



John Peart  
Formations and Rhythms



TOP: Studio, Wedderburn, 2004  
 MIDDLE: Studio, Wedderburn, 2000's; Studio, Wedderburn 1985  
 BOTTOM: Studio, Bath, UK, 1970's; Town Hall, Sydney, 1960's

# John Peart

## Formations and Rhythms

2022

King Street Gallery **KS**  
 on William **G<sub>w</sub>**

10am – 6pm Tuesday – Saturday  
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 Design: Ella Burrett

FRONT COVER: *The Burn* 2013 oil & acrylic on canvas 170 x 337cm (detail)

“Underlying this succession of moments which constitutes the superficial existence of beings and things, and which is continuously modifying and transforming them, one can search for a truer, more essential character which the artist will seize” Matisse<sup>i</sup>

How rare it is to experience a body of abstract painting by an intelligent artist like John Peart - one who was committed to developing a radical language of infinite variations over four decades – so passionate and sure that his painting would remain vital and open.

As a largely self-taught artist, Peart learnt his craft through the act of painting, nourished by voracious reading, looking and talking with his colleagues about art, aesthetics and philosophy. Although a modernist master like Henri Matisse might not immediately come to mind as a predecessor, Matisse was nonetheless important for “the momentous overhaul of modern painting he accomplished”,<sup>ii</sup> the serial nature of his work, his insistence on communicating truths about the essential experience of life and the continual

experimentation that drove his art. Peart had discussed Matisse with his painter friend Alan Gouk, during the mid 1970s when living in England, and would have agreed with Gouk’s view that “the great task for painting now, is to re-discover spatial resonance, as for instance Matisse achieves in ‘The Dance’, of a pressing, intimate spatial resonance in the colour - to get away from the feeling of painting as an impenetrable wall...”<sup>iii</sup>

As a collagist, Peart tore or cut up paper and reorientated paintings into grid panels. Like Matisse, who had told an interviewer that “the conclusion of a picture is another picture”, Peart concentrated on absorption in the process of painting and sought to avoid a particular style. By consistently painting over his older works he formulated an abstract clarity within a rhythm of constant transformation. Re-working older canvases, is also a way to condense intervals of time and embed a circularity in the work, and this fondness for repetition and seriality are qualities that featured in much Western art of the 20th century.



*The Burn* 2013 oil & acrylic on canvas 170 x 337cm

One variation sparked the next, one colour exploration led to another, creating the continuous sequence of interrelated imagery, and calligraphic deftness that we see throughout this exhibition. The energy in the work sparkles from the perceptive shifts and leaps Peart made across a wide spectrum of visual properties - for example the transparency and in- and - out of spatial focus of *Fractures and Formations* 2007, and the impasto and linear sgraffito of the *Inscription* series. By carving away at superimposed grounds Peart found that he could shape geometric forms in a spatially resonant field, ‘for the mind’s eye to roam and return’, as we see with his masterly *Still Life* 1995.

Always there is a refined sense of tonal and chromatic vibrancy. *Dusk Pink* 1985 and *Untitled 119* c1970s, blend imperceptible soft tones to achieve the fullest integration of harmonic form. “Pink is a strange colour ...it has strange associations,’ he told James Gleeson. “But I love pink... to me its just red with white in it... there are so many different shades of pink. Some of my best paintings have been pink or brownish pink or dominant pink.”<sup>iv</sup>

*Toas painting 1* 2013 marked his first visit to the central desert to exhibit in Alice Springs with his painter friends.<sup>v</sup> In these complex paintings are shapes reminiscent of the rock pinnacles or termite mounds he had seen, which float over and under the interwoven linear pathways that map the visual field. The choice of title *Toas - To Alice Springs* shows Peart’s enduring pleasure in word-play, and indirectly references a particular place with connections to the work of his friends. Peart might also have been thinking of Toas, ochred wooden sticks produced in the early 20th century by Aboriginal people near Lake Eyre and described by some as markers placed in the landscape as a form of communication, encoding place names.

On a painting expedition at Mornington in 2012 Peart flew over the deep gorges and folded rock formations of the Kimberley ranges in a helicopter. Observing the vast horizons and mesmeric colour perhaps influenced the planar configurations and spatial infinitude of the *Night Cloud* series of more than twenty paintings. *Night Cloud 4* 2013, features a cut-out of funky cloud-shapes on a black sky panel. Below, a panel signifying the earth pulsates

with a densely interwoven web of saturated colour. This is painting that fulfils Matisse’s belief “that colour helps to express light, not the physical phenomena, but the only light that really exists, that in the artist’s brain.”

Returning home Peart emailed a response, “we saw distant mountain ranges come to life in the rising sun and then incandescent oranges and golds in the nearby cliffs. The following days were spent exploring the surrounding landscapes. I was keen to check out the termite mounds... very sculptural with great variations in shapes, colours and sizes with the most dramatic a glowing earthy red.”

*The Burn* 2013 has a rhythmic pattern of contrasting hillock shapes superimposed over an impasto of criss-crossings, familiar as a Wedder-burn ashscape, of white lines melded into the brownish grey and black of the burnt out bush. The spatial dynamic of the painting is one of movement, inwards to the underlying ground and outwards across the canvas, in a time-fracturing, pulsating rhythm, at once past and continuous.

The idea of inner and outer space, the visible and the hidden embodied in brush marks of paint, suggests a comparison to the non-linear, multi dimensional, non-western concept of time and space evident in Aboriginal art. In a photograph taken at Mornington, Peart captured an image of Wandjina paintings hidden on the highest escarpment. Conceivably his paintings are metaphorical odes to country and what he had felt there. This is after all a spiritual country inscribed in unfathomable time by creative beings with intrinsic song lines and the perpetual renewal of painting kept alive through the ceremonies of Aboriginal people.

Peart initially thought his efforts on the camp were not so successful, but later he asserted, “something will unravel over time and I will find ways of incorporating what I saw there in my work.” Back in the studio he achieved this with absolute focus, leaving us with these works as a magnificent testament to his dedication to painting.

