



Elisabeth Cummings

Eastern Arrente country & Morocco

Elisabeth Cummings

Works on paper



Contents

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Cover:
River bed bank with flies Ross River 2019 (detail)
gouache on paper
27 x 37 cm

Opposite:
Studio, Wedderburn



Photo courtesy Riste Andrievski

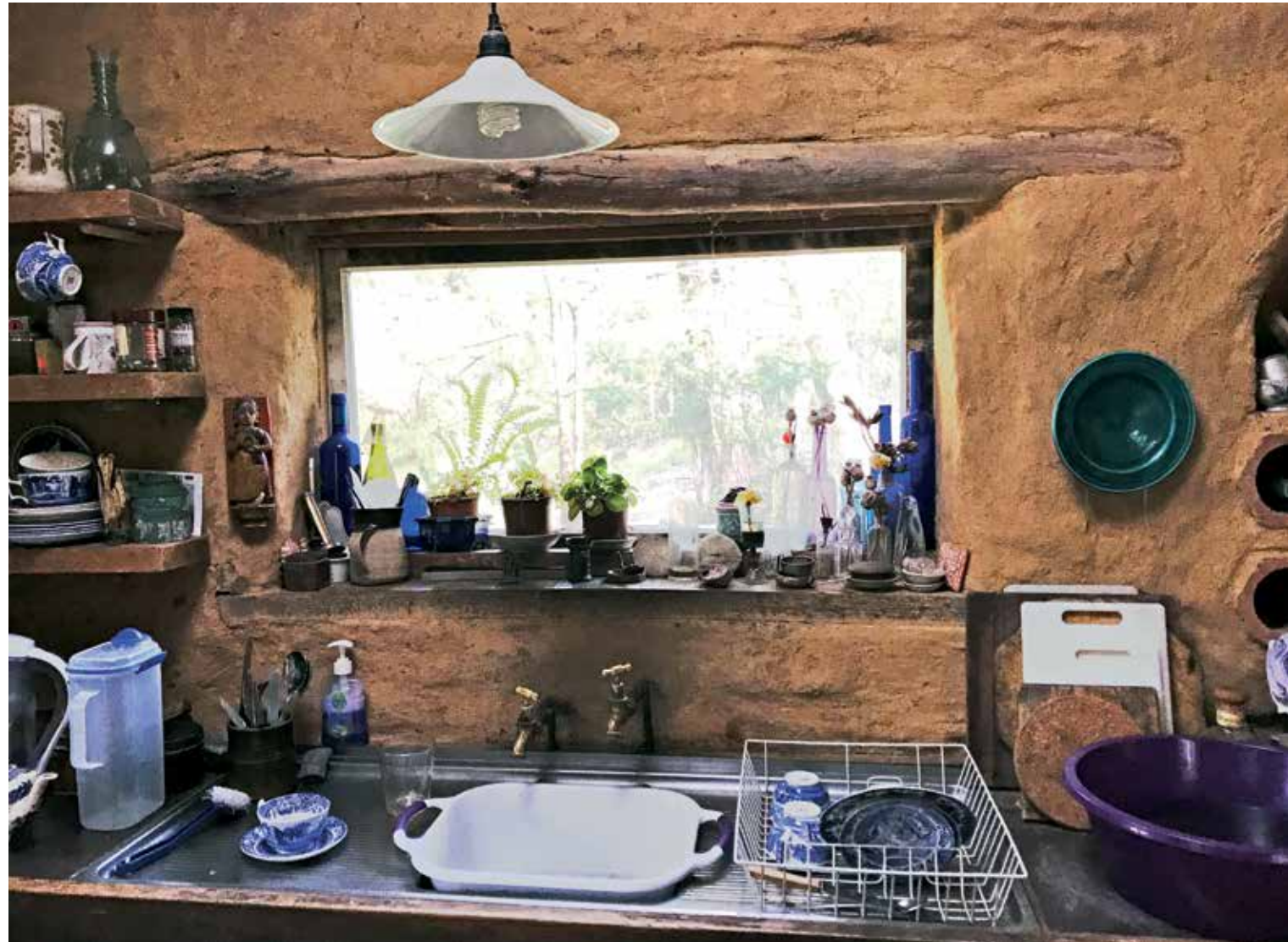
Born in Brisbane Queensland in 1934, Elisabeth Cummings is the oldest of three children. Her father Robert Percy Cummings was an architect and teacher who founded the architectural department at the University of Queensland. Her mother Mavis was a teacher before she married.

Elisabeth's parents were active participants in the Brisbane art scene; Robert was a trustee at the Queensland Art Gallery in the 1950s. During the war years, the Cummings held open house on Sunday evenings for American Soldiers headquartered in Brisbane, and welcomed many visitors from North America, including numerous American artists and architects and the well known businessman, collector and philanthropist Edgar Kaufmann. Australian artists were also welcome: Donald Friend, Roy Dalgarno, David Strachan, Margaret Olley, Len and Kath Shillam were regularly in attendance. Robert and Mavis's friendship with Brian and Margery Johnstone of Johnstone Gallery, Brisbane in the 1950s and through into the 1970s contributed to the steady flow of artistic visitors.

By the age of 18, having already participated in Vida Lahey's art classes as a child (along with her brother and sister) Elisabeth decided to move to Sydney to pursue her art studies. During her last year at high school Elisabeth and her sister Charlotte lived with close family friends while her parents were on sabbatical in Europe. Elisabeth had been taking private art classes with Margaret Cilento, an artist who had lived and studied abroad. Aware of Elisabeth's talents she encouraged her to pursue further studies at East Sydney Technical College (now known as National Art School). Although somewhat reluctant, her parents agreed to the idea and organised accommodation in Mosman with relatives. Elisabeth entered a wonderful, large household, with an aunt, an uncle, cousins and numerous adopted family members.

And so began five years of study under the tutelage of many recognisable names in Australian art today: Ralph Balson, Lyndon Dadswell, Godfrey Miller, Frank Hinder, Wallace Thornton, Dorothy Thornhill and Douglas Dundas (head of the school). This was an exciting time to be involved in the visual arts in Australia. New ideas of contemporary art were being taught and experimentation was encouraged. Under the direction of Frank Hinder the curriculum expanded to include theatre, set and costume design.

In 1958, as recipient of the New South Wales Travelling Art Scholarship followed by the Dyason Bequest, Elisabeth set sail for Europe, living and studying in Italy and France for just over ten years. During this time Elisabeth enjoyed regular sojourns throughout Europe to some of the world's greatest museums and artists' studios. Travelling in Italy, she concentrated on works by the great Renaissance artists and contemporary Italian painters, paying particular



attention to Giorgio Morandi. She also went to Switzerland, Spain, Germany and England.

