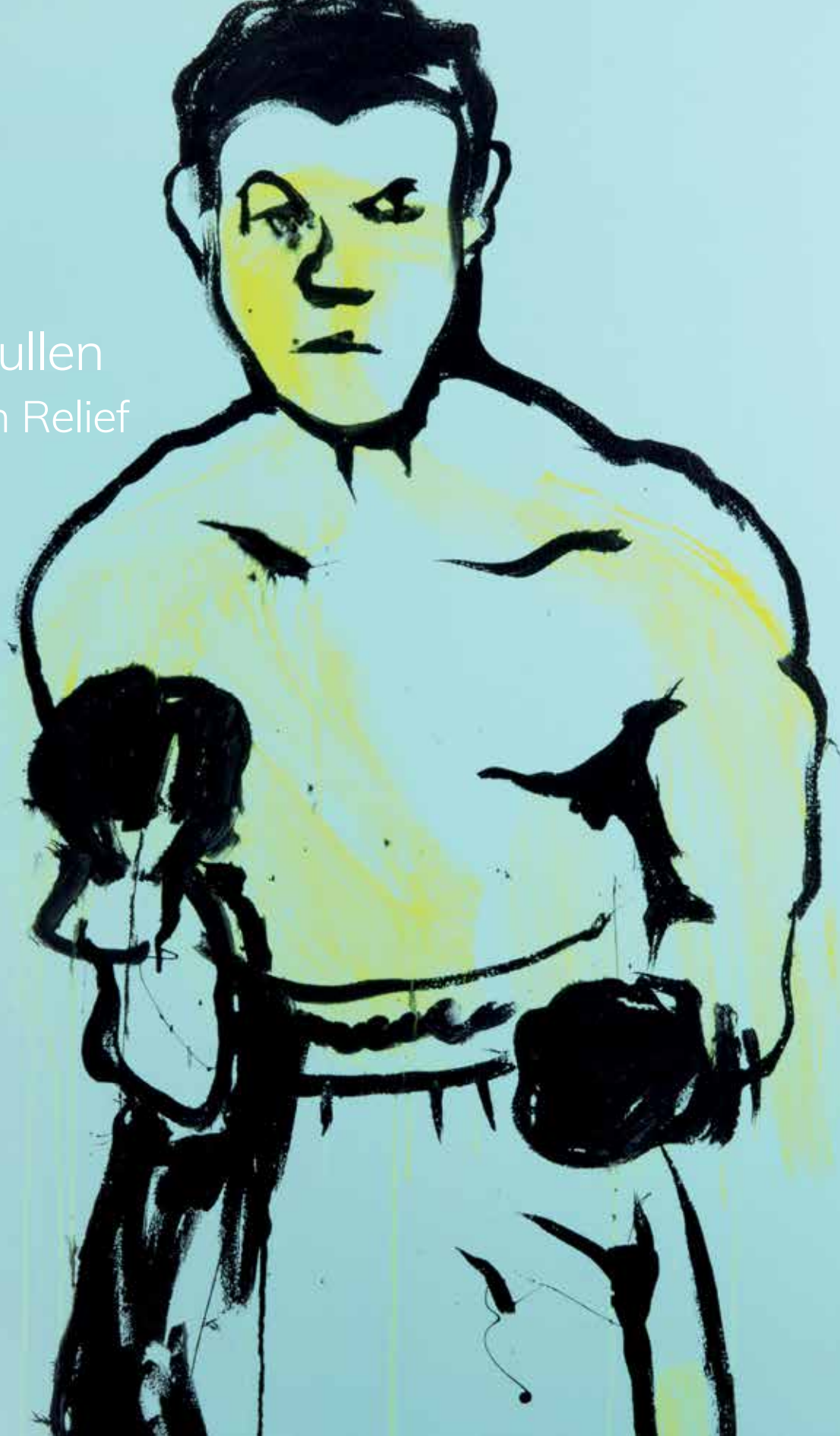


Adam Cullen
Art is Pain Relief







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Adam Cullen: Art is Pain Relief

Adam Cullen (1965-2012) was one of the most important Australian artists of his generation. Emerging from Sydney's grunge art scene in the 1990s and best known for his bold and challenging paintings, Cullen and controversy courted each other.

In this retrospective of Adam Cullen's career, over 70 rarely seen paintings, works on paper, bronzes, ceramics, film, and artist books have been drawn from private collections and the artist's estate to provide insight into this complex and colourful artist.

The artist's unique visual language encapsulates insightful yet confronting views of Australian contemporary society. The works revolve around issues of national and gendered identity, addressing racial intolerance, bigotry, sexism, and political and social hypocrisies.

Adam Cullen grew up on Sydney's Northern Beaches, winning the Archibald Prize with a portrait of actor David Wenham in 2000. In 2002, he represented Australia at the 25th Biennale de São Paulo, and in 2008, a major survey exhibition of his work, *Adam Cullen: let's get lost*, was held at the Art Gallery of New South Wales.

Just over ten years since Adam Cullen's death, this exhibition is an opportunity to reflect on his extraordinary body of work, influence and legacy. *Adam Cullen: Art is Pain Relief* was developed by Max Francois Germanos of 3:33 Art Projects with the support of the Adam Cullen Estate and Manly Art Gallery & Museum.

Josephine Bennett
Gallery Director

Manly Art Gallery & Museum
13 October – 3 December 2023



northern
beaches
council





Gary Grealy, Portrait of Adam Cullen, 2000
digital print, 58 x 58cm
Collection of Gary Grealy

Foreword

Adam Cullen and I became friends in the second year of primary school on the Northern Beaches of Sydney. We remained friends for 40 years until Adam died in his home in Wentworth Falls at 46.

Anyone who spent time with Adam during the latter half of his life would see a person full of contradictions. The so-called “bad boy” or “enfant terrible” lived in a cosy weatherboard cottage surrounded by flower beds and a white picket fence. Socially, you could be greeted with a snarl or rude comment about your appearance, and then engage in bizarre and heated debates about art and politics. At other times, he was a complete charmer with all the manners of a true gentleman, compassionate, kind and generous. He would often discreetly hand homeless individuals a twenty or fifty and tell them to have a hot breakfast. Adam was a long-term supporter of the Humane Society, donating artwork for many years. Still, he was also a member of the Australian Shooters Party and kept an arsenal of weapons in his cottage: lightweight 22s, shotguns, high-powered hunting rifles, a 357 revolver, crossbows, and a taser. However, it’s my own experience that Adam was a terrible shot, and besides a few rabbits when we were teenagers and a couple of ducks at Hill End, which he thought would make a good meal, he mostly shot beer cans, handmade targets, old water tanks and sheds.

Despite these apparent contradictions, he was very consistent from beginning to end. Early primary school memories include him drawing in ruled exercise books, a practice he continued to the last week of his life. At 10, his cartoons regularly appeared in the local Collaroy Plateau newspaper, the *Platt Chat*. Later, in a high school English class, we engaged in the juvenile practice of passing notes around. On one occasion, Adam sketched our English teacher sitting naked in a bathtub with the caption “Mr Henningham eating Cheesecake in the Bath”. The paper was intercepted by the subject who told the class, “I’ll be keeping that”.

While still in primary school, we walked around the neighbourhood with a platter of Legacy badges we intended to sell for the charity. A lady dressed in fluffy slippers and a nightgown approached us from the end of a darkened hallway. As she came forward, Adam began his sales pitch through the fly-screen door, but she shouted “No” and slammed the door before getting to the end. I was shocked, but Adam thought it was hilarious and, by the end of the afternoon, was mimicking her. The moment stays in my memory because of the fun Adam had in mocking her over the following days. Exploring the dark and pathetic side of the suburbs was ongoing throughout his career, and I can find variations of that lady in the dressing gown in paintings 30 years later.