Sioux Garside, Independent Curator

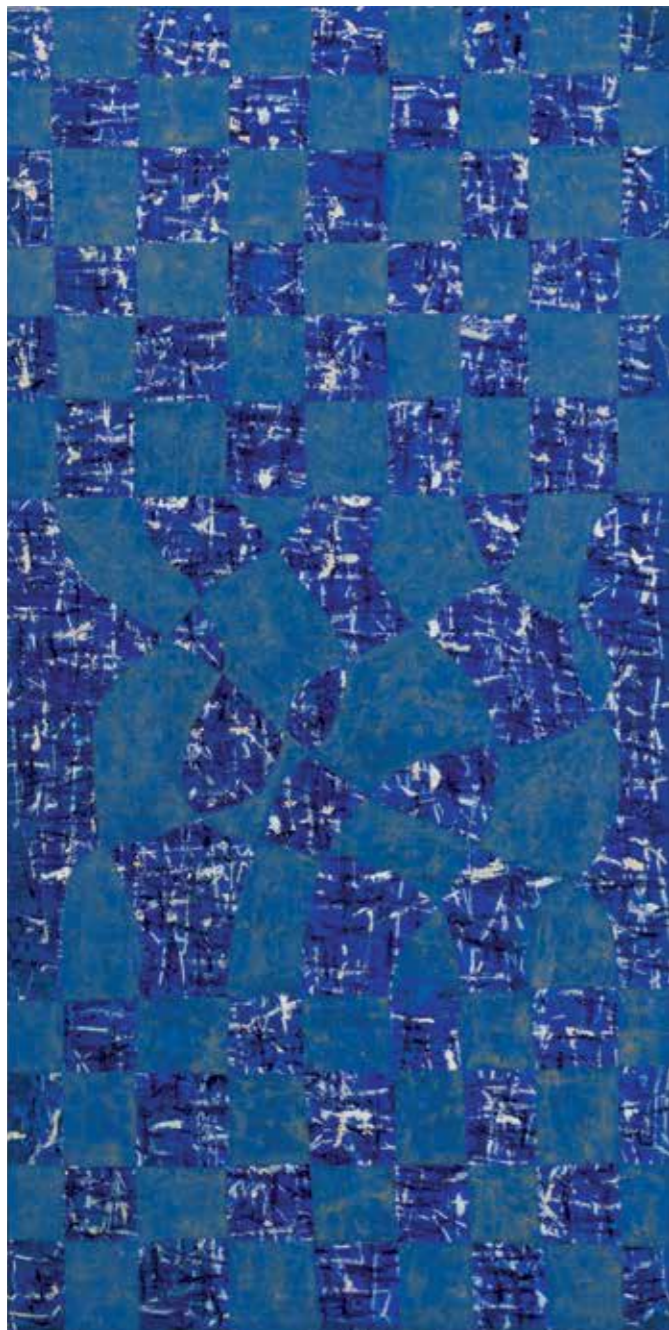
<sup>i</sup> *Matisse In Search of True Painting* edit Dorthe Aagsen and Rebecca Rabinow Yale University Press London 2012 | <sup>ii</sup> Terence Maloon *Abstraction* catalogue 18 August – 25 September 2011 ANU Drill Hall Gallery | <sup>iii</sup> Principle, Appearance, Style, Alan Gouk A Career Survey by Mel Gooding 2009 | <sup>iv</sup> James Gleeson interviews: John Peart 26 October 1979 | <sup>v</sup> *Crossing Paths III* a series of exhibitions with Roy Jackson, Ildiko Kovacs and Savanhday Vongpoothorn held at Raft Artspace Alice Springs 20 July – 10 August 2013



