in the mid-1990s.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



601





602



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605

## 602 **Tidy summer** 1996

Painted wood boards from soft-drink boxes, on plywood backing; 25 units, of which 23 are abt  $31 \times 31$  cm and two abt  $31 \times 26$  cm, overall dimensions variable (see notes); bottom right panel signed, numbered and titled verso in black: 'Rosalie Gascoigne / BOTTOM RIGHT OF 25 PANELS / "TIDY SUMMER"'

**Exh:** 1996 *Rosalie Gascoigne* Greenaway, Adelaide, #11, \$20,000; 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #6, \$30,000; 22 Jun – 22 Jul 2012 *Revealed: Inside the Private Collections of South Australia* Anne and Gordon Samstag Museum of Art, University of South Australia, Adelaide

**Lit:** *The Advertiser* 26 Aug 1996, p. 102 (illus. with RG); John Neylon *Adelaide Review* Sep 1998

**Coll:** 1998 private collection

When arranged in the studio and exhibited at Greenaway Gallery in 1998 the arrangement was fairly loose (as illustrated). When exhibited at the Samstag Museum of Art in 2012 (well after her death) the panels were arranged in a formal grid (very much as *March past* 1979), and someone drew in pencil on the back of panel 25 a five-row grid, in which the panels were numbered 1–25 in individual squares, with '1' being the bottom left square in the grid and '25' the top right. Further, each panel was inscribed in pencil verso with a circle containing the panel number, '1' to '24' respectively.

Image courtesy of Greenaway Gallery, Adelaide

## 603 **Vine** 1996

Patterned torn linoleum strips on painted and/or weathered plywood; four panels:  $119 \times 43$  cm,  $119 \times 56$  cm,  $119 \times 42$  cm,  $119 \times 43$  cm, overall abt  $119 \times 190$  cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996 / VINE'

**Exh:** May 2001 Sotheby's M., lot 15 (illus. p. 35)

**Coll:** 1997 private collection (through Roslyn Oxley9 Gallery)

Image courtesy of Sotheby's Australia

## 604 **[White cloud]** c. 1993–96

Torn or cut painted Masonite board and painted wood (building materials);  $30 \times 45.5 \times 3.5$  cm; not signed or dated by artist but inscribed verso u.r.: 'RG Studio / 62' and on a label attached verso l.r.: 'Certificate that this work / is by Rosalie Gascoigne. / Martin Gascoigne / 19 April 2004'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #21 (as *Untitled (white cloud)* 1993–95), \$65,000

**Coll:** artist's personal collection; 2014 private collection (by descent)

Displayed in RG's bedroom in 1999. The landscape motif, economy of means and materials employed suggest that this work dates from the mid-1990s.

Image from author's archive

## 605 **[Yellow wood study #7]** c. 1996

Sawn painted and stencilled wood from soft-drink boxes, weathered plywood, rusty nails;  $56.8 \times 29.2$  cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Similar small pieces of sawn soft-drink boxes were used in *Gold rush* 1996 and *Goldfield* 1996. *[Yellow wood study #7]* can be seen on the studio wall in photographs of the artist by William Yang made in 1997.

Image from author's archive



## 1997

606 **Byzantium** 1997

Sawn plywood retroreflective road signs, on plywood backing; 78 × 82 cm; signed, dated and titled verso u.r. (upside down): 'Rosalie Gascoigne / 1997 / BYZANTIUM'; also inscribed with an arrow indicating the top of the work (see notes)

**Exh:** 20 Sep 2017 Deutscher and Hackett S., lot 13 (illus. p. 47 and endpapers (detail))

**Coll:** 1998 private collection (acquired from the artist)

R.G. reworked the original, as her studio assistant, Peter Vandermark, describes: 'I remember her deciding to cut *Byzantium* down the centre, then cutting one of those halves in two, then swapping the halves, and reassembling the panel. Even after that satisfying change — and she signed it — she kept looking at *Byzantium* and eventually reversed the orientation of its display' (Peter Vandermark in Mary Eagle 2000, p. 25; May 2008 PV to MG). The reconstruction and reorientation account for the inscribed signatures: on the verso side an earlier signature at the bottom has been painted over, and a second signature inscribed top right but upside down.

Image courtesy of Deutscher and Hackett

607 **Downbeat** 1997

Sawn plywood retroreflective road signs, on plywood backing; 122 × 79 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1997 / DOWNBEAT'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #5 (dated 1998), \$17,000; 4 Jun 2003 Deutscher-Menzies M., lot 22 (illus. p. 35); 2008 *Rosalie Gascoigne* NGV, #[75] (as *Downbeat* 1998) (illus. p. 106, ref. p. 136); 1 Sep 2010 Deutscher and Hackett S., lot 18 (illus.)

**Coll:** 1998 private collection

Regarding the title, 'downbeat' is the term widely used to indicate the beginning of a piece of music.

Image courtesy of Deutscher and Hackett

608 **Easy street** 1996–97

Sawn painted and stencilled plywood with inscriptions (from cable reels), on backing board; triptych, each panel 86 × 77 cm, overall abt 86 × 240 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2 (dated 1997), \$18,000

**Lit:** 'Australia's fifty most collectable artists' *Australian Art Collector* no. 7, (Jan–Mar) 1999, illus. p. 36

**Coll:** 1998 private collection

On dating, photographic records show construction of the right-hand panel began in late 1996; R.G. later refined the panel by replacing most of the column on the left-hand side.

R.G.'s studio assistant observed that R.G. 'had no preconception of whether to produce a single panel, or a work comprising several panels ... I remember her wondering whether *Easy street* was one work or three' (Peter Vandermark in Mary Eagle 2000, p. 25).

Regarding the title, *Easy street* was the title of a short comedy film made by Charlie Chaplin in 1917. More generally, it is an idiomatic English term indicating a condition of financial security.

Photograph by Ben Gascoigne from author's archive

609 **Full fathom five** 1997

Sawn painted and stencilled plywood from cable reels, on painted backing board; 84 × 80 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10 (dated 1998), \$11,500

**Lit:** Sebastian Smee *SMH Metro* 2 Apr 1998, illus. p. 11

**Coll:** 1998 private collection

The title is a recurring phrase in English-language culture and derives from the second stanza of 'Ariel's song' in William Shakespeare, *The tempest*, act 1, scene 2:

'Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them, — Ding-dong, bell.'

Image courtesy of Roslyn Oxley9 Gallery, Sydney

610 **Golden bamboo** 1997

Sawn plywood retroreflective road signs, on backing board; 46 × 50 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #20, \$7500; 2008 *Rosalie Gascoigne* NGV, #[74] (illus. p. 105, ref. p. 136)

**Lit:** Sebastian Smee *SMH Metro* 2 Apr 1998, illus. p. 11; Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Rosalie grew fine-stemmed bamboos in her garden, including a golden-stemmed one in the main courtyard (removed in the mid-1970s) and a black-stemmed one next to the back terrace.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



606



607



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### 611 **Good news** 1997

Sawn painted and stencilled plywood from cable reels, on painted backing board; 43.7 × 26.1 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1997 / GOOD NEWS'

**Exh:** 25 Jun 2002 Christie's M., lot 159 (illus. p. 129); Dec 2011 *Summer Annette* Larkin Fine Art, Sydney

**Coll:** 1997 private collection (acquired at Capital Arts Patrons' Organisation, Canberra, fundraising auction) (donated by the artist)

Image courtesy of Christie's

### 612 **Hollyhocks** 1997

Weathered painted corrugated galvanised iron strips, on weathered plywood; diptych: left panel (A) 74 × 45 cm, right panel (B) 74 × 42 cm; left panel signed, dated and titled verso l.r.: 'HOLLYHOCKS-A / Rosalie Gascoigne / 1997'; right panel dated and titled verso 'HOLLYHOCKS-B / 1997'; each panel is also inscribed with a horizontal arrow at the centre of its inner edge indicating where the panels join

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14, \$80,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 613 **[Homage with footballers 1]** c. 1984–88/ c. 1997

Weathered painted wood from soft-drink boxes, painted metal numeral, retouched newspaper images on sawn plywood; 31.4 × 27.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

*The only way you can get a footballer looking as good as a footballer is to cut his picture out of the paper. Mount him on wood* (1985 School of Art).

