

ART EXHIBITION CATALOGUE

ADAM CULLEN, GAVIN FRY & SHANNON WOODWARD

CULLEN AND THE CUBISTS

AUGUST 25—SEPTEMBER 11, 2017





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FORWARD BY MARK WIDDUP

Director Cooks Hill Galleries

Adam Cullen

Adam Cullen won the prestigious Archibald prize in 2000 with a portrait of Australian actor, David Wenham. His raw, expressionist, 'grunge' style was famously showcased in this piece.

Cullen's friend and lawyer Charles Waterstreet reported to 'the Age' newspaper in 2012, that "We have lost a great artist, who lived and breathed the life of an artist". Cullen had passed away in his sleep at 47 years of age.

"Cullen was a colourful and controversial artist who used a striking style to examine everything from crime, to masculinity to cowboy culture". *

CHG is delighted to offer for sale what is possibly the largest private collection of works available from iconic Australian artist, Adam Cullen.

This collection includes over forty works. Amongst these are six oil paintings. Two of these are major works that have previously been exhibited at the Art Gallery of NSW and represent an excellent opportunity for the discerning and astute art collector.

Within the collection you'll also find a diverse range of affordable works on paper and etchings, ideal for the new art collector. Cullen's iconic Ned Kelly, Roo and Horses are also showcased. Further, a suite of limited edition bronze sculptures perfectly complements the wall art!

*Wendy Frew, Smh article July 30, 2012



Co Exhibitors

Gavin Fry

A CHG represented artist, Gavin continues to develop his style and is moving towards relaxing the cubist influence in some of his current work. The best example is the painting titled 'Carrington Tor'. His attention has shifted to a focus towards the foreground, capturing an expressionist interpretation of moving water!

He continues to makes us aware of the Newcastle precinct or reminds us of the features of the marine activity of Newcastle Harbour; The extremes of the classical steam yacht Ena contrasted by the huge cargo ship painting titled 'Berth of Venus', both set against a Newcastle skyline. There is a tension Gavin builds with scale and dramatic tone whether it be with

shipping, architecture or a man made landscape! The effort to add a 'surrealistic touch' is ever present.

Façade's are important to Gavin; 'The Wickham schools' and 'Newcastle Baths', tell us a story about history and compels us to ask: 'how it is perceived today vs the past?'



Photo above: Gavin Fry with his John Leslie Art Prize entry

FORWARD BY MARK WIDDUP

Director Cooks Hill Galleries

Shannon Woodward

Provides a complex cubist and or geometric approach to her brand of cubism.

For me I'm transported to the place of gymnastic or 'Circus Soleil'! The multi-media effects add to the mystique of the composition, questioning and challenging the viewer to closely observe details within the painting.

Shannon is underrated in art circles and in my opinion she possesses a passion for colour, energy, achieving a sense of vitality.

Strong design and structure underpin all her compositions. She seems to search for layers of complexity all the more intriguing!

Shannon's art is driven by her own personal intuition and experimentation, both qualities I view as most desirable in an emerging artist.



Photo above: Shannon Woodward



INTRODUCTION BY KIT MESSHAM-MUIR

Associate Professor School of Design and Art,
Curtin University, Perth

Adam Cullen: Grunge and Rage

When the historical record eventually settles on the Australian art of the early twentieth century, Adam Cullen will doubtlessly figure as the bad-boy artist who was the unsuspecting darling of the Sydney art scene. And, doubtlessly, he will be remembered. His works are found throughout Australia's most important public and private collections. Four years after his death, Cullen's art seems now to arrive coherent and identifiable, as if a pre-figured oeuvre that orbits his best-known work, *Portrait of David Wenham*, with which Cullen won the Archibald Prize in 2000. And the Cullen works that most easily come to mind are those with a similar Australian vernacular as David 'Diver Dan' Wenham — the dripping hogs, terrified horses, gun-totin' roos and snarling dogs. Much has been said of the rapid

self-destruction that followed his Archibald win, but to better grasp the art of Cullen, and his place within Australian art history, it is useful to understand his journey before 2000.

I met Cullen back in the early 1990s, when he created mostly sculptural work, such as the 'Otherness when it comes', 1993; a dead cat wrapped in masking tape, foam packaging and toothpaste. Adam and I spent hours in his drafty studio at the back of a unit block in Annandale, talking about art, and Adam revelling in recounting the time he dragged a rancid pig's head around on a chain, for a week.

However I would be lying if I said we were friends. Adam and I were on opposing sides of a feud.

At that time, in 1993, battle lines in the Australian art world were being drawn around one very contentious word:

'grunge'. Early in the year, Cullen was curated into two small group exhibitions that formed a defining moment in Australian art — *Shirthead and Adams*, which also included some of the same artists as *Rad Scunge*, *Monster Field* and *Scrounge Time*, such as Hany Armanious, Mikala Dwyer and Justene Williams. These artists were creating radically different work using broken-down low-grade suburban material "that might be usually discarded as garbage, objects like broken furniture, plastic bags, old 'blu-tak', old cosmetics, old clothes and old records."

In response to this new emerging rough-hewn aesthetic, Jeff Gibson, artist, curator and Associate Editor at *Art & Text*, published an article in the magazine titled 'Avant Grunge'. The article focused on Cullen's work, alongside that of Hany Armanious and

Mikala Dwyer, saying "Part recession fashion, part obsessive recycling compulsion, grunge is also the (ideo)logical antidote to the crispy clean cutesiness of late-eighties yuppiedom." Immediately, the term 'grunge' set a firestorm. Cullen, Dwyer, Armanious and others Gibson named in the article resented the label. Dwyer complained that 'grunge' is "a really unfortunate term", "because it trivialises the work and bunches us together in a way that discounted the difference in our work". Gibson had curated *High Pop* at Roslyn Oxley9 in April that year, which some took as a rival doctrine to *Shirthead and Adams*; and saw his grunge article as a dismissal of these artists by placing them in context of the emergence of grunge in mainstream fashion.

Judy Annear summed up the conflict in her 1993 year-in-review for *Art &*

INTRODUCTION BY KIT MESSHAM-MUIR

Associate Professor School of Design and Art,
Curtin University, Perth

Australia: “The outbreak of grunge and a curious collision with pop through exhibitions such as ‘Monster Field’, ‘High Pop’, ‘Shirthead’ and ‘Adams’ spawned endless discussions in art magazines and Sydney cafés. For a month or two the debates were... ferocious”. Eve Sullivan, reviewing Shirthead in the July Art Monthly, stated that the exhibition, “has attracted excessive attention due to the not entirely appropriate rhetorics of ‘grunge’ and ‘scunge’ that have been attached to it”. Sullivan had written a positive review of Cullen’s March solo show in Sydney (which included his dead cat) in the very same Art & Text issue as Gibson’s grunge article, and would go on to write Dwyer’s entry for the 1993 Perspecta catalogue. In her review, Sullivan concluded that Gibson’s High Pop was “perhaps more satisfying on paper than as an

exhibition”, while favourably comparing Monster Field as functioning, “almost as an antidote to the rigid theorisation of ‘High’/Post Pop”. And, somewhat provokingly, Graham Forsyth’s review of Monster Field in Art & Text’s September issue retorted with the capitalised term “Grunge–Romanticism”. Cullen and the other artists worked hard to shake the ‘grunge’ tag. Edward Colless’s entry on Cullen for the Art Gallery of NSW’s November 1993 Perspecta survey of new art sought to set the record straight, stating Cullen’s sculptural idiom was “‘para hi-tech’ rather than ‘grunge’.” Felicity Fenner, The Sydney Morning Herald’s critic at the time, also bought into the debate, stating Cullen’s work was “A genre beyond grunge”. For a brief time, the debate was hot. It spilt from the page and into arguments amongst artists at

openings and art students at inner city house parties. I was an intern at Art & Text, being mentored by Gibson, and at one opening in Newtown I provocatively wore a t-shirt of a Gibson work from the Museum of Contemporary Art’s Wit’s End exhibition. I copped open hostility.

As the feud cooled into 1994, I was asked by Eyeline magazine to write a review of Cullen’s Soft Material Facts, his first solo exhibition at Yuill/Crowley gallery in Sydney. We met for a beer at The Stag on Parramatta Road and called an unspoken truce. Eager to shed associations with ‘grunge’, Cullen made more self-consciously measured and austere work for his first big show at a commercial gallery, although he was still playing the bad boy. My review said, “the work was like a problem child that would not do what it’s told— it wouldn’t fill the space, it

wouldn’t look pretty or saleable, it tried to resist signification — not from any real will to subvert, but out of pure obstinacy.”

As Cullen moved upwards and onwards, we lost touch. The last time we spoke was when I asked him a question at a packed public talk at the Art Gallery of NSW a few days after his Archibald win. I asked, “Adam, what are you doing here?”. He looked annoyed. It was surreal to see him resurface six years later as a painter winning the Archibald, but his paintings maintained something of the aesthetic of his early work. When I look now at Cullen’s paintings, I still see the obnoxious child refusing to behave appropriately in polite company. I still see the “grunt” that Bruce James saw in his review of Cullen’s work the 1990s. I see his mix of humour and anger. I still see

INTRODUCTION BY KIT MESSHAM-MUIR

Associate Professor School of Design and Art,
Curtin University, Perth

grunge. And, on hearing that word, I still see Adam with a beer, irascibly picking at the label.