*Toas Painting 1* 2013 acrylic & oil on board 160 x 122cm



*Night Clouds 4* 2013 oil on board 104 x 109cm



*Tiru Blue* 2011 oil on board 183 x 92cm

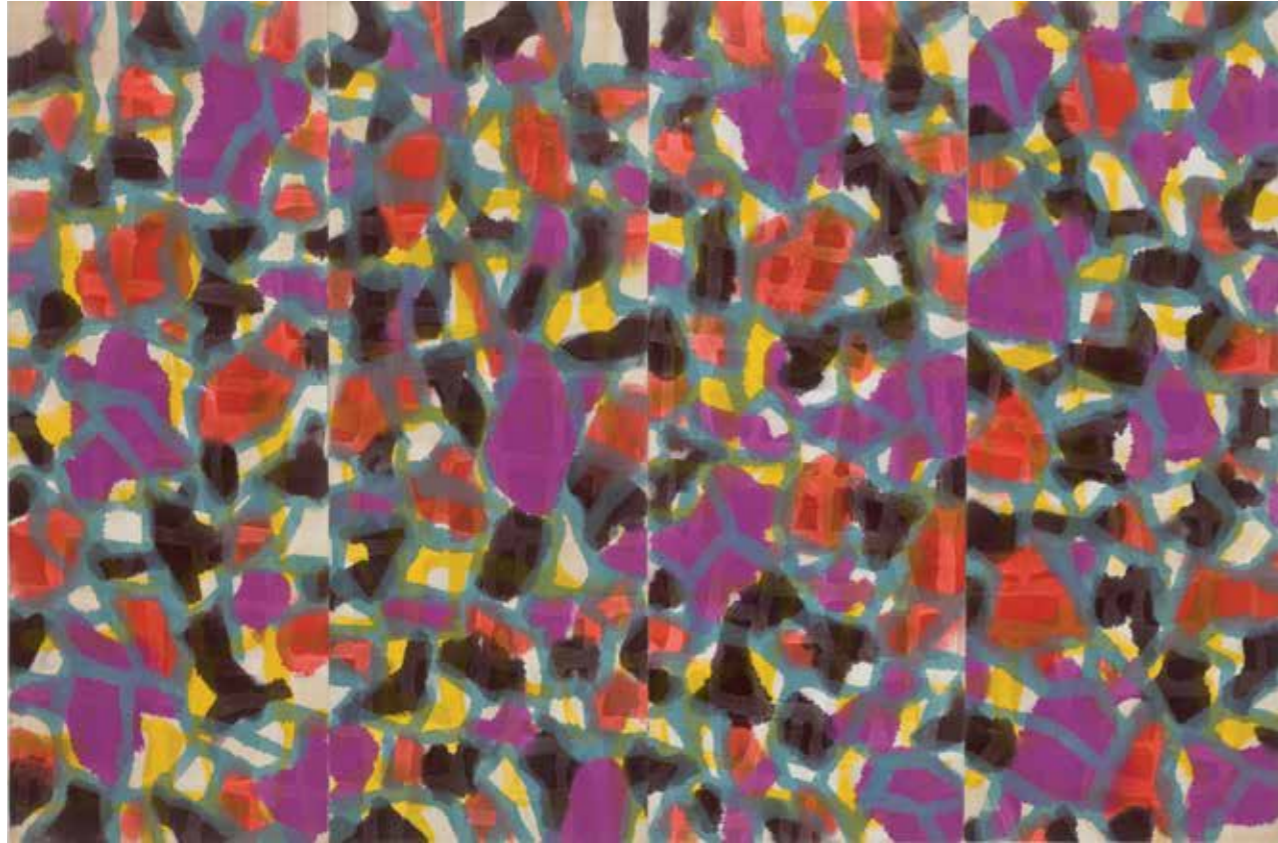


*Bongaree Block* 2009 acrylic on canvas 61 x 98cm



*Day Trip* 2008 oil on board 150 x 120cm



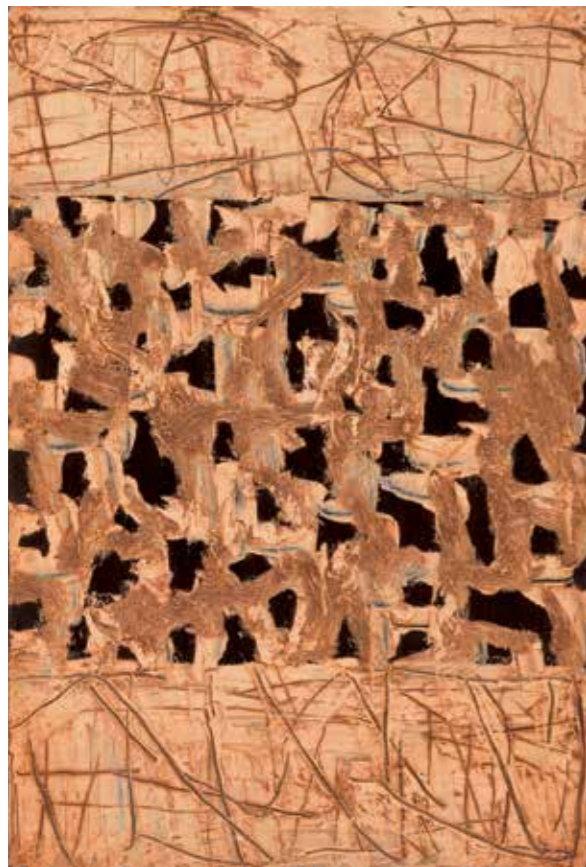


*Rhythmweb* 2007 acrylic on canvas 60 x 90cm



*Lopenwellsay* 2005 oil on board 150 x 120cm





*Inscription XVII* 2000 oil on board 45 x 30.5cm



*Green Inscription* 2000 oil on board 45 x 31 cm



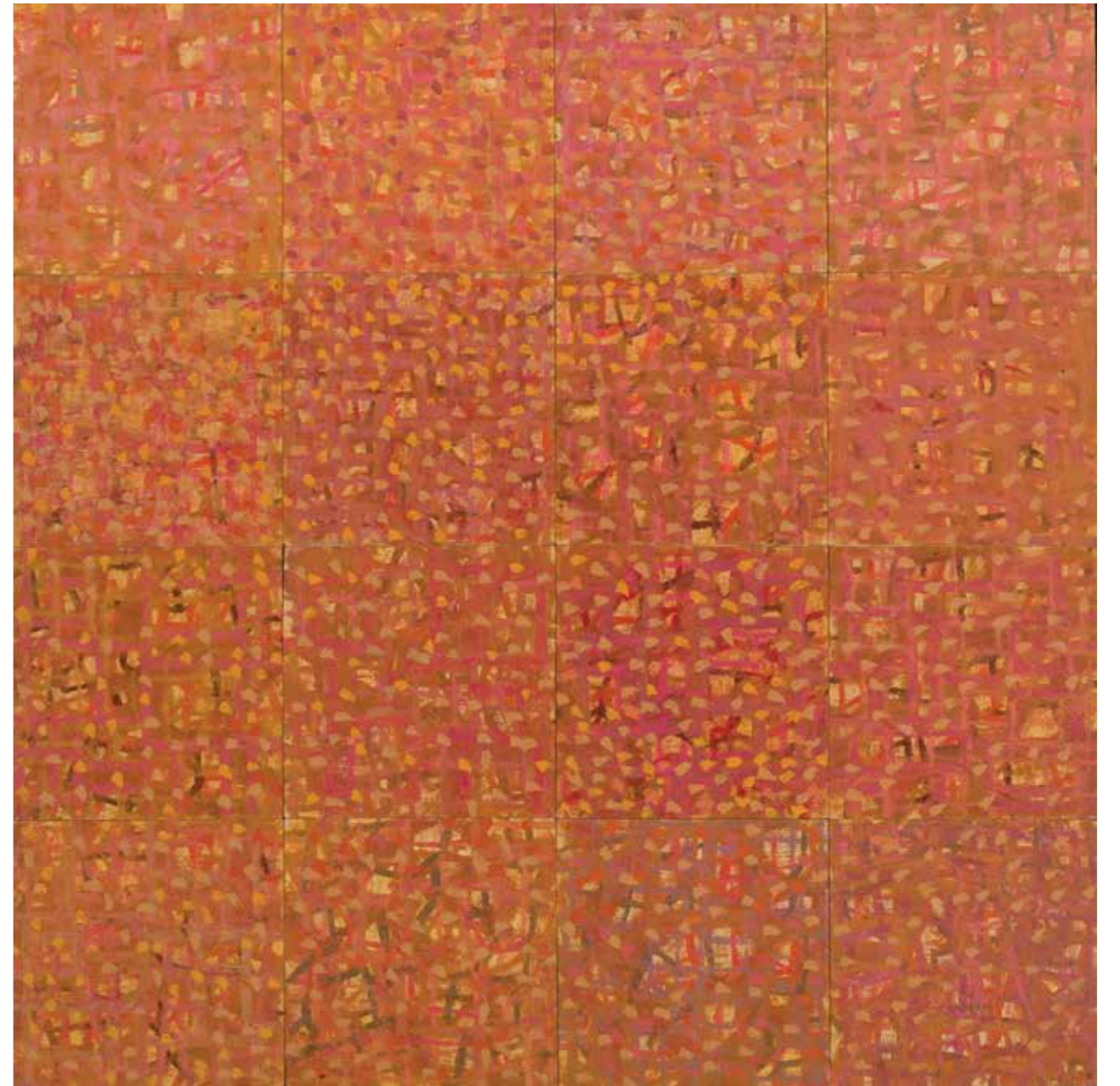
*Inscriptions I* 2000 oil on board 38 x 38.4cm