One of a pair of works probably begun in the mid-1980s, when RG combined cut-out figures from her stockpile with wood from dismantled soft-drink boxes, which she used as backgrounds and, eventually, to frame the figures. Similar unframed works with footballers are just visible in photographs taken in 1985 (see *Vogue Living* Feb 1986, p. 112) and 1988. The yellow framing dates from c. 1997. The retouched image of the footballer on sawn plywood probably dates from c. 1978–79 (see *Footballers* 1978–79). See also *[Homage with footballer 2]* c. 1984–88/1998).

Image from author's archive

### 614 **Lasseter's reef** 1993/1996–97

Sawn plywood retroreflective road sign, on backing board; 83.7 × 122 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1996–97 / Lasseter's Reef'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6 (dated 1996/97), \$16,000; 1999 *Tōi Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #73 (dated 1997, illus. p. 83); 13 Aug 2000 Christie's S., lot 51 (illus. cover, p. 52)

**Lit:** Michael Reid *Weekend Australian* 12–13 Aug 2000, illus. p. 36

**Coll:** 1998 private collection

*Lasseter's reef* went through three versions: with a yellow panel on top (still in the studio when RG died), with a plain panel on top (similar to *Indian summer* and *Morning glory*, both 1996) and as a single panel without additions (its final form). The first photographs were taken in September 1993, then in December 1996 and May 1997. The first photograph of *Lasseter's reef* in its final form is from March 1998. The title is a reference to the mythical gold reef that Harold Bell Lasseter claimed to have found in central Australia in 1897. He died in 1931 on an expedition looking for the reef.

Photograph by Ben Gascoigne from author's archive



614



615

### 615 **Parterre** c. 1994/97

Patterned linoleum on plywood retroreflective road sign superimposed on painted wood from soft-drink boxes, on composition board; 61 × 61.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1994/97 / PARTERRE'

**Exh:** see notes

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

On dating, photographs show that the background of *Parterre* was used with two yellow wood studies in a 1996 work photographed in July 1996 and subsequently dismantled. The central linoleum panel was constructed c. 1992–94; there is a very similar panel of linoleum and retroreflective board in the centre of *Gaudy night* 1992. The two units were probably put together as *Parterre* in 1997. They were exhibited separately in 2000 *From the Studio* (Eagle 2000, p. 63) as *Parterre* 1996 #[29] and *Untitled [Roses]* 1996 #[30], 39.6 × 39.7 cm, but were subsequently reunited.

Photograph by Ben Gascoigne from author's archive





616



617



618

### 616 Pavement I 1997

Sawn painted and stencilled wood from cable reels, on composition board; 66 × 51 cm; signed, dated and titled verso in black: 'Rosalie Gascoigne / 1997 / PAVEMENT I' (over white patch); there is also an arrow u.c. pointing upwards

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #7, \$8000 (illus. on invitation)

**Lit:** John Neylon *Adelaide Review* Sep 1998

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 617 Pavement II 1997

Sawn painted and stencilled wood from cable reels, on plywood backing; 66 × 50.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1997 / PAVEMENT II'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #13, \$8000 (illus. on invitation); 8 Feb – 10 Mar 2002 *GOULDmodern* Gould Galleries, Melbourne and 16 Mar – 14 Apr 2002 Gould Galleries, Sydney, #30 (illus.); 26 Aug 2015 Deutscher and Hackett S., lot 43 (ref. p. 74, illus. p. 75); 10 May 2017 Deutscher and Hackett S., lot 42 (ref. p. 82, illus. p. 83)

**Lit:** John Neylon *Adelaide Review* Sep 1998

**Coll:** 1998 private collection

Image courtesy of Deutscher and Hackett

### 618 Pentimento 1997

Sawn plywood retroreflective road signs, on plywood backing; 96 × 68 cm; signed, dated and titled verso l.l.: 'Rosalie Gascoigne / 1997 / PENTIMENTO'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$13,000; 26 Nov 2008 – 11 Jun 2009 *Paintings from the Laverty Collection* (3rd hang) Union Club, Sydney

**Lit:** Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** Aug 1998 The Laverty Collection

The title refers to an Italian word used by art historians and conservators to refer to changes made by an artist in the course of painting, and picks up on the faded or rubbed lettering in the old road signs used in the work. Very likely R.G. worked the surface to create or emphasise the faded look, as with *Indian summer* 1996 and *Morning glory* 1996.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 619 Poplars 1996/97

Patterned linoleum and sawn plywood retroreflective road signs, on composition board backing; 60.5 × 62 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1996/7 / POPLARS' (see notes)

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$80,000; 2015 *The Daylight Moon* Goulburn Regional Art Gallery, NSW (as *Poplars* 19 1996–97) (illus. pp. 27, 31)

**Coll:** 1999 artist's estate; 2004 Eva and Marc Besen; 2009 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2009.040), gift of Eva Besen AO and Marc Besen AC, donated through the Australian Government Cultural Gifts Program

*Poplars* 1996/97 was constructed using part of a cut-down work called [*Ziggurat*] c. 1996–97 to which R.G. glued the linoleum strips some time after July 1996. There are two annotations verso relating to the earlier work: a patch of white paint hiding the title of the larger original work, and an arrow to show the top of the original work.

Lombardy poplars (*Populus nigra* 'Italica') are a prominent feature by the road from Canberra to Cooma, especially between Michelago and Cooma. They can also be seen along the highway between Collector and Goulburn. R.G. knew both roads very well. The poplars also grow in older parts of Canberra.

Image by John Brash, courtesy of TarraWarra Museum of Art, Healesville, VIC



619

### 620 Reserve 1997

Sawn plywood retroreflective road signs, on backing board; 35 × 56 cm; signed, dated and titled verso: 'RESERVE / Rosalie Gascoigne / 1997'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #21, \$7000; 17 Nov 2010 Deutscher and Hackett S., lot 15 (illus.)

**Lit:** Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Image courtesy of Deutscher and Hackett



620

### 621 Siesta 1997

Sawn painted and stencilled wood from cable reels, on composition board; 27 × 36 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1997 / SIESTA'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22, \$5000; 23–24 Aug 2004 Christie's S., lot 69 (illus. p. 79); Dec 2013 – Jan 2014 *Summer 2013–2014* Annette Larkin Fine Art, Sydney

**Lit:** Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Image courtesy of Deutscher and Hackett



621

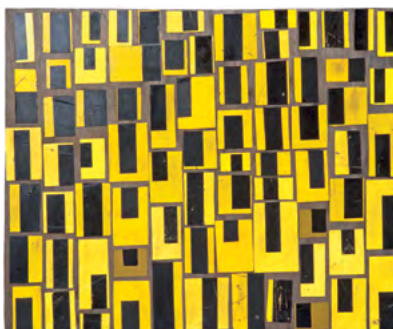




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625

622 **Solitude** 1997

Sawn painted and stencilled wood from cable reels, on backing board; 106 × 89 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, NFS; 1999 *Tōi Tōi Tōi* Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #72 (illus. p. 75); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[33] (illus. p. 21, ref. p. 63)

**Lit:** *ArtAsiaPacific* no. 23, 1999, illus. p. 24

**Coll:** artist's personal collection; 2014 private collection (by descent)

*When you've got a lot of material you want to do something different. So I did something different and I called that 'Solitude'. It looks sort of like that, solitude ...* (1999 Auckland AG).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

623 **Tidal** 1997

Sawn painted plywood from cable reels on painted plywood; 45 × 56 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1997 / TIDAL'

**Exh:** 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$70,000

**Lit:** Patricia Anderson *The Australian* 11 May 2004, p. 14

**Coll:** 1999 artist's estate; 2004 private collection

Image from author's archive

624 **Trumpet voluntary** 1997

Sawn plywood retroreflective road signs on plywood; 50 × 62 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18, \$8000

**Lit:** *ACAF* 6 Melbourne, 1998 (exh. cat.), illus. p. 14

**Coll:** 1998 private collection

The title alludes to the well-known composition by English musician Jeremiah Clarke written in c. 1700 and known as the 'Prince of Denmark's march'.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