While in high school, we visited the Art Gallery of New South Wales to see the Archibald Prize. At the time, we thought it was a huge deal, and I recall Adam asking what you would have to do or how it was possible to get your work hung. Adam entered his first Archibald prize at 16, but *Uncle Max* was rejected. During his undergraduate years at the City Art Institute (later COFA), Adam stopped drawing and painting in the traditional sense and began making installations, videos and performances. I recall him making remarks like “painting is dead”. During these years, several exhibitions have remained etched in my memory. One at CBD Gallery included a metal scaffold and a dead cat floating in a fish tank. In another at Black Gallery, I was treated to various cardboard constructions, a piece of styrofoam partially filled with vomit, and a dead mouse pinned to a piece of cardboard and painted with calamine lotion, titled *Summer Holiday* (to my knowledge, all his preserved wildlife was roadkill). These exhibitions would be considered his grunge period, but his later work retained aspects of the abject. Adam produced the text piece *Go Manly* towards the end of this grunge period, which can be viewed as his renewed interest in painting. Despite advice that entering the Archibald



Top: Studio shot, Katoomba,
2 Feb 2010. Courtesy Andre de Borde

Bottom: Early morning in Vulcan State Forest, NSW
with Jason Martin, January 2011. Courtesy Jason Martin

Prize would ruin his hard-earned credibility, Adam was determined and began entering the Prize again in 1997, winning in 2000.

During the last couple of years of Adam's life, when his health was poor, I got to know his father, Kevin Cullen, on the many long drives back and forth to Katoomba Hospital. Kevin would entertain me with stories about growing up in the country. Kevin often told me that he and his four brothers "found everything funny". It was the common thread in all his stories and the key to understanding Kevin and Adam Cullen. When Adam was young, Kevin would put on one of Carmel's frocks to retrieve the newspaper from the front lawn. "It gave the neighbours something to talk about", and would embarrass his son. Adam developed his own brand of mischievous humour that, for me, permeates his work.

It's useful to know that Adam grew up around the theatre. His mother, Carmel, was a versatile actress who played many roles in various Australian films. Carmel also appeared on *The Benny Hill Show* as an overweight ballet dancer, and some may know her as Kon the fruiterer's mum in *The Comedy Company*, or the little lady who lived in the shoe in the Arnott's biscuits advert. Max Cullen, the subject of Adam's first Archibald prize entry, was Adam's second cousin. But Adam knew him as Uncle Max and attended many of his performances. The theatrical and performative aspect of Adam's work was a natural outcome of his family environment. The discovery of Jackson Pollock's work and the well-known documentary about his life distilled the idea that painting could be performative. The scale and immediacy of Adam's later paintings record spontaneous gestures and mark-making.

If the opportunity came his way, Adam would give anything a shot: installations, videos, photography, performances, painting, etching, silkscreen, sculpture, ready-made, and collaborations in ceramics and sound. Adam had no fear of making the things he wanted. Some critics praised his work, while others were scathing. The little domestic-scale ceramics he produced with Lyn Hart during the last six months of his life were a long way from the dramatic grunge installations of the '90s. Adam took his practice very seriously but also found the whole thing a lot of fun. He once said with a grin, "An exhibition is not complete without a swipe from John McDonald."

It's given me great personal satisfaction to be involved in this exhibition. I hope it's entertaining and sheds new light on Adam Cullen's life and work. I want to thank Max Francois Germanos for putting this exhibition together with enthusiasm and expertise, the Manly Art Gallery & Museum team for their hard work and belief in this project, and the private collectors who have generously lent their works.

Jason Martin
Executor of the Adam Cullen Estate



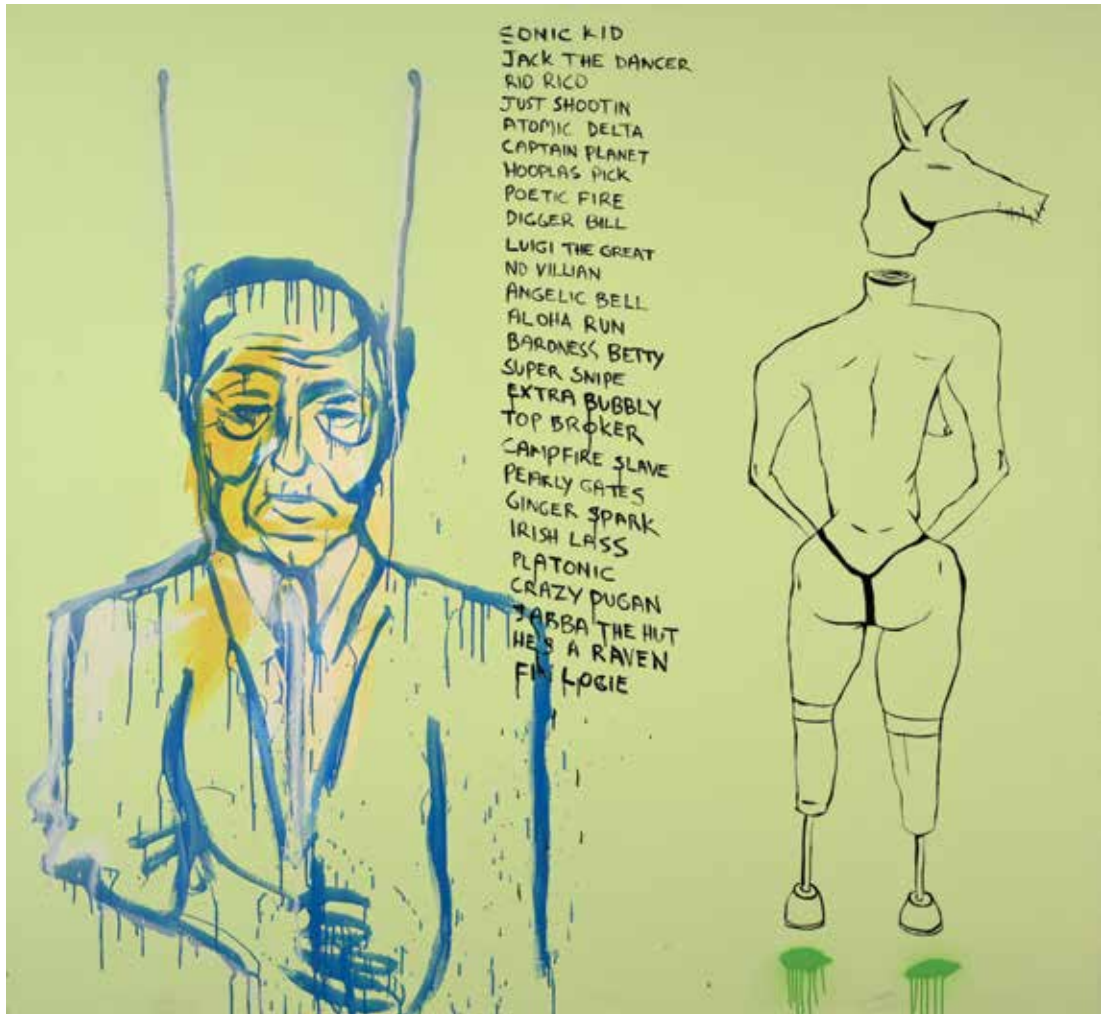
Jacques de Molay, Last of the Templar, 2007
acrylic and enamel on canvas, 183 x 184cm
Burgess Family Collection



The boxer, 2003
synthetic polymer paint on canvas, 152 x 152cm
Private collection



Bedtime TV, 2000
synthetic polymer paint and enamel on canvas, 152 x 183cm
Collection of Paul Auckett, Look Art Consulting



Maiden Handicap 2, 2000
synthetic polymer paint and enamel on canvas, 198 x 213cm
Collection of Paul Auckett, Look Art Consulting





Portrait of David Wenham, 2000
acrylic on canvas, 182 x 153cm
Private collection
2000 Archibald Prize Winner
Photo © Art Gallery of New South Wales
© Estate of Adam Cullen/Copyright Agency



Storm Trooper, 2011
acrylic on linen, 183 x 122cm
Burgess Family Collection



Lawyer with Magistrate, 2007
acrylic and enamel on canvas, 152 x 152cm
Private collection



Banking System, 2007
acrylic on canvas, 152 x 191cm
Private collection

The One That Got Away

The last time I saw Adam Cullen was at the end of 2011. He was staying at the Adina Hotel in Surry Hills. I was working at Bank of America, exploring an idea to present art exhibitions at the Bank's Sydney offices for practising artists who would shape the future of Australian art. At the time, I discussed the idea with a handful of artist friends, including McLean Edwards, Euan Macleod and Jasper Knight, before presenting the idea to the Bank. I was keen to showcase Adam's work as I loved and owned several of his major paintings. I wanted to test the idea with Adam and ask whether he would exhibit.