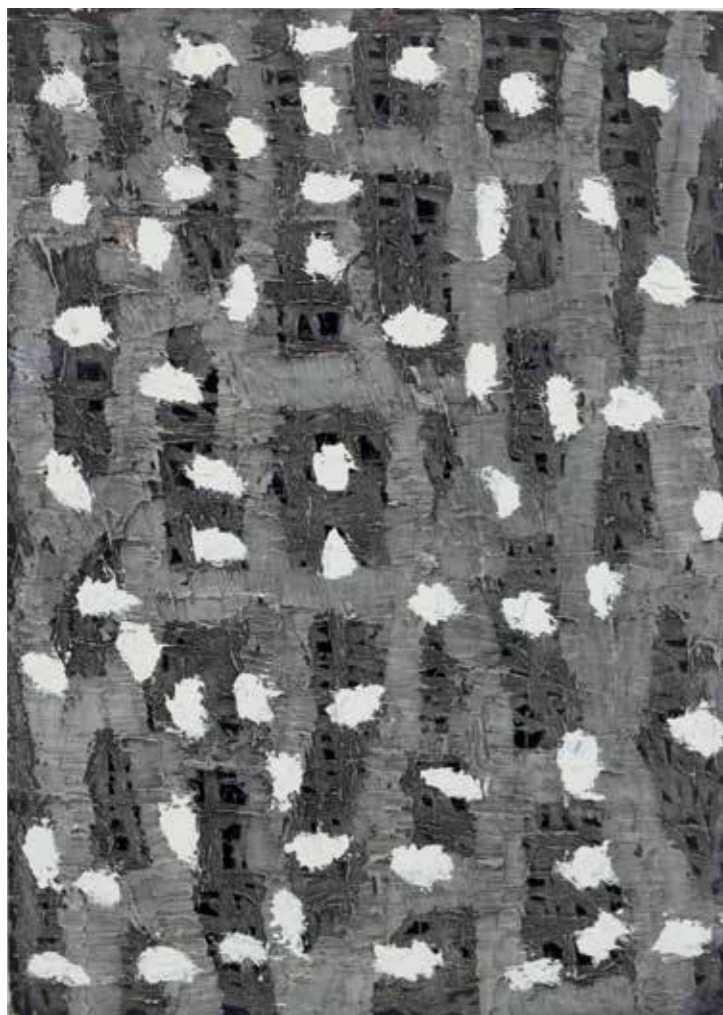
*Inscription XXXII* 2000 oil on board 38 x 32.5cm



*Inscription XXXI* 2000 oil on board 39.9 x 32cm



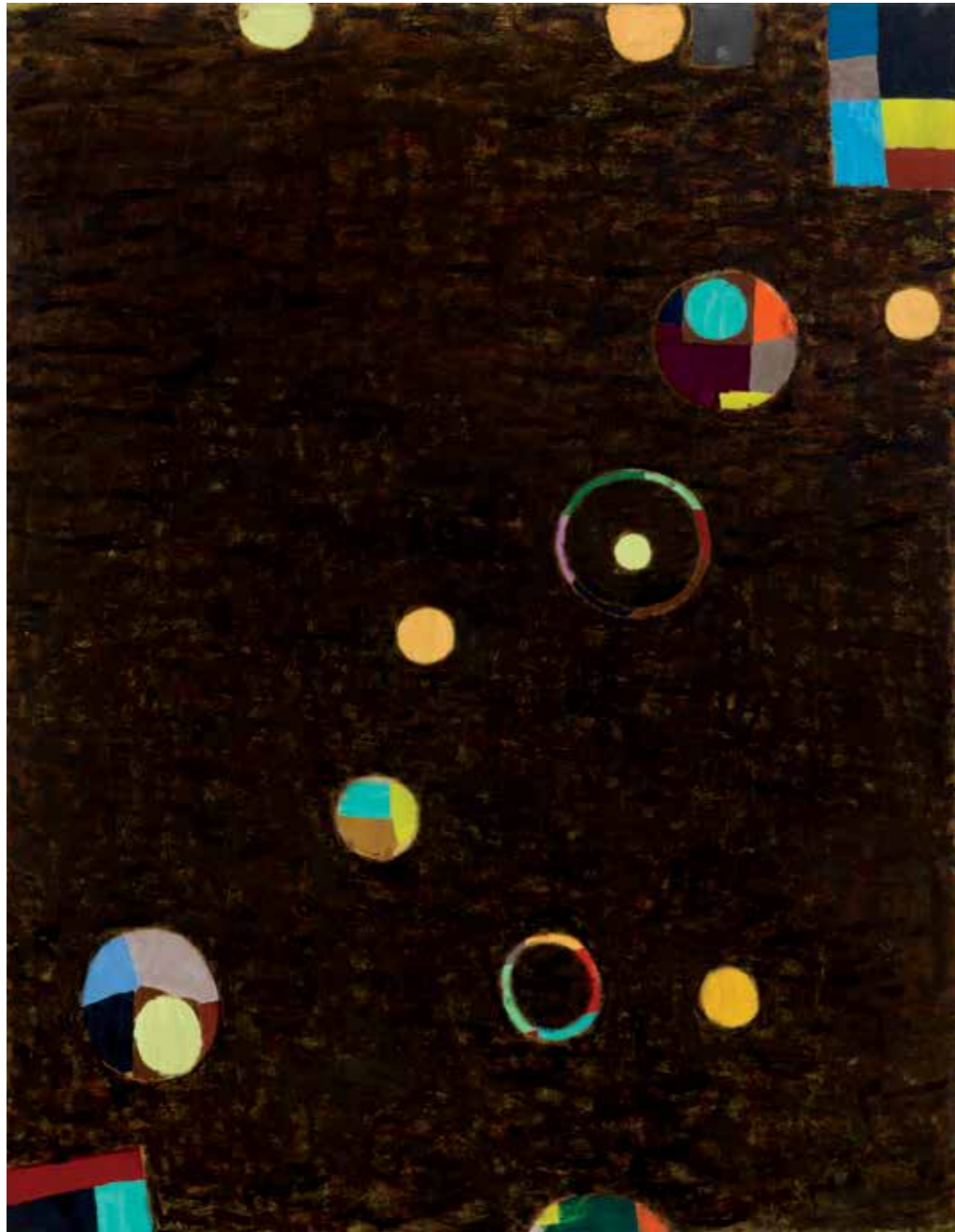
*Untitled 495* 2005 oil on board 120.5 x 120.5cm



