1966 to 1970

**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.

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

**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 bighters 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

**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

**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
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 author in 2000 with some blocks missing

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, #33, $90

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

**Coll:** probably dismantled

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” (2 Jun 1972 BG to MG, p. 39, with a sketch of the work).

Photograph by Ben Gascoigne 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)


**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

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

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 cleared up the bank by the drive too (11 Jan 1972 RG to MG, pp. 34–35).

Photograph by author
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: 1 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 tailing 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 Whitely 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

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

018 Last stand 1972

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


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
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 these 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.)  

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  
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 — tactile [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
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.

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 1973), 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

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 Gatto 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

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

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: probably dismantled

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
Coll: dismantled
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 Lasseret’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
Coll: dismantled
The title comes from interviews RG did with Vici MacDonald and Robin Hughes (where it is spelt ‘Joie de mourire’), meaning ‘joy of death’ and the opposite of ‘joue 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 wish 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 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 things. 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 no, no. But they were there, and they were lovely. And I’ve still got a lot of cattle bones (1998 Hughes, slightly edited).
Much of Joie de vivre 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


Coll: c. 1975 Penny Coleing (from the artist); The Cruthers Collection (459/1989) (purchased from Utopia Art Sydney as ‘Untitled assemblage’ 1978); 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 ...’ (Michael 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 wig 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 might (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

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 30 × 30 × 25 cm

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

**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: 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

**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

**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
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

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, #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


**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
049 [Caged bird] c. 1973–74
Wealthy wood apiary box, nails, string, parrot feathers, wooden inserts for powerline insulators; abt 80 x 20 x 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, (rusted) metal containers (five or six units, assorted), painted or rusted iron nails, rubber bands; abt 40 x 10 x 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, rusted kitchen enamelware, nylon thread; 113.5 x 51.2 x 14.3 cm; signed and dated verso l.r. in black fibre-tipped pen: 'R.G. '76'
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 unhitched 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
them in, with solid wooden plinth it stands abt 4 1/2 ft high. I am waiting for Jim [Mellisone] to pass a verdict (10 Nov 1974 RG to TG).

In 1985 RG recalled: I had a thing about enamelsware 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 cap, 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 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 relatives 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


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


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

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
058 *Murrumbidgee Venus*  
**c. 1973–74**

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


**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

059 *Norco (after Gruner)* 1974

Weathered wood apairy 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 mountains 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 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

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  


**Lit:** 20 Jul 1974 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 scrappy vine growing up there and I can see that sheeked-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  


**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
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*), $40; 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 **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*), $110; 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

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 R.G 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 (exclusive) 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 R.G 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 stage (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 R.G to TG).

Photograph by Ben Gascoigne from author’s archive

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

067 **No image**
067  **Two lovely blue eyes** 1974
Weathered wood apiary box, weathered painted wood, rusted metal gardening fork, concealer’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) reports that R.G. ‘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 confound 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, but 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
**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: 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)
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).

**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
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). 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
RG with *Flight of parrots*, photographed by Matt Kelso, from author’s archive
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
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
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’

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


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 Niagra 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)


**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)


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

086 **Lying piece** c. 1975

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

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


**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 R.G 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 [Allourie 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 R.G’s June 1974 exhibition so it was probably made after then but before mid-1975 when it was photographed in R.G’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

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**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)

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**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

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**090 Pink window 1975**

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


**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 Hughes: Something in the Air)

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).

Image courtesy of the National Gallery of Victoria, Melbourne

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


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

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

[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)

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'


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
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 CMA (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 CMA

Lit: 12 Feb 1974 RG to MG, p. 44; Canberra Times 22 Oct 1975, p. 15; John McPhee 1975 (detail); the outsides of the boxes were red and the bowls various shades of blue.

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 it 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.

R.J: 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

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.

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
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 doo-nook 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 Hall, 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’


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

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

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
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.

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


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 get 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)


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 boxes. 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 dolls 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 dolls 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 ensnared 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
Weighed painted wooden box, plastic carnival sideshow dolls; 14 x 31 x 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
Weighed painted wooden boxes, plastic carnival sideshow dolls; two units 14.5 x 14.3 x 11.3 cm, 16 x 15 x 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 x 36 x 10 cm; signed and dated verso u.r.: ‘R. G. ’76’
Coll: 1977 Ray Hughes; Dec 1987 The Laverty 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 x 30 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 changer 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 x 74 x 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)
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
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

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

118 Joyful and triumphant

c. 1976

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

**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 show at Watters Gallery, Sydney, in July 1977 proposed a swap when the two met at Davis's … for a work by John Davis, who had my 'Joyful and Triumphant' cow panel I swapped _in a December 1978 letter RG referred to c. 1978 private collection_.

Photograph by 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

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


**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 Phelps 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)._
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 Minimes / 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
126 [Study: horses] 1976
Newsprint, wooden board; 41.5 × 47 cm; not inscribed
Exh: not exhibited
Lit: 8 Mar 1976 R.G to TG
Coll: 1999 artist’s estate; 2015 destroyed
In March 1976 R.G 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 R.G 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’
Coll: 1976 National Gallery of Australia, Canberra (Acc no. 76.583)
R.G 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 war 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 Kiri 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 … J.G: You’re not working on a literary concept? … You didn’t start off with the idea of making a box called “The Colonels’ Lady”?
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 distorts 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 rammed 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). R.G’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, R.G 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 R.G 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’


**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 a 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, leaves 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 (*Tragopogon 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.
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’


**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

136 **[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

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


**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 **[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

Weathered metal containers, broken glass, printed paper, raw wood, 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


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): ‘Will 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 humped heavy trucks into it and it’s stow 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 stow 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 at-a-verse. 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 turp, 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
**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 RG’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 temped out (27 Nov 1978 RG to MG, p. 57).