625 **[White wood study #1]**  
c. 1995–97

Sawn painted wood on weathered FSC-coated formboard; 18 × 26 cm; not inscribed

**Exh:** not exhibited

**Lit:** *NGA Foundation annual report 2014–15* Canberra, illus. p. 64

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.481), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra

626 **[White wood study #2]**

c. 1995–97

Painted and stencilled wood from cable reels, weathered painted plywood; 33.5 × 21 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.482), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



626

627 **[White wood study #3]**

c. 1995–97

Painted wood with ink inscriptions, some from cable reels, weathered painted plywood; 19.7 × 33.4 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.483), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra



627

628 **[White wood study #4]**

c. 1995–97

Sawn painted and stencilled wood with ink inscriptions from cable reels, and weathered plywood; 29.5 × 38.5 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.484), gift of Hester, Martin and Toss Gascoigne

Image from author's archive



628

629 **[White wood study #6  
(with Mademoiselle  
Caroline Rivière)]**

c. 1995–97

Sawn painted and stencilled wood from cable reels, part postcard of Ingres's *Mademoiselle Caroline Rivière* 1806 and painted Masonite board, on composition board backing; 51.3 × 40.3 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Ingres's painting *Mademoiselle Caroline Rivière* is in the Louvre museum, Paris.

Image from author's archive



629



## 630 [White wood study #7]

c. 1995–97

Sawn painted and stencilled wood with ink inscriptions from cable reels, Masonite board and weathered plywood; 25 × 37.2 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.485), gift of Hester, Martin and Toss Gascoigne

Image courtesy of the National Gallery of Australia, Canberra

## 631 [White wood study #8]

c. 1997

Sawn painted plywood from cable reels on weathered plywood; 65.5 × 40 cm; not signed or dated by artist but inscribed verso with certificate that this was a work by Rosalie Gascoigne (and signed Martin Gascoigne)

**Exh:** 2002/03 Charles Nodrum Gallery, Melbourne (as *Untitled ?* 1997)

**Coll:** 1999 artist's estate; 2002/03 private collection

Dated on the basis of similarity with materials in *Tidal* 1997. [White wood study #8] is partly visible in studio photographs taken on 15 and 16 March 1998.

Image courtesy of the National Gallery of Australia, Canberra

## 632 [Ziggurat] c. 1996–97

Sawn painted and stencilled wood roadside barriers and retroreflective plywood road sign, composition board backing; 67 × 89.5 × 5 cm; not titled, part signature and part date (see notes)

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of a work using similar sawn-up road safety material to *Poplars* 1996/97. *Ziggurat* was first used as a title for a 1996 work photographed on 14 July 1996. RG later cut it down, added linoleum strips to one of the parts, and called it *Poplars* 1996/97. The signature and date on the back probably relate to the larger version of [Ziggurat] c. 1996–97. The title alludes to a form of temple built in ancient Mesopotamia as a terraced stepped pyramid of successively receding storeys or levels.

Image from author's archive

## 1998

## 633 Banana yellow 1998

Sawn plywood retroreflective road signs, on plywood backing; 70 × 63 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / BANANA YELLOW'

**Exh:** 2 May 2012 Deutscher and Hackett M., lot 3 (illus.); 24 Sep 2015 Menzies M., lot 31 (illus. p. 54, ref. p. 55); 30 Aug 2017 Bonhams S., lot 6

**Coll:** 1998 private collection (through Roslyn Oxley9 Gallery)

Image courtesy of Deutscher and Hackett

## 634 Citrus 1998

Sawn painted plywood from cable reels, on weathered painted plywood; four panels: 89 × 81 cm, 89 × 81 cm, 89 × 81 cm, 89 × 76 cm; overall 89 × 315 cm (with spacing) (but see notes)

**Exh:** 1–4 Oct 1998 Roslyn Oxley9 at ACAF 6 Melbourne

**Coll:** private collection

When photographed in the studio the four panels were spaced and BG recorded the measurement overall as 89 × 339 cm; Roslyn Oxley9 Gallery hung the panels closer together, and the measurement overall was given as 88 × 315 cm.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 635 Cloud cuckoo land 1998

Sawn plywood retroreflective road signs, on composition board; 128 × 100 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / CLOUD CUCKOO LAND'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #4, \$18,000; 12 Mar – 15 May 2016 *Panorama Part One* TarraWarra Museum of Art, Healesville, VIC

**Lit:** Sebastian Smee *SMH Metro* 2 Apr 1998, illus. p. 11; Terry Ingram *Australian Financial Review* 7 Sep 1999, illus.; Suzanne Brown *The Age* 27 Oct 1999 (obit.), illus.; Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998); *Sunday Canberra Times* 6 Nov 2009, illus. p. 7

**Coll:** 1998 private collection; 2013 TarraWarra Museum of Art, Healesville, VIC (Acc no. 2013.078), gift of Eva Besen AO and Marc Besen AC, donated through the Australian Government Cultural Gifts Program

*I was lucky that I had different sized letters* (1999 Auckland AG).

The term 'cloud cuckoo land' indicates a state of absurdly over-optimistic fantasy (Oxford English Dictionary) and has its origins in Aristophanes's play *The birds*, in which the



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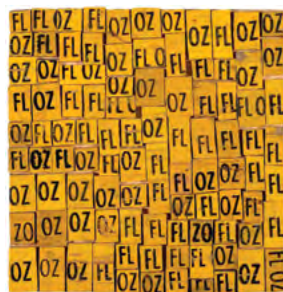


635



world's birds are persuaded to create a new city in the sky to be called Nubicuculia or Cloud Cuckoo Land.

Image by Andrew Curtis, courtesy of TarraWarra Museum of Art, Healesville, VIC



636

### 636 **Effervescence** 1998

Sawn painted stencilled wood from soft-drink boxes, on backing board; 30.5 × 29.5 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / EFFERVESCENCE'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #15, \$4500; 16 Mar 2005 Deutscher-Menzies S. (illus. p. 17)

**Coll:** 1998 private collection

Image courtesy of Menzies Art Brands



637

### 637 **Embers I & II** 1998

Sawn painted and stencilled wood from cable reels, on backing board; diptych, each unit 37 × 37 cm (hung separated)

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #1 (as *Embers I and II*), \$11,000

**Coll:** private collection

Photograph by Ben Gascoigne from author's archive



638

### 638 **Flagged down** 1998

Sawn painted wood from cable reels, on backing board; 120 × 115 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #10, \$40,000; 2004 *Rosalie Gascoigne* Wellington, NZ, #[31] (illus. p. 77)

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



639

### 639 **Flamingo** 1998

Sawn plywood road signs, on backing board; 72 × 46 cm

**Exh:** not exhibited

**Coll:** 1998 private collection (acquired at Capital Arts Patrons' Organisation, Canberra, fundraising auction) (donated by the artist)

Photograph by Ben Gascoigne from author's archive

## 640 **Frontiers I, II, III, IV** 1998

Weathered painted corrugated galvanised iron, on plywood backing; four panels, each abt 110 × 80 cm; overall abt 110 × 330 cm (with spacing)

**Exh:** 1998 *Expanse* University of South Australia Art Museum, Adelaide, #2 (illus. p. 19, as a single unit in an installation)

**Coll:** 2000 private collection (through Roslyn Oxley9 Gallery)

*Frontier II* is a reworked version of a work exhibited at Pinacotheca in 1993 as *Rose red city 10* 1993, which was displayed horizontally (probably on a different backing board). The order of the iron panels was also changed: the top row of *Frontier II* was originally the fourth column of *Rose red city 10*, the second row was originally the fifth (right) column, the third row was originally the first (left) column, the fourth row was originally the third column and the fifth row was possibly the second column in the original.