*Untitled 615* 2000 oil on board 38 x 27cm



*Formations and Inscriptions XX* 1998 oil on board 31.2 x 46.2cm



*Still Life* 1995 oil & acrylic on canvas 205.5 x 160cm



*Untitled 369* c.1990's acrylic & oil on canvas 29 x 53cm



No 5 1987 acrylic on canvas 122 x 290cm



*Dusk Pink* 1985 acrylic on canvas 211 x 152.5cm



*Untitled 442* c.1980's acrylic & oil on canvas 80 x 183cm



*Untitled 231* c.1980's acrylic & oil on board 30 x 61cm



*Lila I* 1977 acrylic on canvas 54 x 61.5cm



Untitled 119 c.1970's acrylic on canvas 73.5 x 38cm

## John Peart

Born 1945, Brisbane, Qld

Died 2013, Wedderburn, NSW

1993-1994 Painting, East Sydney Technical College  
 1978-1986 Painting, East Sydney Technical College

### Solo Exhibitions

2022 *Formations and Rhythms* King Street Gallery on William, Sydney  
 2019 *John Peart: Works from the Studio* Charles Nodrum Gallery, Melbourne  
 2018 *John Peart: Paintings* Watters Gallery, Sydney  
 2017 *John Peart: Paintings and Works on Paper selected by Elisabeth Cummings* Watters Gallery, Sydney  
 2016 *John Peart: The Sixties – a selection from the estate* Watters Gallery, Sydney  
*John Peart: Homage* Newcastle Art Gallery, NSW  
 Gorge Campbelltown Arts Centre, NSW  
 2015 *John Peart: Small Works on Paper* Watters Gallery, Sydney  
 2014 *John Peart: Collages* Watters Gallery, Sydney  
*John Peart: Monochrome and Duochrome – Introduction* Charles Nodrum Gallery, Melbourne  
 2013 *John Peart: Land and other Scapes II* Watters Gallery, Sydney  
 2011 *John Peart: Moment Series & Tiru Series* Watters Gallery, Sydney  
*John Peart: Collages* Heiser Gallery, Brisbane  
 2010 *John Peart: Collages* Watters Gallery, Sydney  
 2009 *Mainly Painting* Watters Gallery, Sydney  
 2008 *Tetrads* Charles Nodrum Gallery, Melbourne  
 2007 *Themes and Variations* Watters Gallery, Sydney  
 2006 *Small Panel Painting Series* Watters Gallery, Sydney  
 2005 *John Peart -Panel Paintings* Watters Gallery, Sydney  
 2004-2006 *John Peart -Paintings 1964 - 2004* Campbelltown Arts Centre Travelling Exhibition  
 2003 *Recent Paintings* Watters Gallery, Sydney  
 2002 *Paintings* Watters Gallery, Sydney  
 2001 *Collages* Watters Gallery, Sydney  
 2000 *Recent Work* Watters Gallery, Sydney  
 1999 Watters Gallery, Sydney  
 Charles Nodrum Gallery, Melbourne  
 1998 Watters Gallery, Sydney  
 1996 Charles Nodrum Gallery, Melbourne  
 Watters Gallery, Sydney  
 1994 Watters Gallery, Sydney  
 1993 Charles Nodrum Gallery, Melbourne  
 1992 Watters Gallery, Sydney  
 1991 *Mysterious Paintings from the Mid-Seventies* Watters Gallery, Sydney  
 1990 Powell Street Gallery, Melbourne  
 1989 Watters Gallery, Sydney  
*Monotypes* Milburn + Arte Brisbane  
 1988 Powell Street Gallery  
*Monotypes* Macquarie Galleries, Sydney  
 1987 Watters Gallery, Sydney



