

An abstract oil painting by Ben Quilty, featuring thick, expressive brushstrokes in a palette of earthy tones (browns, oranges, pinks, greys) and cooler colors (blues, purples, greens). The composition is dynamic and layered, with a central dark shape that could be interpreted as a hand or a face. The background is a mix of warm, textured washes.

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

**BEN QUILTY**

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Ben Quilty's figurative work explores colonization, violence, and masculinity in Western communities. The artist's paintings contain surreal male forms set against bare, apocalyptic backdrops. Each central figure stands, sits, or falls in a shallow foreground. Like actors on a stage, they command the compositions, offering an abundance of energy, motion, and color before their outdoor backdrops, which resemble the harrowing vastness of sandy, unpopulated beaches or the desert. Quilty's grotesque configurations are redolent of Francis Bacon's cursed subjects, who contort violently, collapsing in on themselves and into the materiality of paint. Quilty joined the Australian Defense Force in 2011 as an official war artist tasked with interpreting the experiences of Australian service personnel. And in 2016, Quilty traveled to Greece, Serbia, and Lebanon with Australian writer Richard Flanagan to produce art that captured experiences of the refugee crisis. He found that the photographs he took while dispatched did not adequately capture the feel of the experiences, and therefore turned to paint. As the artist notes, his painting departs from the understanding that "men continue to fight each other. Diplomacy is a dying art. Hacking, punching, spitting our way into the 21st century."

*Ben Quilty (b.1973, Sydney, Australia; lives and works in Sydney) holds the Doug Moran Portrait Prize, the Prudential Eye Award for Contemporary Art, and the Archibald Prize. He has had solo exhibitions at Saatchi Gallery, London; Cairns Art Gallery, Australia; Jan Murphy Gallery, Brisbane, Australia; Tolarno Galleries, Melbourne, Australia; and Arndt Agency, Berlin, Germany. In 2019, Quilty had his first major survey exhibition across Australia at the Art Gallery of South Australia, Queensland Art Gallery | Gallery of Modern Art, and the Art Gallery of New South Wales, Sydney. Ben Quilty's work is represented in many public Australian collections that include: the National Gallery of Victoria, Melbourne; the National Gallery of Australia, Canberra; the Art Gallery of South Australia, Adelaide; and the Art Gallery of New South Wales, Sydney; among others.*

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## **SELECTED WORKS**

# NINO MIER GALLERY

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Ben Quilty  
*The Senator*, 2022  
Oil on linen  
79 1/2 x 70 7/8 in  
202 x 180 cm

# NINO MIER GALLERY

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Ben Quilty  
*The Leader*, 2022  
Oil on linen  
79 1/2 x 70 7/8 in  
202 x 180 cm