Images 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 ‘loopy’ beer cans — ones with hands on. Title ‘Morning’. Chiefly blue tins and some faded to pink — very-fingered dawn [Homer The Illiad xix.1]… Sixteen cans in box [drawing of it]. Frame over, with cross bar. Piece of curled fly-wire, blend 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, Armaill

Images from author’s archive.
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)


**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 the window [Country air 1977] ... I must say the golden grass [harvested in summer] looks marvellous in winter — 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 **[Hommage 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

147 **[Hommage 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

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
The galvanised iron bears the Lysaght logo (profile of Queen Victoria). *Hibobandy* 1977 is one of the four works sent to Gallery A in July 1978 (15 Jul 1978 RG to MG, p. 53) 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 portulacatus*) 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

150 **Pale landscape** 1977

(reconstructed 1983)

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


**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 aim 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 swan 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).
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 Federation; see also Step through 1977/c. 1979–80, which uses the same linoleum).

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

152 Room with a view 1976–77

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


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 window 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).
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

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


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
156 **Feathered chairs** 1978

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


**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 scattering 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 quilt. 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 (*Calocephalus calocephalus*) 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 (*Calocephalus calocephalus*) 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. 2015.504), 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

Cockatoos (*Calocephalus calocephalus*) 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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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.
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

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 surround 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

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

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

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 × 36.3 × 14.5 cm; not inscribed

**Exh:** 1979 Rosalie Gascoigne Ray Hughes, Brisbane, #1, $600; 1987 Ten by Ten Gertrude Street, Melbourne (as *Gallery man*) (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
164 **Waterfront** 1978

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

**Exh:** 1979 *Rosalie Gascoigne* Ray Hughes, Brisbane, #9, $600; 16 June 1991 *Works from MOCA Brisbane* Sotheby's M., lot 2 (dated 1979) (illus.); 2008 *Rosalie Gascoigne* NGV, #119 (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


**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 cookies’. So I politely say they are not cookies. Cockatoo feathers are shorter and they don’t have this bit 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 stands 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.]
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 × 2ft). Gets to be a heavy handling job … Gay Joyce has offered some carpentry … to raise my 30ft of planks 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 Gay 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
167 **[For Ray] 1979**

Painted, weathered wood, printed card, plastic (doll’s) 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 neat. 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 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, #116, $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.)


**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 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 unwittingly 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 medals 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 tough 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
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. Aply called ‘March Past’. Thought it might be needed for Biennale in Sydney. It isn’t, space allocations strict. Will do for Ray Hughes or Melbourne next year. Good to have it finished. I had to unpick 160 boards with hammer and hack saw 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:** e. 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 Aunty 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 Tin by Tin 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


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 1979 (before cages were rearranged), by Ben Gascoigne from author’s archive
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 R.G.'s visits to the south coast of NSW with her friend Diana Woolard in 1979 and 1980. A further indication of an early date is the wooden strip nailed verso top for hanging the panel. R.G 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 hack saw (mid-March 1980 RG to TG). If so, it was put together very quickly because R.G 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 R.G.’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

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

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)

R.G.’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

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
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 July 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. Can’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 (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) don’t seem to be art by some 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
faded pink paper that looked like roses, about pink paper, stuck on like that. And then I thought well, mixed shows, you're 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 Farvest 1981–82 (q.v.).

Photograph by Ben Gascoigne from author's archive. Paper square hanging on courtyard wall with maquette lower left

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


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 in the landscape, as Jim's picnic 1975 as the kangaroos in the landscape.)
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 inexpert 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
186 Step through
1977/c. 1979–80

Torn and cut patterned linoleum on shaped plywood mounted on sawn timber blocks; 15 units, overall abs 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. 26.3 × 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, #18 (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).


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 old discarded garden flower (read the artless flowers on the line), 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 line 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 relive 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


**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’re 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 fierer 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
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 planer, 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

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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 refiged 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).*

R.G. displayed the work above the side table in the entrance hall at Anstey Street, Pearce.

Image from author’s archive

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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)

*[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 refiged 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).*

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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)

*Datallyed on 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
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

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 pink 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.

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

The cats were probably cut with the jigsaw acquired in 1979. The cats were probably cut with the jigsaw acquired in 1979.
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


Coll: 1982 Arribank, 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).


Image courtesy of Arribank, 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


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 just 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 bath 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 R.G 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 glaring 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**


**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 dividers 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’


**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 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 at the bottle factory and reefed in a lot of white boxes later, however much I try to get some sense of the countryside which produced it …

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 R.G to TG).

Image courtesy of Geelong Art Gallery, VIC
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 x 43 x 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 Side show) (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 RG's April 1981 exhibition; it was first photographed in c. January 1982. RG kept Side show in her sitting room.

Image by Brenton McGeachie, courtesy of the National Gallery of Victoria, Melbourne.
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 cheap bandsaw I just got a piece of slate 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 R.G 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 R.G’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 x 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


Coll: 1999 artist’s estate; 2014 private collection (by descent); 2015 Heide Museum of Modern Art, Melbourne, gift of Charles, Thom and Toss Gascoigne

209 The fall 1981

Painted and stencilled wooden boards from soft-drink boxes on plywood backing; 218 x 137 cm; signed, dated and titled verso: ‘R.G. 1981 / THE FALL’


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 x 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 R.G 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
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: 1983 R.G 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 daydream 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 by 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

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


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. 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 tips 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 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
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


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

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


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: ‘Will you just go out forever and find a good path 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

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’


Coll: 1982 private collection
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. Also I wish 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).

R.G 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 grey. And I said, well I probably did actually. But it seemed to be right. It was sort of New Guinea mask grey 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


**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

### 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’


**Lit:** Art Network no. 13, 1984, illus. p. 44

**Coll:** 1987 private collection

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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 R.G 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 R.G 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 R.G to TG). R.G 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 R.G 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. R.G 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 R.G for her shows at the Venice Biennale in 1982 and Sculpture Australia 1983.

Photograph by Ben Gascoigne from author’s archive
**Scrub country** 1981–82

Weathered painted and stencilled wood from soft-drink boxes, with aluminum-strip backing; nine panels, 144 × 376 cm overall; not inscribed, but most columns and boards are numbered (see notes)


**Coll:** e. 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 wallace. 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 vertices (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
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’


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 the dandelions, very fresh. It used to sing in my head. 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, #[11] (as Spring [I] 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 [Illosoric 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
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:* June 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 *Seab 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’


*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 boxes, stencilled image on galvanised iron sheet; 31 × 26 cm; signed, dated and titled verso: ‘Matriarch’ [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:** 1989 private collection; 2001 Tarra Warra 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 salvias, bed of marigolds. It is about 4 feet by 3 feet (1985 School of Art). RG visited Ballarat and Bendigo in the summer of 1976, driving back from the Adelaide Festival (8, 14 Apr 1976 RG to TG).

