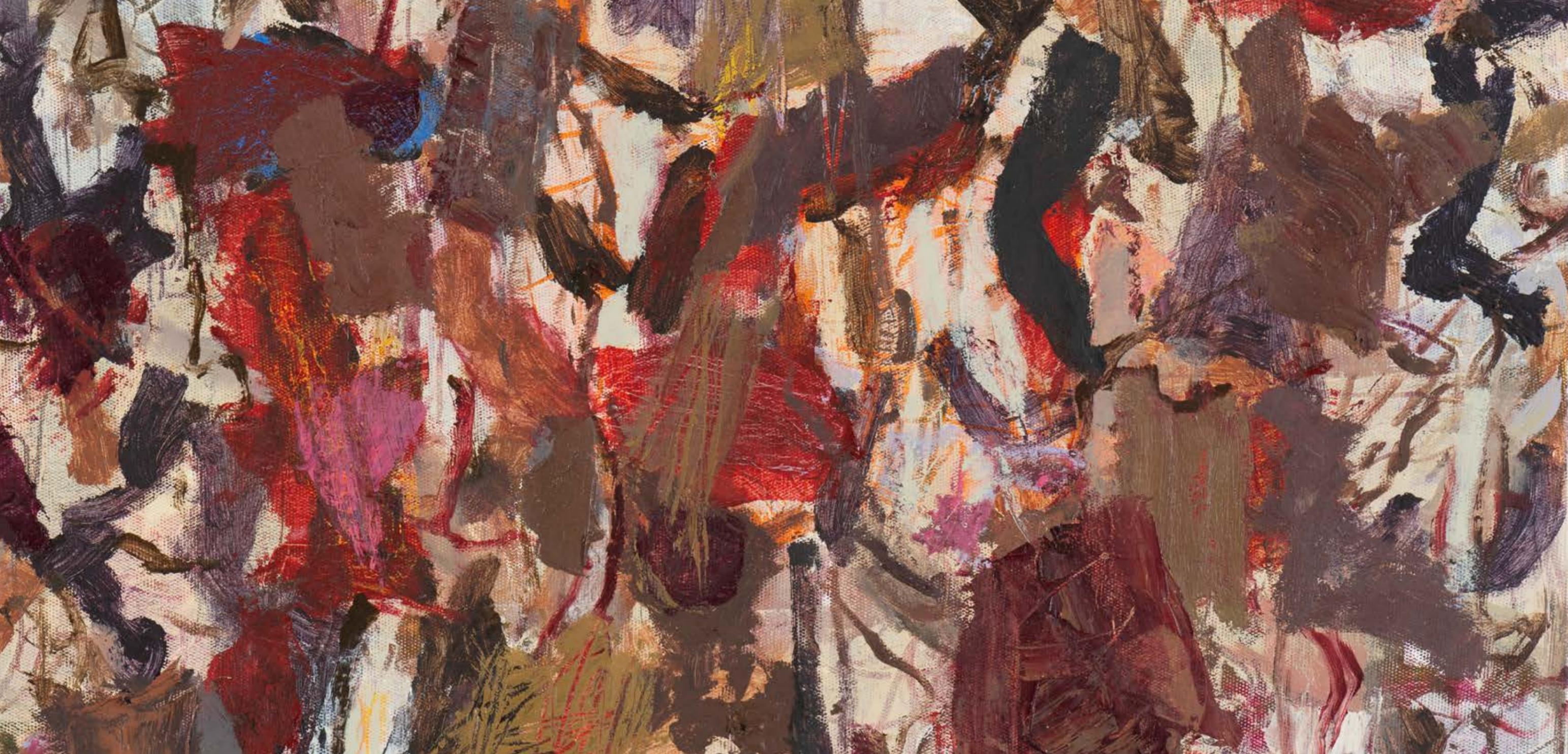


Cummings



17 March -
11 April, 2026

Elisabeth
Cummings
Multiplicity

KS
G_w

King Street Gallery
on William



Photograph courtesy Michael Bradfield

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Top down, from left to right:

1. Northern Territory, 2006

2. Macdonnell Ranges, 2010

3. Istanbul, 2013

4. New Zealand, 2014

5. Elisabeth Cummings in her Wedderburn studio, 2010

6. Whaling Road Press, c. 2011

7. Cicada Press, 2025

Multiplicity Sarah Engledow

Inherent to Elisabeth Cummings's *oeuvre* are two phrases she uses to describe her manner of working and the influences that have informed her creation: 'look and put', and 'it all goes into the pot'. Simplistically, perhaps, I think of her gouaches emerging from the look and put camp (but what discriminating looking! what sure putting!) and her canvases from the pot (an imaginative broth of teachers she's had, students she's taught, great paintings from the past, artists she's admired and worked with, places she's walked, sat and slept, sketches she's laid down in the Australian bush, its deserts, hills and open plains). Certainly to enter a space hung with her gouaches, monotypes, prints and paintings is to enter a bright world. One emerges glad to be alive at this moment; this is her great gift to the present. Yet her late works are the distillation of a lifetime's experience of mark-making, enacted in the course of a rich personal life in which the artist has moved around places and people long gone.

Born in Brisbane in 1934, she grew up exploring the bush and Chinese market gardens around the family home designed by her architect father. During World War 2, American and Australian war artists visited freely. Her parents were regulars at Brisbane's famed Johnstone Gallery in the 1950s. Their house on a hill was full of sculptures and books. The family holidayed every year in pristine Currumbin, by the sea; Elisabeth rambled around the creek behind the house.

