

Adam CULLEN

Born Sydney 1965, died 2012

Adam Cullen was an Australian artist, most known for winning the Archibald Prize in 2000 with a portrait of actor David Wenham. He was also known for his controversial subjects or work. His style has at times been called by some critics as simplistic, crude, adolescent or puerile, though he is regarded one of Australia's most collectible contemporary artists.

Cullen's studio was located at Wentworth Falls, in the Blue Mountains of New South Wales. He had stated that he had painted to the music of punk bands such as the Meat Puppets, Black Flag and the Butthole Surfers. Cullen painted such things as dead cats, 'bloodied' kangaroos, headless women and punk men, many of which represent what he termed "Loserville".

The artist used a highly personal visual language to address a broad range of topics including crime, masculinity and cowboy culture. He merged high and low cultural influences in works which are defined by their iridescent colours and bold gestural marks. His works combine irreverent humour with an astute sensitivity to society.

Cullen's work is held in collections including the National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Monash University, Melbourne; and Griffith University, Brisbane.



Adam CULLEN
Mare from Kildare 2004
acrylic on canvas
102 x 76cm

Private Collection

Adam CULLEN
Auto Portrait 2005
acrylic on canvas
52 x 41cm

Private Collection

Adam CULLEN
My Crackerjack 2004
acrylic on canvas
182 x 182cm

Private Collection

Adam CULLEN
When she goes, I dress up 2003
acrylic on canvas
182 x 152cm

Private Collection

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Alesandro LJUBICIC
Born 1986, Jajce, Bosnia and Herzegovina
Lives and works Sydney, New South Wales

Ljubicic studied at the National Art School in Sydney where he was involved in a number of exhibitions and Art awards between 2004 - 07. Flowers burst out from Ljubicic's large, textured canvases. Sweeps and daubs of vivid colour convey his intense response to the beauty of nature. Ljubicic's less resolved Colour Studies share the same emotional charge. These smaller panels, created at the same time as the larger flower works, further explore the effects of layering paint. Whorls and waves of different colours resist blending together, competing to be the most vibrant. The trace of Ljubicic's brush and palette knife is clearly visible; dragging and scooping thick layers of oil paint to create sculptural surfaces.

Alesandro LJUBICIC
Coquille Vert Clair 2018
oil on linen over Dibond
45.4 x 50.5cm

Courtesy the artist and Michael Reid Gallery Sydney

Alesandro LJUBICIC
Tiffany through the branches No. 2 2016
oil on linen over Dibond, triptych
180 x 450cm

Courtesy the artist and Michael Reid Gallery Sydney

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Mirdidingkingathi Juwarnda Sally Gabori

Born c.1924 Bentick Island Queensland, died 2015

Mirdidingkingathi Juwarnda Sally Gabori was one of the leading contemporary Australian artists of the last decade. Though her career only began in 2005, she has since taken the art world by storm. Sally Gabori's immediate love of paint and the full spectrum of colour offered to her triggered an outpouring of ideas including depicting her country and her ancestral stories. Whilst her works could be recognised as abstraction, they are actually land and seascapes and her fascination with colour seems as significant as the content itself. Sally Gabori was born around 1924 on Bentinck Island in the Gulf of Carpentaria, a small island of the Kaiadilt people. Her tribal name, Mirdidingkingathi Juwarnda, means 'dolphin born at Mirdidingki'. Gabori lived her first twenty-three years according to an unbroken ancestral culture, uninfluenced by the encroachment of Europeans. Yet in 1948, following severe drought and a tidal wave that struck Bentinck Island, the Kaiadilt people were moved to the Presbyterian Mission on nearby Mornington Island. Here Gabori bore eleven children, raising them along with several others of her husband's children to other wives, as is Kaiadilt tradition. Although she spent most of her life away from her country, Gabori maintained Kaiadilt culture, singing its songs with family and community, fishing and gathering bush foods. She remained on Mornington Island until the 1980s, when some of the Kaiadilt people began to return to their ancestral country after the Land Rights movement saw small outstations erected on Bentinck. Gabori didn't hold a paintbrush until she was in her eighties. She was first introduced to painting materials in 2005 while at the Mornington Island Arts and Crafts Centre. Her immediate love of paint and raw talent triggered an outpouring of artistic expression as Gabori instinctively engaged with a full spectrum of colour to visualise the glories of her country. Mixing wet paints on canvas to create tonal shifts and gestural brushstrokes, she evoked geological and ecological flux on Bentinck. Bold, hard-edged forms and sharp colour contrasts describe enduring natural structures such as ancient rock-walled fish traps, or the cliffs meeting the ocean.