Photograph by John Brash, courtesy of Tarra Warra 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 — ‘Q’; column 2 — an arrow pointing upwards / ‘REWORKED / 1983 / PANEL 2’; column 3 (at top) — ‘TOP R’

Panel 3; column 1 — ‘O’; column 2 — an arrow pointing upwards / ‘RG 1980 / PARROT / COUNTRY / REWORKED / 1983 / PANEL 4’

Panel 4: column 1 — ‘O’; 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)


**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). RG 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.

RG 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
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 CRYS 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.

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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 Roslyn Oxley9 Gallery, Sydney

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'


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

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 mantelempiece 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

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
237 **Stained glass** 1983

Painted wood from soft-drink boxes, on plywood; 119.3 x 95 x 3.5 cm; signed, dated and titled verso u.l. in black fibre-tipped pen: ‘Stained Glass / Rosalie Gascoigne / 1983’


**Coll:** 1985 Parliament House Art Collection, Canberra (Acc no. 1985/0286)

Image courtesy of the Parliament House Art Collection, Canberra

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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 ovatum), (c) milk-separator bowl with dried salsify (Tragopogon portulacatus) 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

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239 **[Study: horse races] 1983**

Newsprint images, painted board; two panels, each abt 19.4 x 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 Cafè 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 City Gallery Wellington, NZ

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240 **[Study: horse races] 1984**

Painted wood from soft-drink boxes, on plywood; 119 x 95 cm; signed, dated and titled verso: ‘Stained Glass / Rosalie Gascoigne / 1983’

**Exh:** 1984 Rosalie Gascoigne Pinacotheca, Melbourne, #29, $900; 25 Aug 2003 Sotheby’s S., lot 120 (incorrectly sized as 61 x 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)


**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 the National Gallery of Australia, Canberra

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241 **Wattle strike 1983**

Periwinkle (Littorina littorea) shells, weathered plywood, galvanised iron (from apiary box); 56 x 40 x 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 x 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)


**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
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 RG 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 (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

**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

**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

**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)


**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
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’
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 Gascogne ‘Rosalie’s artists’ 2008, p. 38 (with illus.)
Coll: artist’s personal collection; 2014 private collection (by descent)
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. R.G also used the image in Venus 1980.
Image from author’s archive

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). R.G 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 Gascogne 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. R.G also used the image in Venus 1980.
Image from author’s archive
250 [Homage with Colin McCahon's Angel of the Annunciation] 1984

Weathered wood (including painted and stencilled wood from soft-drink boxes), rusted enamelled 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


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

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

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

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)


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
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
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’. These 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
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 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 few-post and very fluffy, puffy grass. I am rather keen on this lackadatical 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
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 minaculous — 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.
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?

R.G: '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.

R.G: 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

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

Ehx: 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'


Coll: 1987 Art Gallery of South Australia, Adelaide (Acc no. 87756), d’Auvérigne 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).

R.G’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 towards, 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.e. 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 paddock) (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 dull, 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) R.G 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

272 Clean country 1985

Dried stripped stalks (possibly saffron thistle, Cnathamus 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.
The first two lines read:

“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).

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 Toi Toi Tai 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).


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 I found more productive than any other neighbouring dump. Somebody had cut them into squares and I found more productive than any other neighbouring dump. Somebody had cut them into squares and I found more productive than any other neighbouring dump. Somebody had cut them into squares and I found more productive than any other neighbouring dump. Somebody had cut them into squares and I found more productive than any other neighbouring dump.
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 RG used retroreflective road signs. Regarding the white paint, RG 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, RG did not sign and date it until it was exhibited commercially in 1986 (hence the inscribed 1986 date, as with Moonrise 1985). RG 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 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, #1[7] (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. RG 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

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 RG 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. RG 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)

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) (possibly with retouching by the artist) on shaped plywood, 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.)
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, sawn retroreflective road sign (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.)
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.)
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.)
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.’
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
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.’


**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

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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 smudging 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

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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 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

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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

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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
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)
(b) ‘2’ (line above 2) (vertically)
(c) ‘3’ (vertically)
(d) ‘4’ (vertically)
(e) ‘5’ (line above 5) (vertically)
(f) ‘LOW / 6’ (vertically)
(g) ‘7 — / LOW’ (vertically)
(h) ‘8 —’
(i) ‘9’
(j) ‘10 — / LOW’ (inverted)
(k) ‘11’ (line above 11)
(l) ‘12 —’
(m) ‘13’ (line above 13)
(n) ‘14 /’
(o) ‘15 —’
(p) ‘16 —’


**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.


**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.

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, #8, $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: 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: 'PRESERVED 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)


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.'


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
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)


When asked about the order in which the early retroreflective works were created, R.G told Mary Eagle in 1988 that Streetwise 1986 was the second such work she made. R.G 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 R.G).

Image from author's archive

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

[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 R.G 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

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'


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
**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’


**Coll:** 1988 private collection (through Pinacotheca Gallery)

Although RG 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 × 3.5 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’


**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’


**Lit:** Dan Cameron 1988, illus. p. 10; Vici MacDonald 1998, p. 73; Anne Kirby 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


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 McDonald; similar comments in 1997 Fenley, 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?


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


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 in black: (a) ‘(2 PARTS) / A ROSE IS A ROSE Ø / 1986–88 / Rosalie Gascoigne’, (b) ‘2 PART / Ø 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, #58; 2008 Rosalie Gascoigne NGV, #44 (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)


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
Loveliness extreme.
Extra gaiters.
Loveliness extreme.
Sweetest ice-cream.

