



ROSIE HASTIE
Untitled Monuments

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[VIEW EXHIBITION ONLINE](#)

1 - 26 April, 2025

Opening event: Saturday 5 April, 1 - 3 pm

Please feel free to contact Claire Harris, Director with any enquiries or to make a time to view artworks once they arrive in the gallery. info@flg.com.au

Rosie Hastie's work explore photography's ability to transport the viewer to new places through the experience of colour, light, texture and space. Utilising modest everyday materials to construct her subject matter, her 'paperscapes' conjure feelings of wonder. On closer inspection they reveal oddities in their detail. Similar to being woken from a dream, the mind inhabits a place that can only exist in thought.



Untitled Monuments

Catalogue Essay by Andrew Harper, 2025

This is not the place.

This is not any real place, but it looks like one. Your eyes tell you this image is a sunset across the bay, which it is, but this image is also paper and light, with the steam from a chunk of dry ice creating punctuation for a vernacular of land, of sea and sky. This is a language of images.

Rosie Hastie's photography demonstrates her internalised and instinctual understanding of this visual language. She knows that the paragraphs of the sky are intrinsic components of the essay that is the image; how the grammar of light creates a formal structure. She breaks down each component: sentences are formed from prepositions, nouns, verbs, adjectives: all in the correct order.

Rosie's art understands how digital photography functions. She is able to control light's play; make it central.

Her images investigate what light does. This began when one small, modest light, playing upon a small notebook, produced an image which so strongly resembled a horizon that people saw it was one, surprised when the truth was revealed. This became a significant academic investigation, and Rosie's art unfurled. She found light; investigated textures: saw how certain forms and materials interact, how two things may be black but seem different under a specific light. She started with almost nothing and allowed that to lead her to complex places, seeing the structure under the image.

Although.

This is not that place; there is no place.

There is light, paper and mist, all contained. Rosie builds a world, a tiny one, and makes it vast: she knows exactly what vast looks like and can make something look as big as coastline that stretches out into a fog. It's gorgeous, and it is deceptive; it is satire and comment.

In Lutruwita/Tasmania, where Rosie lives and makes her work, the images of landscape are everywhere. You see them on postcards and calendars. They are so often all the same, as if at some point it was decided that this is what these places will look like: the shades of green are these; the light is only at this time of day; a slow-repeating chorus that cannot end. Rosie sees these images and renders them down to components; she performs analysis, looks at each individual segment and re-creates it, makes it again from paper and light, and it looks pretty much the same, except these images have no connection to a place at all: they just look like the image you saw in a tourist brochure, and you understand that is a vernacular too, a grammar, a way of making an image, and perhaps, that place is also not real. Not the real place.

It just looks like it.

Rosie makes new images that ask what images are. She asks what they are used for. She wonders if it is reasonable that this happens. She shows you something gorgeous, and it is gorgeous, but why is it gorgeous?

Is it the place?

It's just that there is no place.



