

An abstract painting featuring a dense, chaotic composition of dark, swirling lines and textures. The background is a mix of dark brown, black, and grey tones. Overlaid on this are numerous white and light grey lines, some of which form a central, somewhat recognizable figure that appears to be a person or a creature. The overall effect is one of intense energy and movement.

RAW WEDDERBURN

SUZANNE ARCHER
ELISABETH CUMMINGS
ROBERT HIRSCHMANN
ROY JACKSON
ILDIKO KOVACS
JOHN PEAR

24 JUNE – 5 AUGUST 2018
DELMAR GALLERY

RAW WEDDERBURN

SUZANNE ARCHER
ELISABETH CUMMINGS
ROBERT HIRSCHMANN
ROY JACKSON
ILDIKO KOVACS
JOHN PEART
CURATOR: SIOUX GARSIDE



FOREWORD

RAW Wedderburn brings together paintings spanning four decades by six distinguished Australian artists: Suzanne Archer (1945–), Elisabeth Cummings (1934–), Robert Hirschmann (1968–), Roy Jackson (1944–2013), Ildiko Kovacs (1962–) and John Peart (1946–2013). Gutsy and confident with an emphasis on raw, direct brush marks, the exhibition highlights an expressionist current in contemporary Australian painting.

Each of these artists has forged significant, singular trajectories for their art practices, celebrated in retrospective or major solo exhibitions. Their practices diverge and are multi-faceted, yet underpinning them is a shared purpose and conviction.

In their approaches to painting, curator Sioux Garside discerns a common drive to experiment and investigate, constantly pushing their work and striving to move in surprising directions, “keeping it all flowing, fluid and happening”, as she quotes the late Roy Jackson. Risk and intuition both play a part in the strategies they use to find authenticity, vitality and visceral feeling in their work.

This artistic connection has its beginnings in 1976, in a friendship between two artists, Elisabeth Cummings and Barb Romalis. Barb and her husband Nick gifted part of their bush property located on the outskirts of Sydney to Cummings and three fellow artists – Roy Jackson, Joan Brassil and Fred Braat – for them to build individual studios. John Peart joined them in 1982 and Suzanne Archer moved to a nearby property in Wedderburn in 1987.

As well as having studios in close proximity to each other, they all taught painting at East Sydney Technical College (now National Art School) where they influenced a younger generation of emerging artists. Ildiko Kovacs and Robert Hirschmann were two students who also painted at Wedderburn during their formative years.

In 1988, Garside moved to Wedderburn when she became the founding director of Campbelltown City Bicentennial Art Gallery. Spending time in their studios, she became attuned to subtle yet dynamic connections between the artists as they engaged, observed, argued and thought about each other's practice. *RAW Wedderburn* stems from these observations and her discussions with the artists about art that energised, guided and challenged them.

Delmar Gallery is proud to present this important exhibition and we extend our appreciation to Sioux Garside for her keen curatorial eye and insightful essay. We thank the lenders to the exhibition: David Stein, Geoffrey Hassall, Campbelltown City Council, Liza and John Feeney and anonymous private collectors. This catalogue has been made possible with the generous support of The Roy Jackson Memorial Fund. Finally, but most importantly, thank you to the participating artists, their representative galleries, Margaret Bassendine and Clea Bain representing the Estate of Roy Jackson and the Peart Family representing the Estate of John Peart.

Catherine Benz
Curator, Delmar Gallery
Trinity Grammar School

page 2

Roy Jackson

UNTITLED [ALLEGRO I]

1975–77 (detail)

acrylic on paper

80 x 102 cm

opposite

Robert Hirschmann

THE DAWN'S DEBILITY 1992

oil on canvas

120 x 120 cm





opposite
Suzanne Archer
BIG BAD BANKSIA MAN 1993 (detail)
oil on canvas
173 x 274.5 cm

RAW. PRIMAL. NATURAL.¹

This exhibition is about paint and tactility, and impulse and improvisation on the surface of the canvas. Roy Jackson liked to describe his painting as direct and “hands on”, with a preference for transparent earth colours he mixed from raw pigments and PVA. The substance of paint as the fundamental expressive medium is a central affinity for this group of artists from Wedderburn - Suzanne Archer, Roy Jackson, Elisabeth Cummings and John Peart - along with Ildiko Kovacs and Robert Hirschmann, their students at the National Art School in Sydney, who were mentored in the studios at Wedderburn in the 1980s and 1990s.

For these artists, raw painting is a metaphor for the transformation of energy and feeling through the improvisation of painting; it encompasses the textural possibilities of paint and the rhythm of mark-making which, for some, means continually crossing the line between figuration and abstraction.

John Peart thought vitality in paint had to do with “peeling back the layers of conditioning to find a primordial impulse to make a mark: to see evidence of one’s own identity in the most immediate way”.² This resonates both with Cummings, who is mindful of avoiding stylization while working, by continually moving in free and unpredictable directions on the canvas, and with Jackson, who described it as “keeping it all flowing, fluid and happening”.