1986	Galerie Dusseldorf, Perth Monotypes Watters Gallery, Sydney Victor Mace Fine Art Gallery, Brisbane		<i>Unframed with Savanhdary Vongpoothorn, John Peart, Robert Hirschmann, Ildiko Kovacs &amp; Roy Jackson Sheffer</i> Gallery, Sydney
1985	Powell Street Gallery, Melbourne John Peart, <i>Selected Painting 1964-76</i> Charles Nodrum Gallery, Melbourne Watters Gallery, Sydney	2009	<i>The Wynne Prize</i> Art Gallery of New South Wales, Sydney
1983	Watters Gallery, Sydney <i>Seven Paintings by John Peart</i> 123 Charlotte St., Brisbane	2008	<i>MONO Uno prints from the Charles Sturt University Collection</i> Wagga Wagga Art Gallery, NSW
1982	Powell Street Gallery, Melbourne Watters Gallery, Sydney	2007	<i>Abstraction 7</i> Charles Nodrum Gallery, Melbourne <i>Rubik</i> Charles Nodrum Gallery, Melbourne
1981	Watters Gallery, Sydney	2006	<i>2007: The Year in Art</i> S.H. Ervin Gallery, Sydney <i>John Peart and Roy Jackson – 3 x 2 by two</i> Heiser Gallery, Brisbane
1980	Solander Gallery, Canberra		<i>Double Visions</i> COFA space, University of New South Wales & Orange Regional Art Gallery, NSW
1979	Watters Gallery, Sydney Victor Mace Fine Art Gallery, Brisbane		<i>Same Place, Many Views</i> Defiance Gallery, Sydney <i>Crossing Paths II with Roy Jackson, Ildiko Kovacs, Savanhdary Vongpoothorn and John Peart</i> Martin Browne Fine Art, Sydney
1977	Realities Gallery, Melbourne		<i>2005 Revisited</i> Watters Gallery, Sydney
1976	Watters Gallery, Sydney Abraxas Gallery, Canberra		<i>Colonial to Contemporary: Queensland College of Arts 125 years</i> Griffith University, Brisbane
1974	Watters Gallery, Sydney	2005	<i>John Peart &amp; Paul Selwood</i> Charles Nodrum Gallery, Melbourne
1972	Powell Street Gallery, Melbourne Watters Gallery, Sydney	2004	<i>2006: The Year in Art</i> S.H. Ervin Gallery, Sydney <i>2005: The Year in Art</i> S.H. Ervin Gallery, Sydney
1971	Watters Gallery, Sydney		<i>4.6% - 25 works from the Union Art Collection</i> Sir Hermann Black Gallery, University of Sydney, Sydney
1970	Watters Gallery, Sydney		<i>John Peart + Gary Gregg - white + black</i> The Depot Gallery, Sydney
1969	Watters Gallery, Sydney	2002	<i>Modern Australian Paintings</i> Charles Nodrum Gallery, Melbourne <i>Abstraction</i> Charles Nodrum Gallery, Melbourne
1968	Watters Gallery, Sydney		<i>Modern Australian Painting</i> Charles Nodrum Gallery, Melbourne
1967	Watters Gallery, Sydney		<i>Selected Australian Paintings from the 1960's to the Present</i> Charles Nodrum at Deutscher Menzies Gallery, Sydney
<b>Group Exhibitions</b>			<i>2002: The Year in Art</i> S.H. Ervin Gallery, Sydney
2021	<i>Storylines + Songlines</i> Justin Art House Museum, Vic <i>The Big Picture Show</i> King Street Gallery on William, Sydney	2001	<i>Field Work: Australian Art 1968- 2002</i> National Gallery of Victoria, Melbourne <i>Unsaid: The Spiritual in Art</i> Stephanie Burns Fine Art, ACT
2020	<i>Kenwood Road</i> King Street Gallery on William, Sydney		<i>A Century of Collecting 1901- 2001</i> Ivan Dougherty Gallery, COFA, UNSW, Sydney
2019	<i>Abstract 19'</i> King Street Gallery on William, Sydney <i>Stuck together [collage &amp; assemblage]</i> Defiance Gallery, Sydney	2000	<i>Australian Art: The Sixties till Now</i> Kaliman Gallery, Sydney <i>Ignite</i> Cellblock Gallery, National Art School, Sydney
2018	<i>RAW Wedderburn</i> Delmar Gallery, Trinity Grammar School, Sydney		<i>Abstract Painting Derived from Landscape</i> Watters Gallery, Sydney
2016	<i>Modern Australian Painting</i> Charles Nodrum Gallery, Melbourne <i>Words, Words, Words...</i> Charles Nodrum Gallery, Melbourne	1999	<i>Selected Works</i> Watters Gallery, Sydney <i>Common Ground</i> Ivan Dougherty Gallery, UNSW, Sydney
2015	<i>Little Pictures and Sculptures</i> Charles Nodrum Gallery, Melbourne		<i>Works on Paper</i> Watters Gallery, Sydney
2014	<i>Watters Gallery 50th Anniversary Exhibition</i> Watters Gallery, Sydney <i>Watters Gallery Five Decades</i> S.H. Ervin Gallery, Sydney Melbourne Contemporary Art Fair Royal Exhibition Building, Melbourne	1998	<i>The Innovators</i> S.H. Ervin Gallery, Sydney <i>The Archibald Prize</i> Art Gallery of New South Wales, Sydney
2013	<i>Six Artists / Seven Days</i> Mary Place Gallery, Sydney <i>Abstracting the Landscape: Paintings &amp; Works on Paper 1953 – 2013</i> Defiance Gallery, Sydney <i>Vista</i> Charles Nodrum Gallery, Melbourne <i>Sydney Contemporary Artfair</i> Carriageworks, Sydney <i>Homage to Roy Jackson</i> Martin Browne Contemporary, Sydney <i>Stuck Together: Collage and Assemblages</i> Defiance Gallery, Sydney		<i>Australia Day Ambassadors for 1998 Exhibition</i> Government House, Sydney
2011	<i>Salon des Refusés</i> S.H. Ervin Gallery, Sydney <i>Abstraction</i> ANU Drill Hall Gallery, Canberra <i>Frank's Flat</i> Maitland Regional Art Gallery, NSW		<i>The Wynne Prize</i> Art Gallery of New South Wales, Sydney <i>The Archibald Prize</i> Art Gallery of New South Wales, Sydney
2010	<i>Black is the Colour...</i> Shoalhaven City Arts Centre, Nowra, NSW <i>Art Month Sydney</i> Watters Gallery, Sydney	1997	<i>Symbiosis</i> Utopia Art, Sydney New England Regional Art Museum, Armidale, NSW <i>Material Perfection: Minimal Art and its Aftermaths-selected from the Kerry Stokes Collection</i> Lawrence Wilson Art Gallery, University of Western Australia, Perth <i>Sixth Australian Contemporary Art Fair</i> Royal Exhibition Building, Melbourne <i>The Great Art Auction</i> Cell Block Theatre National Art School <i>Art &amp; Furniture of the 1960's</i> Charles Nodrum Gallery, Melbourne <i>6 from Wedderburn</i> Casula Powerhouse Art Centre, NSW <i>10th Anniversary Exhibition</i> Campbelltown City Bicentennial Art Gallery, NSW
			<i>WINNER The Wynne Prize</i> Art Gallery of New South Wales <i>Large Scale Painting from the Holmes a Court Collection</i> Cullity Gallery, University of Western Australia, Perth <i>Dugongs of Hinchinbrook</i> The Palm House, Royal Botanic Gardens, Sydney <i>Contemporary Painting and Sculpture by Artists Awarded the Wynne Prize</i> Turkish Baths Museum, Mount Wilson, NSW