[Untitled Monument 1](#) 2025

fine art inkjet print on Platine Fibre Rag paper,
unframed

67cm x 100cm ed of 5 and 2 AP

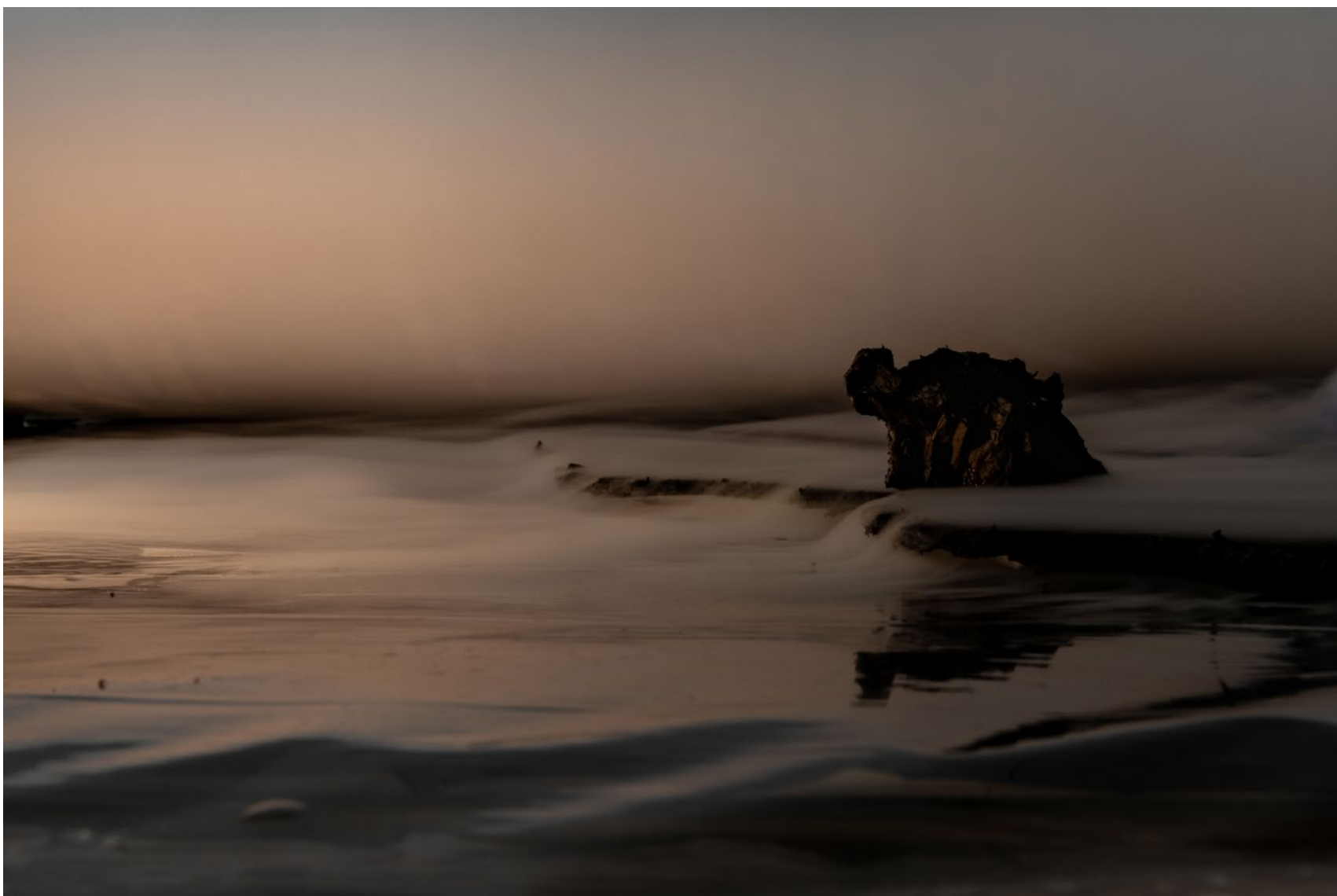
\$2,400 AUD



[Untitled Monument 2](#), 2025
fine art inkjet print on Platine Fibre Rag paper, unframed
67cm x 100cm ed of 5 and 2 AP
\$2,400 AUD



[Untitled Monument 3](#), 2025
fine art inkjet print on Platine Fibre Rag paper,
unframed
67cm x 100cm ed of 5 and 2 AP
\$2,400 AUD