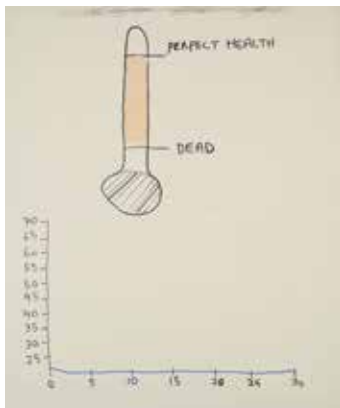
I visited Adam with one of his dealers, Andre de Borde from Gallery Ecosse. It was shortly after Adam's court hearing regarding charges of drink driving and possession of illegal weapons. Adam was in a good mood, jovial and chatty, clearly relieved about the outcome: a 10-month suspended jail sentence. He was also very hospitable, insisting we have a drink with him. He wanted company and he wanted to tell stories. Adam showed us his diaries depicting his trial. His simple sketches and doodles were an insight into the brilliance of his mind and his hand. He had filled three small diaries during that trial. It was obvious that Adam needed to draw to get through the trial. It was his medication, his pain relief...

I felt very privileged to sit down with Adam and have him take me through his various sketchbooks. I was a huge fan of his paintings, but all was revealed in his drawings. They were very similar to his paintings: fast, free-flowing and full of energy. It was clear: the best painters are usually the best drawers. Like his paintings, the drawings were ironic and playful – his child-like sense of humour coming out in the sort of doodles that we all do as children in a classroom. But Adam was able to convert these drawings into important paintings – masterpieces – that made him revered, not only by fellow artists but also by major institutions and their directors, including the late Edmund Capon, former Director of the Art Gallery of New South Wales.

Childhood memories are also evident in Adam's never-before-seen video *Inappropriate Elation* (1998) of a children's playground toy horse – the video shows the object being frantically used without the key ingredient – a playful child. We are also treated to Andre De Borde's eerie video, *Adam Cullen Studio* (2023), which also has never been seen before, and includes behind-the-scenes footage of Adam in his studio. It reminds us of Adam's unique talent and approach to painting, and attitude to life.

Adam loved the idea of exhibiting at Bank of America's Sydney offices, beyond the traditional gallery spaces. It would be a new platform, a new audience. It was a place where high-powered meetings were held about cross-border mergers and acquisitions, major transactions, and fundraising in global capital markets. Why not? His work could stay on show for several months and office visitors would be potentially subjected to his work for hours. But how would a business audience respond to his work? Some have described it as gimmicky, only seeking to shock. For me, his work came from a naughty place, reflecting his mischievous sense of humour, and that greatly appealed to me. He could push the boundaries with his narratives and allow us to laugh at ourselves.

No one was safe in Adam's world – not women, men, animals, lawyers, priests, or bankers or the system in which they operated. Indeed, his 2007 painting, *Banking System*, is a self-portrait as a Dracula figure in a coat and cape, rubbing his hands together, with the words 'BANKING SYSTEM' in the upper left of the painting. Was this a fair depiction with the backdrop unfolding at the time of the Global Financial Crisis? Could bankers be trusted? I was a banker but for me, Adam's paintings are ironic and playful. They require that we question our existence as humans, our societies and our interactions. Works in this exhibition also depict lawyers and magistrates as blood-sucking creatures (*Lawyer with Magistrate* 2007), while priests are stormtroopers – (*Stormtrooper* 2011), with their uniforms and the text referencing characters



Top: Taiwan Jaz (only the lonely), 1998
 acrylic on board, 107 x 274cm (3 panels)
 Private collection

Bottom: Searching for the best evidence, 1997
 ink, acrylic and enamel on ply, 100 x 360cm (triptych)
 Private collection



Comedic Relief II, 2000
ink, acrylic and enamel on canvas, 200 x 260cm
Private collection



No endurance means you can't ever stop, 2005
synthetic polymer paint on canvas, 200 x 200cm
Private Collection, Sydney

in George Lucas' Star Wars movies or, perhaps something more sinister, Nazi special forces.

An Adam Cullen exhibition would have been a big hit in our 3:33 Art Projects – the large-scale works with vibrant colours, the narratives and, above all, the prevailing humour. Adam could be a charming and fascinating person. He would have resonated with our business audiences and clients.

Some critics argue that Adam's best work was from the mid-1990s to 2000 – angry grunge work like *Comedic Relief* and *Maiden Handicap 2*, both from 2000. Adam's earlier paintings evidence his need to draw, but I enjoyed seeing his need to paint gradually develop. His vibrant punchy backgrounds and fluid black-outlined subjects were made by using a fine calligraphic brush, like a master Chinese scribe. In many respects, Adam's paintings were large drawings in ink, enamel and paint on canvas or board – paintings such as *Only the Lonely Taiwan Jazz* (2000) and *Searching for the Best Evidence* (1998) or *Go Manly* (1997).

Towards the end of his life, Adam became a colourist, where the paint prevailed as much as the subjects. Adam was liberal with paint. Even uneasy paintings are enticing, including *No Endurance Means You Can't Ever Stop* (2005), with its beautiful flat mauve background (a mis-tint of house paint from the local hardware store) as fresh as if it were just recently painted. The powerful dialogue between the fighting girls, depicted in vibrant pinks, is emblematic of his penchant for colour late in life. Also, in paintings like *Templar, the Devil is Tired in War* (2007), despite the skewered pig-like figure, the beautiful application of paint commands that you look and like what you see.

Adam's risk-taking extended past subject matter to materials and paints, nothing careful or archival. Why should he follow convention? Time will judge whether these were risks worth taking, but this exhibition highlights such freshness in his work, it is as if Adam had created them only recently.

One of the most important roles of an artist is to create and present us with a different perspective, their perspective on our world, often questioning their existence and society. The most talented artists create with a unique language. Using satire, Adam built stories and characters from our everyday lives, with the information in his earlier works text-based. Many of his later paintings took a single form of character or duality of characters to contemplate issues, always ensuring the audience had enough information for a dialogue. Titles were important to Adam and they also informed the narrative.

Adam was one of 12 artists invited to exhibit at Penrith Regional Gallery in 2003 in *Anita & Beyond*, about the rape and murder of nurse Anita Cobby. Adam depicted the murderers based on their mug shots. The painting of ringleader John Travers is in the collection of the Art Gallery of New South Wales and, unlike the paintings of the Murphy brothers, is somewhat colourful. The painting of *Michael Murphy* (2003) in this exhibition is muted and blank, with a lifelessness that seems to say the subject is not to be celebrated – a complete contradiction to his most famous work, the Archibald Prize-winning painting *Portrait of David Wenham* (2000), which is full of colour and energy, capturing the personality of the famous actor. In these two paintings, Adam reveals the best and worst in Australian society.

Adam was committed to commentary on society, often combining this with personal images. *Autoportrait* (2011) is a strong, small work that was exhibited at Gallery Ecosse in 2011 as part of a group show of the same name, paying homage to Adam. The show featured self-portraits by several younger high profile artists such as David Griggs, Laura Jones, Guido Maestri and Ben Quilty.