1996 *Kedumba Drawing Prize* Kedumba Gallery, Wentworth Falls, NSW  
*Hidden Treasures II: Art in Corporate Collections* S.H. Ervin Gallery, Sydney  
*The Wynne Prize* Art Gallery of New South Wales, Sydney  
*Triennial Exhibition of Contemporary Australian Art* National Gallery of Victoria, Melbourne  
*Fifth Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne  
1994 *The Contemporary Collection - Part 2* Sir Herman Black Gallery University, Sydney  
*The Wynne Prize* Art Gallery of New South Wales, Sydney  
*The Sir John Sulman Prize* Art Gallery of New South Wales, Sydney  
*On Your Mark: An exhibition of drawings by staff of the National Art School* National Art School, Sydney  
*The Abstract Show: An exploration into Abstraction with Works from the Gallery Collection* (& Artist Talk), Wollongong City Gallery, NSW  
*The King's School Art Prize* King's School, Sydney  
*Modern Australian Paintings* Charles Nodrum Gallery, Melbourne  
*Fourth Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne  
*Bushfire* Berrima District Art Society, Bowral, NSW  
1993 *On the Other Hand* S.H. Ervin Gallery, Sydney  
*Within a Stone's Throw* Campbelltown City Art Gallery, NSW & Art Gallery of New South Wales, Sydney  
*March* Michael Milburn Gallery, Brisbane  
*After the Field* Utopia Art Gallery, Sydney  
*After the Field* Manly Art Gallery and Museum, Sydney  
*Whaling Street Studios - Print Show* POD Gallery, Sydney  
*On Paper* Sherman Galleries, Sydney  
*POD Birthday Ink Show* POD Gallery, Sydney  
*Group Show: with Richard Larter and Ron Lambert* Watters Gallery, Sydney  
*Contemporary Australian Painting: Works from the Allen, Allen & Hemsley Collection (Now Allens)* Melbourne  
International Festival, Westpac Gallery, Victorian Art Centre  
*Within a Stone's Throw* - in association with Campbelltown City Art Gallery, NSW & king street gallery on burton, Sydney  
*On Paper* Solander Gallery, Canberra  
1992 *Terracollaboratis* (with Roy Jackson, James Jones, Robert Hirschmann, Geoffrey Russell and Elisabeth Cummings) king street gallery on burton, Sydney  
*The Wynne Prize* Art Gallery of New South Wales, Sydney  
*Abstract Works from the Collection* Museum of Contemporary Art, Brisbane  
*Max Watters' Collection* Muswellbrook Town Hall & Art Gallery, Muswellbrook, NSW  
*Third Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne  
1991 *Tribute to Fairweather* Macquarie Galleries, Sydney  
*Cross Currents: Contemporary New Zealand and Australian Art from the Chartwell Collection* Waikato Museum of Art and History, Hamilton, New Zealand  
*Modern Australian Paintings* Charles Nodrum Gallery, Melbourne  
1990 *Art on the Campus* Ivan Dougherty Gallery, COFA, UNSW, Sydney  
*Homage to Morandi* Garry Anderson Gallery, Sydney  
10 x 10 Milburn + Arte Brisbane  
*Second Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne  
*The Wynne Prize* Art Gallery of New South Wales, Sydney  
1989 *The Wynne Prize* Art Gallery of New South Wales, Sydney  
*The Archibald Prize* Art Gallery of New South Wales, Sydney  
*Portrait of a Gallery: Watters Gallery 25th anniversary exhibition*, Touring 8 Regional Centres  
*Modern Australian Painting* Charles Nodrum Gallery, Melbourne  
*Autumn Exhibition* Peter Gant Fine Art, Melbourne  
1988 *Solo Images - an exhibition of monoprints* The Blaxland Gallery, Sydney  
*The Intuitive Line with sculptor Paul Selwood* Watters Gallery, Sydney

*The First Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne  
*The Caddy Collection* Watters Gallery, Sydney  
*Drawing in Australia from 1770's to 1980's* National Gallery of Australia, Melbourne  
1987 *Max Watters' Collection* Muswellbrook Art Gallery, New South Wales  
*South Bank Exhibition* Queensland Art Gallery, Brisbane  
*Peter Clarke, John Firth-Smith, John Peart* Powell Street Gallery, Melbourne  
*Field to Figuration* National Gallery of Victoria, Melbourne  
*Painters and Sculptors: diversity in contemporary Australian Art* Queensland Art Gallery, Brisbane  
*Contemporary Art in Australia - a review* Museum of Contemporary Art, Brisbane  
1986-87 *Painters & Sculptors* Museum of Modern Art Saitama, Japan  
*Surface for Reflexion* Art Gallery of New South Wales, Sydney  
1986 *The Challenge of the Landscape* New England Regional Art Museum Armidale, NSW  
*Works on Paper: 1950 to the Present* 312 Lennox Street Gallery, Melbourne  
1985 *20 Years of Abstraction* Ivan Dougherty Gallery, COFA, UNSW, Sydney  
*Queensland / Works 1950-1985* University Art Museum, University of Queensland, Brisbane  
*The First Decade 1975-1985* Victor Mace Fine Art Gallery, Brisbane  
*Selected Works from the Last Two Decades* Pinacotheca, Melbourne  
1984 *The Field Now* Heide Park and Art Gallery, Melbourne  
1983 *Project 41: The Mosaic/The Grid* Art Gallery of New South Wales, Sydney  
*Australian Perspecta 1983* Art Gallery of New South Wales, Sydney  
*Painters* Tasmanian Art School, University of Tasmania, Hobart  
*Twelve Australian Painters* Art Gallery of Western Australia, Perth  
*Tribute to Mervyn Horton* Art Gallery of New South Wales, Sydney  
1982 *Australian Paintings and Sculpture 1956-1981: A Survey from the Collection* Art Gallery of New South Wales  
*Australian Drawings in the Newcastle Region* Art Gallery Newcastle Art Gallery, NSW  
*The Seventies: Australian Paintings and Tapestries from the Collection of the National Australia Bank* National Gallery of Victoria, Melbourne  
1981 *John Peart and David Rankin* Watters Gallery, Sydney  
1980 *John Peart, Peter Clarke, Anthony Pryor* Powell Street Gallery, Melbourne  
*Recent Paintings from the studio of... (with Richard Larter, Jon Plapp and David Rankin)* Watters Gallery, Sydney  
1979 *Works on Paper* Watters Gallery, Sydney  
1978 *21st Tasmanian Museum and Art Gallery Exhibition*, Tasmanian Museum and Art Gallery, Hobart  
*Abstract Works* Watters Gallery, Sydney  
1977 *Australian Colourists '77* Western Australian Institute of Technology, Perth  
1976 *Outlines of Australian Printmaking* Ballarat Fine Art Gallery, Ballarat, Vic  
1975 *Inaugural Exhibition* The Little Gallery, Devonport, Tas  
*Caltex Art Awards* Latrobe Valley Arts Centre, Morwell, Vic  
*Philip Morris Arts Grant* Melbourne City Square, Melbourne  
1974 *Philip Morris Arts Grant* (first annual exhibition)  
Ballarat Fine Art Gallery, Ballarat, Vic  
*Ten Years* Watters Gallery, Sydney  
*Gifts from Patrick White* Art Gallery of New South Wales, Sydney  
1973 *Contemporary Australian Painting and Sculpture* Christchurch Arts Festival, Canterbury Society of Arts Gallery and touring, New Zealand  
*Recent Australian Art* Gallery of New South Wales, Sydney  
1969 *Australian Art Today* Touring to Indonesia  
1968 *The Field* National Gallery of Victoria, Melbourne & Art Gallery of New South Wales, Sydney  
1967 *Four Sydney Painters* Tolarno Galleries, Melbourne  
1966 *Sydney Painters* Auckland Festival of Art, Auckland, New Zealand  
*John Peart and Geoffrey de Groen* Watters Gallery, Sydney  
*The New Art Scene* Contemporary Art Society, Adelaide