[Untitled Monument 4](#) 2025

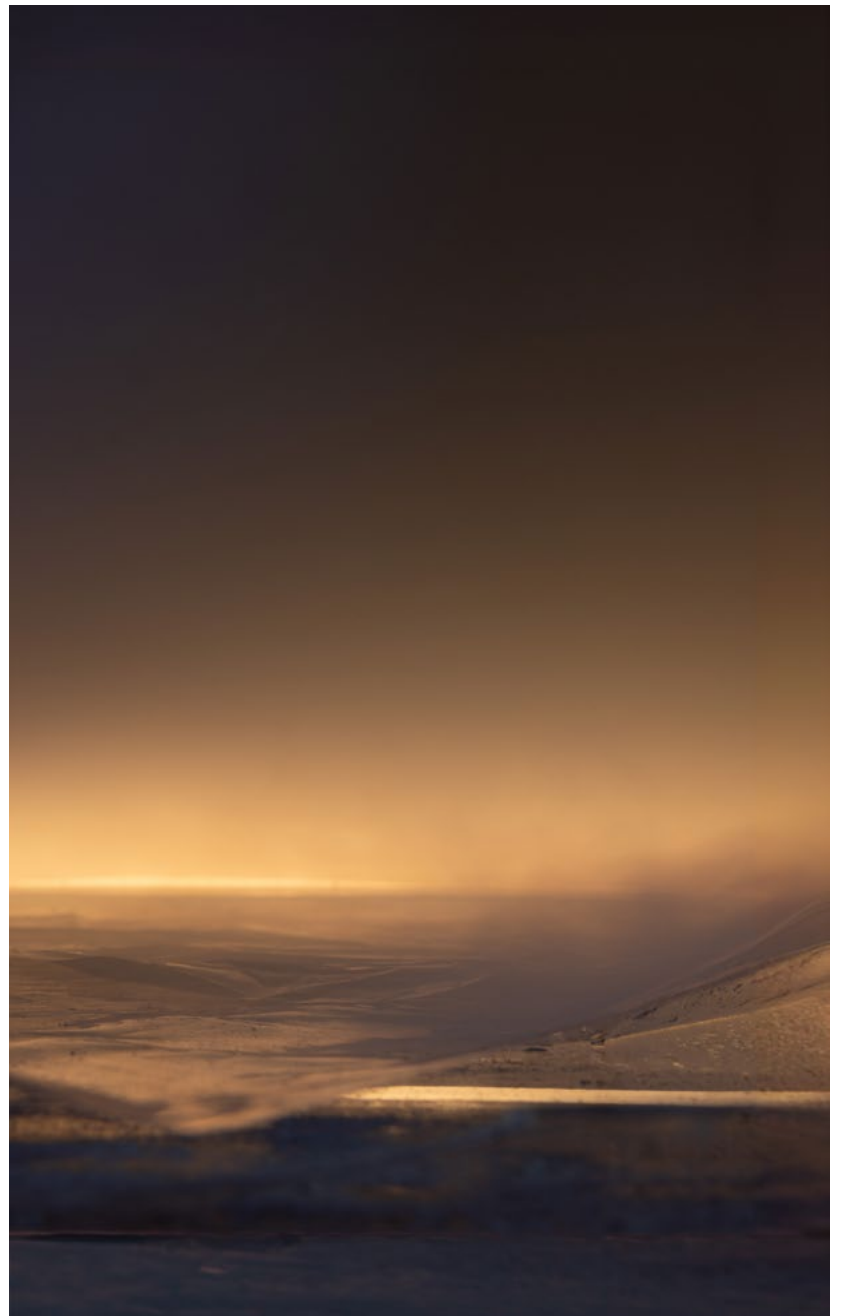
fine art inkjet print on Platine Fibre Rag paper,
unframed

67cm x 100cm ed of 5 and 2 AP

\$2,400 AUD



[Untitled Monument 5](#) 2025
fine art inkjet print on Platine Fibre Rag paper,
unframed
67cm x 100cm ed of 5 and 2 AP
\$2,400 AUD



[Twilight's Dance. Ocean Waves Beneath Sunset Skies](#) 2024
fine art inkjet print on Platine Fibre Rag paper, diptych framed
100cm x 135cm (each framed size 103 x 70cm), ed of 5 and 2 AP u/f \$4000
\$5,000 AUD





[*Midnight's Majesty. Cliffside Vigil Over Restless Waters*](#) 2024,
fine art inkjet print on Platine Fibre Rag paper, lightbox framing,
63cm x 100cm ed of 5 and 2 AP
Currently framed in a lightbox. Can be purchased unframed for \$2400.
\$4,000.00 AUD



[Monochrome Serenity. Rocks Clouds and Ocean Harmony](#) 2024

fine art inkjet print on Platine Fibre Rag paper, framed

63cm x 100cm (framed size 70 x 103cm), ed of 5 and 2 AP, u/f \$2,400

\$2,900 AUD





"Truth and deception lies at the heart of my work. My mind is always desiring purity and absoluteness, or states that cannot or do not exist. These constructed 'landscape' spaces can only be inhabited through the imagination. The works explore photography's ability to transport the viewer to new places through the experience of colour, light, texture and space. Utilising modest materials such as crumpled paper and the backyard science of bicarb soda and dry ice, these 'paperscapes' conjure feelings of wonder, but on closer inspection reveal oddities in their detail. Similar to being woken from a dream, the mind inhabits a place that can only exist in thought."