Adam Cullen: Art is Pain Relief features other illuminating self-portraits like *Bed Time TV* (2000), *The Space between the Anus and the Steeple* (2005) and *Saladin (Why We Kill Arabs)* (2007) the latter of



Templar Birth, the Devil is Tired in War, 2007
acrylic on canvas, 151 x 196cm
The Germanos Collection, Sydney

which was exhibited at Kaliman Gallery in 2007 in Adam's solo exhibition, *I am the Cheese*. In this work, Adam is depicted nude except for his beloved cowboy boots, which are a recurring image and appear in paintings such as *Joe Byrne Dancing an Irish Jig* (2011). Adam's boots appear in this exhibition. Adam was a cowboy, a hunter, but he depicts himself sitting on a toilet seat, vulnerable and highlighting the many struggles he had with his health. The scars on his body reference his belief that he was almost close to death even in 2007, five years before his passing in 2012. In *Saladin*, the pale king-like figure is a metaphor for a surgeon with his 'sword', a surgical blade. The image of the king, painted with extra care, highlights a higher being with authority having control over Adam, while the self-portrait is less refined. Was that figure a Knight Templar of the medieval Catholic order of the 12th century? How does this painting relate to *Templar Birth – the Devil is Tired in War* (which appeared on the front cover of his catalogue at the Art Gallery of New South Wales)? Adam was Catholic, but there were always questions about his faith. Jacques De Molay, *Last of the Templar* (2007) was the last Grand Master of the Knights Templar during the Crusades. Perhaps Adam imagined himself as a Knight Templar protecting his Catholic heritage.

The Boxer (2003) could be Adam's father, Kevin Cullen, who was an amateur boxer. Adam loved Kevin, referring to him as "Da". So simple, a large sketch on a beautiful blue background – such was the care and love that Adam was able to deliver in one quick session. Masterpieces do not need to be laboured. The magic of Adam was his speed of execution. His ability to create in little time and one sitting was pure genius. Collectors often ask artists how long it took to paint a certain work. It's as if the rice should be determined by the hours the artist put in. A masterpiece is a masterpiece, and perhaps more impressive if it comes naturally without hard labour...

The recurring themes: the Templar set of paintings, and that of the Kelly Gang, were an opportunity to

explore romantic historical notions. Adam was of Irish heritage and felt a connection to Australia's most famous outlaw, Ned Kelly. He started painting Kelly and his gang around 2008, and I would suggest the Templar Knight's helmet in the *Templar Birth – The Devil is Tired in War* was perhaps a trigger to paint Ned Kelly and his famous helmet. Apart from Sidney Nolan, no other Australian painter has been as successful as Adam in creating compelling artwork depicting Kelly and his gang. This exhibition presents some of the best examples of Adam's Ned Kelly works. In 2011, Adam painted four wonderful small paintings based on Ned Kelly, each titled *Perdition* and numbered. *Perdition No. 2* depicts a bearded Ned Kelly without his helmet, while *Perdition No. 4* (2011) depicts Kelly's death mask.

Kelly with Mare (Kildare) (2011) and *Edward Kelly with Fitzpatrick (Ned with Fitzpatrick)* (2011) are two beautiful paintings demonstrating Adam's capacity to make carefully considered and executed work. Painted at the same time and with mirror signatures – one 'CA' and the other 'AC' – they show Adam's ability to convey bulk, attitude and personality with minimal gestural marks. In the fun and wild *Joe Byrne Lieutenant Dancing an Irish Jig, Dead with Julian Ashton* (2011), Byrne dances in cowboy boots and tartan pants with claw hands, with the 'AC' signature split in either corner of the canvas. Here, the multi-coloured background emphasises Byrne's energy and activity. The drips of paint running down the canvas suggest weeping, and the ultimate tragedy of the gang, while the drips and lines in *Kelly with Mare* suggest only rain. *Copper in Suit* (2011) depicts Ned Kelly in his full body armour and with a smoking gun, contrasting with *Kelly with Amour* (2011) with Adam's classic claw hands and arm hanging out of the armour, wicked yet playful.

Adam Cullen: Art is Pain Relief is a tribute to the artist as we celebrate 10 years of the Bank of America's Art of Connecting program in Sydney, a successful program that has featured 22 of some Australia's best



Mongolian Fighting Horses, 2007
synthetic polymer paint and enamel on canvas, 183 x 213.5cm
Collection of Paul Auckett, Look Art Consulting

artists. In that time, I have had the privilege to work with and exhibit around 70 of Australia's leading and most exciting young artists, across various projects and programs. Artists include the late John Olsen, Ann Thomson, the late Ken Whisson, Noel McKenna, Dale Frank, Lucy Culliton, Euan Macleod, McLean Edwards, Clara Adolphs and David Griggs, to name a few.

Unfortunately, I did not have the opportunity to work with Adam or curate his work during his lifetime. This exhibition which was developed with Manly Art Gallery & Museum and Jason Martin (Executor of the Cullen Estate) celebrates Adam in the Northern Beaches where he grew up and where Kevin Cullen lived until his recent death. Kevin was thrilled about this retrospective exhibition and it saddens me he did not have the opportunity to see it. So many important artworks are featured in this exhibition highlighting some fascinating aspects of Adam's life previously unseen. I am very proud of this exhibition which is a highlight among all the exhibitions I have curated over the last 10 years.

Max Francois Germanos
Founder & Curator, 3:33 Art Projects



Saladin (Why We Kill Arabs), 2007
acrylic on canvas, 183 x 213cm
The Germanos Collection, Sydney



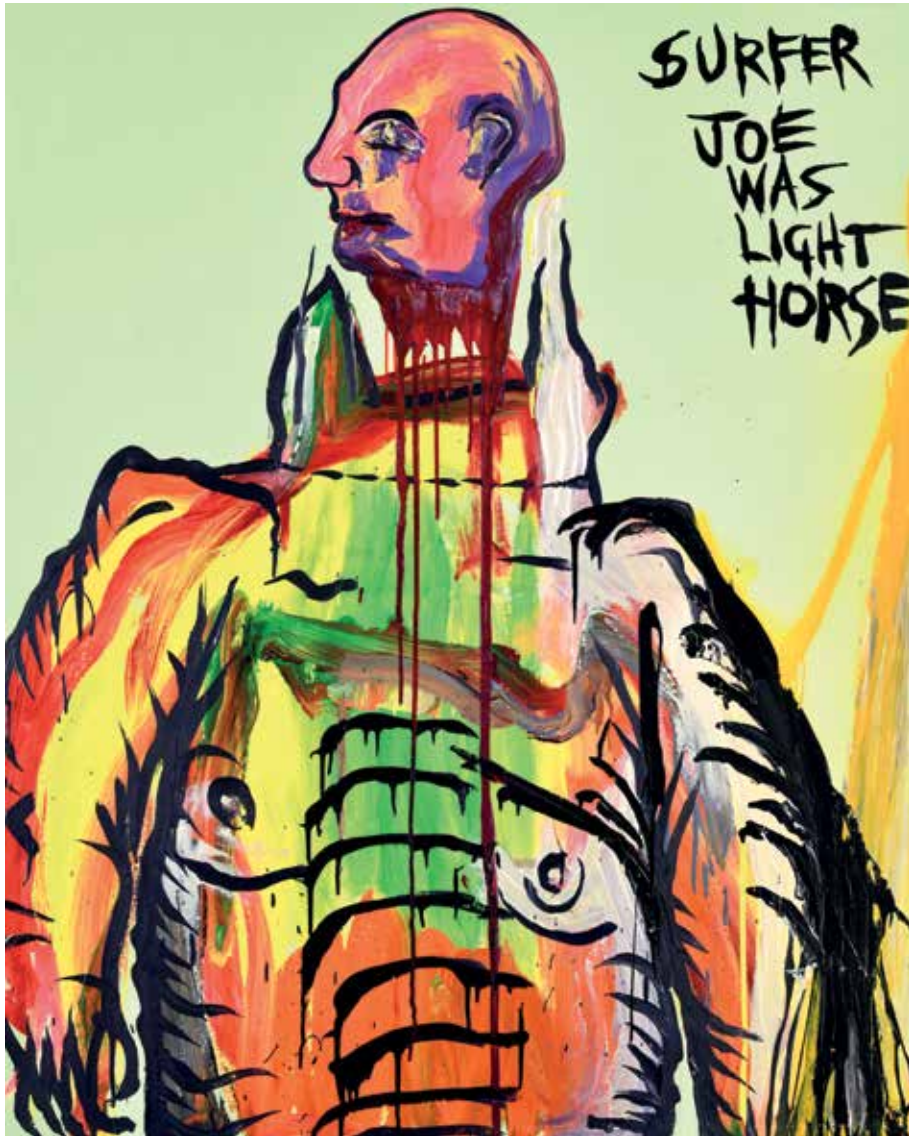
The Space Between the Anus and the Steeple, 2005
synthetic polymer paint on canvas, 183 x 213.5cm
Private Collection, Sydney