Kovacs has suggested that her paintings, such as *Autonomy II* 1983, are concerned with movement, gesture and a visceral range of feelings, describing them as a “reflection of my life, a response to this inner motivation. I am not concerned with fixed ideas or concepts, but with the actual flow of physical action, imagination, emotions and subconscious impulses that create for me, a destination”.³

Raw feeling charges a painting with expressive power – as Suzanne Archer discovered in her acrylic paintings from the late 1980s. What could be more visceral than the subject of *The lightness of becoming* 1988, a painting translating a dreamlike projection of the artist giving birth to her son? These memory-gouaches by Archer have an intense primal quality, conveyed through vibrant colour and gestural brush marks. *The stuff of nightmares* 1988 and *Gringling and grumbling* 1988 show a tendency towards a hallucinatory abundance of imagery through the use of brush marks that jostle for space. The sense of compression in

her compositions injects emotion and perhaps a *horror vacui* (fear of the empty), a term which has been applied to outsider painting. Archer has long been interested in the potent expression of outsider artists. During the late 1960s, she taught art therapy classes to patients at Gladesville Mental Hospital. She owns the series of portfolios *Psychopathology and Pictorial Expression*, published by Sandoz, which are a rich source of iconography and psychoanalysis. Jackson also had these portfolios in his collection of books on art and was equally impressed by the freedom and unprocessed imagery of outsider art. He was interested too in the subconscious mind, sometimes translating his vivid dreams into a starting point for a work.

Both Roy Jackson and Suzanne Archer cite Dubuffet as a key influence, both for his art and his manifesto championing *Art Brut*, in which outsiders are understood as makers of original art. True art, Dubuffet argued, was not predictable: “any original art must spring from an authentic *pureté brut*, [raw purity]”.⁴ Jackson’s first impressions of Dubuffet’s painting were startling: “I thought it was a joke ... it was my first experience at realising that often things that you think are a joke are the things that matter most”.⁵

A way to think outside the mainstream was something Jackson wanted to explore for himself. It drove the earthy vitality and authenticity of *Dark table figure gone* and *Table with flowers and paint pots*, both painted in 1989. At the time, he subscribed to *Raw Vision*, a magazine devoted to promoting worldwide examples of the creative output of outsider artists, something he further sought out on his travels overseas. While such work was once considered beyond the interests of the art world, today outsider art is widely recognised and included in major museum exhibitions and collections. The free expression that Jackson appreciated was an impetus for his own explorations and desire to work with speed and surety.

With the *Table top* series, Jackson worked fast, wet on wet, minimizing the lapse in time between seeing and doing. He recorded the length of making from “start to stop” in the title, such as *Worktable 6-8/9/89* 1989, conveying that three days were spent painting this particular canvas. As you follow his linear drawing, you follow the trajectory of development within the painting. His subject matter is the studio table, paint pots, brushes, rags and work paraphernalia, which he moved around, picking them up and putting them back down as he painted with them. His work diary of the time recorded the process: “Impetuous – direct paint seizing the what’s seen. Not sure if it’s about making paintings. It is about painting as being. With plenty of (Fuck-it in it)”. [notebook entry 5.8.89]

John Peart’s painting is “one of intelligent deliberation”, to borrow a description once applied to Bonnard. He approached painting with an open mind, challenging himself with



opposite
Roy Jackson
WORKTABLE 6-8/9/89 1989
synthetic polymer paint and oil
emulsion on canvas mounted on board
122 x 183 cm



opposite
John Peart
E. CAMALDULENSIS 2009
red gum wood
112 x 244 x 15 cm

new strategies designed to keep his work continually surprising. In his many series of small panels using limited colour, Peart explored hundreds of possibilities in tone, texture and touch. As he explained, “I will make marks with a kind of hypnotic rhythmic [sic]. They will accumulate, overlap and interact until they become a continuum with evenly distributed minor variations”.⁶ *Untitled* 2000 [JP 574] has a delicate running script obscured by thick touches of paint.

Peart made a couple of big paintings in the 1960s that incorporated all the ways of painting he had experienced up to that moment, something Dubuffet also did in *Theatres of memory* 1975-78, through large collages of images and linear graffiti. In many ways, Peart’s entire painting life involved continual reinvention. His ability to loop backwards and forwards over time, to pillage earlier work by partially painting over canvases or via collage is evidence of an unconstrained ability to improvise. It is known that Peart spent many years following Indian philosophies of the Vedic tradition and meditation practice, which perhaps honed his talent for open-ended possibilities as he explored optical illusions, with shifts in and out of focus, and infinite variations of colour.

Nature was a subtle inspiration for all of these artists. Peart eloquently expressed this in his description of qualities he saw in Kovacs’ paintings. “Shapes become lines which spring and flex, or they can be taut or pliable ... I think of when I have stopped to look up at branches because of the way they move, the way they curve and taper and lasso space.”⁷ This could just as easily be applied to Peart’s linear masterpiece, *Untitled* 2000 [JP 527] , or to his interest in making sculpture from the bush, such as *E. camaldulensis* 2009, which was crafted from red gum wood. It appears like a shadowy interpretation of his many perambulating drawings, a woven crisscrossing grid conceived by the artist, but partially shaped by the growth and structure of nature. The wandering webs of lines that he inscribed into oil paint or a clay tablet are reminiscent of scribbly gum moth patterns and the earthy colours of bark – creamy whites, grey-greens, smoky blacks and orange-tans – that abound in the trees.

Wedderburn is a place of great natural beauty, the studios surrounded by tall native forests and enveloped in light and life. A sudden thud as a branch falls, the slow shedding of bark from the trees, the movements of animals, birds and insects, the wind shaking the trees to make piles of decaying matter on the ground – these are everyday moments in the bush. Each artist senses it. As Peart suggested, “It could be the drawing of the brush, a few of us tend to use the brush to make linear sort [sic] of configurations and ... that could be the influence of the angophora trees, or the silhouettes of the branches at night, or dust, or something. Who knows? Or the branches lying on the ground. You know there are a lot of linear experiences in nature around here”.⁸

Elisabeth Cummings was the first of this group of artists to seek out the bushland in which to draw and paint, returning to Australia after a decade living in Italy, where she had immersed herself in European art. She was seeking freedom and a reconnection with nature. Sleeping under the night sky and camping in a tent on a sandstone ridge exposed her to all kinds of changing atmospheres. This suited her poetic temperament and inspired her mature paintings. Working in nature helped to deepen her painterly interests and some 20 years later her paintings became highly coveted. *Dry river bed and rock forms* 1994 suggests the slow erosion of the land by drought, leaving behind traces of the past in washes of pinks, greys and ochres. With *Lake Mungo* 1996, the paint is brushed, layered and scraped back, revealing underlying colours and forms as if the canvas has been subjected to geological processes.