*Frontier IV* is a reworked version of a work exhibited at Pinacotheca in 1993 as *Rose red city 9* 1993. The second row of *Frontier IV* was originally the fourth row of *Rose red city 9*, the fourth row was originally the second, and the bottom row was originally the top row, inverted. The two other rows are new material.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 641 **Frontier V** 1993/98

Weathered painted corrugated galvanised iron, on plywood backing; 116 × 129 cm; signed, dated and titled verso: 'Rosalie Gascoigne / Frontier V / 1998'

**Exh:** 1998 *Expanse* University of South Australia Art Museum, Adelaide, #2 (illus. pp. 5, 19 (installation view))

**Lit:** Sarah Thomas 'Expanse: Different ways of seeing landscape' *Art and Australia* vol. 36, no. 4, 1999, illus. p. 485

**Coll:** 2000 private collection (through Roslyn Oxley9 Gallery)

*Frontier V* is a reworked version of a work exhibited at Pinacotheca in 1993 as *Rose red city 8* 1993. The top and bottom squares on the left-hand side were swapped, and the old top, now the bottom left-hand square in *Frontier V*, was also inverted.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 642 **Grasslands II** 1998

Sawn plywood retroreflective road signs, on backing board; 135 × 166 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / Grasslands II'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1 (as *Never never*), \$25,000; 8 May 2012 Sotheby's M., lot 40 (illus.)

**Lit:** *Tôi Tôi Tôi* 1999 (exh. cat.), illus. p. 82

**Coll:** 1998 private collection

Although the 1998 Roslyn Oxley9 exhibition catalogue lists this as *Never never*, the gallery statement of account dated 30 April lists it as *Grasslands*. Titled *Grasslands II* to distinguish it from a 1987 work with the same name.

Image courtesy of Sotheby's Australia

## 643 **[Homage with footballer 2]** c. 1984–88/1998

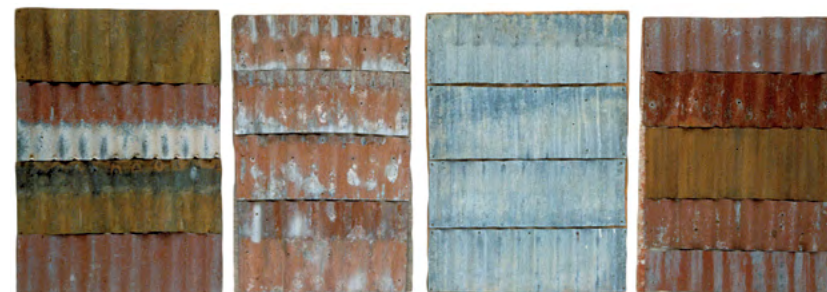
Weathered painted wood from soft-drink boxes, retouched newspaper image on plywood cut to shape, plastic doll's leg, metal nail, painted metal numeral; 31 × 26 × 11 cm; signed verso I.L.: 'Rosalie Gascoigne'

**Exh:** not exhibited

**Coll:** c. 1998 private collection (gift of the artist)

One of a pair of works probably begun in the mid-1980s, when RG combined cut-out figures from her stockpile with wood from dismantled soft-drink boxes, which she used as backgrounds and, eventually, to frame the figures. An early version, unframed, with the same blue background piece can just be seen on the studio wall in a photograph taken in late 1985 (see *Vogue Living* Feb 1986, p. 112). RG added a second figure and the revised work can be seen in a photograph of the studio taken in 1988. The additional figure was later removed and a plastic leg superimposed on the right leg of the original figure (a leg was used in the same way in *Down to the silver sea* 1977/81). The yellow frame was added after 10 March 1998. The silhouette cut figures probably date from c. 1977 when RG made several works using such figures, as in *Footballers* 1978–79 and *[Lillem and daffodils]* c. 1977–78; she made more than she used at the time and there were still some in the studio when she died.

Photograph by Ben Gascoigne from author's archive



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## 644 **Magpie** 1998

Sawn painted and stencilled wood with inscriptions from cable reels, on backing board; 55 x 54 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19, \$18,000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 645 **March** 1998

Sawn painted and stencilled wood from soft-drink boxes, on backing board; 26 x 50 cm

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #11, \$6500

**Coll:** 1998 private collection

Image from author's archive

## 646 **Medusa** 1998

Sawn plywood retroreflective road signs on backing board; 70 x 70 cm

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14, \$10,000; 2008 *Rosalie Gascoigne* NGV, #[76] (illus. p. 104, ref. p. 136)

**Lit:** Sebastian Smee *SMH Metro* 2 Apr 1998, illus. p. 11; Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

The title is a reference to a Greek mythological figure usually described as having the face of a hideous human female with venomous snakes in place of hair.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

## 647 **Memorial** 1998

Sawn plywood retroreflective road signs, on backing board; 39.5 x 25 cm

**Exh:** not exhibited

**Coll:** 1999 private collection (through Roslyn Oxley9 Gallery)

Image from author's archive

## 648 **Orangery** 1998

Sawn painted wood from cable reels, on backing board; triptych, 106 x 83 cm, 107 x 82 cm, 107 x 80 cm, overall abt 107 x 274.5 cm; each panel inscribed verso l.r. as follows: (panel 1) 'OVERALL LENGTH OF PIECE / 2745 mm / (ONE OF THREE PANELS) / Rosalie Gascoigne / ORANGERY I / 1998', (panel 2) 'ORANGERY / (TWO ofTHREE) / R.G. / 1998', (panel 3) 'ORANGERY / (THREE OFTHREE) / R.G. / 1998'

**Exh:** 1999 *3rd Clemenger Triennial* Heide MOMA (ref. p. 16, illus. p. 17); 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #3, \$60,000; 2004 *Rosalie Gascoigne* Wellington, NZ, #[32] (illus. pp. 78–79) (incorrectly sized)

**Lit:** Gregory O'Brien 'Plain air/plain song' 2004, p. 47

**Coll:** 1999 The Fletcher Trust Collection, NZ

RG told Peter Shaw (curator of the Fletcher Trust) in 1999 that the yellow-orange colour of the wood in this work reminded her of the colour of the skirt she had worn at Epsom Girls Grammar School (EGGS) (27 May 2016 P Shaw to MG). There are similar comments in Ian North (1999, p. 16) (with a reference to a 'gym smock') and Gregory O'Brien ('Plain air/plain song' 2004, p. 47). Christine Black, the archivist at EGGS, advised Shaw in September 2017 that there was no gym smock as part of the uniform in the years 1930–1934 and suggested that the 'skirt' Rosalie spoke of to him in 1999 was probably part of a hockey uniform that was formally introduced in 1938 but could very likely have been part of the dress code earlier. Rosalie played both tennis and hockey when at EGGS, where she was a student until the end of 1934 (and her mother a teacher until 1942).

Image by Kallan McLeod, courtesy of Peter Shaw, The Fletcher Trust Collection, Auckland, NZ

## 649 **Origami** 1998

Sawn painted and stencilled plywood from cable reels, on weathered painted plywood backing; 81 x 76 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne 1998 / ORIGAMI'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #2, \$11,000

**Coll:** 1998 private collection

Photograph by Ben Gascoigne from author's archive

## 650 **Palings** 1994/98

Sawn painted and stencilled plywood from cable reels, on composition board backing; 80 × 89 cm; signed, dated and titled verso l.r. in fibre-tipped pen: 'Rosalie Gascoigne / 1996-1998 / PALINGS' and also inscribed verso u.c. 'TOP' with arrow

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #8, \$12,500 (dated 1998)

**Coll:** 1998 Art Gallery of South Australia, Adelaide (Acc no. 98758), gift of Helen Brown

Photographs show that *Palings* 1994/98 was largely constructed of components made in 1994 and incorporated in two uncatalogued precursors (identified here as *Precursor A* and *B*), both photographed on 12 January 1995 but later dismantled. The format used in 1998 is an inverted version of the format used in the two 1994 precursors (and in *Out of Africa* 1994). The eleven vertical boards that make up the lower right part of *Palings* 1994/98 were originally in the middle of *Precursor A*; further, on the fifth and sixth boards from the right the original orange markings have been sanded off or painted over. The remainder of the boards making up the lower panel (except for the panel on the edge) originally were the unit at the top right of *Precursor B* (minus the two right-hand columns). The panel in the top left corner was originally part of the top right panel of *Precursor A* with the top cut off and the two right panels removed. The two precursors also incorporated three wood studies from 1994 (see [*Wood study with orange and black markings*], [*Wood study with orange markings*] and [*Yellow wood study #2*]). The first photograph of the final version of *Palings* 1994/98 was taken in August 1998.