Portrait of Frank Moorhouse AM, 1998
ink, acrylic and enamel on canvas, 183 x 167cm
Private collection



Michael Murphy, 2003
acrylic on canvas, 125 x 100cm
Collection of the Artist's Estate



Surfer Joe was Light Horse, 2005
oil on canvas, 153 x 122cm
Mosman Art Gallery Collection
Mosman Art Prize 2005 Winner



The Casualties of Transgression, 2009
acrylic on canvas, 183 x 183cm
Collection of the Artist's Estate



Joe Byrne Lieutenant Dancing and Irish Jig, dead with Julian Ashton, 2011
acrylic on canvas, 159 x 160cm
Private Collection, Sydney



Ned Kelly (Armour), 2011
acrylic on canvas, 183 x 152cm
Collection of the Artist's Estate



Pathological Edward Kelly, 2011
acrylic and spray paint on linen, 150 x 150cm
Collection of the Artist's Estate



Copper in Suit, 2011
acrylic on canvas, 152 x 96cm
Private collection, Sydney



Kelly with Mare (Kildare), 2011
acrylic on canvas, 183 x 152cm
The Germanos Collection, Sydney



Edward Kelly with Fitzpatrick (Ned with Fitzpatrick), 2011
acrylic on canvas, 183 x 152cm
The Germanos Collection, Sydney



Missing Kelly Skull, 2011
acrylic on canvas, 150 x 150cm
Collection of the Artist's Estate



Horned Kelly, 2011
acrylic on linen, 152 x 152cm
Collection of Jonathan & Ilze Donald



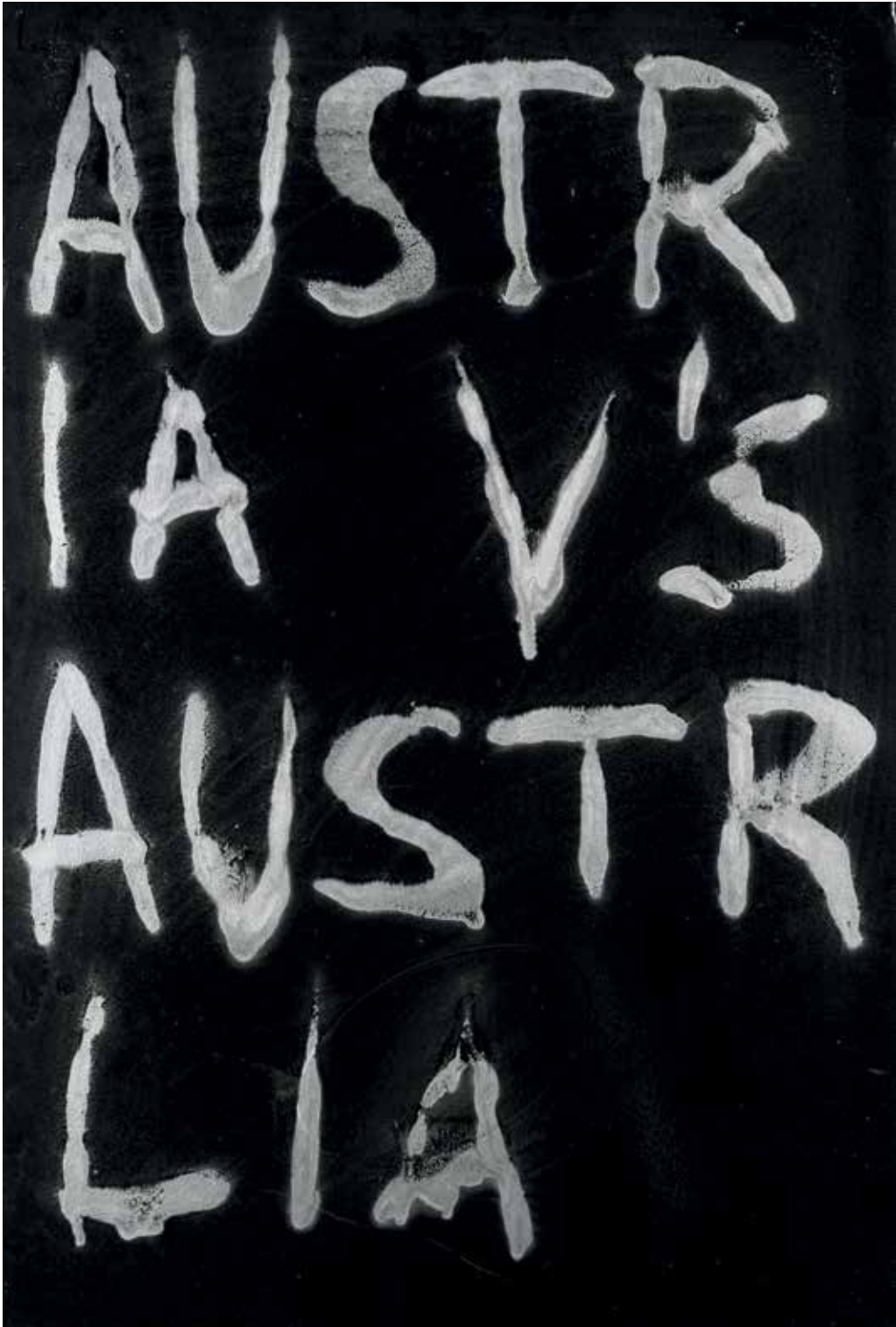
Top: Perdition No. 4 (Kelly Death Mask), 2011
acrylic on canvas, 66 x 66cm
Private collection



Bottom: Perdition No. 2 (Ned Kelly), 2011
acrylic on canvas, 66 x 66cm
Private collection



Joe Byrne (Kelly Gang), 2011
acrylic on canvas, 92 x 92cm
Private collection





Left: Austria v's Australia, 1997
spray paint on foam-core, 75 x 52cm
Collection of the Artist's Estate

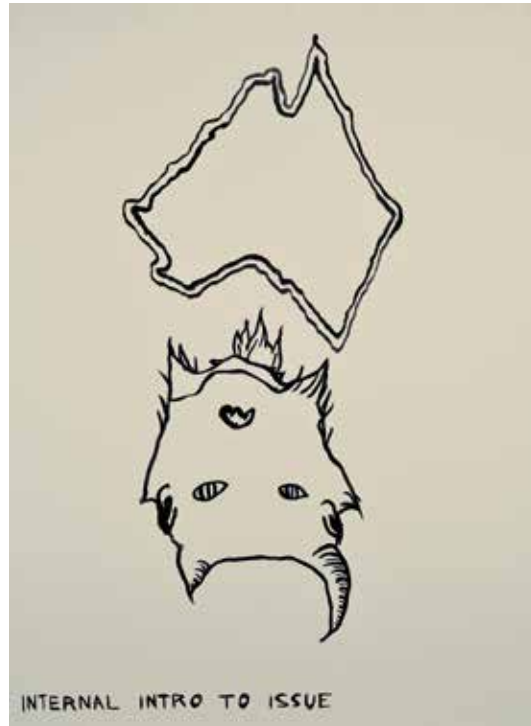
Top left: Sydney NSW 0298109692, 1997
spray paint on foam-core, 75 x 52cm
Collection of the Artist's Estate



Top right: Full Nude Meal Deal, 1997
spray paint on foam-core, 75 x 52cm
Collection of the Artist's Estate