The 1960's were a powerhouse for the visual arts in Europe and North America, and exhibitions regularly toured the continent. In Paris, she immersed herself in the work of Bonnard, Vuillard, Picasso, Cezanne, Matisse and Braque, all artists who would continue to inform, invigorate and influence her work.

From 1963 onwards, Elisabeth was exhibiting in Sydney at Darlinghurst Gallery and in Brisbane at Johnstone Gallery and Design Arts Centre. She returned permanently to Australia in 1968. In 1969, she began to teach part time at ESTC, and remained there until 2001; in addition to teaching at various other art colleges between 1975-1987.

A love of the Australian bush and an extremely close friendship with sculptor/ceramicist Barbara Romalis and her husband Nick Romalis resulted in an unprecedented act of generosity when they gifted ten hectares of native bushland in Wedderburn, NSW, to Elisabeth Cummings. Later, joined by Roy Jackson, Joan Brassil, Fred Braat and John Peart, this group of artists established individual studios on the property and agreed to maintain its native state in perpetuity.

More than 40 years later Elisabeth continues to live and work on the Wedderburn property, which now has an additional 15 hectares [purchased in the 1980s with the support of the Romalises]. This secluded patch of bushland continues to inspire her imagery and practice.

An avid and repeat visitor to remote areas of Australia, Elisabeth has been traversing the country since the 1980's. She has spent regular periods of time in the Flinders Ranges, visiting Arkaroola, the Gammon Ranges and their surrounds. Her painting excursions have encompassed Lake Mungo, The Kimberleys, Elcho Island [as an invited guest of the Indigenous community], Menindee, West MacDonnell Ranges, Fowlers Gap, the Monaro, and Currumbin in Queensland. Her painting journeys are not limited to Australia. In 2014 she completed a residency in Waiheke, New Zealand; in 2015 at The Nock Art Foundation in Hong Kong, and in 2016 residencies in Queenstown, New Zealand and Moonee Beach, Coffs Harbour. These residencies resulted in paintings for exhibitions in commercial and public galleries.

On all of her expeditions, Elisabeth carries a selection of art materials enabling her to paint *en plein air* studies. These are most often made in graphite, gouache and watercolour, which are quick to dry, and easily portable. Her Wedderburn studio then becomes the place where her memories and feelings are translated into oil paintings.



River bed tree forms N'Dhala Gorge 2019
gouache on paper
30 x 42 cm



N'Dhala Gorge river bed 2019
gouache on paper
30 x 42 cm



Eastern Arrernte country

*Here is unfenced existence:
Facing the sun, untalkative, out of reach.¹*

Elisabeth doesn't ever say much about her painting - she doesn't need to. Like any true artist she lets us see the beauty and spirit of this wild country through her clear eyes. There is no artifice, no emphasis on style or virtuosity as she responds unswervingly to the natural forces of this landscape with penetrating observation, and feelings of joy.

Last year she painted for a second season at the Ross River bush camp, deep in the red quartzite ranges and gorges of Eastern Arrernte country in Central Australia. This collection of gouaches is consistent with her mature paintings in the way in which they combine the immersive qualities of lived experiences with rhythmic figurations of abstraction. There appears to be almost no barrier between the artist, her subject and paint. 'I could go there every day and sit in the dirt in the sandy river bed', she told me.

Her method of painting within the landscape reflects a modernist commitment to the spirit of improvisation, one that makes it happily unpredictable and alive.

Elisabeth reinvents the randomness of raw nature and the spatial complexity of her surroundings in order to make paintings that convey much more than a description of place. Her work evokes the inner rhythms of growth and decay. Squiggly brush strokes suggest the untidy arabesques of fallen tree branches. Trembling pale lines convey the ghostly forms of white gum trees in *Late afternoon river bed N'Dhala Gorge*. Reduced dry tones of grey, gold, ochre and dun reflect the earth parched by years of drought.

Lines and colours carried in paint move in parallel with the way light moves in nature - light fractures colours into different wave lengths, and these coloured rays of light, recombine in the retina of the eye, in an analogous way with how memory shifts in the mind.

All of these gouaches were painted *en plein air*. Only one is painted from the memory. 'We were up on a hill at dusk, in the stillness of the night, experiencing that sublime shifting drift of colours in the sky, the intense warm tones of the earth enlivened by the glow of the moon rising, a memory like no other', she said.

Talking with Elisabeth you discover she is a highly literate painter, an avid reader across a wide-ranging cultural spectrum, but one who wears her knowledge lightly. Last October she walked and sketched in the footsteps of Braque and Cézanne at L' Estaque, making drawings of the latter's favoured motif, the limestone massif of Mont Sainte-Victoire east of Aix-en-Provence. Her travels in company with the writer and art historian Terence Maloon, were insightful on the disposition of Cézanne and the relationship between the perceptual structure of his compositions and the light and forms of his chosen landscape. We were reminded of Cézanne's definition of colour as 'the place where our brain and the universe meet', which he had demonstrated by weaving both of his hands together with all the fingers firmly interlocked.²

The historical continuum of painting that Elisabeth draws on is necessarily a long-lived deep one. It includes the tonal expressions of Vuillard and Bonnard, the radical colour formulations of Matisse and the Cubist advances of Braque and Picasso - 'all experienced for the first time when I was a young painter', she says. Closer to home she takes pleasure in the subtle colour juxtapositions of John Peart, the painterly abstractions of Ian Fairweather, the shimmer of rarrk, and earth pigments on bark by Kitty Kantilla and Nyapanya Yunupingu, to mention just some contemporaries she appreciates.

However my pleasure in looking at her paintings is not predicated on recognising bits and pieces of artistic influence because it is always pure Elisabeth that is on show. When I am in front of one of her paintings I see only through her eyes and remarkable mind.

Above all Elisabeth is engaging with metaphorical image making, in the open-ended way she searches for structural harmony and rhythm.