Image courtesy of the Art Gallery of South Australia, Adelaide

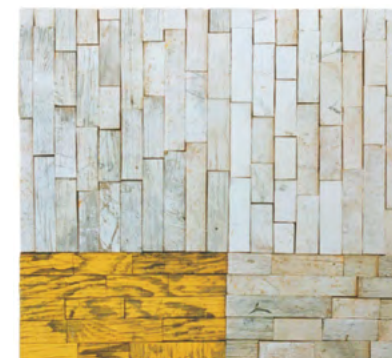
Photographs of the two precursors, A and B, showing how the artist interchanged her units or 'studies' in a larger work, by Ben Gascoigne from author's archive



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650A



650B





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### 651 Pavement [III] 1998

Sawn painted and stencilled plywood with inscriptions, from cable reels, on backing board; 69 × 52 cm; signed, dated and titled verso l.r.: 'Rosalie Gascoigne / 1998 / PAVEMENT'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #19 (as *Pavement*), \$7500; 20 Jun 2018 Bonhams S., lot 138 (illus. p. 146)

**Coll:** 1998 private collection

*Pavement [III]* was the third work with the *Pavement* title but the first to be exhibited.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 652 Rain and shine 1998

Sawn plywood retroreflective road signs, on backing board; 120 × 122 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #5, \$30,000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 653 [Red squares] 1998

Sawn plywood road signs on backing board; two panels, each 64 × 37.5 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #18 (as *NYT (Red squares)*), \$30,000

**Coll:** 1999 private collection

One of three works in RG's 1999 exhibition that she did not get around to naming because she was too ill to visit Sydney to supervise the hanging or see the show. 'NYT Red squares' was the gallery's means of identifying the work (NYT = not yet titled and 'Red squares' is a description). The right-hand panel is visible in studio photographs taken on 16 March and 5 August 1998 (there is no sign of the other panel).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 654 Rose hips 1998

Sawn painted and stencilled plywood from cable reels, on weathered plywood backing; 88 × 66 cm

**Exh:** not exhibited

**Coll:** 1998/99 private collection (through Roslyn Oxley9 Gallery)

In the early years on Mount Stromlo I remember RG once made rose-hip jam with hips picked from wild plants.

Image from author's archive

### 655 Ruby rose 1998

Sawn painted and stencilled plywood from cable reels, on plywood backing board; 110 × 90 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1998 / RUBY ROSE'

**Exh:** not exhibited

**Coll:** 1999 private collection (through Greenaway Gallery)

Photograph by Ben Gascoigne from author's archive



655

### 656 Semaphore 1998

Sawn painted and stencilled plywood with inscriptions from cable reels, on weathered plywood backing; 83 × 73 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / SEMAPHORE'

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Photograph by Ben Gascoigne from author's archive



656

### 657 Shark 1998

Sawn plywood retroreflective road signs on plywood, on backing board; abt 34 × 32 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / SHARK'

**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #23, \$5000; 2006 *Found Out* Lake Macquarie City Art Gallery, NSW; 2008 *Blue Chip X* Niagara Galleries, Melbourne, #40 (illus. p. 50); 23 Oct 2012 *A Private Collection* Mossgreen S., lot 1 (illus.)

**Lit:** *Art and Australia* vol. 43, no. 3, 2006, p. 450 (installation view); Mary Eagle 2007, illus. p. 204 (in studio 16 Mar 1998); Martin Gascoigne 'Shark' *Blue chip X* Niagara Galleries, Melbourne, 2008 (exh. cat.), p. 66

**Coll:** 1998 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney



657

### 658 Ship's log 1996/98

Sawn or split painted and stencilled wood from soft-drink boxes on backing board; 59 × 92 cm

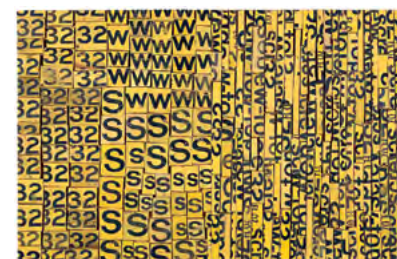
**Exh:** 1998 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13 (dated 1997/98), \$10,500

**Lit:** Mary Eagle 2007, p. 205, illus. pp. 201, 204 (in studio 16 Mar 1998)

**Coll:** 1998 private collection

Photographs show that the left-hand side was constructed in 1996. There is no image of the right-hand side by itself. The first image of the two units brought together is in March 1998.

Image courtesy of Deutscher and Hackett



658





659



660



661



662

**659 Slow burn 1998**

Sawn painted, stencilled and inscribed plywood from cable reels, on weathered plywood backing; 52 × 30 cm

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #18, \$6500

**Coll:** 1998 private collection

Image from author's archive

**660 [Study: seven coloured boards A] c. 1990–98**

Painted wood boards with nails from soft-drink boxes, plywood backing; 18.5 × 32 cm; signed verso: 'Rosalie Gascoigne'

**Exh:** not exhibited

**Coll:** c. 1998 private collection (The Netherlands) (gift of the artist)

Image from author's archive

**661 [Study: seven coloured boards B] c. 1990–98**

Painted wood boards with nails from soft-drink boxes, plywood backing; 18.5 × 31.2 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.567), gift of Hester, Martin and Toss Gascoigne

Image from author's archive

**662 [Study with FSC-coated wood] 1998**

Weathered and sawn FSC-coated plywood formboard, on plywood backing; 58 × 47 × abt 4 cm; not inscribed

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[34] (as *Untitled* c. 1998) (ref. p. 63)

**Coll:** 1999 artist's estate; 2014 private collection (by descent)

Dated on the basis of a March 1998 photograph of the studio (with *[Study with FSC-coated wood]* on the floor, under construction).

Image from author's archive

**663 [Study with painted road signs A & B] c. 1990–98**

Painted weathered plywood; diptych: 36.3 × 38.3 cm, 36.6 × 38 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.491), gift of Hester, Martin and Toss Gascoigne

The central squares might be part of a sawn roadside notice, but very possibly RG did some of the lettering.

Image courtesy of the National Gallery of Australia, Canberra



663

**664 [Study with retroreflective letter R] c. 1998**

Sawn plywood retroreflective road signs, on weathered wood; 23.7 × 46 cm; not inscribed

**Exh:** not exhibited

**Coll:** 1999 artist's estate; 2015 National Gallery of Australia, Canberra (Acc no. 2015.492), gift of Hester, Martin and Toss Gascoigne  
Dated on the basis of 1998 photographs of the studio.

Image courtesy of the National Gallery of Australia, Canberra



664

**665 Swarm I 1998**

Sawn painted and stencilled wood from soft-drink boxes, on backing board; 29 × 29 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / SWARM I'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #9, \$4500; 17 May 2011 Sotheby's M., lot 23 (illus.)

**Coll:** 1998 private collection

Image courtesy of Sotheby's Australia



665

**666 Swarm II 1998**

Sawn painted and stencilled wood from soft-drink boxes, on backing board; 29 × 28 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1998 / SWARM II'

**Exh:** 1998 *Rosalie Gascoigne* Greenaway, Adelaide, #10, \$4500

**Coll:** 1998 private collection

Image from author's archive



666

**667 Tartan 1998**

Sawn painted and stencilled wood from cable reels, on backing board; 91 × 93 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #13, \$35,000 (illus. on invitation); 2008 *Rosalie Gascoigne* NGV, #[77] (illus. p. 113, ref. p. 136)

**Coll:** 1999 private collection

Image by Carl Warner, courtesy of the National Gallery of Victoria, Melbourne



667







673



674



675

### 673 [White wood study #5]

c. 1995/98

Sawn painted and stencilled plywood with inscriptions from cable reels and weathered plywood (three panels), on composition board backing; 36 × 63 cm; not inscribed

**Exh:** not exhibited

**Coll:** artist's personal collection; 2014 private collection (by descent)

RG displayed the work in her sitting room.

Image from author's archive

### 674 [Yellow wood cubes] 1998

Sawn painted and stencilled wood from soft-drink boxes and/or cable reels, on backing board; 46 × 48 cm; signed and dated verso: 'Rosalie Gascoigne 1998'

**Exh:** 3–21 Jun 2003 *Modern Australian Painting* Charles Nodrum Gallery, Melbourne, #17 (as *Title unknown inscribed Studio #14* 1998) (illus.)