From childhood then, the artist has been used to alternating between well-designed, comfortable indoor spaces and hot, crackling Australian exteriors with an extraordinary variety of textures and subtle colours: the tertiary greens, pinks and browns of dry gum leaves on the ground; the orange, bone and rose tones of a rock face. Just a few years ago she remarked on how much she enjoys working in an empty

riverbed; yet she likes rugs, textiles, teapots and cushions too. Since the early 1970s, she's spent years living between a commissioned mud-brick home on Dharawal Country outside Sydney, where koalas live in the surrounding trees and black cockatoos drop gumnuts on the corrugated-iron roof, and a very old cottage in Birchgrove, modified to the designs of her son, an architect like her father.

Elisabeth started drawing under the instruction of her mother, a somewhat prescriptive primary-school teacher, before taking lessons from the renowned Brisbane artist and cultural force, Vida Lahey. Vida gave her big sheets of paper and urged her to fill them quickly, going straight in with the brush to 'get the whole thing working and moving'. Often, since, the artist has said words to the effect that although it's impossible to plan for, she wants the next painting to 'be alive, to move, to have a pulse'. Part of the pleasure her work affords her serious devotees is the necessity to comprehend how elements relate and cohere on canvas or paper; to feel what would be lost if this or that passage were not there, to really come to see what the artist means when she says the painting 'has its own life when it starts to move within... spaces, forms, elements that you start to push and pull'.

Looking into her body of work one encounters traces of figures from the inarguably vital Sydney art scene post-World War 2. At East Sydney Technical College through the mid-50s, she started 'smoking behind the air raid shelter, sitting in the sun, all those things' but she also loved going to the library, where the Viennese immigrant John Kaplan had amassed European books. It's a delight to look at Frank Hinder's drawings of students in class and picture Elisabeth amongst them. One teacher, Ralph Balson, painted in overlapping blocks of colour. Another, Godfrey Miller, would 'just do a couple of lines on your painting. It was all minimal.'



Elisabeth Cummings at her studio, Wedderburn

Information in this essay draws principally on:

Elisabeth Cummings interviewed by Richard Morecroft, National Library of Australia, ORAL TRC 6922, nla.obj-541228475, recorded in Wedderburn, New South Wales on 14, 15 August 2017.

Radiance: the art of Elisabeth Cummings, Sophie Cape, Vivienne Webb, Sioux Garside, Anna Johnson, Darlinghurst, Sydney: National Art School, 2023.

Miller — whose drawings, judged the late Andrew Sayers, were amongst the greatest of all Australian drawings — sometimes dropped into her life drawing class and worked alongside the students. They all acted reverentially, she recalls, responding to his seriousness; they were ‘honoured’ to see what he drew. (Some of the things Miller said were so cryptic that she only saw what he was getting at many years later.) While much of the training the students received was quite conventional, looser ideas were beginning to swirl around. Lloyd Rees’s works attracted her. Though not an abstractionist himself, Rees could see what the gathering movement was about: ‘the need to animate in terms of harmonious shape and colour the whole picture surface’.

In the 1950s Elisabeth lived in two big houses that had been divided into rooms for rent, in the manner of the time: the first with family in Redan Street, Mosman, and the second in Aubyn Street, Neutral Bay, where she socialised with fellow students and met John Olsen and others. After a period as a telephonist, jamming in plugs at the GPO, she worked at Sydney’s first — and surely still Sydney’s hippest-ever — coffee bar, the Galleria, on Rowe Street, the most fashionable shopping strip in Sydney’s history.

Having won the New South Wales Travelling Art Scholarship in 1958, the artist took a passenger ship to Italy via fabled ports of Ceylon, Egypt and Malta. Away for ten years, she lived for some time in a subdivided grand house outside Florence, Villa Fiesole on Monte Ceceri Hill, nipping into town on a bicycle or Lambretta to buy food and look at art. During a month at Oskar Kokoschka’s School of Vision in Salzburg, she attended classes in the 11th-century Hohensalzburg fortress; she met young Americans, thought about de Kooning and Gorky, and began to ‘loosen up’ as she made the quick sketches her teacher demanded. Kokoschka, who had been condemned as a degenerate by the Nazis, said that he would not train his students to become painters, but open their eyes to ‘what art is’. When pleased with her work, he would inscribe it with his initials — OK — and reward her with her a bonbon. She travelled to France, Spain, Portugal, looking at centuries’ worth of art; drew models

at the Grande Chaumière in Paris; went to Rome and saw works by Cy Twombly, amongst others. She and her husband moved into Florence with their baby son. All the stuff of movies and dreams to generations following hers.

Since ending a long teaching career in the late 1980s and gaining representation by King Street Gallery on Burton in 1992, Elisabeth has returned regularly and repeatedly to remote Australian places. To Ross River in the Northern Territory, for example: ‘I can go back there, and it still triggers, you know? The colours are good . . . You think “I can do something with it”’. These trips stay with her. The elements of the paintings expressing the ‘life’ the artist aims for are achieved through brooding, returning, altering, layering, scoring and scratching, enacted in the studio until ‘you’ve come to some sort of, yes, stop where you could stop, though still open ended, one hopes still. It’s not totally closed off... you decide to say, yeah, I’m going to leave now.’