¹ *Here* poem by Philip Larkin

² cited in *The Eye's Mind: Bridget Riley* Collected Writings Edited by Robert Kudielka, Thames and Hudson 1999, p.147

River bed N'Dhala Gorge 2019 (detail)
gouache on paper
30 x 42 cm

Cummings



Hillside N'Dhala Gorge 2018
gouache on paper
27 x 37 cm



Bleached hillside N'Dhala Gorge 2019
gouache on paper
30 x 42 cm



*Last light on creek bank with
date palm Ross River* 2019
gouache on paper
30 x 42 cm



Grasses + bushes + rocks N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



Dry river bed N'Dhala Gorge 2019
gouache on paper
37 x 27 cm



Late afternoon creek bed near camels 2019
gouache on paper
29 x 42 cm



Late afternoon the lookout Ross River 2019
gouache on paper
30 x 42 cm



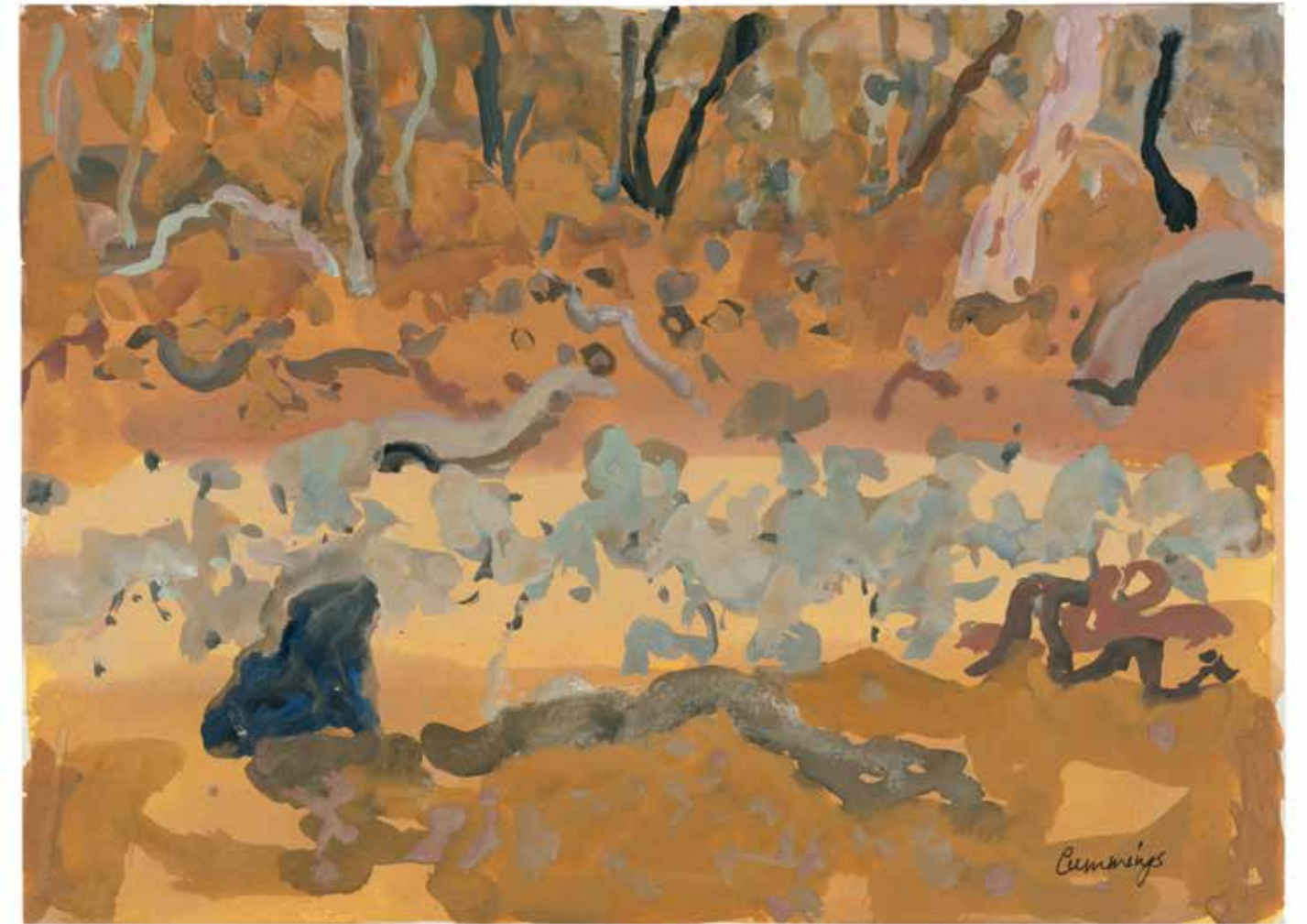
Late afternoon river bed N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



Late afternoon from the lookout Ross River 2019
gouache on paper
27 x 37 cm



Late afternoon Ross River East MacDonnells 2019
gouache on paper
27 x 37 cm



The other side of the creek bed N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



Near the ghost gum site Artunga Road 2019
gouache on paper
27 x 37 cm



The side of the hill Ross River 2019
gouache on paper
27 x 37 cm



Creek bed near the camels 2019
gouache on paper
27 x 37 cm



N'Dhala Gorge 2019
gouache on paper
27 x 37 cm

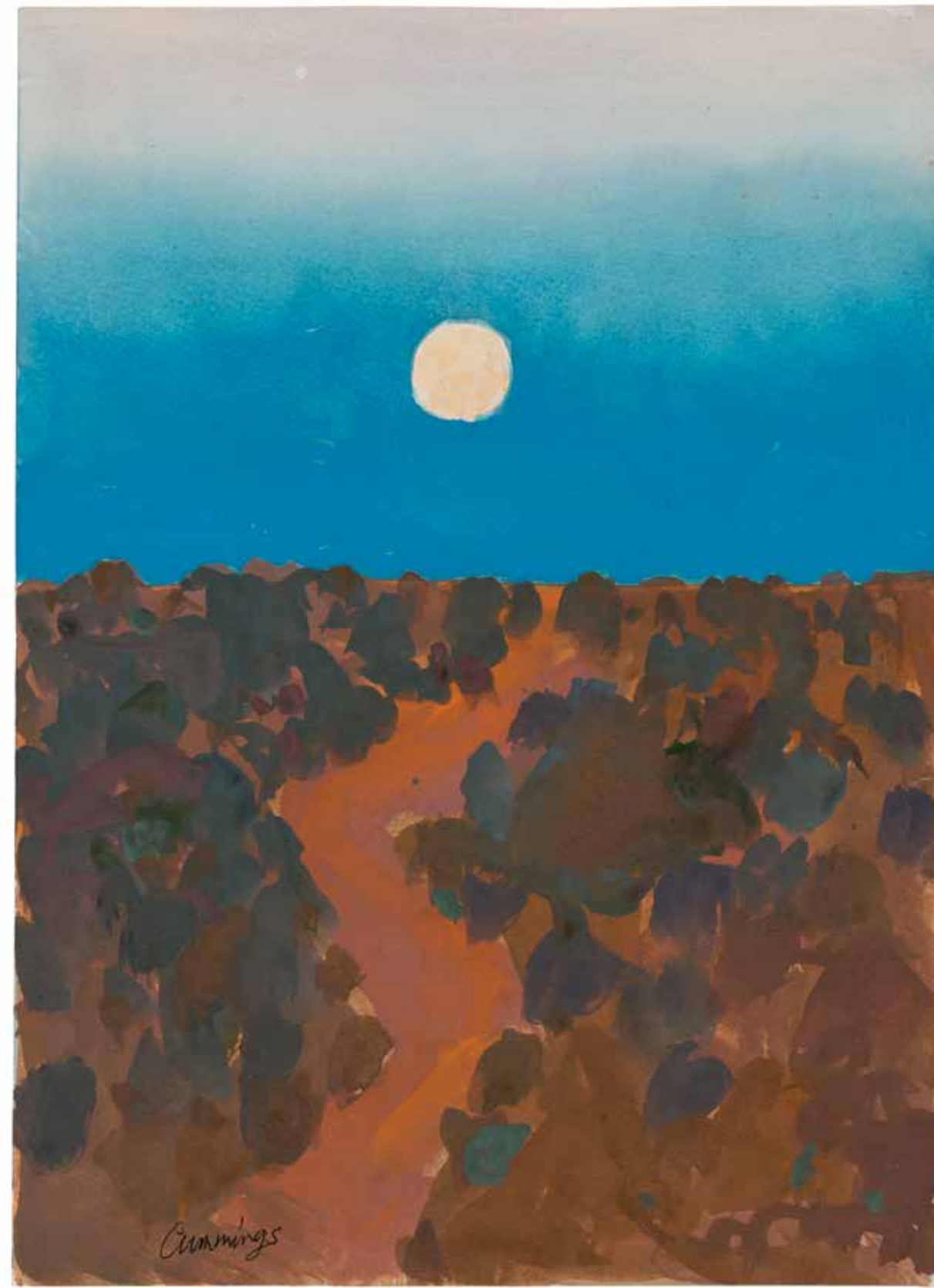
River bed bank with flies Ross River 2019
gouache on paper
27 x 37 cm