Her paintings reflect a close observation of geological and tonal variations in the land, its structural rhythms, textural substance and harshness. Cummings is acknowledged as one of our finest colourists, recognised for the originality of her interpretations of this country, from areas as diverse as the Flinders Ranges, Elcho Island, the Kimberley and Pilbara and the Central Desert. As stimulating as remote places are, however, it is her return to the *heart*, the studio at Wedderburn, where experiences are transformed into resonant colour. It was Bonnard who said that he could not paint from nature because he had no defence before the facts, that one had to reinvent a painting on the canvas from memory, away from the subject. To reflect on the subject, or to “dream” it, is also Cummings’ outstanding achievement.

As a young student in the 1950s, Cummings was taught by pioneering abstract painter Ralph Balson. She found his theories about non-objective painting difficult to grasp at the time, but her paintings fulfil his belief that painting “must dig deeper into the mystery and rhythm of the spectrum and that means existence of life itself. Not the age-old form but the forces beyond the structure. Abstract, yes.”⁹ She also looked carefully at the modernist painters, particularly Picasso, Cézanne and Bonnard. The point of departure for *Red and white* 2002 was *The studio*, a 1928 painting by Picasso that she saw in the Guggenheim touring exhibition in 1984.¹⁰ Cummings liked its ambiguity, the illusion of depth and optical movement between colours, a dominant red alternating with whites.

The participants in this exhibition are kindred spirits, attuned to nature and primarily to abstraction as the process of painting. They share an appreciation for abstract expressionism, for Willem De Kooning and Jackson Pollock, Ian Fairweather and Tony Tuckson, who painted in his own bush studio in the 1960s. Tuckson was known for his curatorial foresight in collecting art from Yirrkala and Arnhem Land, and from Melanesia from the 1950s onwards, as well as his speculative writing concerning the influence of the



opposite
Elisabeth Cummings
LAKE MUNGO 1996
oil on canvas
180 x 220 cm (diptych)



opposite
John Peart
UNTITLED [date unknown]
oil on board
46.5 x 28.1 cm
[JP617]

primal in modern art. His wife, the potter Margaret Tuckson, was just as ground breaking in her research of the art of Papua New Guinea, particularly of ceramics.

Jackson knew Margaret Tuckson, as did Peart, and Jackson owned New Guinean Sepik pots and carvings and work by Tony Tuckson. Jackson admired the linear rhythm of Fairweather and appreciated how this sense of structure and scale was enlarged by Tuckson in his paintings of the early 70s. The calligraphy of the hand and arm in Fairweather had become the whole body. In a recent interview, Ildiko Kovacs recalled the work of Tuckson as an important early influence: “In 1979 I was at East Sydney Technical College. At that time, I was starting to paint. I came across a catalogue of Tony Tuckson's work ... I was so moved by these images that my thoughts dissolved into a dialogue with Tony Tuckson” .¹¹ She felt he gave her permission to paint.

It is telling that Jackson, Cummings, Hirschmann and Kovacs collected ceramics, weavings, sculpture and bark paintings by Indigenous artists of Australia and Papua New Guinea and, in Archer’s case, from tribal Africa. Kovacs again: “Also in my memory are the Aboriginal burial poles, *Tutini* (*Pukamani grave posts*), then sitting in the foyer of the Art Gallery of NSW, with a presence beyond words. I had never seen anything like them ... their mystery lingers still” .¹² In the mid 1990s, Kovacs visited Broome and the Kimberley region to draw the landscape and visit rock art sites. She has collected painting on bark by Nyapanyapa Yunupingu and sculpture from Melanesia. The spine-tingling accomplishments of Aboriginal art, its spiritual and cultural power and sublime material forms have been a connecting source of inspiration for these artists. They distil, transform and search, in an effort to evoke a similar level of transcendence in their paintings.

In an interview with fellow artist James Whittington in 1988, Peart discussed the “primitivist” tendency in painting when asked about the appearance of figurative shapes in his own work, saying “even an abstract artist wants the forms to be imbued with life, to have a presence. Tribal art has been an influence and it has aroused an interest in the “primal mark” ... the desire to imbue objects with a life force is something that artists will always share” .¹³ The recognition that tribal art transmits a vitality, an authentic charge conveying as it does the foundational stories and spiritual life of Indigenous people was understood by Jackson, first when he saw Aboriginal bark paintings as a young man, and later when he went in search of the rock art of the Quinkan people in Cape York in 1989. “This landscape is ancient, one of the oldest anywhere. Seeing it I see into thousands of years, I must be quick to put it down with no consideration of anything but grasping the vision.”¹⁴

Morning Thurra River campsite 1990 represents a memory-place where Jackson camped and painted in the Croajingolong National Park on the south east coast, Victoria. His

ghostly figurations seem ensnared within a thicket of energised brush marks on a dark ochre ground. Thick white and cream lines outline the profile of a female figure with tongue protruding, a favourite Jackson image. Jackson always emphasised that there was a biographical origin for his emblems, especially for words or symbols that he embedded and veiled in paint. Tongue-poking is a visceral, carnal image. For Jackson it may also have been a reference to Antonin Artaud’s biographical writing and painting. He owned and savoured several of Artaud’s books, including *The Umbilicus of Limbo*, which includes a graphic admonition to a past artist, “Leave your tongue, Paolo Uccello, leave your tongue, my tongue ... who is speaking, where are you? ... Mind, fire, tongues of fire, fire, fire, eat your tongue ... I tear out my tongue”.¹⁵