Rosie Hastie, Artist Statement



[Ocean's Edge Reverie. Mountains Mist and Sunset Serenity](#) 2024

fine art inkjet print on Platine Fibre Rag paper, framed
63cm x 100cm (framed size 70 x 103cm), ed of 5 and 2 AP, u/f \$2,400
\$2,900 AUD





[*Starry Shorelines. Serenity Under the Night Sky*](#) 2024

fine art inkjet print on Platine Fibre Rag paper, framed
63cm x 100cm (framed size 70 x 103cm), ed of 5 and 2 AP, u/f
\$2,400



ROSIE HASTIE

[Visit Rosie Hastie's artist profile webpage](#)

Rosie Hastie completed her Masters in Photography at the Tasmanian School of Art, University of Tasmania in 2011, where she developed her arts practice using analogue cameras. Her unique technical skills, and distinctive style has been recognised through various awards the Nelson Prize for Fine Art in 2008, and the Henry Jones Art Prize in 2022. Most recently she was announced as a finalist in the 2025 Bridge Prize, the 2024 Hadley's Art Prize where she also received an Honorable Mention, Finalist in the 2024 National Alice Prize.

In 2023, she undertook a residency at Arthere in Istanbul, where she produced and showed new works and in 2017 she participated in a 3-month placement at Takt Berlin Artist Residency. She has undertaken a number of public art commissions, including at the Hobart Police Station and most recently at the Royal Hobart Hospital in 2024. Her work has been featured in Object Magazine (Italy), Artichoke Magazine, Ignant Magazine, and Art Guide Australia.

EDUCATION

2010 - 2012 Master of Fine Art and Design, Photography, University of Tasmania

2006 - 2008 Bachelor of Fine Arts, Photography Major, University of Tasmania

SOLO EXHIBITIONS

2025 Untitled Monuments, Flinders Lane Gallery, Melbourne

2024 Monument: Passive Discoveries, Bett Gallery, Hobart

2023 An Awaiting, Arthere, Istanbul

2022 Once, Postcards from the future, Bett Gallery, Hobart

2021 Breadth, Good Grief, Hobart

2019 Pendulous, Bett Gallery, Hobart

2016 The Elsewhere, Bett Gallery, Hobart

2015 Folding Truth II, Top Gallery, Salamanca Place, Hobart

2014 Breathe, Constance ARI, Hobart

2013 Placeless Place, Constance ARI, Hobart

SELECTED GROUP EXHIBITIONS

2025 When the Fog Clears, Ten Days on the Island Festival, Franklin, TAS

2024 Horizons, Flinders Land Gallery, Melbourne

2023 Imagined Worlds, Flinders Land Gallery, Melbourne

2020 Our-Self, Studio Gallery, Salamanca Place, Hobart

2017 Another Space, TAKT A.I.R Friedrichshain, Berlin

2017 Images of Tasmania, Long Gallery, Salamanca Place, Hobart

2011 Masters by Coursework Graduating Exhibition, Plimsoll Gallery, Hunter Street, Hobart

2008 Visitor and Native, Entrépot Gallery, Hunter Street, Hobart

AWARDS & GRANTS

2024 Finalist, Hadley Art Prize (Honorable Mention)
2024 Finalist, National Alice Prize
2022 Winner, Henry Jones Art Prize
2022 Finalist, Tidal Art Prize
2021 Finalist, Tasmanian Womens Art Prize
2021 Public Art Grant, New Norfolk Police Station, Arts Tasmania
2008 Winner, Nelson Prize, University of Tasmania
2008 Deans Honour Roll of Excellence, University of Tasmania

ARTIST RESIDENCY

2023 Arthere, Istanbul
2017 TAKT A.I.R, Friedrichshain, Berlin

REVIEWS AND PUBLICATIONS

2023 Broadsheet
2019 Objectsmag, Italy
2019 Ignant Magazine, Berlin
2018 Art Guide Australia
2016, 2019, 2022 Tas Weekender

COMMUNITY ENGAGEMENT

2022-23 First year photography Tutor, University of Tasmania
2022 Artist Speaker - Elizebeth College, Friends School
2022 Good Grief ARI resident
PUBLIC ART COMMISSION
Royal Hobart Hospital, 2024
Hobart Police Station



FLG

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