Cummings





Tracks on the dry creek bank Ross River 2019
gouache on paper
27 x 37 cm



Moon rising river 2019
gouache on paper
37 x 27 cm



Creek bed Artunga Road 2019
gouache on paper
27 x 37 cm



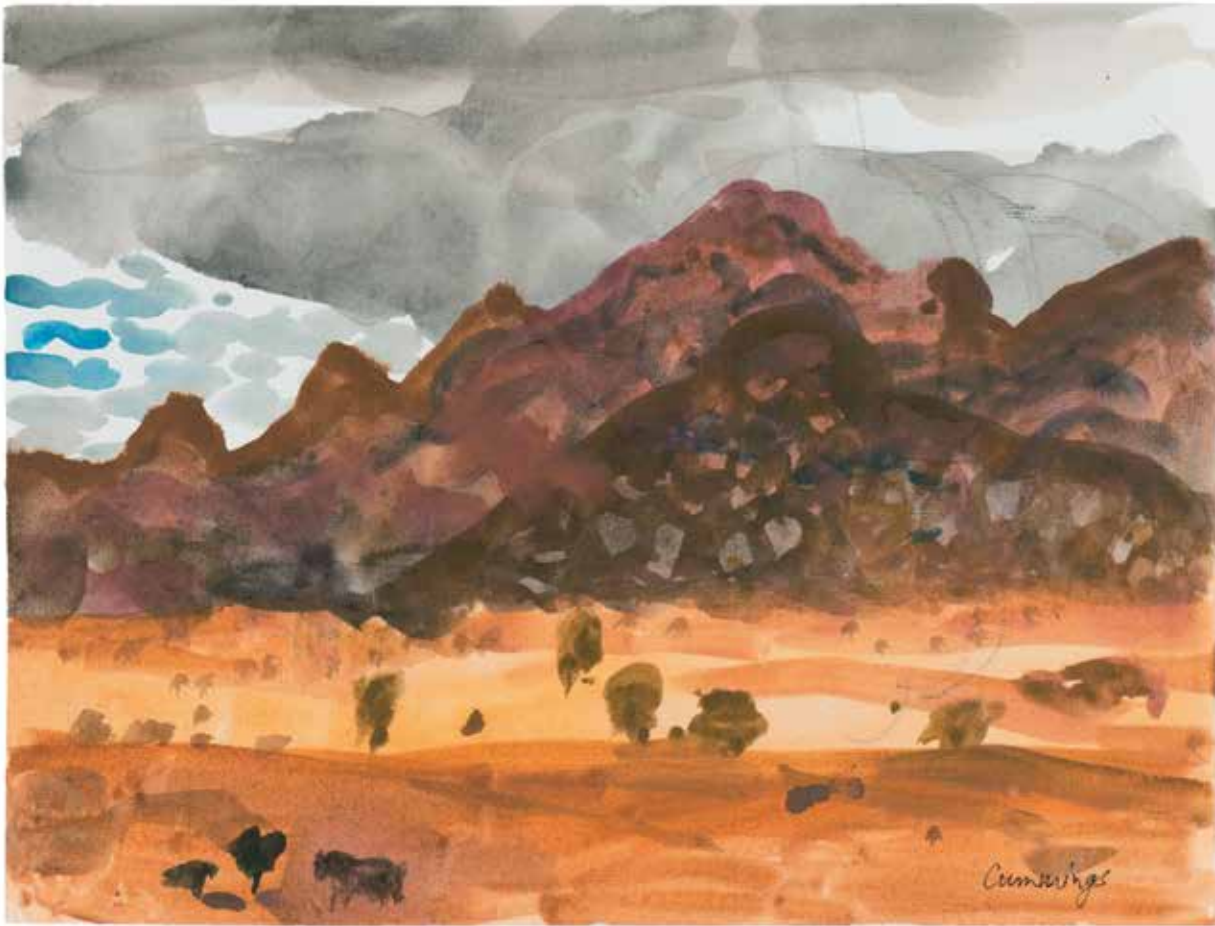
Dry creek bed Artunga Road 2019
gouache on paper
30 x 42 cm