At the National Art School during the 1980s and 90s, Jackson had occasionally asked his students to work together on large compositions laid on the floor. In the late 1980s, he invited Robert Hirschmann, a recent graduate, to paint at Wedderburn in exchange for him building Jackson a new studio. On completion of the studio, Hirschmann set up a series of canvases and asked a group of artists to paint spontaneously or simultaneously together. This was an experimental interchange, a form of “action painting” that Jackson Pollock might have recognised. According to Cummings, Peart was especially good at obliterating another person’s marks, while Jackson preferred to work mostly with one or two others. “It was a great lesson for us all in not being precious,” she said, “not holding onto something, because somebody else would get rid of it”.¹⁶ There are a few good collaborative paintings that have survived, including *Six stories* 1992.¹⁷

Painting in close proximity to the older artists was an important formative experience for Hirschmann. It helped him evolve his work and he began to exhibit at King Street Gallery on Burton, in Darlinghurst, NSW. Drawing in the bush gave him a way to locate, suggest and discover textural shapes without the distraction of colour and mass. A decade or so later, his method of drawing is nearly monochromatic. It involves the use of a chainsaw, a somewhat unusual tool with which to cut relief patterns into form ply. Marks are gouged and torn by the saw, making a rough sculptural relief that is later used to make impressed drawings, such as *Remember* 2017. Nature is a continuing theme. The improvisational gestures and slabs of colour of *Boilerwood shadow* 2002 suggest the outlines and bodies of trees close to his studio in the Warby-Ovens National Park, Victoria.

Both Peart and Jackson taught Kovacs at art school. The first place she ever painted in after art school was at Wedderburn, in a space created for her by Jackson. The bush wasn’t as strong an element as the dedicated studio environment, in which her painting flourished with Jackson’s encouragement. She recalled his incredible generosity, “not just

opposite

Elisabeth Cummings, Robert Hirschmann, Roy Jackson, James Jones, John Peart, Geoffrey Russell

SIX STORIES 1992

oil and acrylic on paper
39.2 x 35.5 cm





opposite
Suzanne Archer
BIG BAD BANKSIA MAN 1993
oil on canvas
173 x 274.5 cm

in terms of looking at artists, aesthetics and art books but supplying materials and canvases, sometimes old ones of his, that I could paint over”.¹⁸

The energy of paint manifests in the twitchy handwriting of Cummings’ brush, the scribbly calligraphy of Peart’s *Night light* 1985, the tangled skeins of Jackson’s paint, and the linear swell and dark forms of Kovacs’ *Mt Warning* 1995. Kovacs has said that her painting, “is largely about formulating emotions through paint – creating a visual dialogue. Nature and emotion are parallel concerns in my work.”¹⁹ *Mt Warning* 1995 is a transitional painting for her, marking a shift in focus from looser embodied forms to the linear style for which she has become most celebrated.

Big bad banksia man 1993 by Suzanne Archer is an animated fusion of crosshatched configurations and imagery inspired by her interest in sorcery, mask making and African life. *Utango* 1992 is a dense, energised ground of linear marks and enigmatic form. It is one of a series made at Wedderburn that combined experiences from a trip to Zimbabwe with close up observations of the bush. Her imagination is tied to iconic forms, and how to make them expressive. She is at ease with a large scale because “it’s about physical power and energy”. Perhaps, of all the Wedderburn artists, she most epitomises impulsive tactility in paint and– as she has noted, “there is a brashness, a rough way of using it ... I love the quality”.²⁰

Not surprisingly, the opposite of raw is nuance, consideration and reflection. There comes a moment for any artist to stand back and step out of the flow, to look at the canvas and contemplate what is there – or not there. Peart was a master of deliberation and refinement as his series of paintings reveals. Similarly Cummings lets us see her thinking on the breadth of the canvas through erasures and layers of paint held in an unfolding matrix of brush-touches.

So the merit of this exhibition lies equally in the pursuit of rawness and the sophistication we see in these paintings and the “crossing of aesthetic paths” between artists. Ultimately, they are driven by the desire to bring out the tactile qualities of paint, to explore what paint can do. But painting “is always more than what the artist intends,” as Nicholas Rothwell astutely reminds us. “It is completed by the viewer’s eye, and the mind’s touch. It reaches its destination down obscure, half-overgrown paths.”²¹

Sioux Garside
Independent curator
May 2018

ENDNOTES

Page 7

1
Roy Jackson, *Artist Interviews, Abstraction* exh. cat., Drill Hall Gallery ANU 18 August – 25 September 2011, p.18

2
John Peart and James Whittington interview, *John Peart Monotypes 1988: Crown Street Press*, exh. cat., Macquarie Galleries, Sydney & Powell Street Gallery, South Yarra, Victoria, 1988