**Coll:** 1999 artist's estate; 2003 private collection

Dated on the basis that several other works using small pieces of yellow soft-drink boxes were also made in 1998; see particularly *March*, *Swarm I* and *Swarm II*.

Image from author's archive

## 1999

### 675 Birdsong 1999

Sawn plywood retroreflective road signs, on backing board; 122 × 90 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1999 / BIRDSONG'

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #7, \$45,000; 2004 *Rosalie Gascoigne* Wellington, NZ, #[33] (illus. p. 32)

**Lit:** Gregory O'Brien 'Plain air/plain song' 2004, pp. 35, 42 (for extended discussion on bird themes); William McAloon 2004; Gregory O'Brien 2005, illus. p. 76

**Coll:** c. 1999 private collection (New Zealand)

Image courtesy of Justin Miller Fine Art, Sydney

### 676 Carnival [2] 1998/99

Sawn painted wood (some from cable reels), on plywood; 84 × 77 cm; signed, dated and titled verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1999 / CARNIVAL'

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #17, \$30,000 (dated 1998); 19 Feb – 28 Mar 2009 *Adventures in Collecting from the Reg and Sally Richardson Collection* National Art School, Sydney (dated 1998)

**Coll:** 1999 private collection

Re dating, first photographed mid-1998 with a backing of weathered plywood and size recorded as 100.5 × 71 cm (irregular), but ultimately exhibited without the background, squared up, and sized as indicated. Regarding RG's interest in the circus, see notes on *Travelling circus* 1981.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



676

### 677 Cumquats 1999

Sawn plywood retroreflective road signs, on backing board; 68 × 51 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #15, \$30,000

**Coll:** 1999 private collection

A cumquat tree grew outside the kitchen at Pearce where it thrived until dying suddenly. RG made marmalade from the fruit and sometimes preserved the fruit in brandy.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



677

### 678 Directives 1999

Sawn plywood retroreflective road signs, on backing board; 111 × 88.5 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #12, \$38,000

**Lit:** John McDonald 'A life littered with pure talent' *SMH* 27 Oct 1999, illus. p. 13

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

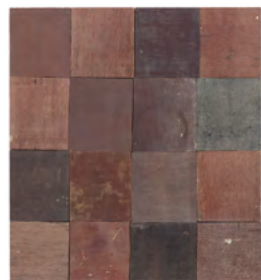


678





679



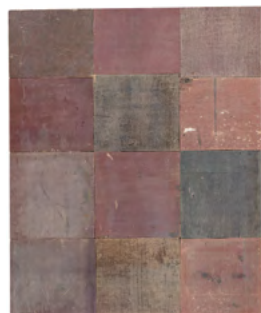
679 (Panel 1)



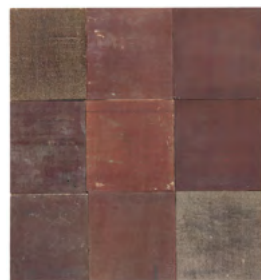
679 (Panel 2)



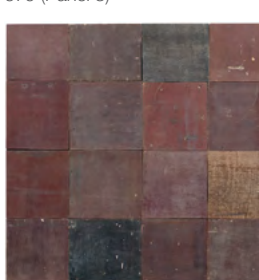
679 (Panel 3)



679 (Panel 4)



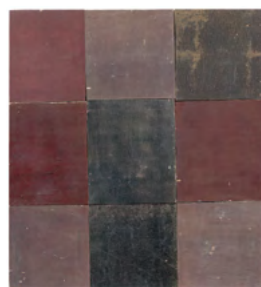
679 (Panel 5)



679 (Panel 6)



679 (Panel 7)



679 (Panel 8)



679 (Panel 9)



679 (Courtyard)



679 (Panel 10)

## 679 Earth 1999

Weathered FSC-coated plywood formboard on backing board; installation of ten panels (E1–E10): E1 118 × 107 cm, E2 117 × 95 cm, E3 113 × 88.5 cm, E4 126 × 102 cm, E5 106.5 × 97.5 cm, E6 135 × 132.5 cm, E7 112 × 86 cm, E8 107 × 97 cm, E9 152 × 104.5 cm, E10 100 × 88 cm, overall dimensions variable; not signed or dated by artist, but each panel inscribed verso with title and number and also with the following: ‘Certificate that this work is by Rosalie Gascoigne April 2004 Martin Gascoigne’

**Exh:** 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[36] (illus. p. 14 (E10 and E6), p. 18 (E9), p. 22 (precursor), ref. p. 63); 2004 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1–10; 2008 *Rosalie Gascoigne* NGV, #[78] (ref. pp. 23, 136, illus. p. 120 (E1 and E4), p. 121 (E6 and E9))

**Lit:** Paul Greenaway 1999 (obit.), p. 75; Ben Gascoigne 2000, p. 14; Peter Vandermark and Marie Hagerty in Mary Eagle 2000, p. 25; Sasha Grishin *Canberra Times* 16 Sep 2000; Merryn Gates ‘Reflections on Rosalie’ *Muse* [Canberra] Oct 2000, illus. (E6); Kate Sands 2001, p. 44; *Australian Art Market Report* Apr 2004, illus. p. 24 (E8); Patricia Anderson *The Australian* 11 May 2004, p. 14; Jenny Sages ‘Artist’s choice: Rosalie Gascoigne — Earth 9’ *Art and Australia* vol. 44, no. 1, 2006, p. 44, illus. p. 45 (E9); Judith Keller 2007, illus. (E3) facing p. 315; Martin Gascoigne ‘Rosalie Gascoigne: Earth’ 2008, pp. 38–41, illus. p. 38 (precursor), p. 39 (E4), pp. 40–41 (installation view E1–E10); Laura Murray Cree ‘Rosalie Gascoigne eternal verities’ *Art World* Dec 2008 – Jan 2009, illus. p. 81 (E9)

**Coll:** 1999 artist’s estate; 2008 National Gallery of Australia, Canberra (Acc no. 2008.7.1–10), gift of Ben Gascoigne AO and family

*Earth* is made from thick, FSC-coated plywood formboard. In 1996 RG tried arrangements of the straight-cut wood in the courtyard outside the studio. A photograph taken in August 1996 shows squares of formboard set out on the paving in the courtyard and a large panel made of formboard rectangles similar to *Earth* leaning against a wall.

*Earth* was constructed with help from Ben Gascoigne and Peter Vandermark. Both later gave accounts of their involvement and the construction process. BG wrote: *The last works I helped Rosalie with were from the penultimate group, for which her working title was Earth ... The components were glued on with ‘liquid nails’, a glue new to me, which was extruded from a large tube rather like toothpaste, except that it required considerably more effort than toothpaste, the effort being supplied by me. So I extruded the glue on to the bases and the backs of the rectangles, Rosalie put the rectangles in place, and slid them around until they were properly positioned. The glue hardened within fifteen minutes, leaving no time to waste,*

*and the whole process was quite exhilarating, especially if one of the rectangles turned up in the wrong place* (BG 2000, p. 14).

Peter Vandermark remembered thus: *She would never pre-empt the size of a work. The fact that the Earth panels are such different sizes is typical of Rosalie’s intuitive approach. When she began, it was never going to be ten or eleven separate works. She treated them as one. As it happened she did not finalise the number or sequence or way of displaying the Earth panels. She wanted to see them away from the studio, in a clean art environment, but time ran out ... The sides of that work are perfectly square, cut to instructions. And Earth [9] was cut to instructions too. She wanted those effects ... She knew the material and making those Earth panels it was almost as if she did not need to look at a piece of formboard to know its colour quality and precisely what would happen between the boards when she put them side by side. By this time I believe she knew the whole gamut of possibilities of the formboard and threw herself upon that knowledge. Also, I’d notice how she would orient the rectangles of wood so that the grain went one way, then another: they’d refract the light differently. When you think about it, for the last ten years, she worked most successfully in a restrained palette and achieved colour effects through minimal means. Just think of the quiet Earth, the contrast with the dizzy Parrot Country of 1980* (Peter Vandermark in Mary Eagle 2000, p. 25).