The track N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



7 Sisters creek bed N'Dhala Gorge 2019
gouache on paper
30 x 42 cm



From the lookout Ross River with rain 2019
gouache on paper
24.5 x 32 cm



From the lookout Ross River 2019
gouache on paper
24 x 32 cm

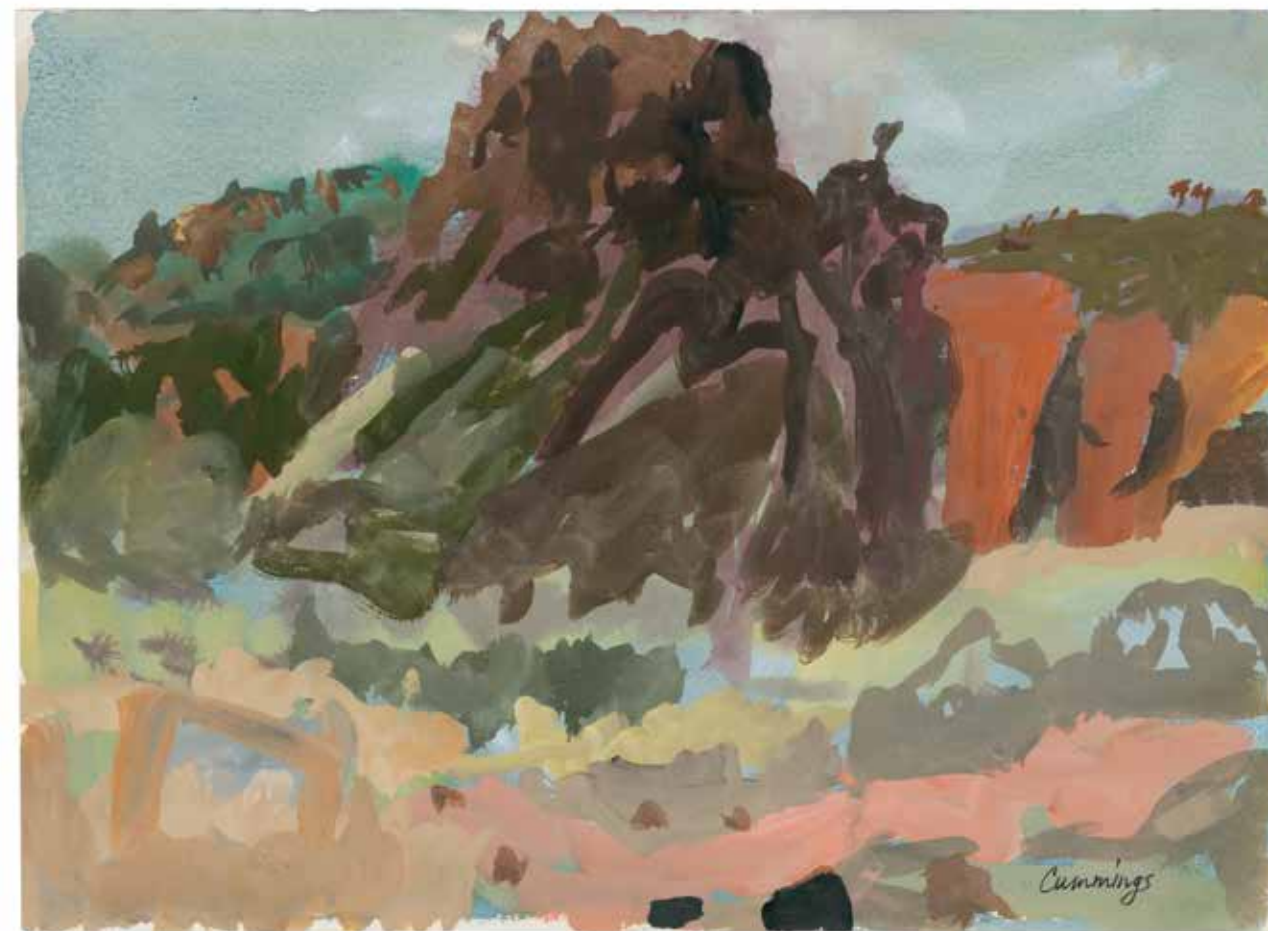
White tree against the hill
N'Dhala Gorge 2019 (detail)
gouache on paper
27 x 37 cm



Cummings



Small mountain 1 N'Dhala Gorge 2019
gouache on paper
24 x 32 cm



Entrance to N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



Last light from lookout Ross River 2019
gouache on paper
30 x 42 cm



Creek bed Ross River 2019
gouache on paper
30 x 42 cm



Last light N'Dhala Gorge 2019
gouache on paper
27 x 37 cm



At the ghost gum site Artunga Road 2019
gouache on paper
29.5 x 42 cm



River bank 2019
gouache on paper
23 x 30 cm



Remnant river 2019
gouache on paper
23 x 30 cm



Morocco

'swift, impetuous strokes of paint . . . only to find that, viewed a few feet away, the apparent chaos resolved itself into . . . a bacchanalia of glowing chromatics and rhythmical sweeping lines'.³

This could be a description of Elisabeth's oil paintings except it was a 1913 review of Moroccan paintings by Ethel Carrick Fox, an important Australian precursor. Morocco is a country of heat and light that attracted several influential modernist forebears including Matisse, and Paul Klee in the early 20th century. Klee acknowledged that after his visits he progressed to a pure form of abstraction recording in his diary, 'Colour possesses me... Colour and I are one. I am a painter'.⁴

Elisabeth first went to Morocco to teach a painting workshop for her friend. The small gouaches and extraordinary photographs of the painted doorways and architecture of Rabat, Fez, and the terrain of the Sahara and the Atlas Mountains are the result of a second visit in 2017. Together they form a distillation of the people and their culture and give a revelatory insight into her way of

seeing and framing. The painterly ambition of *Morocco 2, 3 and 4* allow us to appreciate not only her direct response to the view before her, an arrangement of buildings, cupolas, and archways seen from the roof-top above, but also the process of synthesis.

Elisabeth owes to taking pleasure in the visual jolt, especially surprising colour or tonal shifts known as *abrash* in the patterns of nomadic tribal carpets. In her paintings she plays with the conventions of figure/ ground and wrestles with local form and content, 'trying to make it new all the time'.

It is rare to find an artist as gifted as Elisabeth, with a sensibility to look deeply into nature and conjure forms both fleeting and immutable through the transformational substance of paint. Her imagination evokes poetry.

*Space reaches from us and translates Things:
to become the very essence of a tree,
throw inner space around it, from that space
that lives in you.*⁵

Sioux Garside
Independent Curator
5 June 2020

Skoura Oasis 2 2017 (detail)
gouache on paper
23 x 30.5 cm

³ Pictures for the home: Mrs Phillips Fox's exhibition', *Sydney Morning Herald*, 7 November 1913, p.7

⁴ *Klee in North Africa 1914, Tunisia, Egypt, 1928* exhibition catalogue Museum Berggruen 2020

⁵ Untitled poem *What Birds Plunge Through Is Not The Intimate Space* Rainer Maria Rilke