¹ Shirthead at Mori Gallery in Sydney, May 7–21, 1993.

² Adams curated by Hany Armanious, at Kunst in Sydney, March 21–April 17, 1993.

³ Rad Scunge curated by Dale Frank, at the Karyn Lovegrove Gallery in Melbourne, March 3–26, 1993.

⁴ Monster Field curated by ADS Donaldson, at The Ivan Dougherty Gallery in Sydney, May 6–29, 1993.

⁵ Scrounge Time curated by Edward Colless and David McDowell, at Plimsol Gallery, Centre for the Arts, Hobart, 1993.

⁶ Kit Messham-Muir, 'Reconciling the Local and the Global in the Art of Adam Cullen', Australian Studies 17:1, Summer 2002, 47.

⁷ Jeff Gibson, 'Avant-Grunge', Art & Text 45, May 1993, 23–25.

⁸ Gibson, 'Avant-Grunge', 23.

⁹ Michael Hutak, 'Body of decor in overdrive', Sydney Morning Herald, 17/6/94, 28.

¹⁰ Hutak, 'Body of decor in overdrive', 28.

¹¹ Gibson, 'Avant-Grunge', 23.

¹² Judy Annear, 'Money, Movements and Museums', Art & Australia 31:3, Autumn 1994, 330–331.

¹³ Eve Sullivan, 'The artist as curator', Art Monthly Australia 61, July 1993, 34.

¹⁴ Eve Sullivan, 'Adam Cullen', Art & Text 45, May 1993, 69.

¹⁵ Eve Sullivan, 'Mikala Dwyer', Australian Perspecta 1993 (Sydney: Art Gallery of New South Wales, 1993) 32–33.

¹⁶ Sullivan, 'The artist as curator', 33.

¹⁷ Graham Forsyth, 'Monster Field', Art & Text 46, September 1993, 74.

¹⁸ Edward Colless, 'Adam Cullen', Australian Perspecta 1993 (Sydney: Art Gallery of New South Wales, 1993) 24.

¹⁸ Sullivan, 'The artist as curator',

¹⁹ Felicity Fenner, 'A genre beyond grunge', Sydney Morning Herald, 3/6/94, 27.

²⁰ Kit Messham-Muir, 'Adam Cullen: Soft Material Facts', Eyeline 25 (1994) 42.

²¹ Bruce James, 'Finding Diamonds in the Rough', The Sydney Morning Herald, 31/7/1999, 12s.



Photo above by Loretta Tolnai:

Kit Messham-Muir.

Photo Right by Kit Messham-Muir:

Adam Cullen at the opening of High Pop
at Roslyn Oxley9, by curated by Jeff
Gibson, 28 April 1993.



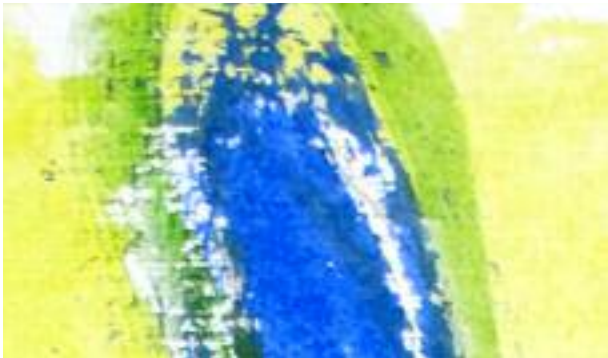
ADAM CULLEN
BLUE ROO

Gouache Graphite paper

25.5 x 17 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN
BUSH PIG

Gouache, ink paper

20 x 12 cm

\$2,400

PURCHASE NOW 





ADAM CULLEN
CHICKEN HAT

Gouache, ink paper

16.5 x 11.5 cm

\$1,900

PURCHASE NOW 





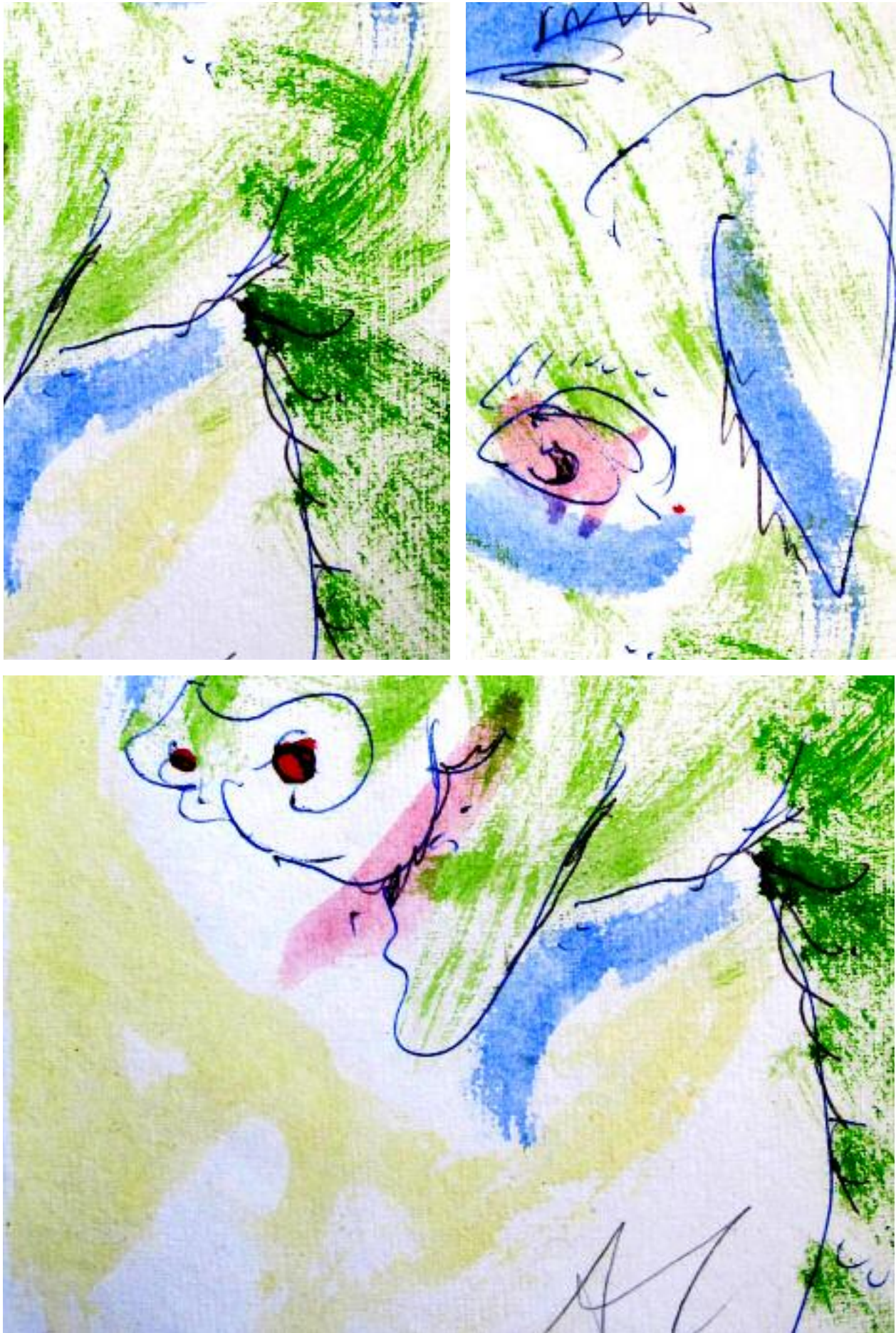
ADAM CULLEN
DOG

Gouache, ink paper

25.5 x 17 cm

\$3,400

PURCHASE NOW





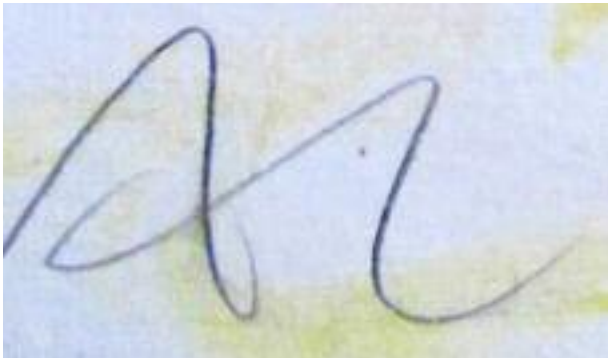
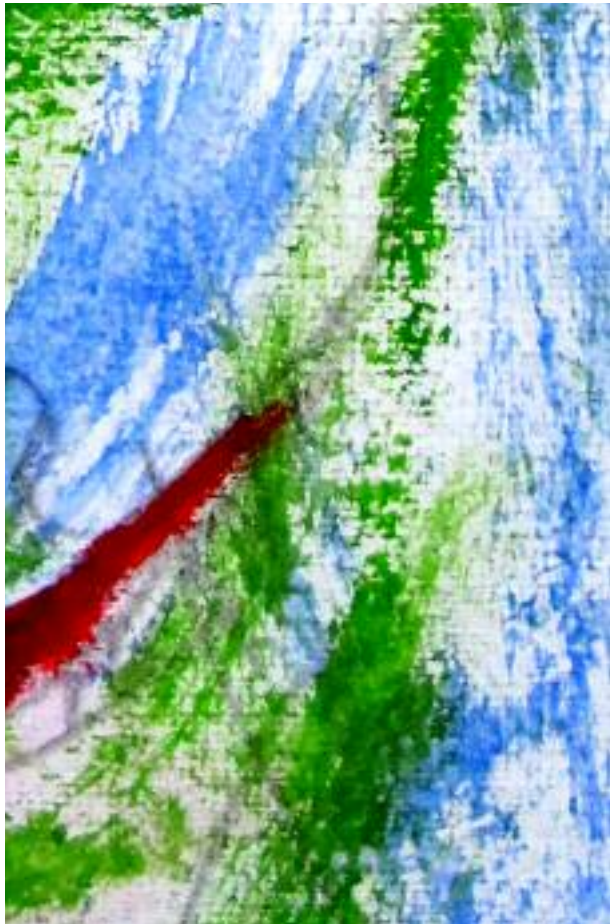
ADAM CULLEN
GREEN ROO