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’


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
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: ‘AUSTRAL … illeg. / EXTERIOR / AC … illeg. / AS 2271 / … illeg. / LIVOOD’. 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

316 [Cat with glass eye] c. 1986–88

Weathered painted galvanised 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

318 Cherry orchard 1988

Torn or cut patterned linoleum on weathered plywood and copper sheet, on plywood backing; 104 × 70 cm


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

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)


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 galley/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
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:** 1988 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 spielaum des denkens, handelns und anderer kunste [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 from 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
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’


**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
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


**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 Ingrams *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

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

**Lit:** 1988 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


**Coll:** 1989 private collection; 2000 private collection (Wellington, NZ)
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 spilled 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


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 from author’s archive

334 Plainsong 1988

Sawn retroreflective plywood road signs, plywood backing; 145 × 88 cm; signed, dated and titled verso: “PLAINSONG” / 1988 / Rosalie Gascoigne


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 RG’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


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
338 **Stubble field** 1988
Painted and sawn wood from soft-drink boxes, on plywood backing; 98 × 83 cm


**Coll:** private collection


Image from author’s archive.

339 **Sun and shadow** 1988
Sawn or split painted and stencilled wood from soft-drink boxes, on plywood backing; 122 × 286 cm

**Exh:** 1988 Rosalie Gascoigne Pinacotheca, Melbourne, #9, $10,000; 1989 *What Is Contemporary Art?* Malmö, Sweden, #13 (ref. pp. 17–18, illus. p. 47)

**Coll:** private collection

*I love these bays, twofold bays. That to me was very satisfactory and very Chinese. It’s an absolute bays, it’s my New Zealand childhood I think nothing but you read these pure lines. I keep seeing very satisfactory and very Chinese. It’s an absolute* (Ian Bernadt)

Collection, Art Gallery of Western Australia, 1988 private collection; 2008 State Art Collection, University Gallery, Melbourne, #8 (illus.)

**Lit:** John Hawke *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20

**Coll:** 1988 private collection

Image courtesy of Sotheby’s Australia.

340 **[TWG]** c. 1988
Sawn retroreflective plywood road sign; 27.6 × 37.9 cm; not inscribed

**Exh:** not exhibited

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

The three letters are the initials of R.G.’s grandson Thomas (Thom) William Gascoigne.

Photograph by Lyn Gascoigne from author’s archive.

341 **Twofold Bay** 1988
FSC-coated plywood formboard; 55 × 95 cm; signed, dated and twice inscribed with title verso: ‘Two Fold Bay / 1988 / Rosalie Gascoigne’

**Exh:** 1988 Rosalie Gascoigne Pinacotheca, Melbourne, #8 (as *Twofold Bay*), $8000; 21 Aug 1996 Christie’s M., lot 272

**Lit:** Vici MacDonald 1998, pp. 12, 81, illus. p. 81

**Coll:** 1988 private collection; 2008 State Art Collection, Art Gallery of Western Australia, Perth (Acc no. 2007/0256), gift of Sue and Ian Bernadt

*That was one of the first things I used marine ply for. I love these bays, twofold bays. That to me was very satisfactory and very Chinese. It’s an absolute nothing but you read these pure lines. I keep seeing bays, it’s my New Zealand childhood I think* (Vici MacDonald 1998, p. 81).

The title of the work is drawn from Twofold Bay on the south coast of NSW, near Eden. The bay with its double curve was named by George Bass when he sailed past it during his voyage to Bass Strait in 1797–98.

Image from author’s archive.

342 **Wind change** 1988
Sawn reflective plywood road signs, plywood backing; 109 × 107 cm; signed, dated and titled verso

**Exh:** 1988 Rosalie Gascoigne Pinacotheca, Melbourne, #7, $4500; 1990 *Sense of Place* Ivan Dougherty Gallery UNSW Sydney and Ian Potter Gallery UMelb, #17 (ref. p. 46, illus. pp. 31, 47, 62); 28 Apr 1997 Sotheby’s M., lot 25 (illus., incl. frontispiece)

**Lit:** John Hawke *Art Monthly Australia* no. 33, Aug 1990, pp. 19–20

**Coll:** 1988 private collection

Early in 1988, RG in conversation with Mary Eagle referred to *Wind change* 1988 and *Court* 1988 as ‘the rubbed ones’.

Image courtesy of Sotheby’s Australia.

343 **Acacia** 1989
Sawn retroreflective plywood road signs, plywood backing; 108 × 73.5 cm; signed, dated and titled verso: ‘ACACIA 1989 / Rosalie Gascoigne’

**Exh:** 1989 Rosalie Gascoigne Roslyn Oxley9, Sydney, #14, $5500; 1990 *Art with Text* Monash University Gallery, Melbourne, #8 (illus.)

**Lit:** Ewen McDonald ‘There are only lovers’ 1990, illus. p. 11; Harriet Edquist 1993, p. 23; Vici MacDonald 1998, illus. p. 76

**Coll:** 1989 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney.

344 **All that glisters** 1989
Sawn retroreflective plywood road signs, plywood backing; 129.5 × 109 cm; signed, dated and titled verso: ‘ALL THAT GLISTERS / 1989 / ROSALIE GASCOIGNE’

**Exh:** 1989 Rosalie Gascoigne Roslyn Oxley9, Sydney, #5, $8000; 1990 *The Readymade* AGNSW, #167 (ref. p. 475, catalogued but not exhibited); 9 May 2007 Deutscher and Hackett M., lot 14 (illus. p. 35, back cover)


**Coll:** 1989 private collection

The title is drawn from William Shakespeare, *The merchant of Venice*, act 2, scene 7:

PRINCE OF MOROCCO.

O hell! what have we here?

A carrion death, within whose empty eye

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’


Not withstanding 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 cm; 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, $8000; 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 Chamber-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 *Rosalie 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
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 brevitate 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 dumi 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’


**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).

R.G’s sister, Daintry McMeekan, died on 11 February 1989. R.G 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 u.l. in black fibre-tipped pen: ‘LAMPLIT / 1989 / Rosalie Gascoigne’


**Coll:** 1990 Queensland Art Gallery, Brisbane (Acc no. 1990.482), Mrs JR Lucas Estate in memory of her father, John Robertson Blane

354 **Lamplit 1989**

Sawn plywood retroreflective road signs, plywood backing; 183 × 183 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

352 **Hill station 1989**

Sawn 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 Biennal AGSA (illus. p. 97); 18 Mar – 19 May 1991 Diverse Visions QAG (ref. p. 14); 2000 From the Studio ANU Drill Hall Gallery, Canberra, #22 (ref. p. 62); 2004 Rosalie Gascoigne Wellington, NZ, #15 (illus. p. 47)


**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).

R.G’s sister, Daintry McMeekan, died on 11 February 1989. R.G 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
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 roadsigns in daylight, to glance and smile at you, then walk and go away ... remain a transient, living, pulsing thing (from notes made by Christopher Sanes of RG'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.