Underpinning Elisabeth’s frankly gorgeous body of work is the person, character and biography of the venerable artist herself — striking, refined, a careful chooser of words, diffident and gracious. Younger artists who have travelled with her in recent years, such as Luke Scibberas and Sophie Cape, Amanda Penrose Hart, Euan McGregor and Guy Maestri, evoke how easy and interesting she is to be around. Watching and listening to her speak about her life, we see that her works don’t satisfy our human attraction to the tension between randomness and order, mystery and answer, open-endedness and resolution, lushness and scrappiness by any sort of happy accident. Utterly fresh as they are, they emanate from decades of looking and thinking; learning and unlearning; doing and undoing; moving on and remaining long enough to connect. Each has emerged, too, from the context of a rounded life and replete personality. ‘One could always have painted more,’ she told Richard Morecroft in 2017. ‘I’ve been diverted by a great many things . . . There are a thousand things that one can do to divert oneself from painting . . . It would have been nice to have had that concentration — not that I haven’t enjoyed all the diversions.’

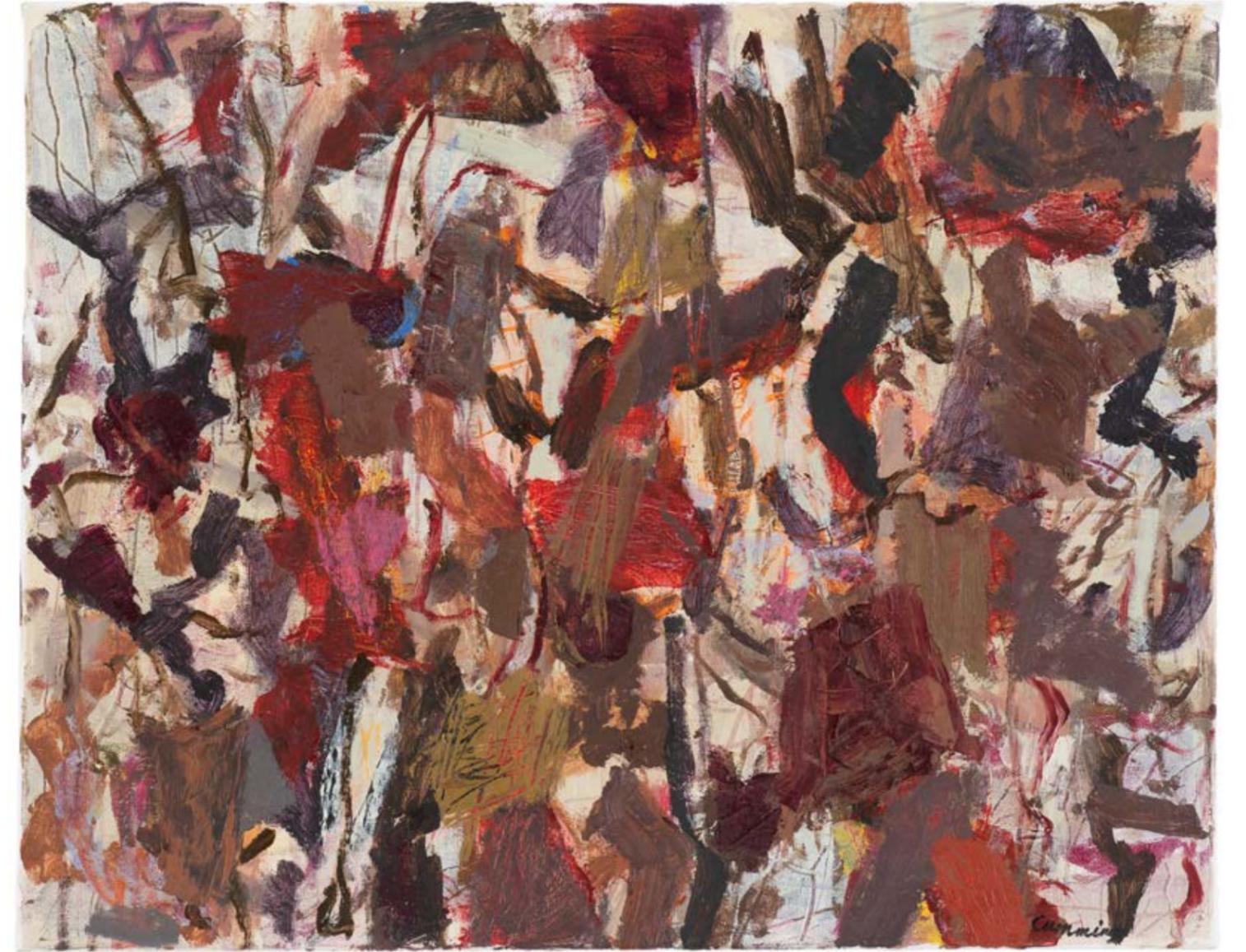


Oil Paintings

Elisabeth Cummings,
Mornington Kimberley, 2012,
oil on canvas, 150x175cm



Elisabeth Cummings,
Forest Floor, 2025,
oil on canvas, 61x76cm



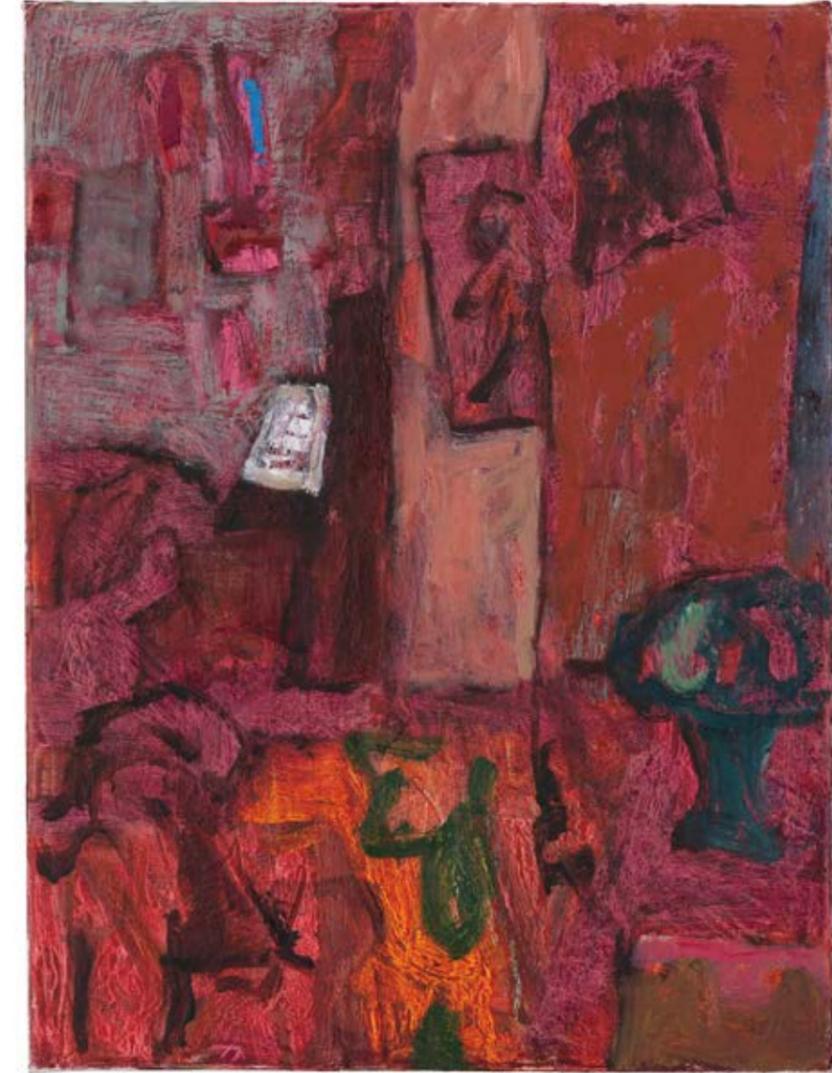
Elisabeth Cummings,
Arkaroola View, 2025,
oil on canvas, 55x65cm



Elisabeth Cummings,
The Gully In Flood, Wedderburn, 2022,
oil on canvas, 56x84cm



Elisabeth Cummings,
Interior with Lamp, 2025,
oil on canvas, 41x31cm



Elisabeth Cummings,
Still Life, 2025,
oil on canvas, 41x31cm



Elisabeth Cummings,
Bush Movements, 1997,
oil on board, 30x30cm



Elisabeth Cummings,
The Arkaroola, 2025,
oil on canvas, 61x76cm





Works on Paper



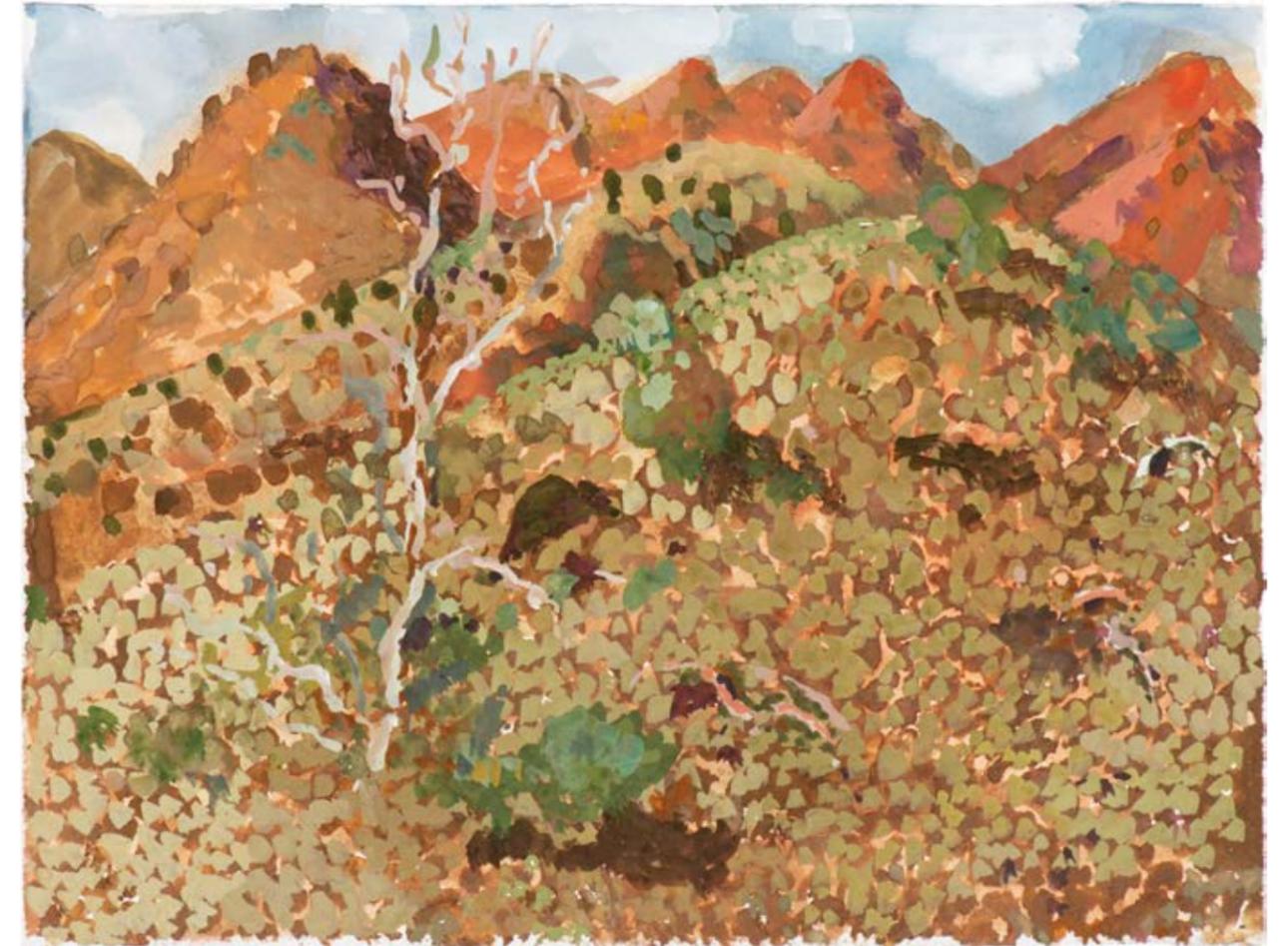
Elisabeth Cummings, *Ferry Hills NZ from Michael's House*, 2019, gouache & ink on paper, 26x36cm