3
Gabrielle Bates, *Ildiko Kovacs*, research paper, Artist’s box, Archives Library, Art Gallery of New South Wales, 1991

Page 8

4
R Krausmann, P Hammial & Ulli Beier, “Outsider Art in Australia”, *Aspect*, 1989, no. 35, p.9 [Roy Jackson library]

5
Roy Jackson, *The Golden Recording*, unpublished interview by Savanhdary Vongpoothorn, 2006, p.10

Page 11

6
John Peart, *Artist Interviews, Abstraction* exh. cat., Drill Hall Gallery ANU 18 August – 25 September 2011, p.27

7
John Peart, *Thoughts on Her Work, Ildiko Kovacs*, exh. cat., Martin Browne Fine Art, August 2001

8
John Peart, *The Golden Recording*, unpublished interview by Savanhdary Vongpoothorn, 2006, p.30

Page 12

9
Bruce Adams, *Ralph Balson: A Retrospective*, Heide Park and Art Gallery, 1989 p.33.

10
The Moderns, exh. cat., AGNSW, 1984, illustrated p.23

Page 15

11
Ildiko Kovacs, “The art that made me”, *Look*, Art Gallery Society of New South Wales, March–April 2016, p.15

12
ibid., p.14

13
op. cit., Peart and Whittington interview, p.3

14
Roy Jackson, notebook entry 5.8.89, Estate of Roy Jackson

Page 16

15
Artaud, *The Umbilicus of Limbo*, 1925 Editions de la Nouvelle Revue Francaise, quoted in *Antonin Artaud: Works on Paper*, M Rowell (ed.), The Museum of Modern Art, New York, 1996, p.19

16
Elisabeth Cummings, in conversation with the author, May 2018

17
The *Terracollaboratis* project involved Cummings, Hirschmann, Jackson, James Jones, Peart and Geoffrey Russell. Hirschmann made up panels for each of the six to paint on individually and these were combined into a major work of 12 panels.

Page 19

18
Ildiko Kovacs, in conversation with the author, May 2018

19
ibid.

20
Suzanne Archer, *Suzanne Archer: Afterlife*, exh. cat., Maitland Regional Art Gallery, 2010, p.27

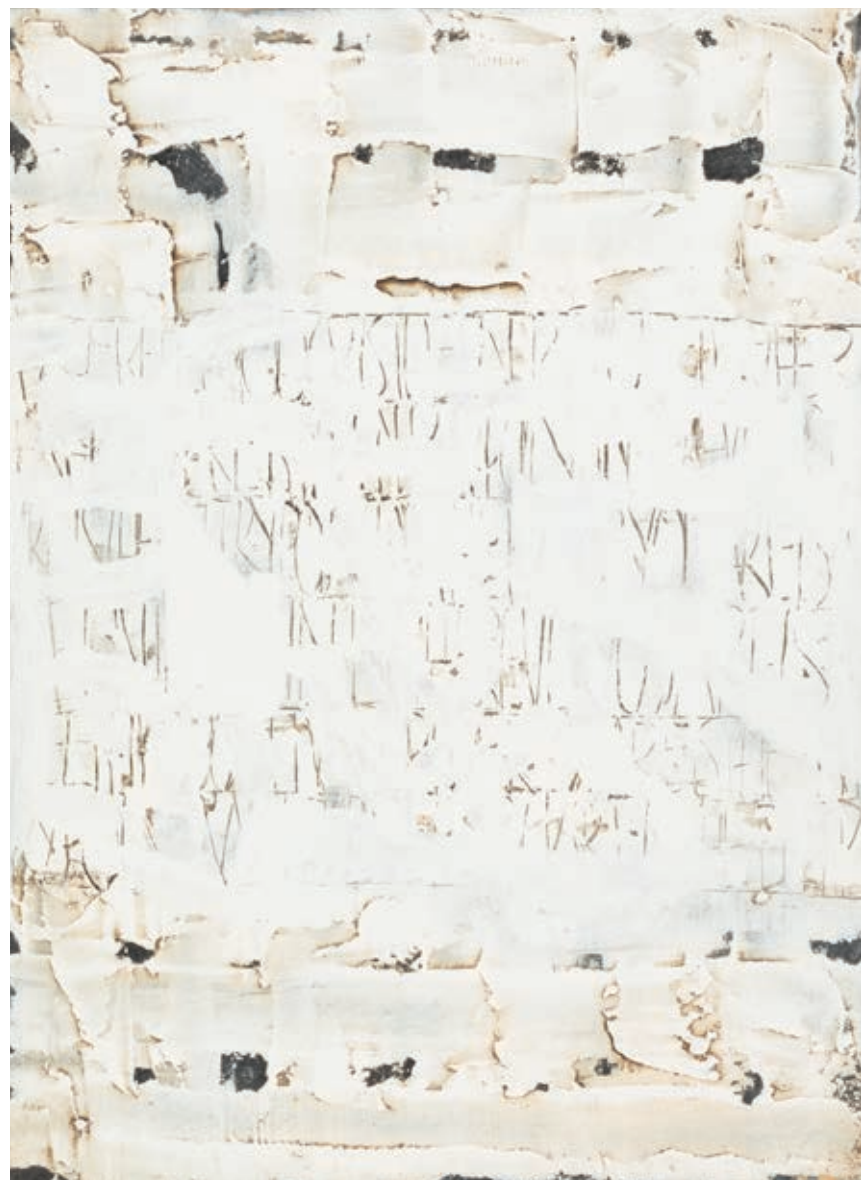
21
Nicholas Rothwell, *Paint: The Language*, exh. cat., Raft Artspace, June 2008, p.3



opposite
Ildiko Kovacs
MT WARNING 1995
oil on plywood
244 x 244 cm



John Peart
 UNTITLED 2000
 oil on board
 40.6 x 22.3 cm
 [JP575]



John Peart
 UNTITLED 2000
 oil on board
 37.8 x 27.5 cm
 [JP574]



opposite

John Peart
 UNTITLED 2000
 oil on board
 37.8 x 27.7 cm
 [JP570]