### 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


**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, there 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 McDonald 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 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 so 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 Fenceley).

The first panels were made in late 1988, using the Toolmac handsaw bought in November 1988. RG 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 RG travelled on frequently on her country excursions.

Image courtesy of the Art Gallery of Western Australia, Perth.

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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


**Coll:** 1992 private collection; 1997 Macquarie University Art Collection, Sydney

RG 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.

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The Readymade Boomerang 1990 picks up the
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
*Coll:* 1989 private collection; 1991 The Macquarie Group Collection
*Image courtesy of Roslyn Oxley9 Gallery, Sydney*

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 **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 **Tesserae 3** 1989
Painted and stencilled sawn wood from soft-drink boxes, on plywood; 46.5 × 36 cm; signed, dated and titled verso: "TESSERA 3 / Rosalie Gascoigne / 1989"
*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"
*Coll:* 1989 Allen, Allen & Hemsley
*Image courtesy of Roslyn Oxley9 Gallery, Sydney*

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*

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: "TESSERA 6 / Rosalie Gascoigne / 1989"
*Exh:* not exhibited
*Coll:* 1990 private collection (gift of the artist)
*Photograph by Nat Williams from author’s archive*

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*
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
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

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’
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, #49 (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

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
Checkerboard 1990

Sawn plywood reflective road signs, plywood backing; 123 × 102 cm; signed, dated and titled verso: ‘CHECKERBOARD / Rosalie Gascoigne / 90’


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

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


Coll: artist’s personal collection (ed. 39/60), then Art Gallery of Western Australia, Perth (Acc no. 2004/00182), 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. XXX/ XIV) (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: Sculptor and Imprimavit Basil Hall & Gary Shinfield after Rosalie Gascoigne’ (Basil Hall 2015, pp. 20–21, illus. p. 21).
Close enough 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. Los Angeles, USA); 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 Canberra: 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.)
Coll: 1991 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 i.e. in black fibre-tipped pen: ‘Rosalie Gascoigne / 1990 / DANDELION’; also inscribed with a black square
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
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)


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**


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

377 **Lantern** 1990

Sawn plywood retroreflective road signs, on plywood backing; 151 × 138 cm; signed, dated and titled verso l.r.: ‘LANTERN / Rosalie Gascoigne / 1990’

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 glistens* 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 *Lantern* is visible in a stack of yellow works next to *Lamplit* 1989. *Lantern* 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

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’


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

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 glistens* 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
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 (ills. 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 by Brenton McGeachie, 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 Deutscher and Hackett*

383 **Spring tides** 1990

Painted wood from soft-drink boxes and sawn FSC-coated plywood formboard, on plywood backing; 58 × 82 × 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 (ills.)

**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 where 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*

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’


**Coll:** 1991 private collection

*Image courtesy of Deutscher and Hackett*
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)


**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)


**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: ‘TESSERAEE 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: ‘TESSERAEE 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

**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
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 0/5
**Exh:** 1991 Rosalie Gascoigne Pinacotheca, Melbourne, #12, $3500; 26 Aug 2014 Sotheby’s 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

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)
**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
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


Dated on the basis of similar lettering by the artist in Cockatoos 1991 and Honeyeunch 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

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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

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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'


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 Tamaki, 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 painbrush with that 'S', and that brown background, which is whatever it is. I found some more of the background, and I had a painbrush, so I made some letters. I remember 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, scruffy old paddocks, and suddenly the cockatoos go up, and they are absolutely wonderful. Snap-like white leaves — wens — 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

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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

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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


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
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


Coll: 1992 private collection

The title Fragmentation 1991 was also used for a different work exhibited at Pinacotheca in 1991 and subsequently retitled Fragmentation [II] 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 [II] 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 [II] 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


Coll: 1992 private collection

I made quite a series of those as I found retroreflective red signs … It’s a very drary 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’


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
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’


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

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
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.: ‘LETING GO / 1991’

5. three panels (a, b, 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: ‘LETING 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. 14; 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 onto you. 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 ikabana, 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:** 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 2. l.r.: ‘NUGGETS / 1991 2’

Panel 3. l.c.: ‘NUGGETS / 1991 3’, also inscribed u.c. in chalk: ‘3’


Panel 5. l.c.: ‘NUGGETS / 1991 5’

**Exh:** 1992 Rosalie Gascoigne Roslyn Oxley9, Sydney, #26, $5000

**Coll:** 1994 private collection

Re dating see [Four linoleum tesserae] c. 1990–91.

Image from author’s archive

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
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’


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

419 Target 1991
Sawn plywood reflective road signs, on backing board; 83 × 73 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

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’


Coll: 1992 Auckland Art Gallery Toi o Tamaki, 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 × 16.6 × 1.5 cm, right 21.4 × 16.4 × 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

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424 **Amber** 1992

Metal reflective road sign and sawn retroreflective plywood road signs, plywood backing; 62 × 54.5 cm; signed, dated and titled verso: ‘AMBER / Rosalie Gascoigne / 1992’

**Exh:** 1993 Rosalie Gascoigne Pinacotheca, Melbourne, #8; 2009 *Cubism and Australian Art* Heide MOMA (ref. with illus. p. 233)

**Exh:** 1993 Rosalie Gascoigne Pinacotheca, Melbourne, #4, $3600

**Coll:** 1994 private collection

Photograph by Ben Gascoigne from author’s archive

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425 **Apothecary** 1992

Sawn stencilled wood from soft-drink boxes, on backing board; 107.3 × 84.1 cm

**Exh:** 1992 Rosalie Gascoigne Roslyn Oxley9, Sydney, #14, $7000; 1999 *Toi Toi Toi* 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