Morocco 2019
gouache on paper
23 x 30 cm



Adobe village 4 2017
gouache on paper
23 x 30.5 cm



Morocco 1 2019
gouache on paper
18 x 25.5 cm



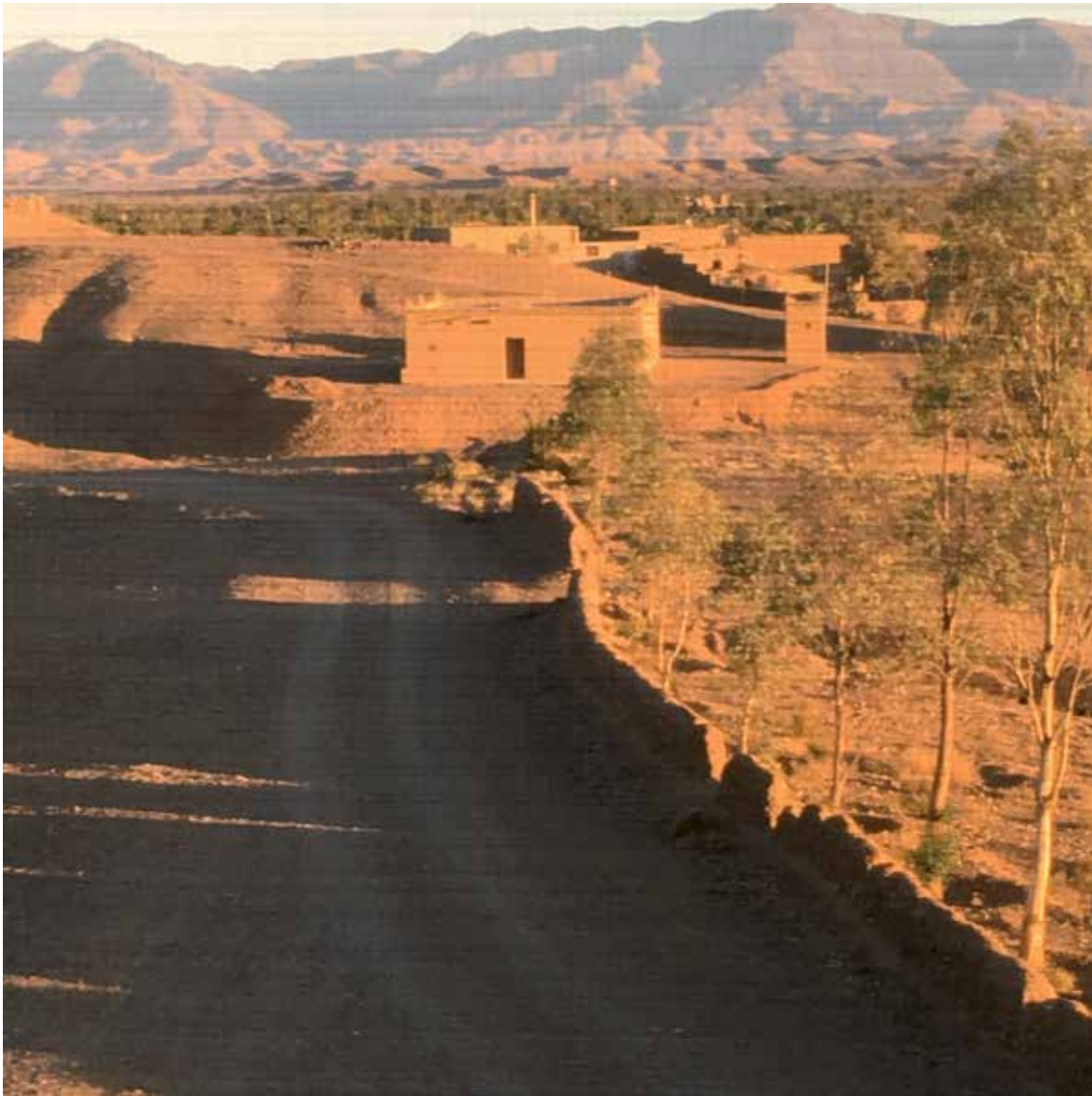
Morocco 2 2019
gouache on paper
18 x 25.5 cm



Morocco 3 2019
gouache on paper
18 x 25.5 cm



Morocco 4 2019
gouache on paper
18 x 25.5 cm

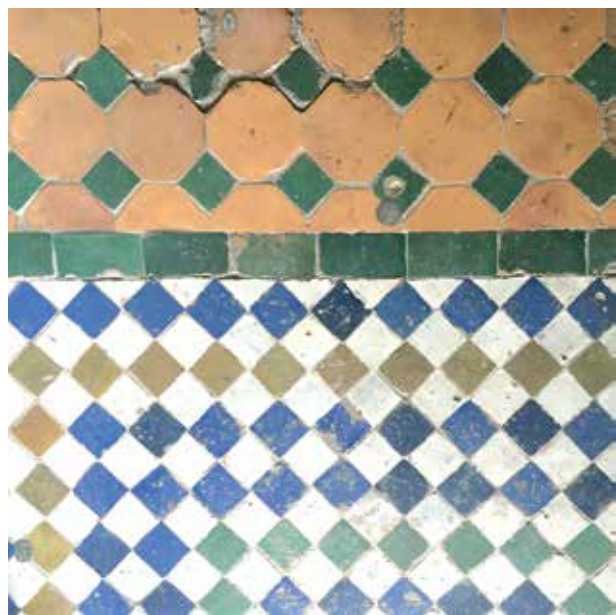




Skoura Oasis 4 2017
gouache on paper
23 x 30.5 cm



Skoura Oasis 3 2017
gouache on paper
23 x 30.5 cm





Skoura Oasis 2 2017
gouache on paper
23 x 30.5 cm



Tamtattouchte landscape 2017
gouache on paper
23 x 30.5 cm

Born 1934
Brisbane, Queensland

1953–57
National Art School (East Sydney Technical College), Sydney

1960
School of Vision, Salzburg, with Oskar Kokoschka

1958–68
Lived and studied in Italy and France

1969–2001
Part-time teaching, National Art School, Sydney

1975–87
Part-time teaching, City Art Institute, Sydney

1976–present
Lives and works in Wedderburn, NSW

Solo exhibitions

2020
Eastern Arrernte country & Morocco King Street Gallery on William, Sydney

2018
Journeys King Street Gallery on William, Sydney

2015
New Paintings King Street Gallery on William, Sydney
Flying Goose Hill Nock Art, Hong Kong

2014
A Still Life: 2014 King Street Gallery on William, Sydney
Elisabeth Cummings: Landscapes and Interiors Shoalhaven City Arts Centre, NSW

2013
Elisabeth Cummings (a selection of works 1982–2013) King Street Gallery on William, Sydney

2012
Luminous: The Landscapes of Elisabeth Cummings (curated by Jane Watters) S.H. Ervin Gallery, Sydney
Monotypes: Interiors King Street Gallery on William, Sydney

2011
Elisabeth Cummings: New Paintings King Street Gallery on William, Sydney

2010
Paper Trail: 30 Years King Street Gallery on William, Sydney

2008
Elisabeth Cummings: New Paintings King Street Gallery on William, Sydney

2007
monotypes King Street Gallery on Burton, Sydney

2006
new paintings King Street Gallery on Burton, Sydney

2005
Chapman Gallery, Canberra

2004
painting King Street Gallery on Burton, Sydney

2003
painting King Street Gallery on Burton at Span Galleries, Melbourne

2002
new paintings King Street Gallery on Burton, Sydney
Elisabeth Cummings & Clara Hali Orange Regional Gallery, NSW