Gouache Graphite paper

25.5 x 17 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN
YELLOW HEAD

Gouache on paper

16.5 x 11.5 cm

\$1,900

PURCHASE NOW 





ADAM CULLEN
MAN BLUE TOP

Gouache, ink paper

20 x 13 cm

\$2,400

PURCHASE NOW





ADAM CULLEN
MAN PROFILE

Gouache, ink paper

25.5 x 17 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN
MR SCHOZ

Gouache, ink paper

25.5 x 17 cm

\$2,800

PURCHASE NOW 





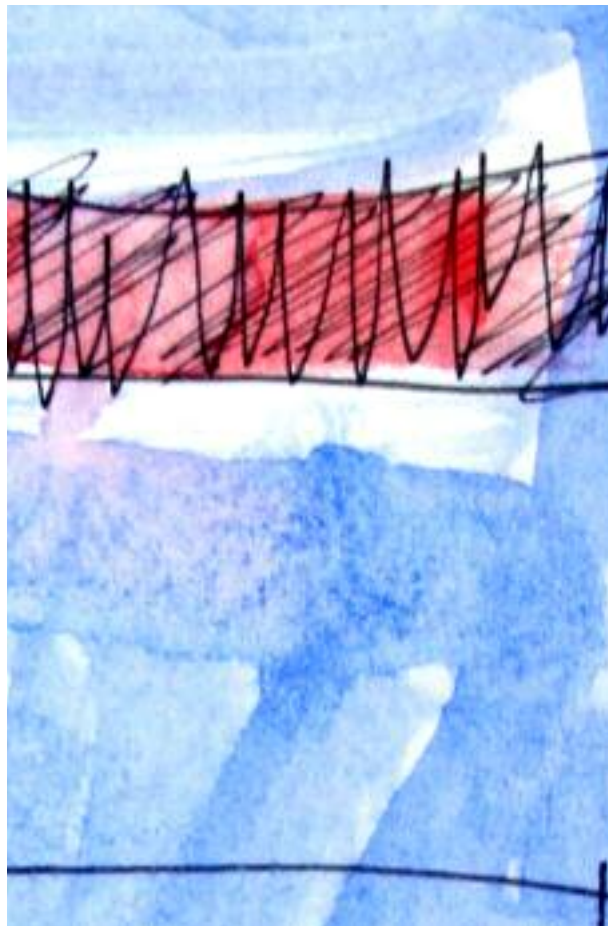
ADAM CULLEN
NED KELLY

Gouache, ink paper

16.5 x 11.5 cm

\$1,900

PURCHASE NOW 





ADAM CULLEN
RED HEAD

Gouache on paper

25.5 x 17

\$2,800

PURCHASE NOW 





ADAM CULLEN
RED LIPS

Gouache, ink paper

25.5 x 17 cm

\$2,800

[PURCHASE NOW](#) 





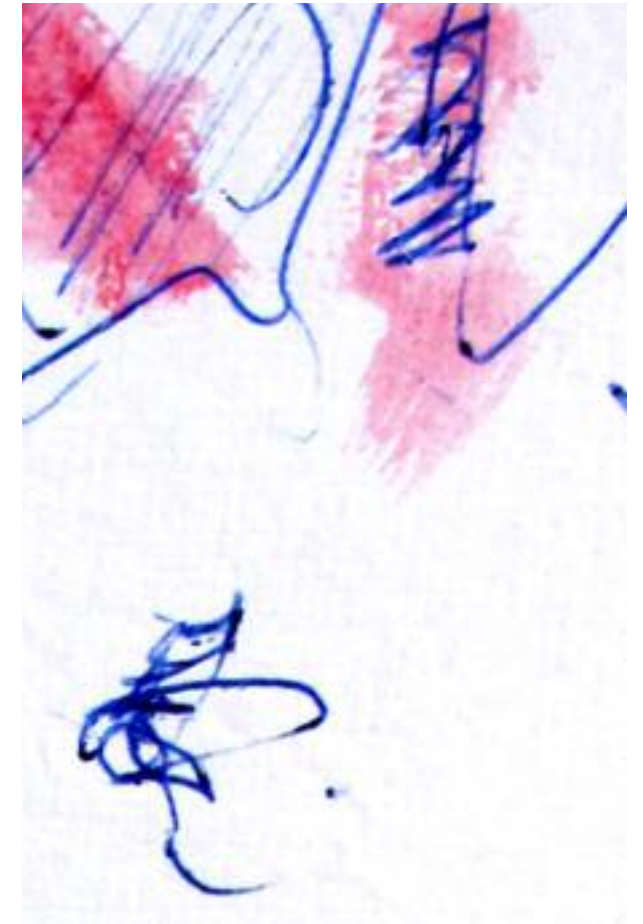
ADAM CULLEN
R00

Gouache, ink paper

25.5 x 17 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN
R00 2

Gouache on paper

16.5 x 11.5 cm

\$1,900

[PURCHASE NOW](#) 





ADAM CULLEN
SHOOTER

Gouache, ink paper

25.5 x 17 cm

\$2,800

[PURCHASE NOW](#) 



ADAM CULLEN 'Shooter'



COOKS HILL GALLERIES 2017

ADAM CULLEN
STUMP WITH ROO IN ITS GLARE

Gouache, ink paper

16.5 x 11.5 cm

\$1,900

PURCHASE NOW 



ADAM CULLEN 'Stump with Roo in its Glare'



COOKS HILL GALLERIES 2017

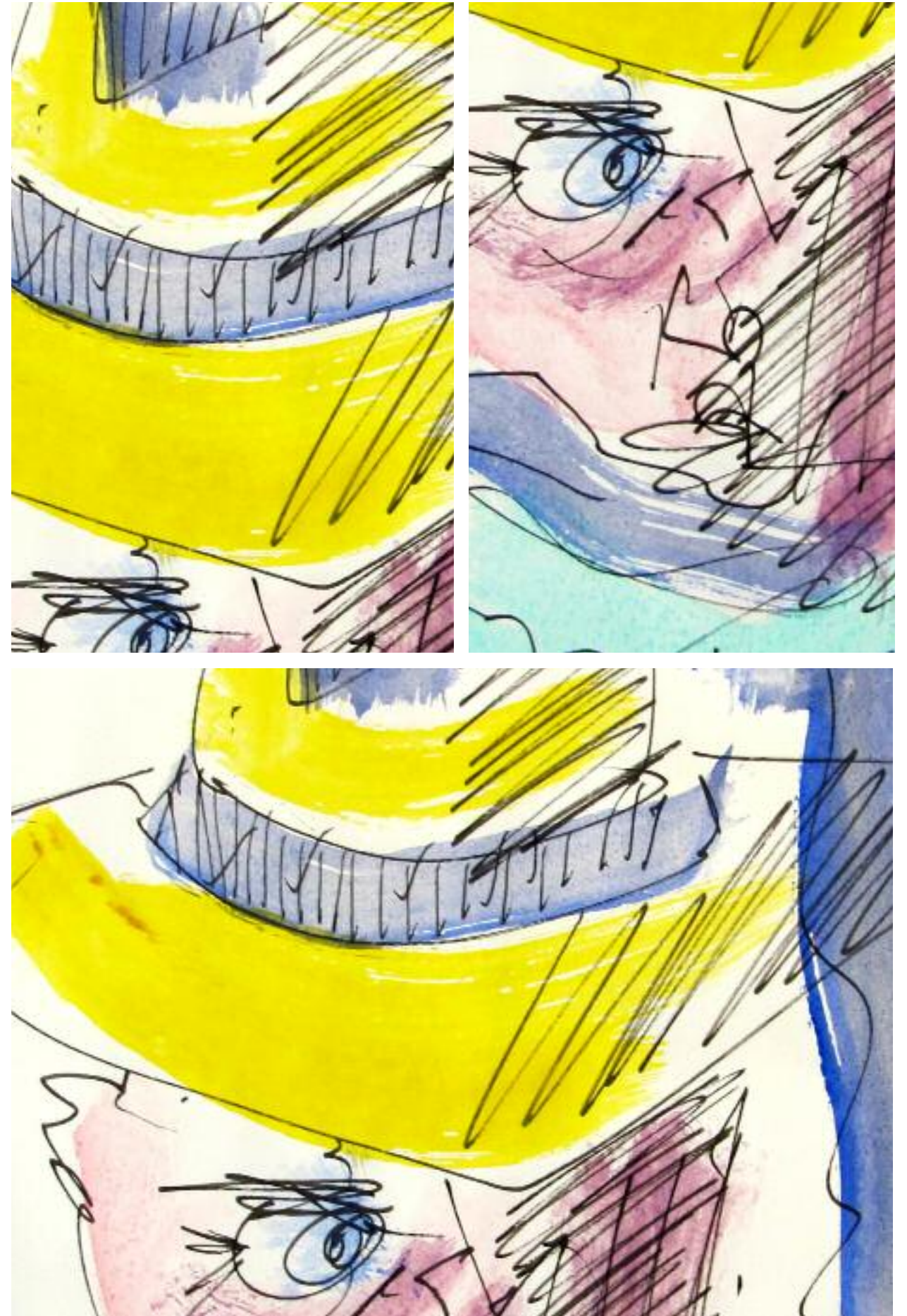
ADAM CULLEN
YELLOW HAT

Gouache, ink paper

20 x 12 cm

\$2,400

PURCHASE NOW



ADAM CULLEN 'Yellow Hat'