John Peart
 UNTITLED [date unknown]
 oil on board
 53.8 x 35.8 cm
 [JP708]



opposite
Suzanne Archer
UTANGO 1992
oil on canvas
173 x 244 cm



opposite

Roy Jackson

MORNING THURRA RIVER
CAMPSITE 1990

acrylic on canvas
146.5 x 173 cm



John Peart
 NIGHT LIGHT 1985
 oil and acrylic on canvas
 168 x 51 cm
 [JP528]

opposite

Ildiko Kovacs
 AUTONOMY II 1983
 oil on masonite
 140 x 122 cm





opposite
Ildiko Kovacs
UNTITLED 1983–84
oil on masonite
132 x 200 cm



John Peart
 UNTITLED 2000
 oil on board
 37.6 x 38 cm
 [JP579]

opposite

John Peart
 UNTITLED 2000
 acrylic on board
 147.5 x 110.7 cm
 [JP527]

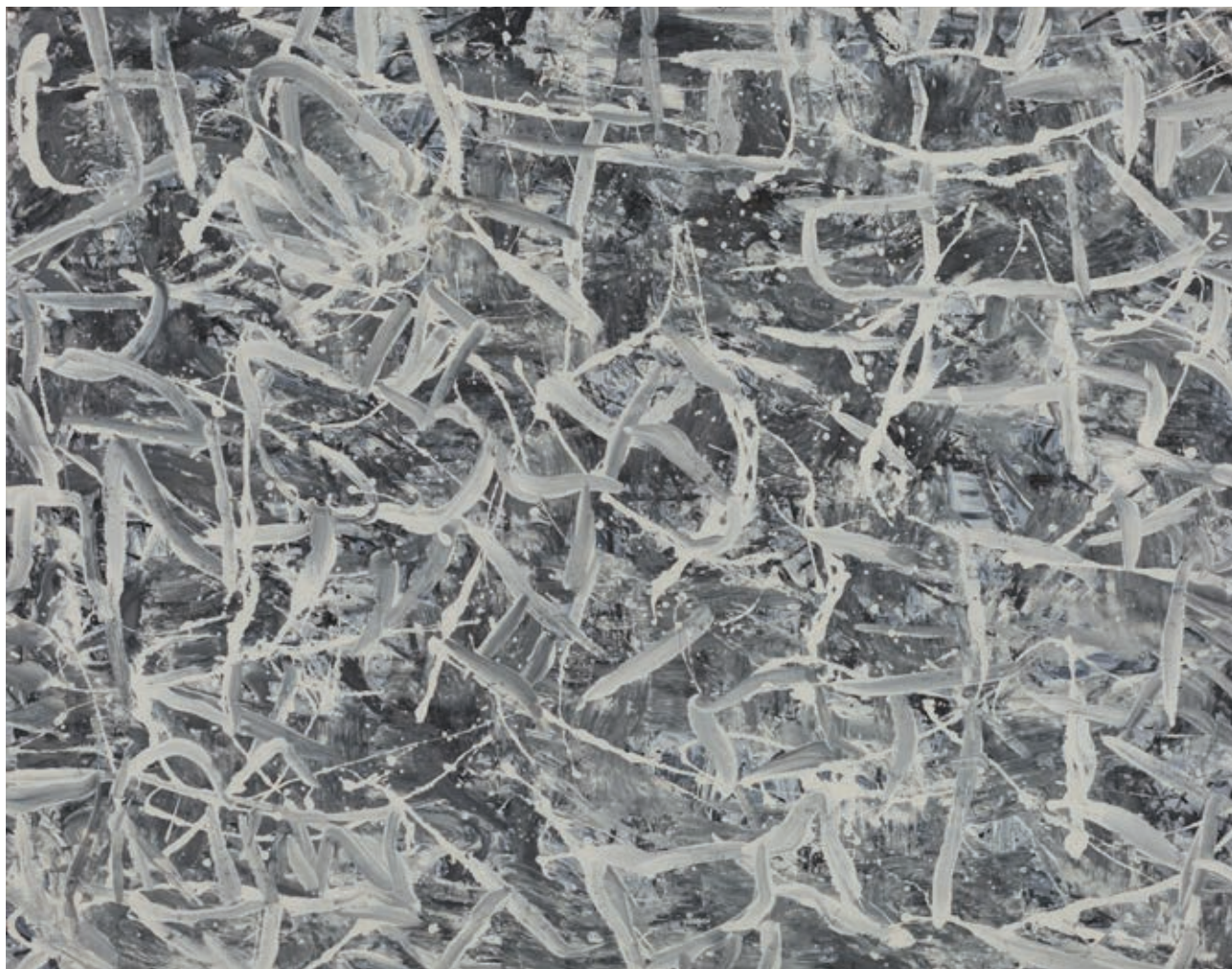




Elisabeth Cummings
 RED AND WHITE 2002
 oil on canvas
 135 x 115 cm



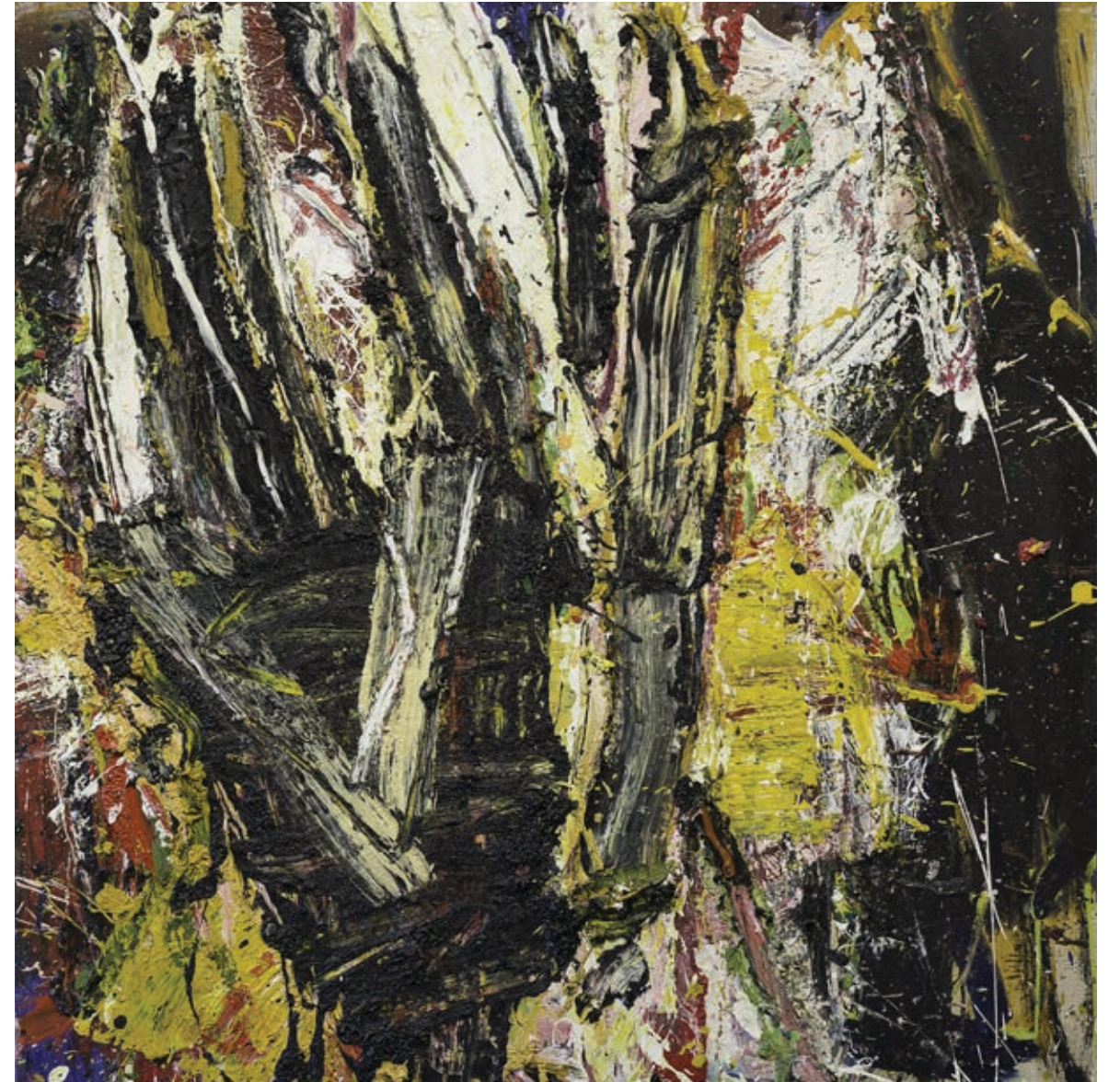
Elisabeth Cummings
 DRY RIVER BED AND ROCK FORMS 1994
 oil on canvas
 180.5 x 201 cm (diptych)



Roy Jackson
 UNTITLED [ALLEGRO I] 1975–77
 acrylic on paper
 80 x 102 cm



Roy Jackson