Elisabeth Cummings, *From Split Rock*, 2008 gouache on paper, 30x42cm



Elisabeth Cummings, *From Grindells Hut Gammon Ranges SA III*, 12th June 22, 2022, gouache on paper, 28x37cm



Elisabeth Cummings, *The Hill from Grindells Hut Gammon Ranges SA*, 15th June, 2022, gouache on paper, 28x37cm



Elisabeth Cummings, *Wittenoom*, 2002, gouache on paper, 28x38cm



Elisabeth Cummings, *Ridge Top Country Arkaroola SA*, 2022, gouache on paper, 28x37cm



Elisabeth Cummings, *Skyline, Morocco*, 2022, gouache and ink on paper, 25x32cm



Elisabeth Cummings, *Ngawarla Wami - Echo Bend*, 2008, gouache on paper, 30x42cm



Elisabeth Cummings, *Claret Bird*, 2019, watercolour monotype, 28x44cm [image] 38x56cm [sheet]



Elisabeth Cummings, *Coastal Landscape*, 2019, watercolour monotype, 28x44cm [image] 38x56cm [sheet]



Elisabeth Cummings, *Queenstown Kitchen*, 2024, watercolour monotype, 26.5x20.5cm [image] 50x40cm [sheet]



Elisabeth Cummings, *Country Property*, 2024, watercolour monotype, 20x26.5cm [image] 38x50 cm [sheet]



Bronze Sculpture













Ceramics

Elisabeth Cummings & Jane Barrow,
Wedderburn Garden, 2024,
hand thrown glazed porcelain, 32cm diameter







Etchings

Visual Smarts: Making Prints with Elisabeth Cummings

Michael Kempson, Cicada Press

Why do artists make fine art original prints? Perhaps the enticing intellectual proposition offered by a process that harnesses visual ideas for mass circulation, or the rewarding kinaesthetic experience to be garnered with its materiality and process? Or is it the tempting commercial motivations for a medium founded on an editionable premise? No matter the reason, printmaking is difficult. Consequently, the relationship for some is fleeting, while others flirt periodically with its seemingly arcane and complex procedures. Then there are artists who bring their life's experience, mediated through the creative talent they possess, with such commitment to this engagement that their outcomes are a worthy addition to printmaking's canon. Elisabeth Cummings is one such artist.

In 2001 I began working with Elisabeth via a series of pedagogical experiments, to challenge ossified norms found in traditional printmaking instruction - a precursor to the model that is now Cicada Press. Using educational ideas and mentoring relationships that promoted empowerment, risk taking and community, respected artists joined a course designed to facilitate print production. Elisabeth brought a clear understanding of her content, gathered over many peripatetic years and then honed to completion in the privacy of her studio. My role was to guide her through etching's myriad of technical possibilities with the support of our students. An added benefit to this dynamic was Elisabeth's considerable experience as an arts educator and her willingness to expose a predominantly solitary practice to the gaze of a more public forum.

A painter makes a mark and can respond to it immediately. An etcher makes a mark and must then process the plate through several crucial stages before proofing to see the result. Additionally, the resultant print is the mirror

image of what is drawn. Elisabeth, though slightly overwhelmed at first, was given a number of plates to work on, so when one was being processed she could focus on another. It didn't take her long to get into the rhythm of balancing the aesthetic demands for each, despite her limited technical vocabulary, with the decision-making required to progress them to a satisfactory conclusion.