COOKS HILL GALLERIES 2017

ADAM CULLEN
HOG HEAD

Graphite, ink paper

29 x 19.5 cm

\$3,200

PURCHASE NOW 





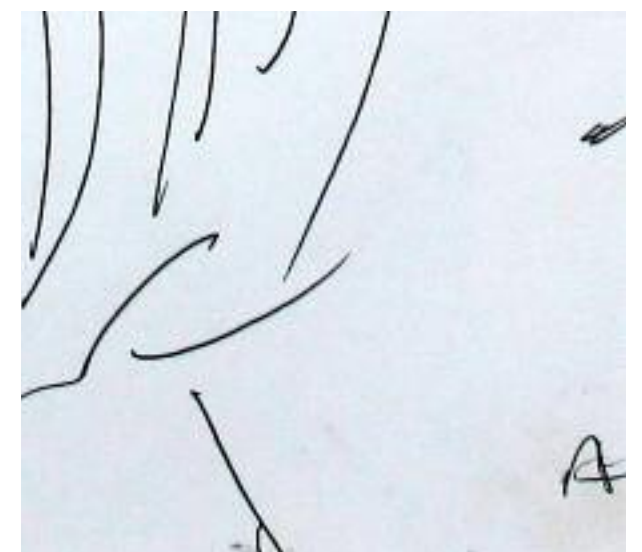
ADAM CULLEN
MURRY RIVER THUG

Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW





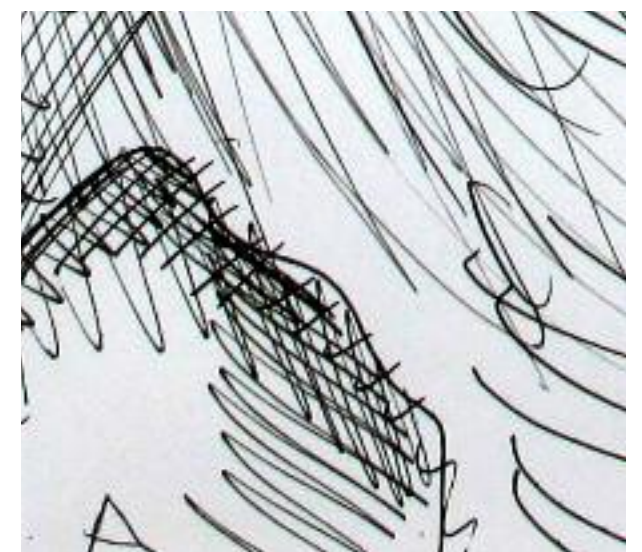
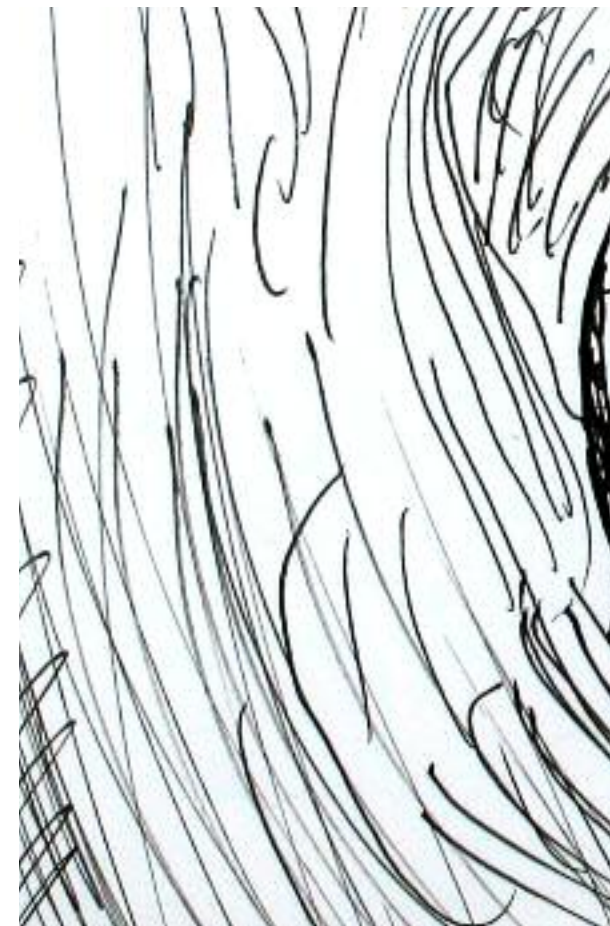
ADAM CULLEN
NOT PRETTY ENOUGH 1

Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW





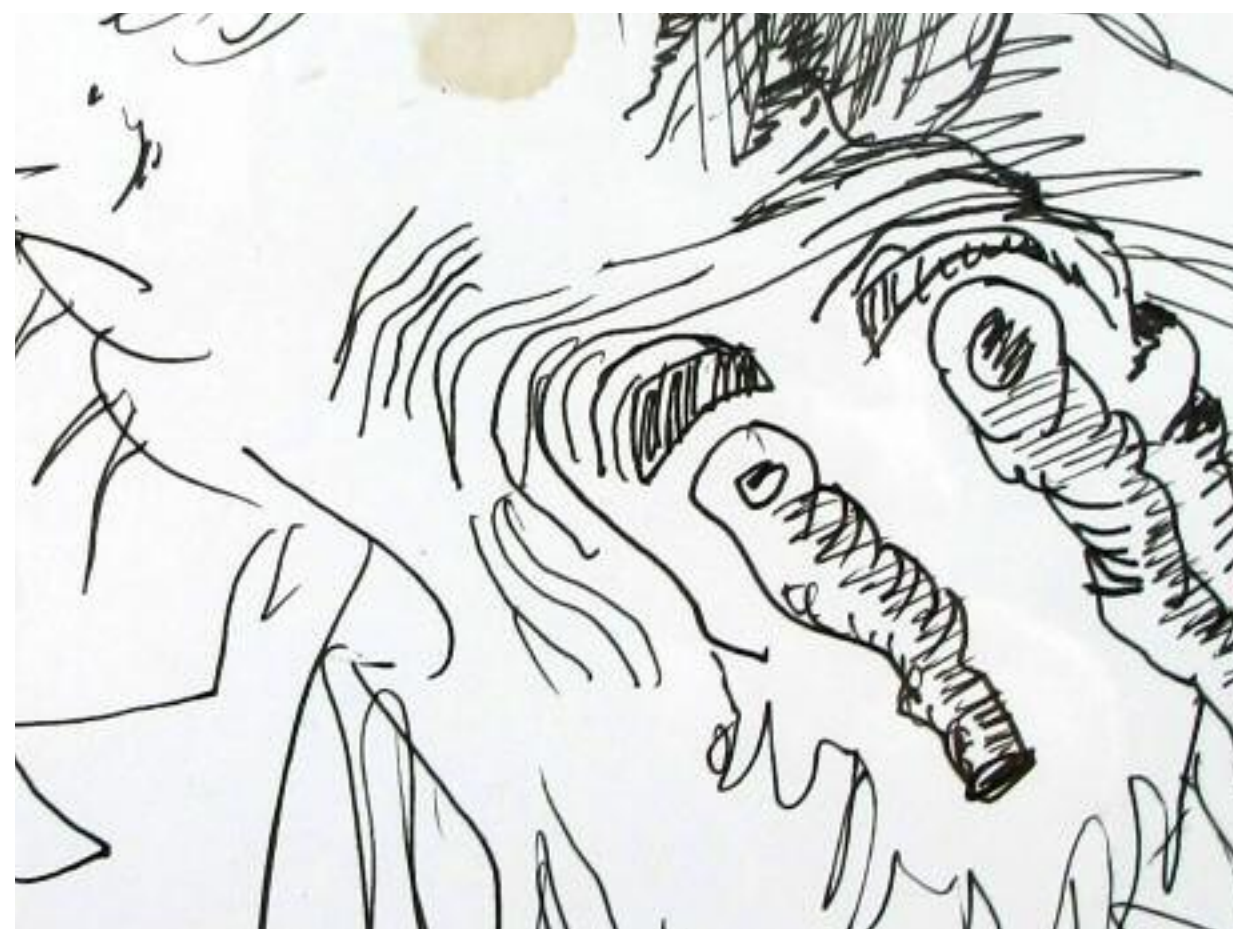
ADAM CULLEN
NOT PRETTY ENOUGH 2

Ink, graphite on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW 





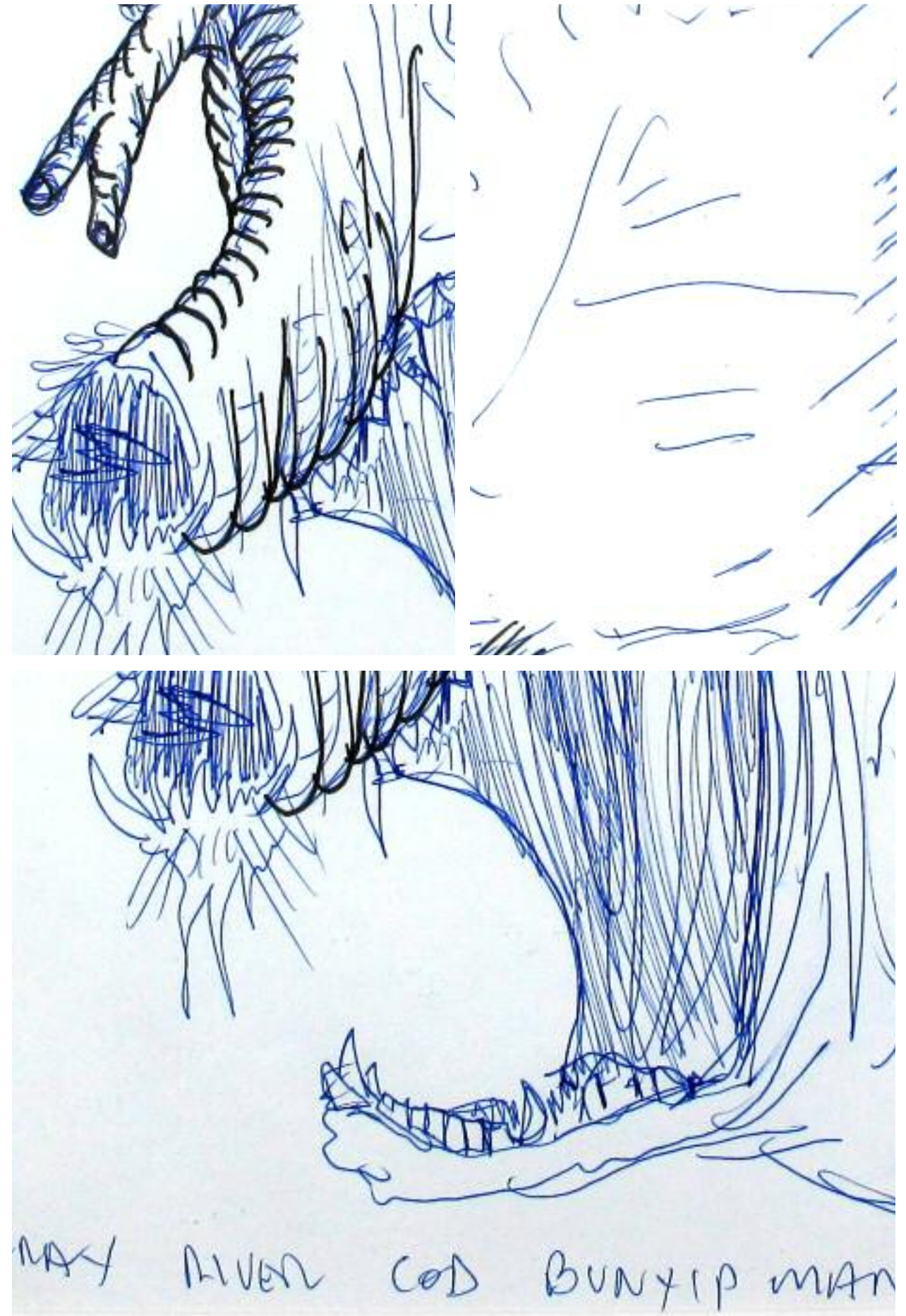
ADAM CULLEN
MURRAY RIVER COD BUNYIP MAN

Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW





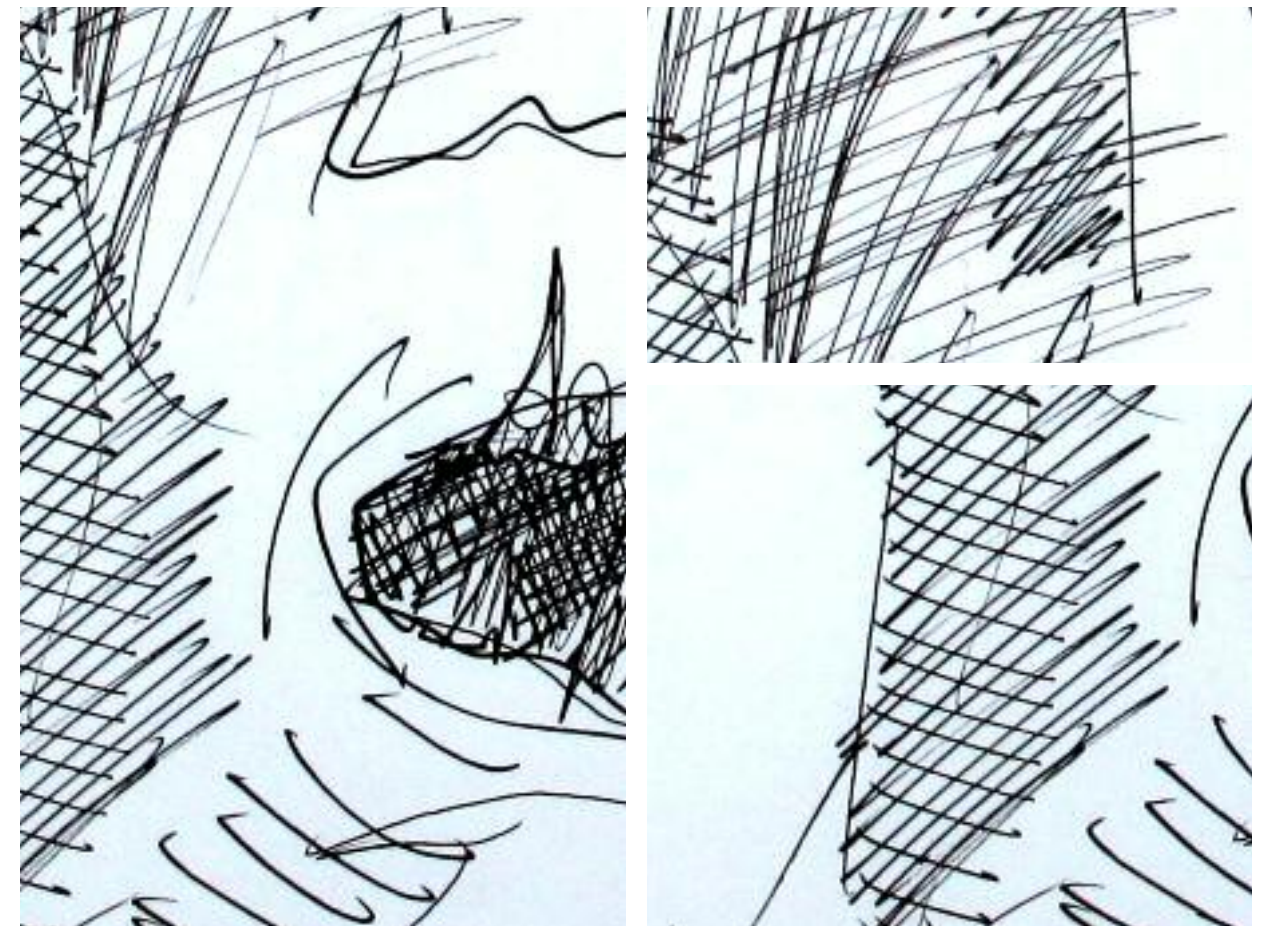
ADAM CULLEN
NOT PRETTY ENOUGH 3

Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW





ADAM CULLEN