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426 **Banner 1** 1992

Sawn plywood retroreflective road signs and patterned linoleum on plywood, on composition board backing; 79.8 × 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

**Exh:** 1993 Rosalie Gascoigne Pinacotheca, Melbourne, #4, $3600

**Coll:** 1994 Benalla Art Gallery, VIC, gift of the artist

Image courtesy of Benalla Art Gallery, VIC

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427 **Banner 2** 1992

Sawn plywood retroreflective road signs and patterned linoleum on plywood, on composition board backing; 80 × 55 cm

**Exh:** 1993 Rosalie Gascoigne Pinacotheca, Melbourne, #4, $3600

**Coll:** 1994 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

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428 **Beaten track** 1992

Sawn, painted and stencilled wood from soft-drink boxes, on plywood, 122.5 × 110 cm; signed, dated and titled verso: ‘Rosalie Gascoigne / 1992 / BEATEN TRACK’

**Exh:** 1992 Rosalie Gascoigne Roslyn Oxley9, Sydney, #10, $8500; 1999 *Toi Toi Toi* 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:** Lynette Fern *SMH* 20 Apr 1992

**Coll:** 1992 private collection

Image courtesy of Martin Browne Contemporary, Sydney
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)


**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 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 R.G 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


**Coll:** 1993 National Gallery of Victoria, Melbourne (Acc no. A8.a-d-1993)


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’


**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

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’


**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).

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 stenciled 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

435 **High density** 1992

Sawn painted and stenciled wood from soft-drink boxes, on plywood backing; 79 × 72.2 cm

**Exh:** 1992 Rosalie Gascoigne Roslyn Oxley9, Sydney, #25, $5000; 2000 *My Favourite Gold Coast City Art Gallery*, QLD, #18

**Coll:** 1992 private collection

Image courtesy of Roslyn Oxley9 Gallery, Sydney

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 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 so for the writing up there,
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, #113 (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


*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


*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


*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’


*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, #23 (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 *Tri Tri Tri Museum* Fredericianum, 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, 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
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
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

451 Regimental colours B
1990–92
Sawn painted and stencilled wood from soft-drink boxes, on plywood backing; 51 × 34 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’
Lit: Christopher Heathcote The Age 12 May 1993; Anne Losley SAM 15 Apr 1994, p. 19; Bonhams The Laverty Collection Sydney, 2013, illus. p. 86 (installation view)
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 (with illus.)
Image courtesy of the ANU Drill Hall Gallery, Canberra

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
455 **Stooks** 1991–92

Sawn or split painted wood from soft-drink crates, on backing board; diptych, each panel 61 x 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 x 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 x 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 x 19.2 cm, (b) 18.7 x 19 cm; (c) 20.5 x 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 x 34.8 cm; signed and dated verso: ‘Rosalie Gascoigne / 1992’


**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 x 76 cm; signed, dated and titled verso: ‘WATTLE AND DAUB / Rosalie Gascoigne / 1992’


**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 x 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 R.G 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
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'


**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
465 Archipelago 1993
Torn and cut patterned linoleum on treated Masonite panels, composition board backing; five panels, each 30.5 x 50.5 cm, overall 31.5 x 342 cm; left-hand panel signed, dated and titled verso l.r. in red: ‘ARCHIPELAGO / Rosalie Gascoigne / 1993’ and also inscribed l.l. ‘O’ and ‘LEFT AS FACING WALL’; the other panels are inscribed l.l. with the numbers ‘O’ to ‘S’ 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 x 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 x 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

468 Bush yellow 1993
Sawn plywood retroreflective road signs, composition board backing; 121.5 x 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 Sotheby's S., lot 30 (illus.)
Coll: 1994 private collection
Image courtesy of Sotheby's Australia

469 Cat’s eye 1992–93
Sawn plywood retroreflective road signs, on plywood or composition board; 82.7 x 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)
Coll: 1993 private collection
Image from author's archive
470 **Float off** 1993
Sawn plywood reflective road signs, on composition board; 91 × 82 cm; signed and dated verso: 'Rosalie Gascoigne 1993'


**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, 4CAF 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:** Elwyn Lynn Weekend Australian 23–24 Apr 1994, p. 13, 4CAF 4 Melbourne, 1994 (exh. cat.), illus. p. 96

**Coll:** 1997 private collection (United States of America)

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 Skewbald 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 Pinacoteca, 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 Pinacoteca] 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 Rose red city 1 1992–93
Weathered, painted galvanised iron on weathered 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; Nov 2002 Sotheby’s M., lot 1 (illus. p. 39)
Coll: 1993 private collection
Image courtesy of Sotheby’s Australia

476 Rose red city 2 1993
Weathered, painted corrugated galvanised 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 galvanised 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

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; 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

Rose red city 5 (see 453 Rose red city 5 1992)

479 Rose red city 6 1992–93
Weathered painted corrugated galvanised 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
480 **Rose red city 7** 1993
Weathered painted hardwood boards on backing board; 85.8 × 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

484 **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 ‘Ø’ and an arrow pointing to the right edge; right panel inscribed verso with ‘Ø’ and an arrow pointing to the top edge, and also inscribed u.r. with ‘Ø’

**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

R.G 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, R.G 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’. R.G 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’


**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 R.G 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
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
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 avoided’.
‘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], cothide, 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 branded 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.

493 Skylight 1993
Sawn plywood retroreflective road signs and coated Masonite board on backing board; 122 × 91 cm
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

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
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

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

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”’
Image courtesy of Auckland Art Gallery, New Zealand

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
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)


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

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


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 knew 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 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

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

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
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)


**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

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’


**Coll:** 1994 Chartwell Collection, Auckland Art Gallery Toi o Tamaki, NZ (Acc no. C1995/1/6)

Image courtesy of Auckland Art Gallery, New Zealand

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
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, PLAIN VIEW 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
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)
6/38 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 40.5 × 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)


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 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 Tofts). 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 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).
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 **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 **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:** 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

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
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 1.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 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, #9, $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 Lawson’s 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 1.r. in fibre-tipped pen: ‘Rosalie Gascoigne / 1994 / WEB’


**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’


**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 unpack 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
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 it in 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 **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 **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

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

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**1995**

**528 Acanthus 1995**

Sawn painted plywood from weathered cable reel, on painted plywood; 109.5 × 68 cm; signed, dated and titled verso: ‘Rosalie Gascoigne / 1995 / Acanthus’


Coll: 1995 private collection; 1998 The Laverty 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

**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

**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
Not 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 (derrppers) (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’


Coll: 1996 Art Gallery of South Australia, Adelaide (Acc no. 965531[1–102]). Government of South Australia grant

R.G 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, R.G 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).