 UNTITLED [ALLEGRO II] 1975–77
 acrylic on paper
 82.5 x 104.5 cm



opposite
Robert Hirschmann
BOILERWOOD SHADOW 2002
oil on canvas
122 x 122 cm



opposite
Suzanne Archer
THE STUFF OF NIGHTMARES 1987
acrylic on paper
66.5 x 101.5 cm



Suzanne Archer
 THE LIGHTNESS OF BECOMING 1988
 acrylic on paper
 66.5 x 101.5 cm



Suzanne Archer
 GRINGLING AND GRUMBLING 1988
 acrylic on paper
 66.5 x 101.5 cm



opposite

Roy Jackson

DARK TABLE FIGURE GONE [1989]

acrylic on canvas
80 x 127 cm



John Peart

UNTITLED 2000

oil on board
37.5 x 37.8 cm
[JP582]



opposite
Robert Hirschmann
REMEMBER 2017
graphite on paper
127 x 127 cm



John Peart
 INSCRIPTIONS 2000
 oil on board
 46.4 x 30.2 cm
 [JP299]



John Peart
 UNTITLED [1985]
 oil and acrylic on canvas
 168.3 x 51 cm
 [JP443]



John Peart
 UNTITLED 2000
 oil on board
 46 x 30 cm
 [JP555]



Roy Jackson
 TABLE WITH FLOWERS AND PAINT
 POTS 1989
 synthetic polymer paint and oil
 emulsion on canvas
 122 x 183 cm