NOT PRETTY ENOUGH 4

Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW





ADAM CULLEN
WHARTIE

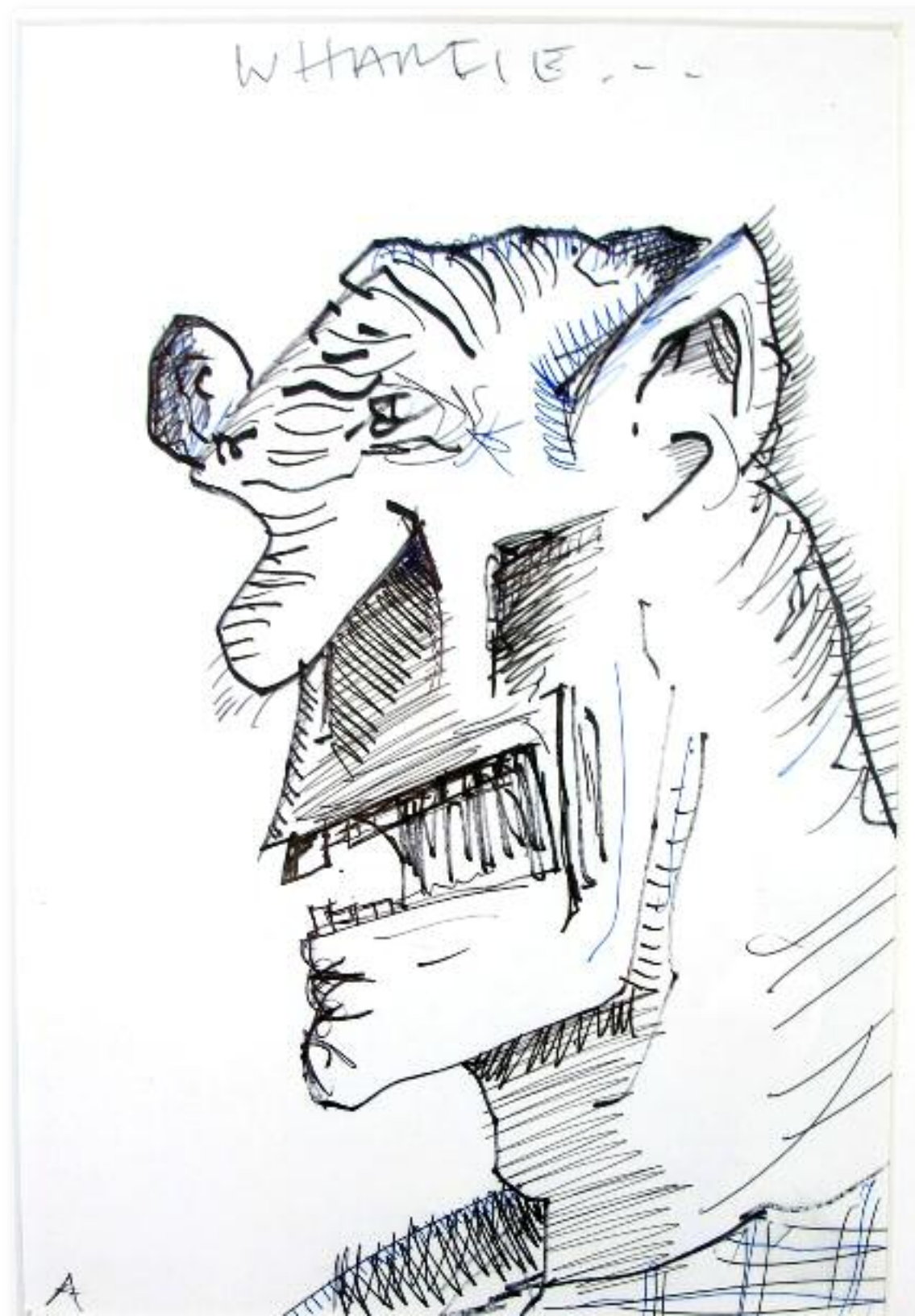
Ink on paper

29 x 19.5 cm

\$3,400

PURCHASE NOW 





ADAM CULLEN
BRUMBY 17/20

Etching on paper

25 x 25 cm

\$2,200

[PURCHASE NOW](#) 





ADAM CULLEN
BRUMBY TRIAL PROOF

Etching on paper

25 x 25 cm

\$2,200

PURCHASE NOW





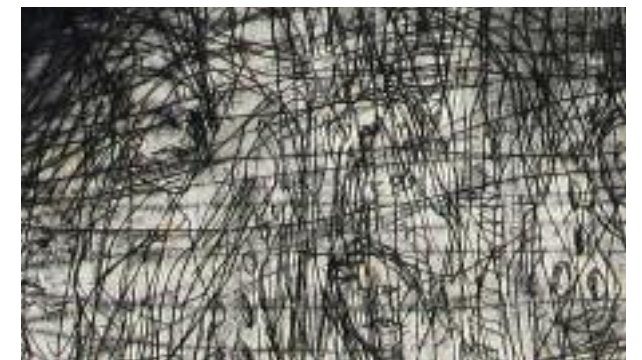
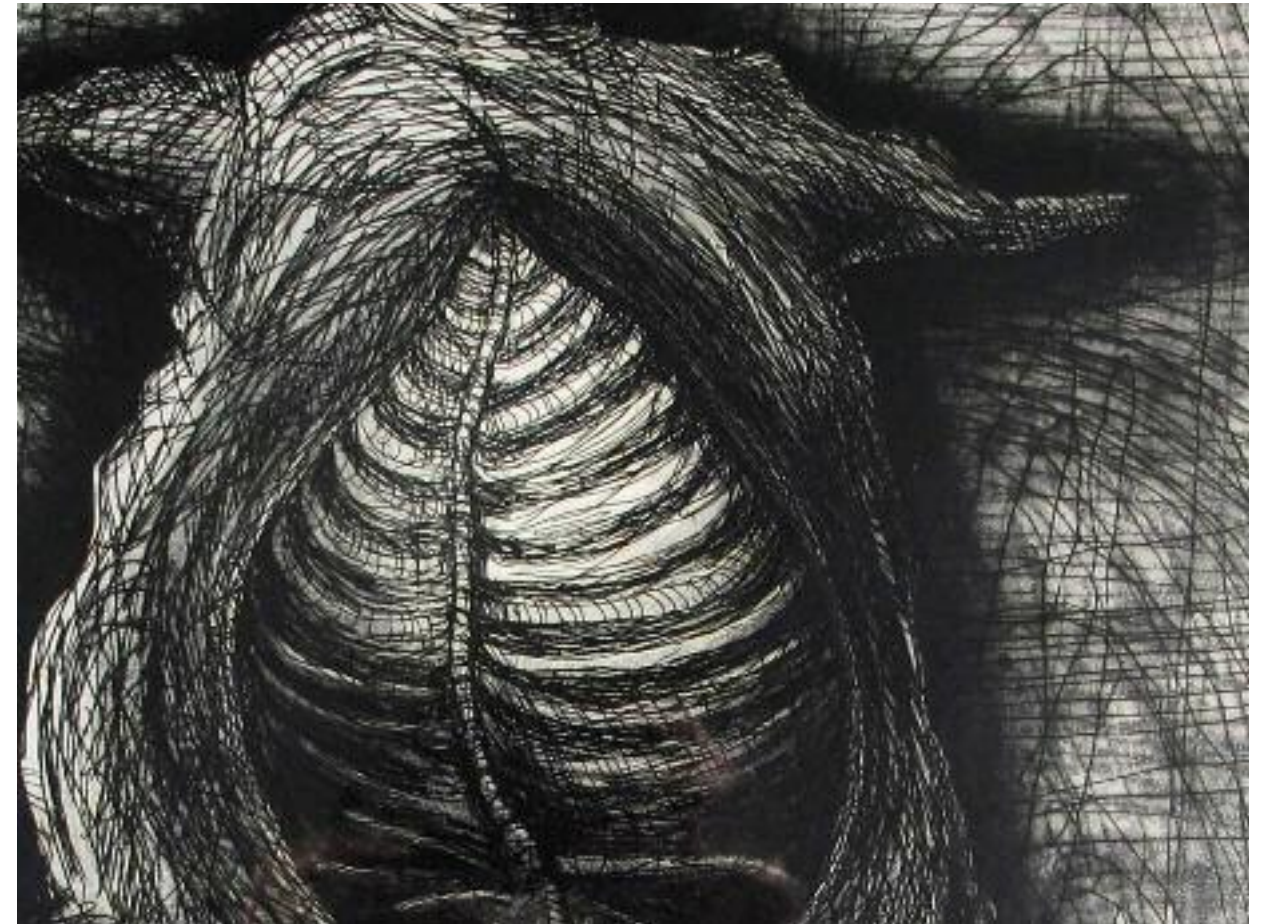
ADAM CULLEN
CHICKEN MAN A/P