Left: *I Am a Successful Tree*, 1999
permanent marker on foam-core, 74 x 55cm
Collection of the Artist's Estate



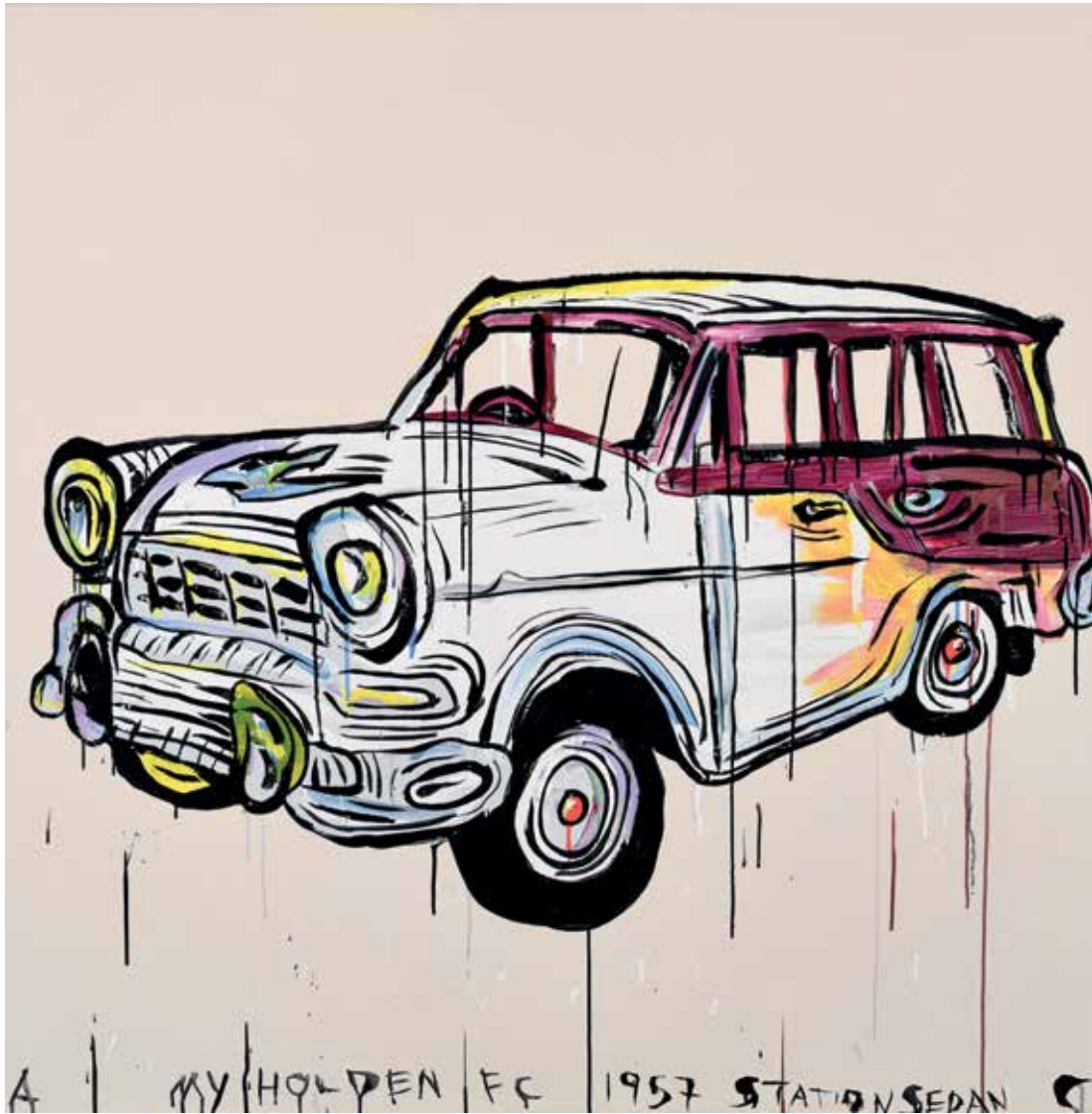
Right: *Internal Intro to Issue*, 1999
permanent marker on foam core, 88 x 63cm
Collection of the Artist's Estate



Hello Australia, 2005
acrylic on canvas, 122 x 91cm
Private Collection



Autoportrait, 2011
acrylic on canvas, 81 x 61cm
Collection of the Artist's Estate



My Holden FC Station Sedan, 2011
acrylic on canvas, 137 x 137cm
Private collection



Left: Dick Watkins, 2001
ink acrylic and enamel on board, 58 x 42cm
Private collection



Right: Joey Ramone, 1998
enamel on board, 62 x 45cm
Collection of Erik Jensen



Portrait of Erik Jensen, 2010
acrylic on canvas, 88 x 88cm
Collection of Erik Jensen



Rodeo Hip Sport Rodeo Clown, 2007
synthetic polymer paint on canvas, 122 x 91.5cm
Collection of Paul Auckett, Look Art Consulting



The Scream, 2007
acrylic on canvas, 61.5 x 61.5cm
Private collection



Top left: Drover, 2010
acrylic on board, 35 x 35cm
Private collection

Top left: King Drover, 2010
acrylic on canvas, 35 x 35cm
Collection of the Artist's Estate

Bottom: Gai Waterhouse & Jockey,
1998 enamel on canvas, 45 x 45cm
Private collection



Brown Man, 2003
acrylic and enamel on canvas, 91 x 61cm
Private Collection



Australian Saints, 1999
oil on canvas, 50 x 76cm
Collection of the Artist's Estate



Australian Head, 1997
acrylic on canvas, 45x45cm
Collection of the Artist's Estate



Artist diary pages, May 2004
pen & wash on paper
Collection of the Artist's Estate



Wino, 2012
watercolour and biro on paper, 29 x 42cm
Private collection



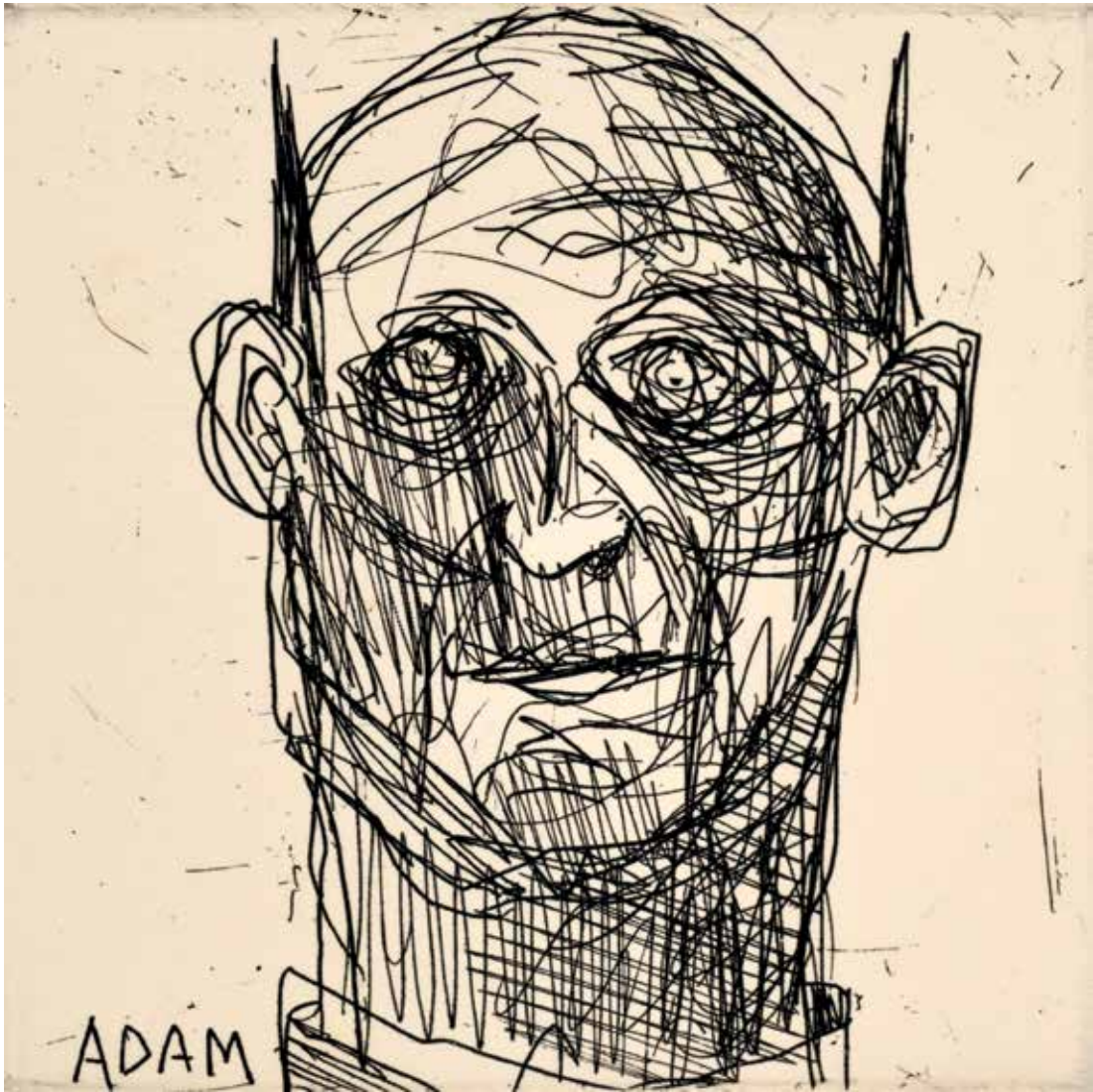
Australian Family, 2001
etching, 40 x 50cm (plate size). Printed by Cicada Press
Collection of the Artist's Estate