2001
Paintings and Prints Chapman Gallery, Canberra

2000
recent work King Street Gallery on Burton, Sydney

1998
recent work King Street Gallery on Burton, Sydney
Chapman Gallery, Canberra

1996
Survey Show (1965–1995) Campbelltown City Bicentennial Art Gallery, NSW
recent paintings King Street Gallery on Burton, Sydney

1994
new work King Street Gallery on Burton, Sydney

Group exhibitions

2019
Salon des Refusés S.H. Ervin Gallery, Sydney
Conversations with Alice Gallery Lane Cove and Creative Studios, Sydney
I Heart Paint Bega Valley Regional Gallery, NSW
Inside/Outside King Street Gallery on William, Sydney
River on the brink S.H. Ervin Gallery, NSW
Abstract ‘19 King Street Gallery on William, Sydney

2018
RAW Wedderburn (curated by Sioux Garside) Delmar Gallery, Trinity Grammar School, Sydney
100 years on, commemorative Centennial exhibition of the Western Front campaigns King Street Gallery on William, Sydney

Jamberoo Shoalhaven Regional Art Gallery, NSW
National Art: Part One National Art School Gallery, Sydney
The Art of Friendship Gallery Lane Cove and Creative Studios, Sydney

Mount Omei Gallery Casula, Sydney

2017
Salon des Refusés S.H. Ervin Gallery, Sydney
The Hill End Table: Food Fire Art Bathurst Regional Art Gallery, Bathurst, NSW

Artist Profile: Australasian Painters Orange Regional Gallery, NSW

2016
Ann Thomson & Contemporaries National Art School Gallery, Sydney
Open Field Peacock Gallery Auburn City Council
Moonee Beach Coffs Harbour Regional Gallery, NSW
Cultural Conversations Gallery LVS, Seoul, Korea; Korean Cultural Centre, Sydney; Sydney College of the Arts, University of Sydney

The Phantom Show Artspace Mackay, Qld; Toowoomba Regional Art Gallery, Qld; Broken Hill Regional Art Gallery, NSW; Tweed Regional Gallery, NSW

Dogs Orange Regional Art Gallery, NSW

2015/6
Destination Sydney: Elisabeth Cummings Lloyd Rees and Brett Whiteley Manly Art Gallery & Museum, Sydney

2015
Return to Anzac Cove: Your Friend the Enemy (curated by Terence Maloon) Gallipoli Centenary Exhibition, Drill Hall Gallery, Australian National University; touring NSW and Pataka Art & Museum, Porirua, New Zealand

Country & Western: landscape re-imagined (curated by Gavin Wilson) launching at Perc Tucker Regional Gallery, Queensland; touring NSW, Victoria and NT

The Piano has been Drinking (Not Me), and Just Paper Maitland Regional Art Gallery, NSW

CHROMA the Jim Cobb gift Orange Regional Gallery, NSW

2014
Salon des Refusés S.H. Ervin Gallery, Sydney
Waiheke – Plein Air Waiheke Community Art Gallery, Auckland, New Zealand

Works on Paper – Wedderburn Artists Art Gallery of New South Wales, Sydney
Redlands Konica Art Prize National Art School Gallery, Sydney

2013
Australia Royal Academy of Art, London, UK
Still Life Art Gallery of New South Wales, Sydney
Persona Space: Contemporary Chinese and Australian Prints Guanian, Original Print Base, East Gallery, Shenzhen, China

2012
Personal Space: Contemporary Chinese and Australian Prints Tweed Regional Gallery, NSW; Central Academy of Fine Arts Gallery, Beijing, China; Xi'an, China; Luxun Academy of Fine Arts Gallery, Shenyang, China
Not the Way Home (curated by Owen Craven) S.H. Ervin Gallery, Sydney; New England Regional Art Museum, NSW

Mamling Press & Whaling Road Studio: A Survey Exhibition Celebrating Two Sydney Print Workshops Maitland Regional Art Gallery, NSW
Virtual Reality: Interpreting the Landscape The University Gallery, University of Newcastle, NSW
11th Annual Printmaking Exhibition Guangzhou Academy of Fine Art, China

Fusion—International Contemporary Intaglio Prints Invitational Exhibition (Australian component) East Gallery, Guanlan Original Printmaking Base, Shenzhen, China
Less is More – More or Less, (from the MG Dingle & GB Hughes Collection) Shoalhaven City Arts Centre, NSW

2011
Cicada Press: Collaboration and Connection Incinerator Art Space, NSW
Messages from the South: Contemporary Australian Prints from COFA UNSW International Exhibition Hall, Art Museum of National Taiwan University of Arts, New Taipei City, Taiwan

The International Art on Paper Exhibition, The Faculty of Fine Art and Architecture Rajamangala University of Technology Lana in association with College of Fine Arts, University of NSW Chiang Mai University Art Museum, Chiang Mai, Thailand

2010
Lino Alvarez: Collaborations in Clay Bathurst Regional Art Gallery, NSW
The River Project Campbelltown Arts Centre, NSW

2009
Flora: Still Life Moving Fast Hazelhurst Regional Gallery & Arts Centre, NSW
Salon des Refusés S.H. Ervin Gallery, Sydney
Personal Journeys (40 years of Australian Women's Abstract Art) Shoalhaven City Arts Centre, NSW

2008
Silk + Sand – Chinese and Australian Prints Ivan Dougherty Gallery, COFA, University of NSW, Sydney
On the Heysen Trail – nine artists, eight days in the landscape S.H. Ervin Gallery, Sydney

2007/8
Harbour life Manly Art Gallery & Museum, Sydney

2007
Double Visions College of Fine Arts, Sydney; Orange Regional Gallery, NSW
Cross Currents: Focus on Contemporary Australian Art (curated by John Stringer) Museum of Contemporary Art, Sydney

Salon des Refusés S.H. Ervin Gallery, Sydney

2006
living water, water dreaming Macleay Museum, University Art Gallery, University of Sydney, Sydney

2005
Open Bite (selected prints from Cicada Press) COFA Exhibition/Performance Spaces, University of New South Wales, Sydney
Salon des Refusés S.H. Ervin Gallery, Sydney
Fireworks Artspace, Queensland (touring regional galleries in Queensland and New South Wales)
Rivers SOS Campbelltown Arts Centre, NSW

2004
Fire Dreaming University Art Gallery, University of Sydney, Sydney
Kedumba Drawing Award Kedumba Gallery, Blue Mountains Grammar, NSW
2004 The Year in Art S.H. Ervin Gallery, Sydney
Sulman Prize Art Gallery of New South Wales, Sydney