Etching on paper

50 X 37 cm

\$2,975

PURCHASE NOW



CHICKEN MAN



ADAM CULLEN
HORSE 14/20

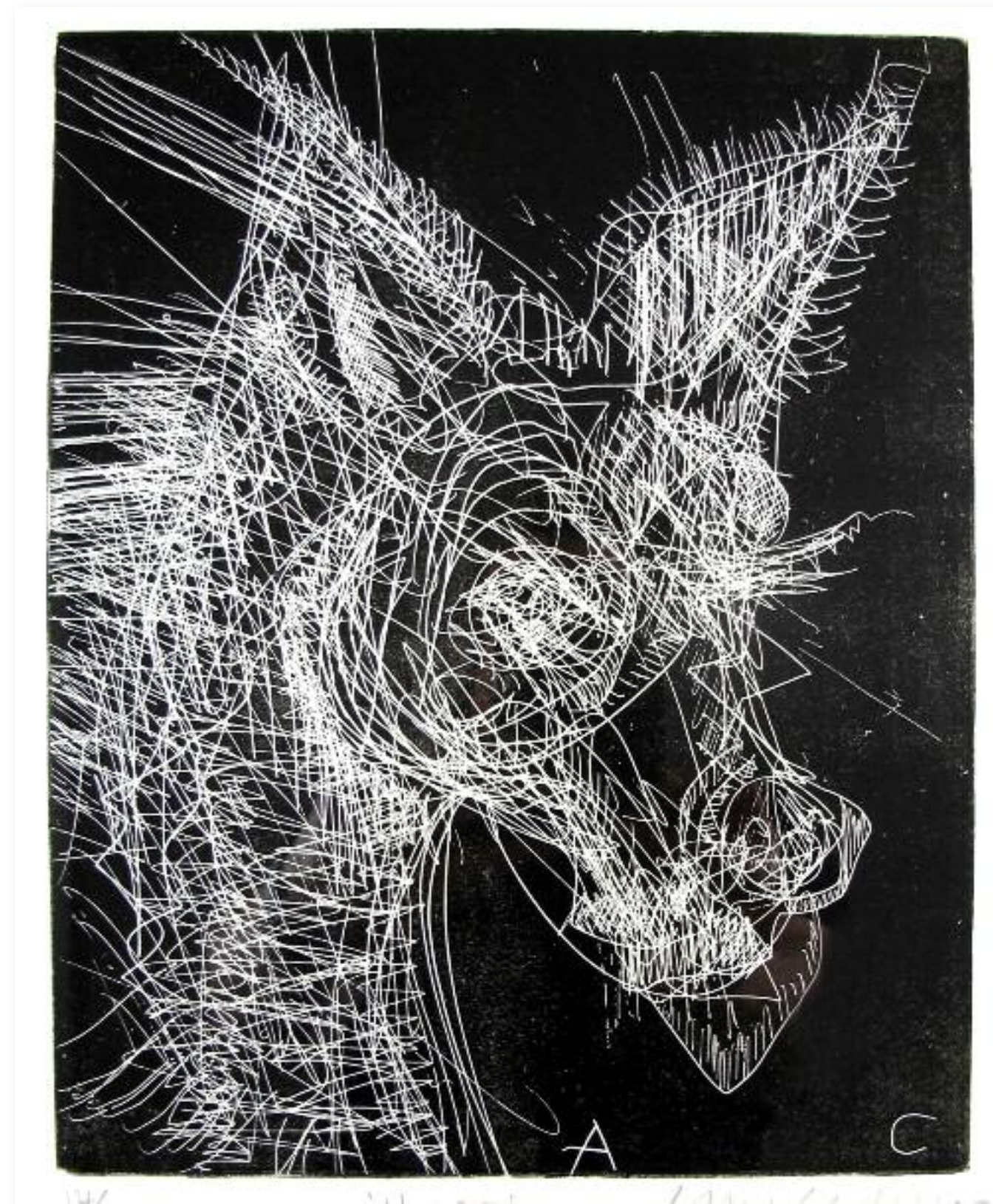
Etching on paper

25 x 20 cm

\$2,200

PURCHASE NOW





ADAM CULLEN
HORSE A/P

Etching on paper

25 x 19.5 cm

\$2,200

PURCHASE NOW





ADAM CULLEN
PREHISTORIC STOCKHORSE

Acrylic enamel canvas

100 x 100 cm

\$28,000

PURCHASE NOW





ADAM CULLEN
HEAD (MAN)

Acrylic enamel canvas

92 x 92 cm

\$24,000

PURCHASE NOW





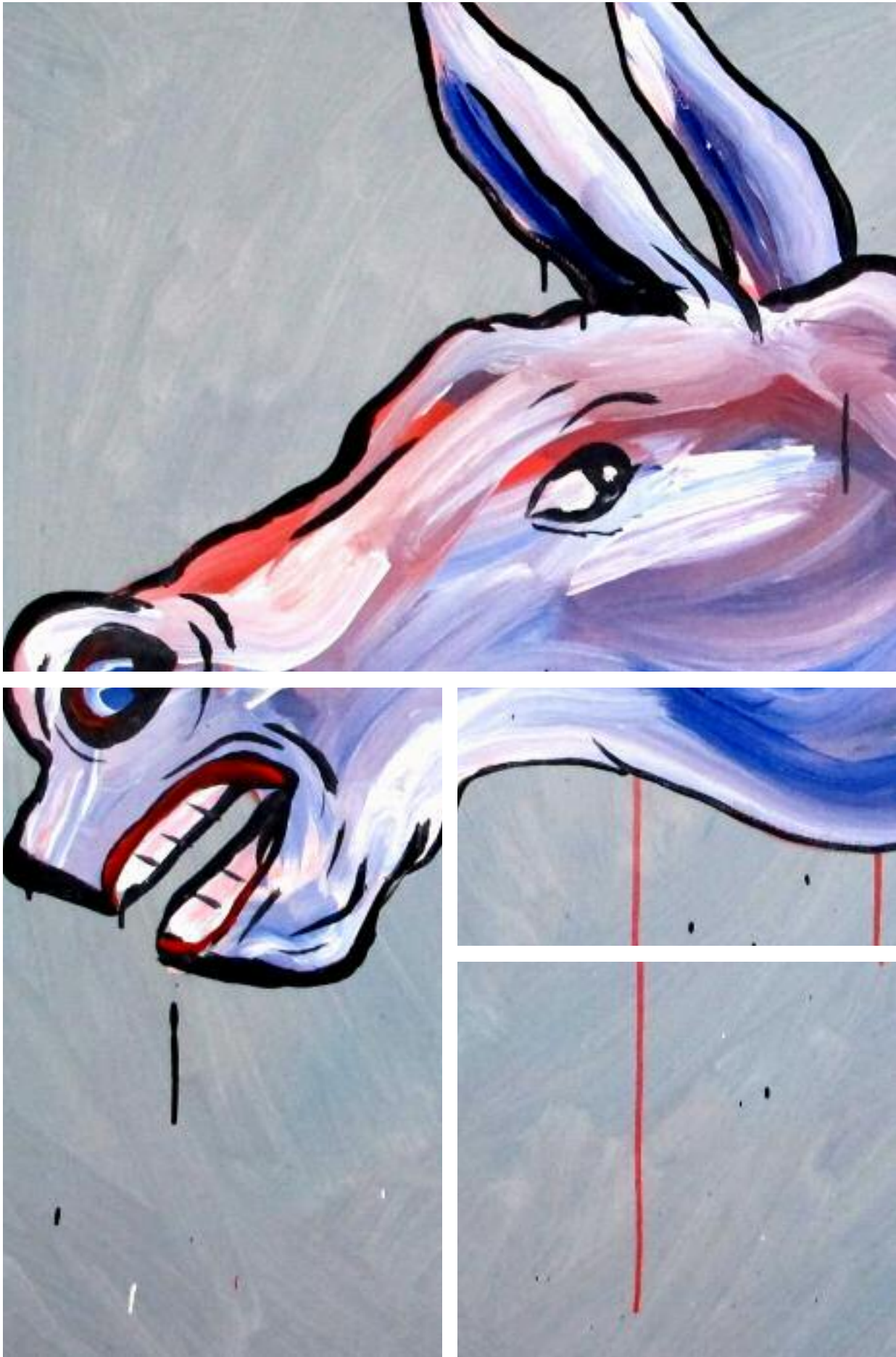
ADAM CULLEN
PREHISTORIC HORSE

Acrylic enamel canvas

122 x 122 cm

\$28,000

[PURCHASE NOW](#) 





ADAM CULLEN
WOLF DOG 4/10

Bronze Sculpture

30 x 15 x 6 cm

\$9,800

PURCHASE NOW





ADAM CULLEN
SMALL TROLL 11/12

Bronze sculpture

30 x 17 x 11 cm

\$12,800

PURCHASE NOW





ADAM CULLEN
BOAR HEAD 8/10

Bronze sculpture

20.5 x 7.5 cm

\$8,900

PURCHASE NOW





ADAM CULLEN
MAN A/P

Bronze sculpture

20.5 x 7.5 cm

\$8,800

PURCHASE NOW





ADAM CULLEN
HORSE 2 A/P (EDITION 10)

Bronze sculpture

16 x 13 cm

\$7,900

PURCHASE NOW 





ADAM CULLEN BEDTIME TV

Acrylic on canvas

152 x 213 cm

\$POA

Provenance:

Yuill Crowley Gallery, Sydney

The Austcorp Group Limited Art Collection; purchased from the above

Exhibited:

Adam Cullen – Lets Get Lost

15 May – 27 July 2008

Art Gallery of New South Wales

Published in:

Adam Cullen – Scars last longer

Published Craftsman House, 2004

Essay by Ingrid Periz

Softcover, 240 x 240 mm

112 pages

Full colour throughout

ISBN 0 9751965 2 9

Adam Cullen – Lets Get Lost

Published Art Gallery of New South Wales, c2008.