Dog under the Table (2001) and *The Piano Room* (2001) are two of the earliest images created in our partnership and reflect the learning derived in comprehending the fundamentals of a new medium. A scaffold was established with frenetic notations applied with a scribe, a series of linear marks that conjured domestic interiors, not totally descriptive but nonetheless familiar and comforting. A second plate was introduced to each image and a series of aquatinted tonal values applied to all. These appear as layered colours in subtle combinations of shapes that demarcate the space within each of the rooms. They are small, seemingly simple etchings that belie the focus and understanding required to form and coalesce the visual components that make Elisabeth's work so distinctive.

Not everything went to plan in this early engagement. The tentative success of the previous prints invoked a desire for more complicated ones. Luminous colour is such an integral component of Elisabeth's work, so the more the better. The three-plate result was a dismal failure. In seeking to summon an image as she would in a painting, Elisabeth learnt a different approach was necessary when working in a medium that lacks the same plasticity. Instead of abandoning the work, determination and nimble lateral thinking resulted in a separation of the plates. She re-invented the key plate to stand alone,

1.
Elisabeth Cummings, *Canberra Winter*, 2019, edition of 20, 24.5x32cm [image] 40x50cm [sheet], printed by Michael Kempson, Cicada Press

2.
Elisabeth Cummings, *Black Bird*, 2020, edition of 20, 25x28cm [image] 40x43cm [sheet], printed by Michael Kempson, Cicada Press

3.
Elisabeth Cummings, *Mangroves [yellow]*, 2019, edition of 20, 16x25cm [image] 30.5x40cm [sheet], printed by Michael Kempson, Cicada Press

4.
Elisabeth Cummings, *The Dam*, 2020, edition of 20, 24.5x27.5cm [image] 40x46.5cm [sheet], printed by Michael Kempson, Cicada Press

5.
Elisabeth Cummings, *Mungo Morning*, 2024, edition of 30, 13x31.5 cm [image] 24.5x43.5 cm [sheet], printed by Michael Kempson, Cicada Press



with sumptuous velvety blue-black hues, to become *Night Bird* (2001) and the supportive plates, a spare backdrop of vibrant vermilion and muted yellows, welcomed the addition of minimal flourishes in a hum of violet to become *The Red Table* (2001). In engineering such a miraculous recovery, Elisabeth established the template for all our future collaborations: juggle many balls in the air, use an approach to the image that isn't always the conventional path and if it's not working, don't be afraid to scrape off whole passages to apply new layers; for there is always hope if there's plate left.

Since 2005 we have worked continuously, every Friday when possible, with an ever-changing cohort of students eager to participate in this creative exchange. With an increasing command of intaglio's nuances, Elisabeth drew upon memories of places visited to create several seminal landscape etchings, a promise of the gems that were to follow. The scraggy revelations offered in the sublime *Near Arkaroola* (2005) or the tart threads of *Bone Country* (2006) present the vision of a coherent structure to the confounding untidiness of Australia's landscape. In *Arkaroola Landscape* (2005) distant horizon and intimate foreground mesh in a frenzy of skittering marks that frame a reprise of the night bird motif. There would also be the odd change of tack: interludes that acted as amusing playful diversions, usually monochromatic self-portrait or figure etchings, rendered on the tiniest of scales.

A cascade of landscapes followed, some employing three-plate layering strategies with matrixes of a consistent format. *Flinders Journey* (2007) and *Simpson Desert* (2007) were early standouts in an all-encompassing approach to convey, with nicks,

dabs and sweeps, a harsh eroded environment of heat, wind and rock. Conversely, cool still nights were evoked in *New Moon at the Warburton River* (2008) that echo, in later smaller images such as *Arkaroola Dawn* (2009) or *Dark Bush* (2010), the shifting light of the cyclical transitions from day to night and morning again.

Later Elisabeth reworked the spent plates from the 2007 images, creating a large suite of sepia tinted etchings deploying an ever-expanding array of autographic marks and methodological approaches, including lift ground and spit-bite aquatint. The outcomes include *Smoko'* (2008), *Hill End Glimpses* (2008) and *Back Paddock* (2008). Moreover, prints like *Flinders Farm* (2009) and the majestic *Western Country* (2009) appeared when she used these matrixes with their ravaged patinas, to form the key motifs for new multiple-plate etchings, beginning the process anew.

In *Flinders Property* (2010), her largest multiple-plate etching to date, the structure is just hanging on by a thread, with loose meandering ebbs and flows between muted references to human settlement and the wilder imposing bush. Or the aquatint *Flinders Summer* (2010) where the linear component vanishes altogether into a mass of warm daubs and subtle interacting layers. When contemplating this image Elisabeth briefly showed me the sketchbooks she used when drawing en plein air. It was a treasure trove and I expected her to reference it closely, but a reminder was all that was needed. Once put away she drew from a well deep within.