R.G 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 away. 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).
and do my stuff, and amongst all these people who had been taught how to do it properly and what not. And so I get 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 get 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 feet 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 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**
Sawed 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 Rodyn 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-Menziess S., lot 36 (illus. p. 69); 22 Mar 2012 Menziez 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

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'


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.
**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 Laverty Collection
RG probably painted the white letters.

Image courtesy of Roslyn Oxley9 Gallery, Sydney

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**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

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**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).

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**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

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**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
539 **Hung fire** 1995

Sawn plywood road signs, on composition board; 209 × 176 cm; signed, dated and titled verso: ‘Rosalie Gascoigne, 1995, “HUNGFIRE”’


**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 Toplis).*

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, 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’


**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
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

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

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
**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


**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 RG 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 RG’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 southeastern 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)
546 **Southerly buster** 1995
Sawn plywood retroreflective road signs, on composition board; 117 × 115 cm; signed and dated verso l.r.: ‘Rosalie Gascoigne / 1995’
**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 R.G.’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.

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. 1998) (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.

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
**Coll:** 1995 artist’s estate; 2014 private collection (by descent)
Responding to a comment that works such as *Suddenly the lake* border on the pictorial, R.G. 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 recalled. 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 Geary's 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 Geary's 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 R.G 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 R.G 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 R.G to MG, p. 51 (letter incorrectly dated 11 Oct 1977)).

Regarding R.G.'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 x 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

552 Summer fat 1995
Sawn painted and stencilled wood from soft-drink boxes, on plywood; 120 x 120 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

553 Summer sprawl 1995
Sawn or broken painted and stencilled wood from soft-drink boxes, on plywood backing; 120 x 120 cm

Exh: 1996 Rosalie Gascoigne Greenaway, Adelaide, #2, $14,000
Coll: 1998 private collection

Image courtesy of the National Gallery of Victoria, Melbourne

554 Summer swarm 1995
Sawn painted and stencilled wood from soft-drink boxes, on backing board; 114 x 111 cm; signed, dated and titled verso

Exh: 1996 Rosalie Gascoigne Greenaway, Adelaide, #3, $12,000; 2008 Rosalie Gascoigne NGV, #172 (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
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

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: 1998 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


**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] fits 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 straining 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 whitish-grey tin, marvellous. And I had seen a crushed 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


**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
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 Mendelssohn *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 × 38.6 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)’


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 painthem 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 All summer long 1996

Sawn painted and stencilled wood from soft-drink boxes, on backing board; six panels, overall 122 × 518 cm; not inscribed


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
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’  
**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

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.: ‘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 **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

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

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

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

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, striped 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
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 Convolvolaceae).

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. '2' in white paint, u.c.'2'; 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.


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 **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 **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 Toi Toi Toi Museum Fridericianum, Kassel, Germany and Auckland Art Gallery, NZ, #870 (illus. p. 79)
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

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

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’
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

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’
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 1996 exhibition there, and a gallery statement shows the date of purchase was 3 August 1998.
Image courtesy of Deutscher and Hackett
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 **Sleep** 1996
Sawn painted plywood from cable reels, on painted plywood; 122 × 81 cm
Coll: 1998 private collection
Photograph by Ben Gascoigne from author’s archive

594 **Snowdrop** 1996
Sawn painted wood from cable reels, 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

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’
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

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

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

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
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 × 22.2 × 0.8 cm, (B) 16.2 × 22.0 × 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 × 16.4 / Top Not Known / MBG 27.2.00’ and (B) ‘RG Studio 22 / 22 × 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

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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 × 143 cm (with spacing); each panel signed, dated and titled verso: ‘Rosalie Gascoigne / 1996 / TALLY’

**Exh:** 1996 Rosalie Gascoigne Greenaway, Adelaide, #4 (as 29 × 143 cm overall), $4000; 13 Jun 2007 Deutscher-Menzies S., lot 29 (as Tally I–V, 29 × 160 cm) (illus. pp. 50–51)

**Coll:** 1996 private collection

Image courtesy of Greenaway Gallery, Adelaide

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601 **[Three landscape studies]**

**c. 1993–96**

Painted or primed wood and plywood building materials, FSC-coated plywood board; three panels: top 23 × 70 × 6 cm, centre 16 × 61 × 6 cm, bottom 18.5 × 62 × 6 cm, overall 72 × 70 × 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 Odeley9, 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 Odeley9 Gallery, Sydney
602  **Tidy summer** 1996

Painted wood boards from soft-drink boxes, on plywood backing; 25 units, of which 23 are abt 31 × 31 cm and two abt 31 × 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 × 43 cm, 119 × 56 cm, 119 × 42 cm, 119 × 43 cm, overall abt 119 × 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 Rodlyn 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 × 45.5 × 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 Rodlyn 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 × 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 x 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)

RG 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 x 79 cm; signed, dated and titled verso: ‘Rosalie Gascoigne / 1997 / DOWNBEAT’


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 Roslyn Oxley9 Gallery, Sydney

608 Easy street 1996–97
Sawn painted and stencilled plywood with inscriptions (from cable reels), on backing board; triptych, each panel 86 x 77 cm, overall abt 86 x 240 cm

Exh: 1998 Rosalie Gascoigne Roslyn Oxley9, Sydney, #2 (dated 1997), $18,000


Coll: 1998 private collection

On dating, photographic records show construction of the right-hand panel began in late 1996; RG later refined the panel by replacing most of the column on the left-hand side.