Salon des Refusés S.H. Ervin Gallery, Sydney

2003
4 Wedderburn painters: common ground Campbelltown City Bicentennial Art Gallery, NSW

2002
2002 The Year in Art S.H. Ervin Gallery, Sydney
Salon des Refusés S.H. Ervin Gallery, Sydney

The Sulman Prize Art Gallery of New South Wales, Sydney
A Silver Lining & A New Beginning Ivan Dougherty Gallery, Sydney

2000
Common Ground Ivan Dougherty Gallery, University of New South Wales, Sydney

The Archibald Prize Art Gallery of New South Wales & touring throughout Australia

The Wynne Prize Art Gallery of New South Wales, Sydney

1999
The Wynne Prize Art Gallery of New South Wales, Sydney

1998
The Wynne Prize Art Gallery of New South Wales, Sydney
Symbiosis Utopia Art, Sydney; New England Regional Art Museum, NSW

Six from Wedderburn Casula Power House Museum, NSW

1997
Wynne Prize Art Gallery of New South Wales, Sydney
Archibald Prize Art Gallery of New South Wales, Sydney

1994
Wynne Prize Art Gallery of New South Wales, Sydney

Awards/residencies (selected)

2016
Artist in Residence, Queenstown, New Zealand
Moonee Beach Residency, Coffs Harbour Regional Gallery, NSW

2015
The Nock Art Foundation Artist in Residence, Hong Kong

2014
Waiheke Community Art Gallery Residency, Waiheke, New Zealand

2011
Awarded OAM in recognition of services to the visual arts in Australia

2005–present
Artist in residence, COFA printmaking department, University of NSW, Sydney

2000
Fleurieu Art Prize for Landscape, University of South Australia, Adelaide

1996
Mosman Art Prize, Sydney

1995
Camden Art Prize, NSW

1992
Tattersall's Club Art Prize, Queensland

1991
Fishers Ghost Prize, Campbelltown City Bicentennial Art Gallery, New South Wales

1989
Gold Coast Purchase Prize, Queensland

1988
REIQ Bicentennial Art Award, Queensland

1987
Faber & Castell Drawing Prize, International

1984
Mervyn Horton Memorial Prize, Berrima, NSW

1981
Macquarie Towns Purchase Prize, NSW

1979
Peter Stuyvesant Prize, Shoalhaven, NSW
Fishers Ghost Prize, Campbelltown City Hall, NSW
Gosford Purchase Prize, NSW

1978
Gold Coast Purchase Prize, Queensland

1977
Lismore Prize, New South Wales
Fishers Ghost Prize, Campbelltown City Hall, New South Wales

1976
Drummoyne Prize, Sydney

1974
Grafton Prize, NSW

1972
Human Image Prize, RAS, Sydney
Portia Geach Portrait Prize, Sydney

1971
Gold Coast Purchase Prize, Qld

1960
Dyason Bequest

1958
New South Wales Travelling Art Scholarship

1957
Le Gay Brereton Prize for Drawing, NSW

Collections
Artbank, Australia
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Australian National University, Drill Hall Gallery, Canberra
Bathurst Regional Art Gallery, NSW
Campbelltown City Bicentennial Art Gallery, NSW
Charles Sturt University, Wagga Wagga, NSW
Coffs Harbour Regional Art Gallery, NSW
College of Fine Arts, USYD
Glasshouse Port Macquarie, NSW
Gold Coast City Art Gallery, Qld
Grafton Regional Art Gallery, NSW
Griffith University, QCE, Brisbane
Hawkesbury Regional Art Gallery, NSW
James Cook University, Townsville, Qld
Kelvin Grove Teachers College, Brisbane
Lismore Regional Art Gallery, NSW
Macquarie Bank, Australia
Macquarie University, NSW
Maitland Regional Art Gallery, NSW
Manly Art Gallery and Museum, Sydney
Maroondah Art Gallery, Vic
Mosman Art Gallery, Sydney
Museum of Brisbane, Qld
National Art School, Sydney
National Gallery of Australia, Canberra
Newcastle Art Gallery, NSW
New England Regional Art Museum, NSW
Orange Regional Gallery, NSW
Ormond College, Vic
Outback Arts Inc, Qld
Queensland Art Gallery, Brisbane
Redcliffe Art Gallery, Qld
Rockhampton Art Gallery, Qld
Shoalhaven City Arts Centre, NSW
Tamworth Regional Gallery, NSW
The Australian Club, Sydney

The Kedumba Collection of Australian Drawings, NSW
University of New South Wales, College of Fine Arts, Sydney
University of Queensland, Art Museum, Brisbane
University of Technology Sydney
University of Wollongong, NSW
Waiheke Community Art Gallery, New Zealand
Waltzing Matilda Centre & Outback Regional Gallery, Winton, Qld

Bibliography (selected)

2020
Garside, Sioux, Works on paper book published by King Street Studios, p13 & p53

2019
McDonald, John, 'Rivers of despair', The Sydney Morning Herald, Spectrum, October 5, pp10–11
Grishin, Sasha, Canberra's 2019 art exhibitions were rich and varied, 27 December

2018
McDonald, John, National Art Part One, NAS Catalogue introduction p19 and pp40–41
McDonald, John, 'A colony of artists' Sydney Morning Herald, Spectrum, July 7-8, pp10–11
Bell Creswell, Amber, A Painted Landscape, Thames & Hudson, pp14–21
Grishin, Sasha, Being Timeless, Art Collector Magazine, p138
Benz, Catherine, Raw Wedderburn Exhibition catalogue, pp12–13
'The Art of Friendship' Exhibition catalogue, Gallery Lane Cove, p3

2016
Ryan, Ann, 'Curator and Coordinator Reports,' Art Gallery of NSW publication, Foundation newsletter 27, January p7
Cultural Conversations Exhibition Catalogue [co-directors Adjunct Associate Yvonne Boag and Dr Bob Jensen], [excerpt essay Anna Johnson] p16
McDonald, Philipa, 'Elisabeth Cummings: At 81, one of Australia's greatest living painters finds renewed success', ABC Sunday News, 31 January
McDonald, John 'Destination Sydney' The Sydney Morning Herald, 24-25 January

2015
Watters, Jane, 'Elisabeth Cummings', Destination Sydney exhibition catalogue, Manly Art Gallery and Museum, pp36–47

Johnson, Anna, catalogue essay King Street Gallery on William, p3
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Elisabeth Cummings is represented by
King Street Gallery on William

First published 2020
King Street Studios P/L

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Printed by Hero Print, Australia

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Photography: Riste Andrievski, Roller Photography, Sydney, Ella Burrett

Design: Ella Burrett

ISBN: 978-0-9925716-9-6

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