There have been many great prints made over the last few years nudging Elisabeth in many directions. Some include *Evening Termite Mounds* (2012), a landscape on a grand

1.
Elisabeth Cummings,
Marra Marra, 2020,
etching, edition of 20,
12.5x16cm [image]
20x25.5cm [sheet]
printed by Michael Kempson,
Cicada Press



2.
Elisabeth Cummings,
Moroccan Village, 2018,
etching, edition of 20,
24x20.4cm [image]
39.7x30cm [sheet],
printed by Michael Kempson,
Cicada Press

3.
Elisabeth Cummings,
L'Estaque, 2020,
etching, edition of 20,
20.5x24cm [image]
31x40cm [sheet],
printed by Michael Kempson,
Cicada Press



4.
Elisabeth Cummings,
Turkish Coast, 2013,
etching, edition of 25,
25x25cm [image]
50.5x40cm [sheet],
printed by Michael Kempson,
Cicada Press



5.
Elisabeth Cummings,
Marseille Skyline, 2020,
etching, edition of 20,
11.5x16cm [image]
21x25.5cm [sheet],
printed by Michael Kempson,
Cicada Press

scale with forms emerging from a screed of soft-ground flurries and notations; or *Rainbow over the Flinders* (2013), peaked with the insertion of a hand-coloured rainbow. *Blue Jug* (2012) re-ignites her fondness for domestic interiors and her beloved dogs, rendered into warm and cool tessellated shards and *My dog at home in the bush* (2015) suggests multiple perspectives from inside and out. Recent travels to Turkey and Hong Kong have resulted in distinctive renditions beyond the familiar in *Turkish Coast* (2014) and the diminutive *From Flying Goose Hill* (2015) respectively. Elisabeth has a great friendship with Euan Macleod, another regular at Cicada Press, and enamoured with one of his nocturne prints, created a crosspollinated homage, *Nightscape* (2015) using some inspired borrowing. At the time of writing, Elisabeth has begun a new series of prints using the ancient landscape of Lake Mungo in South Western New South Wales, promising enticing possibilities.

Like the late Fred Williams - a great etcher incidentally - I have always thought that Elisabeth benefited from a dialogue between a painting and printmaking practice. She deliberately establishes problematic scenarios only to seek answers, prompted from her tireless investigations in the many creative disciplines she traverses. With etching, the medium forces upon her a discipline to reduce visual elements to find appropriate solutions. I like to think it has led to a gradual change in her painting since the early 2000s. It is simpler, but no less sophisticated. It is purer in the palette and she says more with less. The experience of making prints at Cicada Press, along with the monotypes made with Diana Davidson at Whaling Road Studio, has contributed to a positive evolution in her broader practice.

Students recognise that observing the act of creation is likely to be more productive than theories espoused in the lectures of a hierophantic boffin, and it is a joy and privilege to watch this process from a very intimate perspective. Elisabeth modestly describes her method 'as dithering her way' to a conclusion, but there is precious instructional value in the practical common sense, incremental sinew and instinctual reasoning that she brings to her art making. She performs with elan, like a great jazz singer who is able to take surprising risks by entering the daunting world of improvisation, to find new and enthralling ways to re-interpret her cherished repertoire. She has a humble and serene countenance as no diva resides in that diminutive frame. But don't be fooled. Elisabeth Cummings is a pre-eminent and indefatigable athlete of the imagination, capable of transforming complexity and doubt into certainty.

This essay was first published in Elisabeth Cummings monograph, 2017, and is reproduced with the kind permission of Michael Kempson.

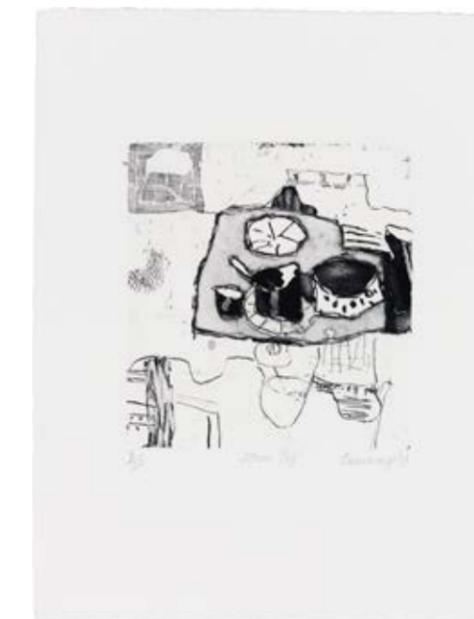
1.
Elisabeth Cummings,
Cuppa, 2010,
etching, edition of 30,
12x22cm [image]
30.5x40cm [sheet].tif
printed by Michael Kempson,
Cicada Press

2.
Elisabeth Cummings,
Coffee Pot and Pot Plant,
2013, etching, edition of 25,
30x29cm [image]
50x40.5cm [sheet],
printed by Michael Kempson,
Cicada Press

3.
Elisabeth Cummings,
High Tea, 2017,
etching, edition of 20,
19x18cm [image]
40x30cm[sheet],
printed by Michael Kempson,
Cicada Press

4.
Elisabeth Cummings,
The Kitchen Sink, 2012,
etching, edition of 25,
32x34cm [image]
50x45cm [sheet],
printed by Michael Kempson,
Cicada Press

5.
Elisabeth Cummings,
Stove Top, 2017,
etching, edition of 20,
18.5x19.5cm [image]
30x39cm [sheet],
printed by Michael Kempson,
Cicada Press



Elisabeth Cummings OAM

Selected Biography

Born 1934 Brisbane, Queensland
Lives and works 1976-Now Wedderburn, NSW

Studies & Lecturing

1953-57 National Art School [East Sydney Tech College], Sydney
1975-87 Part-time teaching, City Art Institute, Sydney
1969-2001 Part-time teaching, National Art School, Sydney
1958-68 Lived and studied in Italy & France
1960 School of Vision, Salzburg, with Oskar Kokoschka

