

IDEAS ABOUT ART



But mostly air 1994–95, wood, painted wood. (1–3) 122.0 x 244.0 cm; (4–5) 140.0 x 107.0 cm; (6–7) 89.0 x 92.0 cm; (8) 89.0 x 96.0 cm. (9–14) 120.0 x 107.0 cm; (15–102) (variable), (1–102) (variable) (installation). Art Gallery of South Australia, Adelaide. South Australian Government Grant, 1996 (965S31(1-102))

On becoming an artist

... and everything with me was sort of chance, chance. I always say if I didn't have chance as a friend, I wouldn't have a friend at all.

Rosalie Gascoigne, Australian Biography, a Film Australia National Interest Program, 2008

Art was the last thing I considered; I couldn't paint or draw so I couldn't hope to be anything as glamorous and interesting as an artist.

Janet Hawley 'A late developer', *Sydney Morning Herald, Good Weekend*, 15 November 1997, p. 42

Once I'd started on my art journey I was in it with a vengeance. I needed it so badly. At last life was full of possibilities.

Janet Hawley 'A late developer', *Sydney Morning Herald, Good Weekend*, 15 November 1997, p. 41

On art and making art

It's not about how it looks, it's about how you feel about it.

Rosalie Gascoigne, *Australian Biography*, 2008

Art is about what religion's about, getting you airborne. Getting you out of this box, which is life, into the expanding universe – which is what everybody wants.

Vici MacDonald, *Rosalie Gascoigne*, Regaro Pty Ltd, Sydney, 1998, p. 38

I have a real need to express elation at how interesting and beautiful things are and to see them arranged ... I work with things I rather like and move them about until they recall the feeling of an actual moment in the landscape; then I've won.

Rosalie Gascoigne interviewed by James Mollison and Steven Heath in *Rosalie Gascoigne: Material as landscape* (exh. cat), Deborah Edwards (ed.), Art Gallery of New South Wales, Sydney, 1997, p. 7

Some people say, all gum trees look the same. But I go out and see gum trees on the landscape, all in different poses like ballet dancers, accepting whatever aspect of nature comes their way.

Janet Hawley 'A late developer', *Sydney Morning Herald, Good Weekend*, 15 November 1997, p.44

On the influence of other artists

Things in other peoples [sic] work influence you and I am all for that as long as you make it your own thing. You know, you want to speak louder than they do when you have finished.

Mary Eagle, 'Letters to Martin 1971–1980' in *From the Studio of Rosalie Gascoigne*, 2000, p. 53

On interpretation and criticism

Some of the art speak nonsense that has been written about my work reads cerebral/political/feminist motives into it that are completely off the planet or is totally incomprehensible. What I'm aiming for is simplicity, and from simplicity comes profundity.

Janet Hawley 'A late developer', *Sydney Morning Herald, Good Weekend*, 15 November 1997, p. 42–43

I think the whole thing about art is that it moves from the hand of the person that does it with an identity and spirit of its own and critics need to have the patience to stand and let it come to them a bit rather than superimposing their own words on it.

Graeme Sullivan, *Seeing Australia – Views of artists and art writers*, Piper Press, Annandale, New South Wales, 1994, p. 21

My pieces can be looked at in many different ways. I try to provide a starting point from which people can let their imagination wander – what they will discover will be a product of their own experience as much as mine. My aim is to be allusive and elusive.

Bob Weis, Judi Stack & Robert Lindsay, *Survey 2 – Rosalie Gascoigne*, video, colour, sound, 16 mins 50 secs, produced by the Media Resource Centre for the NGV, 1978

The artist makes work that moves out into the world. When the work is relinquished, it should speak for itself. As its audience, you are on your own.

Inside *Art Express* 08, Art Gallery of New South Wales online education resource www.insidart.express.com.au/education/quotes/rosalie_gascoigne accessed 04.12.08

Questions and Activities

Pablo Picasso, Colin McCahon and Ken Whisson were among the artists that Gascoigne greatly admired. Research the work of one of these artists and, drawing on your knowledge and observation of Gascoigne's artwork and interests, suggest why Gascoigne might have admired the ideas/work of this artist.

Gascoigne's work is often seen as bridging the gap between the landscape tradition in Australian art and non-representational abstraction.

Discuss.

Read the quotes by Gascoigne in this section.

- Select the quote that interests you the most.
 - Explain what interests you about this quote.
 - What does it add to your understanding of Gascoigne's art and art practice?
 - What does it add to your own idea about art?
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Gascoigne kept a notebook in which she recorded quotes by other artists that interested her.

- Start a notebook of your own of artists' quotes.