The numbers given to the *Earth* panels do not indicate a display sequence; rather, they were BG’s means of identifying each panel in his records. His photographic records give an indication of the construction sequence: E4, E5 and E6 were photographed on 18 April 1998; E1, E2, E7, E9 and E10 were photographed between 1 and 9 June, and E5 (again) and E8 before 29 June. All photographs were in the studio; the one exception was E3, probably because it was hanging in the house. As with other multi-panel works (e.g. *Letting go* 1991), RG would have arranged the panels to best suit the demands of the location.

Paul Greenaway remembers visiting Rosalie just after she had completed ‘a major new work’. She described it to him as being ‘from the Earth’, saying prophetically, ‘it looks like death, where do I go from here?’ (Paul Greenaway 1999, p. 75). RG made no final decision about how the works should be exhibited. But she had given some thought to the question, deciding against including it with the many yellow retroreflective road sign and soft-drink box works that she exhibited at Roslyn Oxley9 in 1999.

Images of installation and *Earth* panels courtesy of the National Gallery of Australia, Canberra  
Photograph of FSC-coated formboard squares in the courtyard at Anstey Street, Pearce, 1996, by Ben Gascoigne from author’s archive



**680 Fiesta 1999**

Sawn painted wood from cable reels,  
on backing board; 61.5 × 51 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9,  
Sydney, #20, \$18,000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney



680

**681 Fishbowl 1999**

Sawn plywood retroreflective road signs,  
on backing board; 32 × 37 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9,  
Sydney, #21, \$10,000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery,  
Sydney



681

**682 Grassfest 1999**

Sawn or split painted and stencilled wood from  
soft-drink boxes, on backing board; 106.5 ×  
101 cm; signed, dated and titled verso: 'Rosalie  
Gascoigne / 1999 / Grassfest'

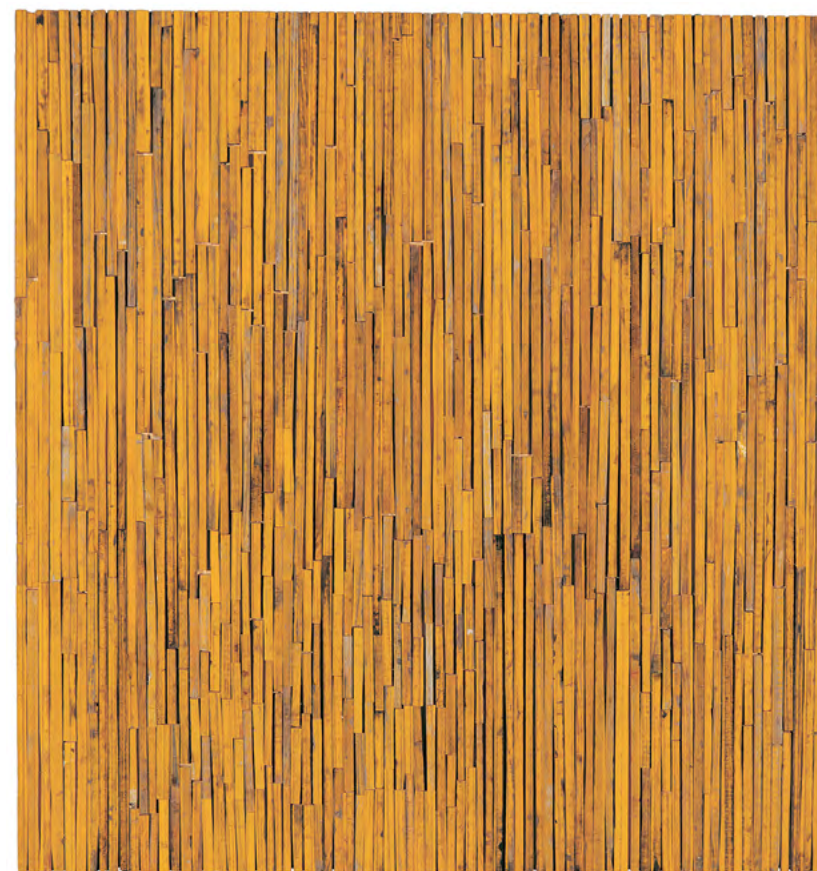
**Exh:** 2008 *Rosalie Gascoigne* NGV, #[79]  
(illus. p. 94, ref. p. 136)

**Lit:** *QUT Art Museum handbook* 2000,  
illus. p. 21

**Coll:** 1999 Queensland University of  
Technology Art Collection, Brisbane (Acc no.  
1999.007) (through Roslyn Oxley9 Gallery)

Regarding the title, so taken was Rosalie  
with the summer grass around Canberra she  
once proposed that Canberra should host  
a grass festival: *I always have the feeling, it would  
be very nice in Canberra some time, instead of  
having a lilac festival [as Goulburn did], to have  
a celebration of the grass, because I think our grass  
is magnificent. Whenever I talk of grass festivals  
everybody immediately thinks that people can sit  
around smoking marijuana. But I wouldn't mind  
that. I think we ought to celebrate our grass, that  
is, the ordinary ryegrass [Lolium perenne], there  
is an awful lot of it* (1985 School of Art).

Image courtesy of the Queensland University  
of Technology Art Collection, Brisbane



682

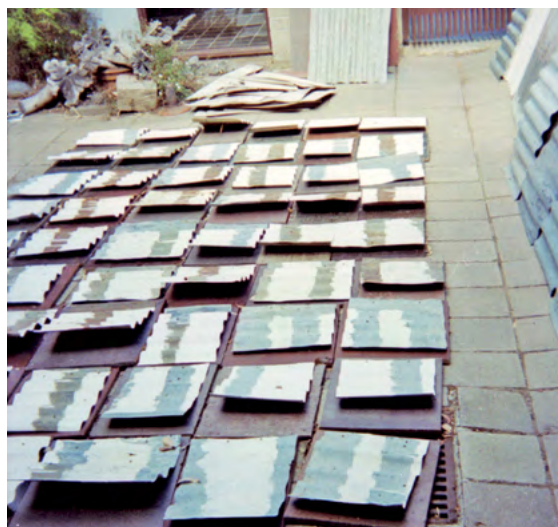




683



684A



684B

### 683 Great blond paddocks 1998–99

Sawn or split painted and stencilled wood from soft-drink boxes, on composition board backing; three panels hung as one: 122.2 × 115.1 cm, 120.5 × 115.1 cm, 119.9 × 120 cm; overall 122.2 × 350.2 cm; left panel signed, dated, titled and numbered verso l.r. in black fibre-tipped pen: 'Rosalie Gascoigne / 1999 / GREAT BLONDE / PADDOCKS / 3 PIECES NO 1'; centre panel signed, titled and numbered verso l.r.: 'GREAT BLONDE PADDOCKS / No. 2 / R.G.'; right panel signed, titled and numbered verso l.r.: 'GREAT BLONDE PADDOCKS / NO. 3 / R.G.'