EXHIBITED WORKS

Suzanne Archer (1945–) UTANGO 1992 oil on canvas 173 x 244 cm Courtesy of the artist	Roy Jackson (1944–2013) WORKTABLE 6-8/9/89 1989 synthetic polymer paint and oil emulsion on canvas mounted on board 122 x 183 cm Estate of Roy Jackson	John Peart (1946–2013) UNTITLED 2000 acrylic on board 147.5 x 110.7 cm Estate of John Peart, JP527
THE STUFF OF NIGHTMARES 1987 acrylic on paper 66.5 x 101.5 cm Courtesy of the artist	DARK TABLE FIGURE GONE [1989] acrylic on canvas 80 x 127 cm Estate of Roy Jackson	UNTITLED 2000 oil on board 46 x 30 cm Estate of John Peart, JP555
THE LIGHTNESS OF BECOMING 1988 acrylic on paper 66.5 x 101.5 cm Courtesy of the artist	MORNING THURRA RIVER CAMPSITE 1990 acrylic on canvas 146.5 x 173 cm Private collection	UNTITLED 2000 oil on board 37.8 x 27.5 cm Estate of John Peart, JP574
GRINGLING AND GRUMBLING 1988 acrylic on paper 66.5 x 101.5 cm Courtesy of the artist	UNTITLED [ALLEGRO I] 1975–77 acrylic on paper 80 x 102 cm Estate of Roy Jackson	UNTITLED 2000 oil on board 37.5 x 37.8 cm Estate of John Peart, JP582
Elisabeth Cummings (1934–) LAKE MUNGO 1996 oil on canvas 180 x 220 cm (diptych) Private collection	UNTITLED [ALLEGRO II] 1975–77 acrylic on paper 82.5 x 104.5 cm Estate of Roy Jackson	UNTITLED 2000 oil on board 37.8 x 27.7 cm Estate of John Peart, JP570
DRY RIVER BED AND ROCK FORMS 1994 oil on canvas 180.5 x 201 cm (diptych) Collection of Liza and John Feeney	Ildiko Kovacs (1962–) AUTONOMY II 1983 oil on masonite 140 x 122 cm Collection of the artist	UNTITLED [1985] oil and acrylic on canvas 168.3 x 51 cm Estate of John Peart, JP443
RED AND WHITE 2002 oil on canvas 135 x 115 cm Private collection	UNTITLED 1983-84 oil on masonite 132 x 200 cm Collection of the artist	NIGHT LIGHT 1985 oil and acrylic on canvas 168 x 51 cm Estate of John Peart, JP528
Robert Hirschmann (1968–) REMEMBER 2017 graphite on paper 127 x 127 cm Hassall Collection	MT WARNING 1995 oil on plywood 244 x 244 cm Collection of the artist	UNTITLED 2000 oil on board 40.6 x 22.3 cm Estate of John Peart, JP575
BOILERWOOD SHADOW 2002 oil on canvas 122 x 122 cm Collection of David Stein		INSCRIPTIONS 2000 oil on board 46.4 x 30.2 cm Estate of John Peart, JP299
THE DAWN’S DEBILITY 1992 oil on canvas 120 x 120 cm Hassall Collection		UNTITLED [date unknown] oil on board 53.8 x 35.8 cm Estate of John Peart, JP708

ACKNOWLEDGEMENTS

This publication has been made possible by the Roy M. Jackson Memorial Fund, which was established in 2013 with the proceeds of an auction held at Martin Browne Contemporary Sydney. The auction raised funds for a retrospective exhibition and tour of the work of Roy Jackson [1944–2013] initiated by the Drill Hall Gallery, ANU, Canberra.

The auction was generously supported by artists, colleagues and collectors. Artists included Suzanne Archer, Peter Atkins, Russell Barker, Fred Braat, Joanna Braithwaite, Tom Carment, Virginia Coventry, Elisabeth Cummings, Wayne Eager, David Fairbairn, Ivor Fabok, Neil Fraser, Sioux Garside, David Hawkes, Steven Harvey, Paul Higgs, Robert Hirschmann, Ildiko Kovacs, Daniel Kyle, Chris Langlois, Dean Manning, Alexander McKenzie, Kevin Norton, Stephen Oxenbury, John Peart, Campbell Robertson-Swann, Paul Selwood, Peter Sharp, Marina Strocchi, Dave Teer, Ann Thomson, Justine Varga, Savanhdry Vongpoothorn, What, Kim Westcott, Maggie Bassendine and Clea Bain for the Estate of Roy Jackson, Karen Aspden for the Estate of David Aspden and the late Margaret Tuckson for the Estate of Tony Tuckson.

Published on the occasion of the exhibition

RAW Wedderburn
Suzanne Archer, Elisabeth Cummings, Robert
Hirschmann, Roy Jackson, Ildiko Kovacs, John Peart

Curated by Sioux Garside
Delmar Gallery,
Trinity Grammar School
24 June – 5 August, 2018

ISBN 978-0-6483385-0-5

© Delmar Gallery, Trinity Grammar School, the artists
and authors. The views and opinions expressed in
this catalogue are those of the authors. No material,
whether written or photographic, may be reproduced
without the permission of the artists, authors and
Delmar Gallery, Trinity Grammar School.

Catalogue design: Stephen Smedley, Tonto Design
Print production: Spitting Image, Sydney
Photography: Effy Alexaki, Photowrite, p 27; Robert
Hirschmann pp 5, 41, 49; Stephen Oxenbury pp 2, 6,
9, 18, 21, 27, 29, 31, 33, 38, 39, 42–44, 46, 53, cover;
Siltersalt pp 14, 17, 22–25, 30, 34–36, 47, 50–52; John
Peart p 10; Michael Bradfield, Roller Photography
pp 13, 37.

Cover image: Roy Jackson, *Morning Thurra River
campsite* 1990 (detail), acrylic on canvas,
146.5 x 173 cm. Private collection.

Delmar Gallery Staff
Catherine Benz, Curator
Christopher Dolman, Gallery Assistant

DELMAR GALLERY
Trinity Grammar School
144 Victoria Street | Ashfield NSW 2131
Ph 02 9581 6070 | Wed to Sun 12-5pm
trinity.nsw.edu.au/delmar-gallery





DELMAR GALLERY
Trinity Grammar School