1965 *John Peart and Robert Williams* Watters Gallery, Sydney  
*Four Young Painters* Watters Gallery, Sydney  
*Survey of Young Australian Painters* Museum of Modern Art, Melbourne

#### Awards & Prizes

2002 Universities and Schools Club, Invitation Art Award  
 1997 The Wynne Prize, Art Gallery of New South Wales  
 Kedumba Drawing Prize  
 1996 Festival of Fisher Ghost Art Prize  
 1976 Visual Arts and Crafts Board Grant  
 Dalby Art Prize  
 1974 Philip Morris Arts Grant  
 1969 Myer Foundation Grant  
 1968 Pacesetter Prize  
 Mirror – Waratah Prize  
 Newcastle Prize  
 Transfield Prize

#### Collections

Allens, Australia	National Gallery of Australia, Canberra
A.M.P Ltd	National Gallery of Victoria
Applecross Evening Technical College, Perth	Newcastle Regional Art Gallery
Artbank, Australia	New England Regional Art Museum
Art Gallery of New South Wales	New South Wales Warrnambool Art Gallery, Victoria
Art Gallery of South Australia	Orange Regional Art Gallery, New South Wales
Art Gallery of Western Australia	Parliament House, Canberra
Auckland Art Gallery, New Zealand	Philip Morris Art Purchase Grant
Australian National University Collection	Philip Cox and Partners Pty. Ltd
Baker & McKenzie	Philip Morris Art Purchase Grant
Ballarat Fine Art Gallery, Victoria	Queensland Art Gallery & Gallery of Modern Art
B.H.P. Billiton	Queen Victoria Museum & Art Gallery, Launceston
Brisbane Civic Art Gallery	Robert Holmes a Court Collection, Perth
Chartwell Collection, New Zealand	Shepparton Art Museum, Victoria
City Art Institute, College of Fine Art, UNSW, Sydney	State Bank of New South Wales
Dalby Arts Centre, Queensland	Tasmanian College of Advanced Education
Blake Dawson Waldron, Sydney	Tasmanian Museum and Art Gallery
Family Law Courts, Canberra	Townsville Teachers College
I.C.I. Australia Ltd	UBS Bank
Kedumba Drawing Prize Collection	University of New South Wales
Kerry Stokes Collection, Western Australia	University of Sydney
Latrobe Valley Arts Centre, Victoria	University of Western Australia
Macquarie University, Australia	Western Australian Institute of Technology
Monash University, Sydney	Western Mining Corporation
Murray Art Museum, Albury, NSW	Wollongong City Art Gallery, New South Wales
Museum of Contemporary Art, Sydney	World Bank
National Australia Bank	

#### Selected Bibliography

2019 Grishin, Sacha, 'Savanhdary Vongpoothorn: All that arises', The Sydney Morning Herald, August 29  
 2018 McDonald, John, 'RAW: Wedderburn', The Sydney Morning Herald, July 7  
 McDonald, John, 'Survey of work from one of Sydney's most notable artists' colony', The Sydney Morning Herald, July 6  
 McDonald, John, 'The Field Revisited', The Sydney Morning Herald, May 25  
 Watters Gallery Publication, 'A Selection from the Estate', exhibition catalogue  
 2015 Frost, Joe, 'John Peart 1945-2013', Art Monthly Australia, no.61  
 2014 Artist Profile, 'Judgement Calls Forum', sessions 1, 2 & 3, Issue 24  
 2013 McDonald, John, 'Six artists seven days', The Sydney Morning Herald, Aug 24  
 Eccles, Jeremy, 'Artist at one with every landscape' (obituary), The Sydney Morning Herald, <https://www.smh.com.au/national/john-peart-artist-was-at-one-with-every-landscape-he-painted-20131115-2xm6q.html>  
 Fortescue, Elizabeth, 'Landscapes go around the world', The Telegraph, Sept 10  
 Johnson, Anna 'Subtle, hidden depth in paintings, personality' (obituary), The Australian, Oct 17  
 Watters, Frank, an edited version of his recollections at John Peart's funeral, Look Magazine  
 2012 Davis, Rhonda, Hargraves, Kate; Janiszewski, Leonard, 'Sixties Explosion', catalogue, Macquarie University  
 2011 McDonald, John, 'Lines of thought', The Sydney Morning Herald, Sept 17-18  
 Cheney, Jacqui, 'Seriousness and subtlety' Abstraction Canberra Times, Sept 13  
 Douglas, Tim, 'A century of being driven to abstraction', The Australian, Sept 1  
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