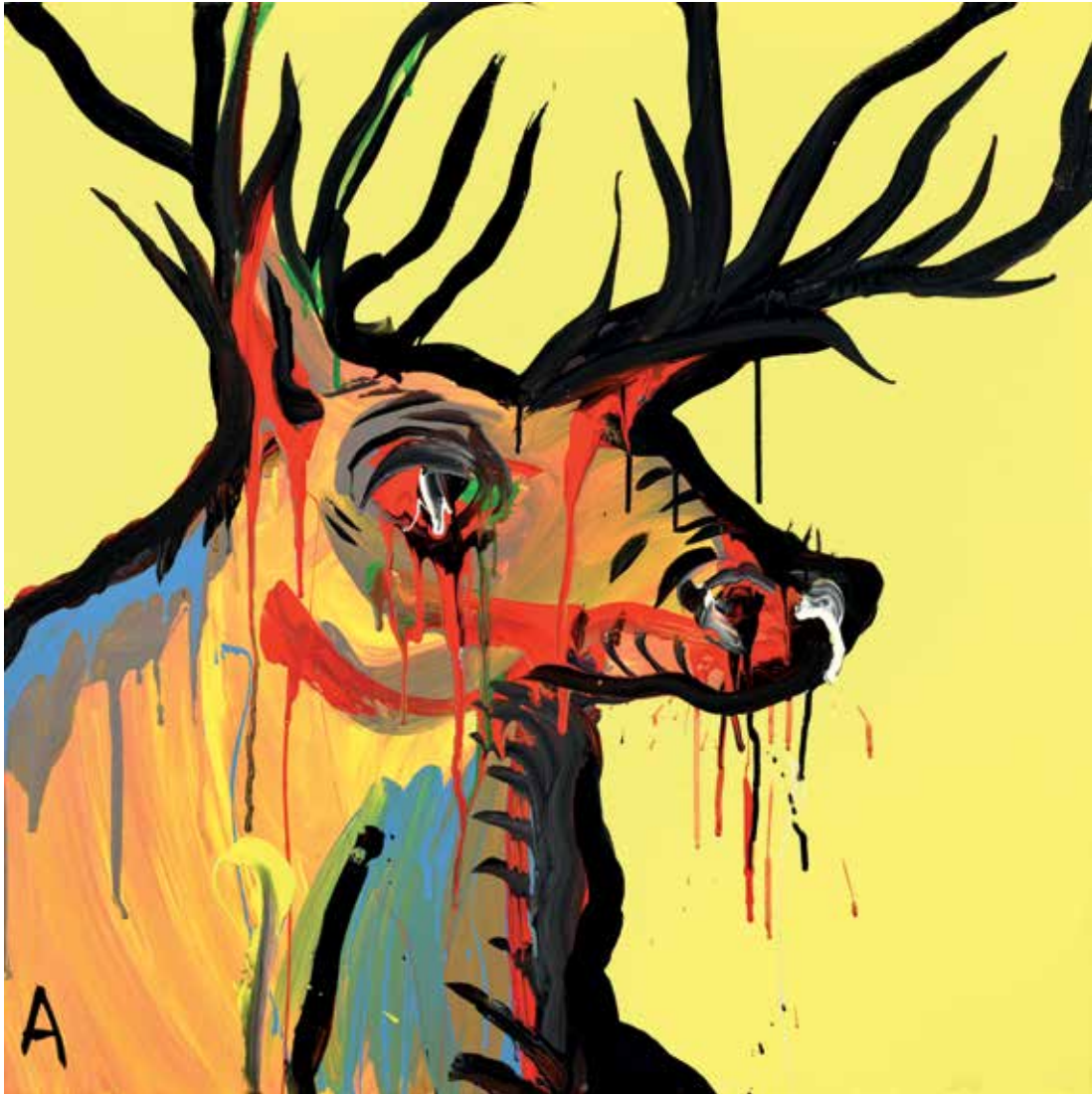
Local Govt, 2001
etching, 21 x 24cm, ed. 16/20. Printed by Cicada Press
Collection of the Artist's Estate.



Head, 2000
etching, 16 x 15cm (plate size), edition 16/20
Collection of the Artist's Estate. Printed by Whaling Road Studio



Over Alien, 2005
etching, 10 x 10cm plate size edition 1/10
Collection of the Artist's Estate. Printed by Cicada Press



Feral, 2010
synthetic polymer paint on canvas, 91.5 x 91.5cm
Private collection



Razorback, 2011
bronze, 75 x 106 x 35cm
Collection of the Artist's Estate



Large Pigman, 2011
bronze, 77 x 65 x 45cm
Collection of the Artist's Estate



Yowie, 2011
bronze, 74 x 33 x 29cm
Collection of the Artist's Estate





Ceramics series, 2012
hand-painted ceramics, thrown by Lyn Hart
Collection of the Artist's Estate



Fly Away Little Bird, 2011
acrylic on canvas, 60 x 60cm
Collection of the Artist's Estate