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #2, \$60,000

**Lit:** Deborah Edwards 'Made from the land' *Look* [Art Gallery Society of NSW magazine] Oct 1999, pp. 20–21 (with illus.), illus. cover (detail); Bronwyn Oliver 'Artist's choice: Rosalie Gascoigne — Great blond paddocks' *Art and Australia* vol. 37, no. 4, 2000, pp. 537–538 (with illus.); Sebastian Smee 'Going bush (Bronwyn Oliver)' *SMH* 12 Jan 2000, p. 8 (with illus.); Ben Gascoigne 2000, p. 13; Leigh R Davis 'Notes on yes and no' *Journal of New Zealand Literature* no. 18–19, 2000/2001, pp. 55–57

**Coll:** 1999 Art Gallery of New South Wales, Sydney (Acc no. 55.1999 a–c), purchased with funds provided by the Art Gallery Society of NSW

RG changed the spelling of the title to 'BLOND' in discussion with Vivienne Webb (AGNSW file note dated 8/6/99) and told her that the title was a quote from David Campbell's poem 'In summer's tree', the last two lines of which read 'And the great blond paddocks / Come down from the hill' (quoted by arrangement with the licensor, David Campbell Estate, c/- Curtis Brown (Aust) Pty Ltd). When RG had finished the panels she had them photographed in the studio between 23 December 1998 and February 1999, first with a gap of about 5 cm between the units and with the first and second panels swapped and then as a single unit with the panels in their final arrangement. *Great blond paddocks* 1998–99 was sent to Sydney on 16 March 1999.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

### 684 High country [2] 1999

Weathered painted corrugated iron, on painted plywood backing; 134 × 121 cm; signed, dated and titled verso: 'Rosalie Gascoigne / 1999 / HIGH COUNTRY'

**Exh:** 1 Dec 2011 – 4 Feb 2012 *Group Show* Roslyn Oxley9, Sydney; 13–17 Aug 2014 Roslyn Oxley9 at *Melbourne Art Fair* 2015; *The Daylight Moon* Goulburn Regional Art Gallery, NSW (illus. pp. 29, 31)

**Lit:** *Art Monthly Australia* no. 126, Dec 1999, illus. p. 51; Peter Haynes *Canberra Times* 13 Jul 2015 (ref., illus.)

**Coll:** 1999 private collection (through Roslyn Oxley9 Gallery); 2018 Art Gallery of South Australia (Acc No 20185S13), gift of an anonymous donor through the Australian Government's Cultural Gift Program.

Catalogued as *High country* [2] to distinguish it from a 1986 work with the same title. Photographs of the courtyard at Pearce taken in 1998 show a much larger grid of the iron used in *High country* [2] placed on squares of formboard.

Image A courtesy of Roslyn Oxley9 Gallery, Sydney

Photograph B by Ben Gascoigne from author's archive (corrugated iron squares in the courtyard at Anstey Street, Pearce, April 1998)

685 **Metropolis** 1999

Sawn plywood retroreflective road signs and retroreflective polymer tape, on backing board; 232 × 319.7 × 1.6 cm; not inscribed

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #1, NFS; 2000 *12th Biennale of Sydney* (illus. p. 53, ref. p. 210); 2004 *Rosalie Gascoigne* Wellington, NZ, #[34] (illus. cover (detail), pp. 50 (under construction), 80); 2008 *Rosalie Gascoigne* NGV, #[80] (illus. pp. 108–109 (detail), ref. p. 136)

**Lit:** *City of Sydney yearbook* 1999, illus. p. 79; Judith White 2000, illus. p. 54; Peter Vandermark and Marie Hagerty in *Mary Eagle* 2000, pp. 19–20, illus. p. 19 (construction); *Art Monthly Australia* no. 167, Mar 2004, illus. p. 36; William McAloon 2004; Gregory O'Brien 'Of magpie song' 2004, illus. p. 21; Gregory O'Brien 2005, illus. p. 75; Richard Kalina 2005, illus. p. 85

**Coll:** 1999 Art Gallery of New South Wales, Sydney (Acc no. 187.1999), gift of the artist Peter Vandermark, RG's studio assistant, describes the construction of *Metropolis* 1999: *Metropolis was one of the few times I worked alongside Rosalie while she was making the crucial decisions about composition. I was necessary to her because the panel involved such all-out handling. She made the decisions. I was the one who moved things around. So I assisted in laying out the pieces as she experimented with various juxtapositions. She took a bold approach to making Metropolis, rushing it almost, using whole boards when usually she'd cut them up into small pieces. She reacted to the huge scale and, with urgency, wanted to use up her store of yellow retro-reflective material. She used to say she'd done with yellow, but then Toss (her second son) turned up with a new load, and she launched into it in a hurry, with that decisive way of working, laying the panels on the icy driveway under the shelter of the carport. Having the pieces flat like that meant she couldn't stand back to look. So Rosalie was moving around, in and over the landscape of her work. The size of the panel didn't allow for dainty actions. Whereas so much of her work had the appearance of coming together of its own accord, we know that wasn't so. This was almost an exception, the closest she came to Hans Arp's trial by chance: dropping the pieces and seeing where they fell. Of course I exaggerate. Rosalie made decisions about where to put the segments of retro-reflective. I mean to say she didn't hesitate with Metropolis.*

*She kept saying she wasn't sure about it. She thought that because of being so big Metropolis was destined to be a gallery piece ... I remember though, that when she had it leaning against the garage door — bigger than the garage door it was, too — she came down the drive one day and saw it. 'Wow! It was okay' I remember her saying.*

*An exceptional aspect of Metropolis was that, for once, she was not picky about the shapes of the letters she was using, the way some were mangled in the cutting, and the accidental-on-purpose juxtapositions that would occur between slightly different colours. Normally she was so fussy, she would constantly try out the possibilities. Here she refused to second-think herself. There was self-denial in the way she went about making Metropolis. All those exceptions! In them I see something like a leap in the dark. She used to say — it used to bug her, the thought of repeating herself ... (Peter Vandermark in *Mary Eagle* 2000, pp. 19–20, illus. p. 19 (under construction by carport)).*

Image A courtesy of the Art Gallery of New South Wales, Sydney

Photograph B of RG with Peter Vandermark, 20 June 1999, by Ben Gascoigne, from author's archive



685A



685B





686



687



688



689

**686 Parasol 1999**

Sawn plywood retroreflective road signs, on backing board; 123 × 106.5 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #6, \$50,000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

**687 Printed circuit 1999**

Sawn plywood retroreflective road signs, on backing board; 96 × 95 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #11, \$40,000

**Lit:** *The Bulletin* 7 Sep 1999, illus. p. 111; *Object No 1*, Object Gallery, Customs House Sydney, 2000

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

**688 [The still of the night] c. 1998–99**

Weathered corrugated galvanised iron and FSC-coated plywood formboard, on plywood backing; 82 × 84 × 7 (variable) cm; not inscribed

**Exh:** 2000 *12th Biennale of Sydney* (as *Construction* 1999); 2000 *From the Studio* ANU Drill Hall Gallery, Canberra, #[35] (as *Untitled* 1999) (ref. p. 63)

**Coll:** artist's personal collection; 2014 private collection (by descent)

Displayed in R.G.'s sitting room in 1999.

Image from author's archive

**689 [Untitled (Little one)] 1999**

Sawn plywood road signs, on backing board; 30.5 × 36 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #22 (as *NYT (Little one)*), \$10,000

**Coll:** 1999 private collection

One of three works in R.G.'s 1999 exhibition that she did not get around to naming because she was too ill to visit Sydney to supervise the hanging or see the show. 'NYT Little one' was the gallery's means of identifying the work (NYT = not yet titled and 'Little one' is a reference to its size — the smallest work in the exhibition).

Image courtesy of Roslyn Oxley9 Gallery, Sydney

**690 [Untitled (SRTO)] 1999**

Sawn plywood road signs, on backing board; 61 × 121.5 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #14 (as *NYT (SRTO)*), \$35,000; 27 Jun 2006 Webb's Auckland NZ, lot 45 (illus.)

**Coll:** 1999 private collection

One of three works in R.G.'s 1999 exhibition that she did not get around to naming because she was too ill to visit Sydney to supervise the hanging or see the show. 'NYT SRTO' was the gallery's means of identifying the work (NYT = not yet titled and 'SRTO' is four of the letters in the work). Webb's catalogue says the work is 'title inscribed, signed and dated 1999 verso' but in the circumstances the title at least would appear to have been by another hand, and not the artist's.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

**691 Valentine 1999**

Sawn plywood road signs, on backing board; 106 × 106 cm; signed and dated verso

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #9, \$45,000; 23 Aug – 10 Sep 2000 *A Selection of Important Australian and New Zealand Paintings* Martin Browne Fine Art, Sydney, #9 (illus.)

**Coll:** 1999 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

**692 Windows 1999**

Sawn plywood retroreflective road signs and coated/painted Masonite board, with backing board; 121.5 × 89.5 cm

**Exh:** 1999 *Rosalie Gascoigne* Roslyn Oxley9, Sydney, #8, \$45,000

**Coll:** 2000 private collection

See *Skylight* 1993 for similar use of the same materials and theme.

Image courtesy of Roslyn Oxley9 Gallery, Sydney



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