107 pages

Full colour throughout

ISBN 9781741740233

PURCHASE NOW





ADAM CULLEN
SATAN YOUR KINGDOM MUST COME DOWN

Ink, enamel and acrylic on canvas

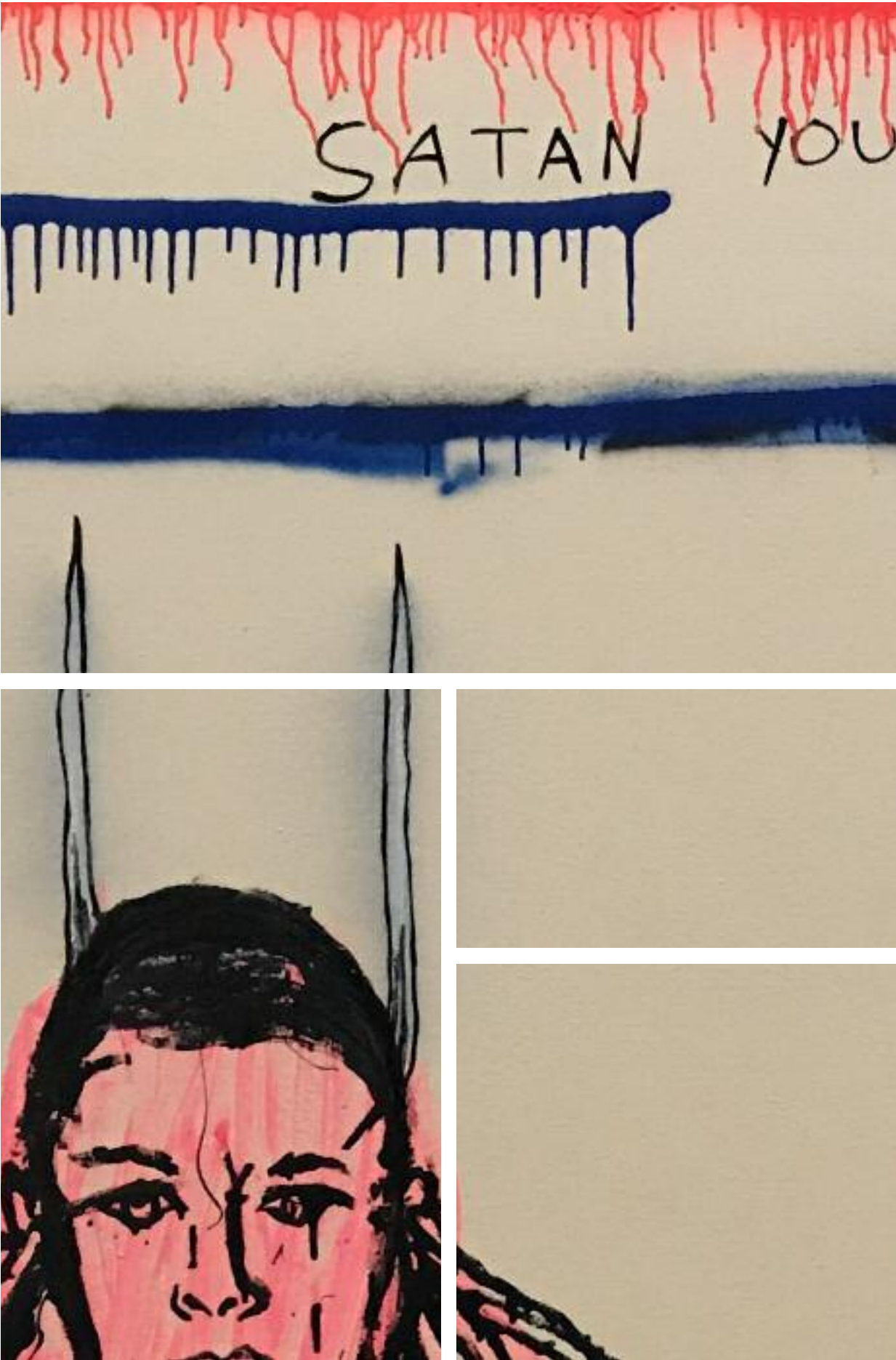
167.5 x 198 cm

\$POA

Exhibited:
Bitter Sweet
Saturday 20 April to Monday 10 June 2002
Art Gallery of New South Wales

Published in:
Adam Cullen – Scars last longer
Page 90
Published Craftsman House, 2004
Essay by Ingrid Periz
Softcover, 240 x 240 mm
112 pages
Full colour throughout
ISBN 0 9751965 2 9

PURCHASE NOW 





ADAM CULLEN
BONGOS 36/50

Screenprint paper

81 x 59.5 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN
LOVE BOAT 28/50

Screenprint paper

80 x 56.5 cm

\$2,800

PURCHASE NOW 





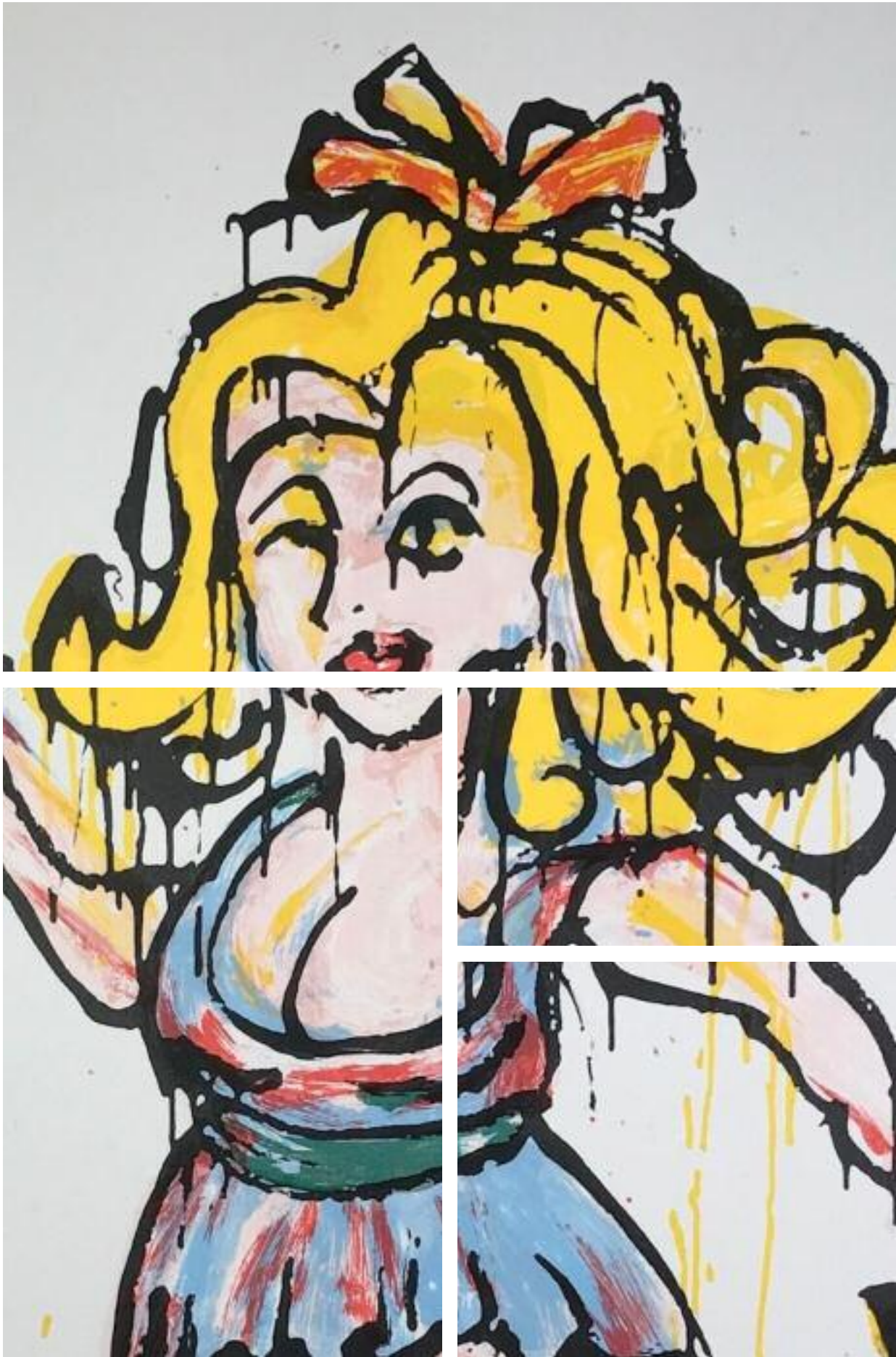
ADAM CULLEN
PLAYTIME 31/50

Screenprint paper

83 x 60.5 cm

\$2,800

[PURCHASE NOW](#) 





ADAM CULLEN
WALK THE LINE 19/50

Screenprint paper

80 x 55.5 cm

\$2,800

PURCHASE NOW 





ADAM CULLEN

9 OCTOBER 1965—28 JULY 2012



GAVIN FRY

GAVIN FRY

Artist statement:

My current work is in many senses illustrative, with an emphasis on colour and design.

I take particular inspiration from the thoughts of the 1930s American 'Precisionist' painter Charles Sheeler, who wrote . . . "I had come to feel that a picture could have incorporated in it the structural design implied in abstraction and be presented in a wholly realistic manner." My pictures have recognisable and familiar subjects, but are in no way photographic, rather taking a lead from aspects of cubism, graphic design and poster art.



[CLICK HERE TO BROWSE COLLECTION ON WEB SITE](#)

SHANNON WOODWARD

SHANNON WOODWARD

Director's statement:

Shannon Woodward is an emerging cubist figurative artist. She completed a Fine Arts Diploma in 2004 and has exhibited with Quirindi Fine Art Galleries, SAASS Art Studio and Cooks Hill Galleries. Her style has become more explosive in recent times, with the cubist elements becoming more stylised with the figure being offset by an expressionist backdrop.

Woodwards work often appears quite 3 dimensional with a controlled and considered balance between foreground and landscape. This is an exciting direction for the artist. Artists who have influenced Shannon include Piet Mondrian, Marcel Duchamp, Kandinsky, Norman Lindsay and Brett Whiteley.

[CLICK HERE TO BROWSE COLLECTION ON WEB SITE](#)

SIRENS DANCE AFTER MIDNIGHT 168 X 61 MIXED MEDIA LINEN





TERMS AND CONDITIONS FOR ART PURCHASE

- 1. CONTACT DETAILS** All art sales will be invoiced, so please contact mail@cookshillgalleries.com and supply the name and address of the entity or person/s to be cited on the paperwork, with an email address and a mobile number.
- 2. THE DELIVERY ADDRESS** Please supply contact name/s, mobile phone number and delivery instructions.
Please advise of your preferred carrier and their contact names/phone. We can supply/offer carrier details also.
- 3. INSURANCE** We recommend you supply your art purchase details to your 'contents insurer' prior to delivery after invoicing. The artwork becomes the responsibility of the buyer after it leaves the galleries premises (CHG).

CONTACT DETAILS

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