Biography

1965	Born Australia		Art Gallery, Adelaide SA
1986	Bachelor of Fine Arts, City Art Institute	2004	Pure Sanctimony, Tolarno Galleries, Melbourne VIC
1987	Graduate Diploma of Professional Art Studies, City Art Institute		On my Knees Looking Up, Yuill/Crowley Gallery, Sydney NSW
1999	Master of Fine Arts, University of New South Wales		Future Dirt, Contemporary Art Centre of South Australia, Adelaide SA
2000	Winner, Archibald Prize, Art Gallery of New South Wales	2003	Far and Away, Yuill/Crowley Gallery, Sydney NSW
2007	Australia Council Studio, Barcelona Spain		Our Place in the Pacific, touring exhibition to regional galleries in Newcastle, Cairns, Gold Coast and Toowoomba
	Winner Woollahra Small Sculpture Prize NSW	2002	Un Australian, Yuill/Crowley Gallery, Sydney NSW
2012	Dies at home, 1 Angel Street, Wentworth Falls, NSW	2001	Night and Day, Yuill/Crowley Gallery, Sydney NSW
Solo exhibitions			
2011	Aiding the bet (with animals), Gallery Ecosse, Exeter NSW		The Placebo Effect, Artspace, Sydney NSW
	Minor Exaltation, Greenaway Art Gallery, Adelaide SA		Value, ACCA, Melbourne VIC
	Yesterday is still here today, Michael Reid Gallery, Elizabeth Bay NSW	2000	Miss Gin Gin Showgirl (with Dale Frank), Hazelhurst Regional Gallery, Gymea NSW
2010	Selected Graphics, Flinders Street Gallery, Sydney NSW		Interpersonal, Yuill/Crowley Gallery, Sydney NSW
2009	A Death Like No Other, Greenaway Art Gallery, Adelaide SA		Blind Side, Experimental Art Foundation, Adelaide; Institute of Modern Art, Brisbane
	They You Trust, Them You Don't, Tolarno Galleries, Melbourne VIC	1999	Hotel/Motel, Yuill/Crowley Gallery, Sydney NSW
	Let's Get Lost, Art Gallery of New South Wales, Sydney NSW	1998	Genuine Imitation, First Floor, Melbourne VIC
2008	International Manure / Evil / DNA / Blood / Arse, Heiser Gallery, Brisbane QLD		Amateur Exorcist, Dunedin Public Art Gallery, Dunedin NZ
2007	Stupid Heaven, Greenaway Art Gallery, Adelaide SA		Self-Loving, Fiat Lux, Auckland NZ
2005	Let Me Tell You About My Day, Greenaway		Touch and Go, Level 2 Project, Art Gallery of New South Wales, Sydney NSW
			Sydney World Fantasy, Yuill/Crowley

	Gallery, Sydney NSW		True Crime: murder and misdemeanour in Australian Art, Geelong Gallery, Geelong VIC
	Special, Yuill Crowley Gallery, Sydney NSW		
1997	I only think about you when I'm drunk, Test Strip, Auckland NZ		Woollahra Small Sculpture Prize, Council Chambers, Sydney NSW
	Life Fitness, Artspace, Sydney NSW	2007	Blake Prize, National Art School Gallery, Sydney NSW
1996	The Australian Labor Party, Yuill/Crowley Gallery, Sydney NSW		Bon Scott Project, Fremantle Arts Centre, Fremantle WA
	Sydney Live Rock, CBD Gallery, Sydney NSW		Who let the dogs out, Lake Macquarie City Art Gallery, Booragul NSW
1995	Class, Yuill/Crowley Gallery, Sydney NSW		Salon Des Refuses, S.H. Ervin Gallery, Sydney NSW
	Peace is Cool, CBD Gallery, Sydney NSW	2006	Melbourne Art Fair, Royal Exhibition Building, Melbourne VIC
	Soft Material Facts, Yuill/Crowley Gallery, Sydney NSW	2005	The Sound of Painting, George Adams Gallery, the Arts Centre, Melbourne VIC
1994	Special Galore Type, 200 Gertrude Street, Melbourne VIC		Extinction Denied, Arthouse, Sydney NSW
1993	Homoerotic, CBD Gallery, Sydney NSW	2004	Art and About, various outdoor locations, Sydney NSW
	Software, Selenium Gallery, Sydney August, CBD Gallery, Sydney NSW		The Visibility of Practice, Cell Block, National Art School, Sydney NSW
	Lucifer (with Matthys Gerber), Yuill/Crowley Gallery, Sydney NSW	2003	The Meaning of Everything, Yuill/Crowley Gallery, Sydney NSW
	Heterocampstick, Black Gallery, Sydney NSW		Archibald Prize, Art Gallery of New South Wales, Sydney NSW
Selected group exhibitions			
2011	The Archibald Prize 2011, Art Gallery of New South Wales, Sydney NSW		The Sulman Prize, Art Gallery of New South Wales, Sydney NSW
	Doug Moran National Portrait Prize, State Library of New South Wales, Sydney NSW		Sydney Six Degrees of Separation, Yuill Crowley Gallery, Sydney NSW
2010	Melbourne Art Fair, Greenaway Art Gallery stand, Melbourne VIC		Foxed, Yuill Crowley Gallery, Sydney NSW
2009	Hybrid, Arterreal Gallery, Sydney NSW		Anita and Beyond, Penrith Regional Gallery, Penrith NSW
2008	Thoughts on Paper, Greenaway Art Gallery, Adelaide SA		The Archibald Prize, Art Gallery of New South Wales, Sydney NSW

- Hooky the Cripple, published with Mark Read, Pluto Press, Sydney NSW
- Bitter Sweet, Art Gallery of New South Wales, Sydney NSW
- 2002 25th Bienal de Sao Paulo, Sao Paulo, Brazil
- ARCO 2002, Madrid Art Fair, Madrid, Spain
- Kedumba Drawing Prize, Kedumba Gallery, Wentworth Falls NSW
- Group Exhibition, Yuill/Crowley Gallery, Sydney NSW
- Portraits 2001 – An Australian Odessey, Tweed River Regional Art Gallery, and various regional galleries
- 2001 None More Blacker, 200 Gertrude Street, Melbourne and various regional galleries in VIC and NSW
- Painting: an arcane technology, Ian Potter Museum of Art, University of Melbourne VIC
- Group Exhibition, Yuill/Crowley Gallery, Sydney NSW
- Art in the World 2000, Pont Alexandre III, Paris, France
- Video-Salon, Week of Art and New Media, Brussels, Belgium
- Doug Moran National Portrait Prize, State Library of New South Wales, Sydney NSW
- 2000 Mosman Art Prize, Mosman Art Gallery, Mosman NSW
- Not Quite Right, Grey Matter Gallery, Sydney NSW
- Archibald Prize, Art Gallery of New South Wales, Sydney NSW
- The 2000 Sporting Prize, Art Gallery of New South Wales, Sydney NSW
- Blind, Yuill/Crowley Gallery, Sydney NSW

Selected Publications

- Erik Jensen, Acute Misfortune, Melbourne: Black Inc., 2014
- A Death Like No Other by Erik Jensen, 2009
- Stupid Heaven, by Alan R Dodge, 2007
- Ingrid Perez, Adam Cullen: Scars Last Longer, Craftsman House, 2004
- Look Behind You, by Andrew Frost, 2005
- Jeff Gibson, Avant-Grunge, Art + Text 45, May 1993

Film

- Acute Misfortune: adaptation of Erik Jensen's Acute Misfortune, Co-written, directed and produced by Thomas M. Wright, 2018

Public collections

- Artbank, Sydney
- Art Gallery of New South Wales
- Art Gallery of South Australia
- Art Gallery of Western Australia
- Geelong Art Gallery
- Gold Coast City Art Gallery
- Griffith University
- Monash University Gallery
- Mosman Art Gallery
- Museum of Contemporary Art Australia
- National Gallery of Australia
- National Gallery of Victoria



Studio portrait with gun, 2 February 2010
Photograph courtesy Andre de Borde



Mare, 2011
acrylic on canvas, 92 x 92cm
Private Collection

Adam Cullen: Art is Pain Relief

Exhibition

13 October – 3 December 2023

Guest Curator

Max Francois Germanos
Founder and Curator, 3:33 Art projects

Exhibition advisor

Jason Martin
Executor of the Adam Cullen Estate

Exhibition coordinator

Katherine Roberts
Senior Curator, Exhibitions & Collections
Manly Art Gallery & Museum

Photography

Images of artworks by Jason Martin
Artist photographs by Greg Burgess, Andre de Borde, Gary Grealy and Jason Martin
Film by Andre de Borde

Endpapers image details

Front: *Australian Family*, 2001
etching, 40 x 50cm (plate size). Printed by Cicada Press
Collection of the Artist's Estate

Back: *The Space Between the Anus and the Steeple*, 2005
synthetic polymer paint on canvas, 183 x 213.5cm
Private collection

Inside front and back cover image detail:

Front: *Go Manly*, 1997
spray paint on foam-core, 75 x 52cm
Collection of the Artist's Estate

Back: *Sydney NSW 0298109692*, 1997
spray paint on foam-core, 75 x 52cm
Collection of the Artist's Estate

Catalogue

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