Solo Exhibitions [Selected from the last decade]

2026 *Multiplicity* King Street Gallery on William, Sydney
2025 *Ceramic Works by Elisabeth Cummings and Jane Barrow* King Street Gallery on William
In Her Own Time Bank Art Museum Moree, NSW
On Paper Together King Street Gallery on William
2024 *Gouaches & Ceramics: Elisabeth Cummings and Louise Boscacci* King Street Gallery on William
2023 *Radiance: The Art of Elisabeth Cummings* National Art School, Sydney
Elisabeth Cummings: From a Well Deep Within [Print Exhibition] Campbelltown Arts Centre, Sydney
2022 *Through the Window* King Street Gallery on William
2020 *Eastern Arremte country & Morocco* King Street Gallery on William
The Elisabeth Cummings Gift New England Regional Art Museum (NERAM), Armidale, NSW
2018 *Journeys* King Street Gallery on William
2017-18 *Elisabeth Cummings: Interior Landscapes* [touring survey exhibition] S. H. Ervin Gallery, Sydney; Orange Regional Gallery, Orange, NSW, Newcastle Art Gallery, Newcastle, NSW
2017 *Elisabeth Cummings: New Works*, King Street Gallery on William
2015 *New Paintings* King Street Gallery on William
Flying Goose Hill NockArt Gallery, Hong Kong, China

Group Exhibitions [Selected from last decade]

2025 *Australian Art Messums: Org*, Australian High Commission in the United Kingdom, London, UK
Selections from the Permanent Collection Orange Regional Gallery
Vibrations: Abstract women in the collection, NERAM
A Painters Painter Mosman Art Gallery, Sydney
Every Picture Tells a Story King Street Gallery on William
2024 *Landscape Tells the Way: Illawarra* Wollongong Art Gallery, Wollongong, NSW
Shifting Ground: Landscapes from the Collection Wollongong Art Gallery
Portia Geach At 60 S.H Ervin Gallery
Lineage, A Visual Continuum Maitland Regional Art Gallery, Maitland, NSW
Drawing From The Collection, NERAM
Mosman Art Prize Mosman Art Gallery, Sydney
2024 (cont.) *Surface Effect: Ceramics Collection Stories* Manly Art Gallery and Museum

2023-24 *Collection: Gifted* Manly Art Gallery and Museum
2023 *Mosman Art Prize* Mosman Art Gallery
2022-2023 *Collection Highlights and Recent Acquisitions* Orange Regional Gallery, NSW
2022 *Great Australian Painting* Liverpool Street Gallery, Sydney
A Life of Art: Art from the Estate of Jocelyn Plate Annette Larkin Fine Art, Sydney
2021-22 *Know My Name* National Gallery of Australia, Canberra, ACT
2021 *Paper Cut: Part II, Works On Paper from the Cruthers Collection of Women's Art* The Lawrence Wilson Art Gallery, Perth, WA
Cummings & Poulet Penrith Regional Gallery, NSW
Storylines + Songlines Justin Art House Museum, VIC
2020 *Kenwood Road* King Street Gallery on William
Salon des Refuses S.H. Ervin Gallery
Visions of Country Orange Regional Gallery

Selected Collections

Artbank, Australia
Museum of Brisbane, Qld
Art Gallery of New South Wales, Sydney
National Art School, Sydney
Art Gallery of South Australia, Adelaide
National Gallery of Australia, Canberra
Australian National University,
Newcastle Art Gallery, NSW
Drill Hall Gallery, Canberra
New England Regional
Bathurst Regional Art Gallery, NSW
Art Museum, NSW
Brisbane Girls Grammar School
Orange Regional Gallery, NSW
Campbelltown City Bicentennial
Outback Arts Inc, Qld
Art Gallery, NSW
Outback Regional Gallery, Winton, Qld
Charles Sturt University,
Queensland Art Gallery, Brisbane
Wagga Wagga, NSW
Redcliffe Regional Gallery, Qld
Coffs Harbour Regional
Rockhampton Art Gallery, Qld
Art Gallery, NSW
Shoalhaven City Arts Centre, NSW
Glasshouse Port Macquarie, NSW
Tamworth Regional Gallery, NSW
Gold Coast City Art Gallery, Qld
The Australian Club, Sydney
Grafton Regional Art Gallery, NSW
The Kedumba Collection of
Griffith University, QCE, Brisbane
Australian Drawings, NSW
Hawkesbury Regional Art Gallery, NSW
University of New South Wales
James Cook University, Townsville, Qld
University of Queensland, Brisbane
Lismore Regional Art Gallery, NSW
University of Technology Sydney
Long Gallery & Art Collection,
University of Wollongong, NSW
Waiheke Community Art
Macquarie Bank, Australia
Gallery, New Zealand
Maitland Regional Art Gallery, NSW
Wollongong Art Gallery,
Manly Art Gallery and Museum, Sydney
Wollongong, NSW
Maroondah Art Gallery, Vic
Mosman Art Gallery, Sydney



A comprehensive CV for Elisabeth Cummings is available on the King Street Gallery on William website kingstreetgallery.com.au/artists/elisabeth-cummings/



Elisabeth Cummings in her studio, Wedderburn
Photograph courtesy Riste Andrievski



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Michael Bradfield
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Inner Cover:
Detail from Elisabeth Cummings,
Forest Floor, 2025, oil on canvas,
61x76cm, p. 11.

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