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Sally GABORI
Untitled 2010
acrylic on canvas
198 x 611cm

Art Gallery of New South Wales collection

Sally GABORI
My Country 2008
acrylic on linen
198 x 101.5cm

Gift of Don and Justine Osborne through the Australian Government's Cultural Gifts Program 2010

Newcastle Art Gallery collection

Sally GABORI
My country (no date)
acrylic on canvas
136.3 x 120.5cm

Purchased 2012

Newcastle Art Gallery collection

Sally GABORI
Dibirdibi Country 2009
acrylic on canvas
150.1 x 101cm

Purchased 2010

Newcastle Art Gallery collection

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Ben QUILTY

Born Sydney 1973

Lives and works Southern Highlands, New South Wales

Ben Quilty's career has been largely influenced by his experience of contemporary Australian culture, and particularly the drug-and-alcohol imbued culture of his youth; later experiences including political activism and a position as an official war artist have also shaped his practice. The bold themes which dominate Quilty's practice are denoted through his painting aesthetic which is equally dimensional, confrontational and dynamic. It was Ben Quilty's painterly obsession with cars, especially his treasured LJ Torana, that saw him burst onto the art scene in 2002. That year he won the Brett Whiteley Travelling Art Scholarship and exhibited his Torana paintings for the first time. The Torana presented, in a single subject, a self-portrait of the artist (an 'auto' portrait) and a contemporary vanitas symbol – one that signified the mateship rituals of his upbringing on the outskirts of Sydney.

Quilty has presented a number of solo exhibitions including *Ben Quilty: After Afghanistan*, Australian War Memorial Special Exhibitions Gallery, Canberra, touring (2014–2016); *Ben Quilty*, Saatchi Gallery, London (2014); *Ben Quilty*, Kuta Beach Hong Kong Art Fair with Tolarno Galleries, Hong Kong (2014); *Trigger-Happy: Ben Quilty's Brave New World*, Drill Hall Gallery Australian National University, Canberra (2013); *Ben Quilty*, Jan Murphy Gallery at Korean International Art Fair, Seoul (2012); *A Convergence of Birds*, Goulburn Regional Art Gallery, New South Wales (2011); *Trashed*, LOST Projects, Manila (2010); *Ben Quilty LIVE!* University of Queensland Art Museum, Brisbane (2009).

Quilty's work is held in a number of collections within Australia including the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, QAGOMA, Brisbane, Adelaide; Australian War Memorial, Canberra; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Bendigo Art Gallery, Victoria; Goulburn Regional Art Gallery, New South Wales; Macquarie Bank, Australia; Newcastle Regional Art Gallery, New South Wales; and University of Queensland Art Museum, Brisbane.

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Ben QUILTY
Cullen – before and after 2006
oil on canvas, diptych
159.8 x 170.3cm

Gift of the Margaret Olley Trust 2007

Newcastle Art Gallery collection

Ben QUILTY
One for the road 2004
oil on canvas
120 x 120cm

Gift of the Margaret Olley Trust 2004

Newcastle Art Gallery collection

Ben QUILTY
Skull Rorschach 2009
oil on linen
2 x 60 x 50cm

Goulburn Regional Art Gallery collection

Ben QUILTY
Torana No.8 2007
oil on linen
170 x 160cm

Courtesy the artist

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Robert MALHERBE

Born Mauritius 1965

Lives and works Blue Mountains, New South Wales

Robert Malherbe migrated with his family to Australia at age six where has lived and worked in the Sydney region since.

Malherbe's talented drafting skills were recognised early on as he gained practical training in an animation studio, honing his ability to draw from life and give vigour to his subjects. His art education has been largely self-taught, from standing in front of some of the greatest paintings in some of the greatest museums and galleries around the world.

Malherbe first exhibited in London in the late nineties and has staged solo exhibitions since 2003. He frequently exhibits in Sydney, Melbourne and Brisbane and an early-career survey exhibition of Malherbe's paintings was presented by the Blue Mountains Cultural Centre in 2016. Robert Malherbe has been a regular finalist in major art prizes and including the 2018 Art Gallery of New South Wales Wynne Prize and Archibald Prize and has won the Manning 'Naked and Nude' Art Prize and NSW Parliament Plein Air Painting Prize.

Robert MALHERBE

Blackheath Landscape 3 2018

oil on linen

61 x 51cm

Courtesy the artist and James Makin Gallery Melbourne

Robert MALHERBE

Blackheath Landscape April 2012

oil on linen

100 x 81cm

Courtesy the artist and James Makin Gallery Melbourne

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Robert MALHERBE

Nude 22 2017

oil on board

48.5 x 61cm

Courtesy the artist and James Makin Gallery Melbourne

Robert MALHERBE

Nude 26 2018

oil on board

41 x 33cm

Courtesy the artist and James Makin Gallery Melbourne

Robert MALHERBE

Blackheath Landscape December 2012

oil on polyester

76 x 101cm

Courtesy the artist and James Makin Gallery Melbourne

Robert MALHERBE

The Conversation 2011

oil on linen

105 x 122cm

Courtesy the artist and James Makin Gallery Melbourne

Robert MALHERBE

Nude with Bed 2005

oil on linen

61 x 50cm

Courtesy the artist and James Makin Gallery Melbourne

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Elisabeth CUMMINGS

Born Brisbane 1934

Elisabeth CUMMINGS

Arkaroola Landscape 2004

oil on canvas

165 x 200cm

Purchased with funds provided by the Australian Collection Benefactors'
Program 2005

Art Gallery of New South Wales Collection

Elisabeth CUMMINGS

Pandava IV 1978

oil and enamel on canvas

139 x 191cm

Gift of the artist through the Australian Cultural Gifts Program 2011

Newcastle Art Gallery Collection

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