RG’s studio assistant observed that RG ‘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 idiomtic 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 x 80 cm

Exh: 1998 Rosalie Gascoigne Roslyn Oxley9, Sydney, #10 (dated 1998), $11,500


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 x 50 cm


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
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

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 footballers 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’
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

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 **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

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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’


*Lit:* John Neylon *Adelaide Review* Sep 1998

*Coll:* 1998 private collection

Image courtesy of Deutscher and Hackett

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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


*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 RG 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

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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* 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 RG 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. RG 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

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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.)


*Coll:* 1998 private collection

Image courtesy of Deutscher and Hackett

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621 **Siesta** 1997
Sawn painted and stencilled wood from cable reels, on composition board; 27 × 36 cm; signed, dated and titled verso L.R. in black fibre-tipped pen: ‘Rosalie Gascoigne / 1997 / SIESTA’


*Coll:* 1998 private collection

Image courtesy of Deutscher and Hackett
622 **Solitude** 1997

Sawn painted and stencilled wood from cable reel, on backing board; 106 × 89 cm  
**Exh:** 1998 Rosalie Gascoigne Roslyn Oxley9, Sydney, #7, NFS; 1999 Te Toi Toi 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]**  

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 from author’s archive

627 **[White wood study #3]**  

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

628 **[White wood study #4]**  

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

629 **[White wood study #6 (with Mademoiselle Caroline Rivière)]**  

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
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 #7 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. R.G 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

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'


*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
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 **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’


**Coll:** 1998 private collection

Image courtesy of Menzies Art Brands

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 **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 **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 Roslyn Gascoigne Roslyn Oxley9, Sydney, #1 (as *Never never*), $25,000; 8 May 2012 Sotheby’s M., lot 40 (illus.)

**Lit:** *Toi Toi Toi* 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

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 l.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 [*Liltee 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
644 **Magpie** 1998
Sawn painted and stencilled wood with inscriptions from cable reels, on backing board; 55 × 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 × 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 × 70 cm
**Exh:** 1998 Rosalie Gascoigne Roslyn Oxley9, Sydney, #14, $10,000; 2008 Rosalie Gascoigne NGV, #[76] (illus. p. 104, ref. p. 136)
**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 × 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 × 83 cm, 107 × 82 cm, 107 × 80 cm, overall abt 107 × 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 OF THREE) / R.G. / 1998’, (panel 3) ‘ORANGERY / (THREE OF THREE) / R.G. / 1998’
**Exh:** 1999 3rd Clemenger Triennial Heide MOMB (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 × 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. 98788), 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
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:** 1999 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; 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
Photograph by Ben Gascoigne from author’s archive

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

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

658 **Ship’s log 1996/98**
Sawn or split painted and stencilled wood from soft-drink boxes on backing board; 59 × 92 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
659 Slow burn 1998
Sawn painted, stencilled and inscribed plywood from cable reel, on weathered plywood backing; 52 × 30 cm
Exh: 1998 Rosalie Gascoigne Greenaway, Adelaide, #18, $6500
Coll: 1998 private collection
Image from author’s archive

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
Dated on the basis of 1998 photographs of the studio.
Image courtesy of the National Gallery of Australia, Canberra

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

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 Sotheby’s Australia

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

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

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
668 **Thermals** 1998
Sawn painted, stencilled and inscribed wood from cable reels, on backing board; 84 × 77 cm
Exh: 1998 Rosalie Gascoigne Roslyn Oxley9, Sydney, #11, $10,500
Coll: 1998 private collection
Image courtesy of Roslyn Oxley9 Gallery, Sydney

669 **Torch** 1998
Sawn or split painted and stencilled wood from soft-drink boxes, on backing board; 50 × 26 cm
Greenaway Gallery at ACAF 6 Melbourne
Coll: private collection
Photograph by Ben Gascoigne from author's archive

670 **Traffic snarl** 1998
Sawn plywood retroreflective road signs, on backing board; 122 × 121 cm
Exh: 1999 Rosalie Gascoigne Roslyn Oxley9, Sydney, #4, $30,000
Coll: Jul 1999 private collection
Image courtesy of Roslyn Oxley9 Gallery, Sydney

671 **Tribal** 1996/1997–98
Sawn painted plywood from cable reels, on plywood backing; 75.2 × 47.5 × 2.3 cm; signed, dated and titled verso l.r.: ‘Rosalie Gascoign / 1996 / TRIBAL’ (see notes)
Exh: 2000 From the Studio ANU Drill Hall Gallery, Canberra, #31 (dated 1996) (illus. p. 26, ref. pp. 25, 63); 2004 Rosalie Gascoigne Roslyn Oxley9, Sydney, #17 (dated 1996), $75,000
Coll: 1999 artist’s estate; 2004 private collection

Regarding the resizing of *Tribal*, RG’s studio assistant recalled: ‘Her works, no matter at what stage of completion, were open to reformation. When she edited *Tribal* by cutting a narrow strip off the left, where the composition had folded back on itself, she made it bigger than itself: it was no small improvement’ (Peter Vandermark in Mary Eagle 2000, p. 25).

Photograph A by Ben Gascoigne from author’s archive
Photograph B (1st state, before cut) by Ben Gascoigne, from author’s archive

672 **Western plains** 1998
Sawn painted and stencilled plywood from cable reels, on backing board; 102.5 × 89 cm
Exh: not exhibited
Coll: Sep 1999 private collection
(New Zealand) (through Roslyn Oxley9 Gallery)
Image courtesy of Roslyn Oxley9 Gallery, Sydney
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, #12, $38,000  
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 McAlloon 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

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

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*  
**Coll:** 1999 private collection
Image courtesy of Roslyn Oxley9 Gallery, Sydney
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’


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. 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. 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. 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.
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

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

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
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 Roslyn Oxley9, Sydney, #2, $60,000


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

R.G 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 R.G 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


Weathered painted corrugated iron, on painted plywood backing; 134 × 121 cm; signed, dated and titled verso: ‘Rosalie Gascoigne / 1999 / HIGH COUNTRY’


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 2018S13), gift of an anonymous donor through the Australian Government’s Cultural Gift Program.


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


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
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 RG’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 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 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 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 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