# NINO MIER GALLERY

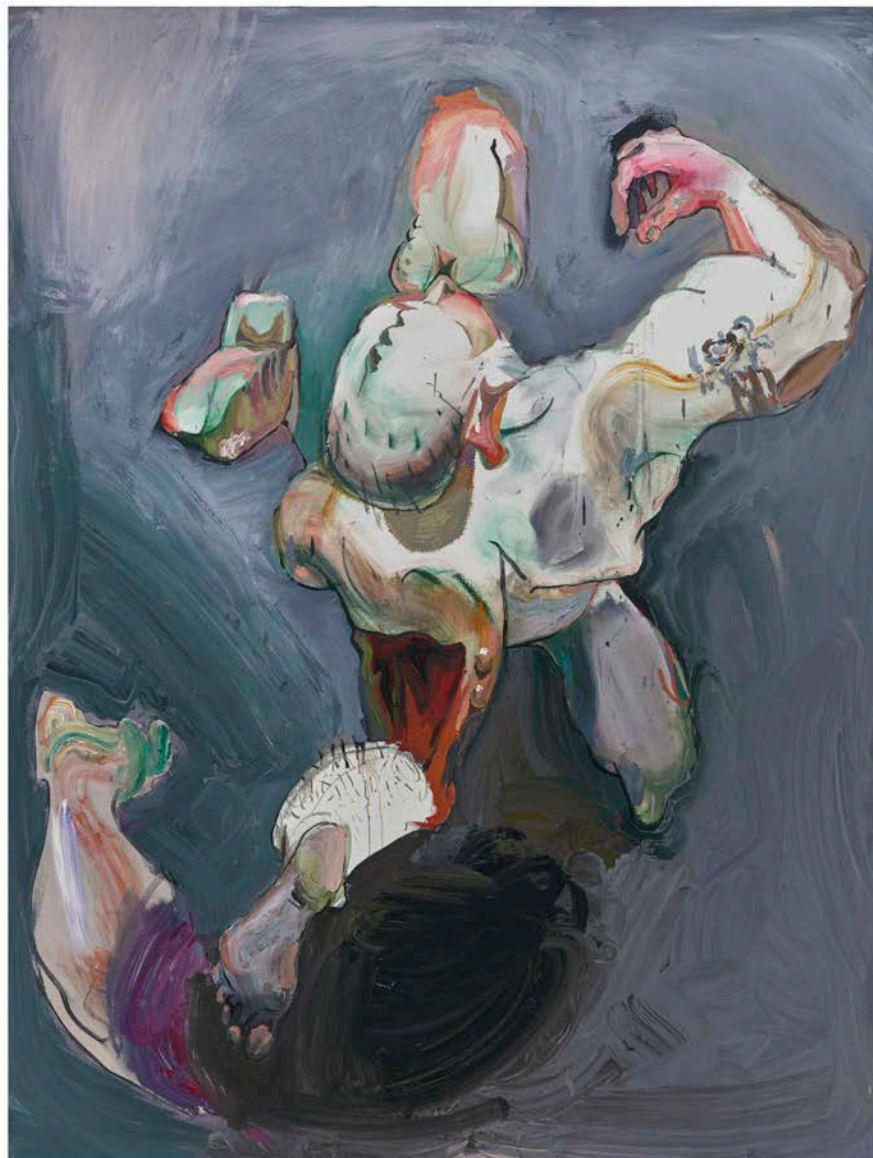
LOS ANGELES | BRUSSELS | NEW YORK | MARFA



Ben Quilty  
*The Whistle Blower*, 2022  
Oil on linen  
79 1/2 x 70 7/8 in  
202 x 180 cm

# NINO MIER GALLERY

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Ben Quilty  
*The Debater*, 2022  
Oil on linen  
74 1/8 x 56 1/8 in  
188 x 142.5 cm

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



Ben Quilty  
*The Bell Ringer*, 2022  
Oil on linen  
79 1/2 x 70 7/8 in  
202 x 180 cm



# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



Ben Quilty  
*The Lobbyist*, 2022  
Oil on linen  
74 1/8 x 56 1/8 in  
188 x 142.5 cm

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



Ben Quilty  
*The Diplomat*, 2022  
Oil on linen  
74 1/8 x 56 1/8 in  
188 x 142.5 cm



# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



Ben Quilty  
*The War Crime*, 2022  
Oil on linen  
74 1/8 x 56 1/8 in  
188 x 142.5 cm

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## **INSTALLATION VIEWS**



# NINO MIER GALLERY

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Installation view of Ben Quilty's  
*The Glow*  
(May 4 - October 22, 2022)  
Jan Murphy Gallery, Brisbane, AU

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Installation view of Ben Quilty's  
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# NINO MIER GALLERY

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Installation view of Ben Quilty's  
*The Debate*  
(May 26 - June 25 2022)  
Nino Mier Gallery, Los Angeles, CA

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Installation view of Ben Quilty's  
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Installation view of Ben Quilty's  
*Quilty*  
(March 2 - June 2, 2019)  
Art Gallery of South Australia, Adelaide, AU

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## **PRESS**



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MARCH 2022

## Ben Quilty interviewed by Margaret Throsby

By Margaret Throsby

Ben Quilty is an Australian painter and activist.

He was born in Sydney, Australia, in 1973. He was an artist in high school, and was selected as recipient of the Julian Ashton Summer School Scholarship. He grew up in Kenthurst in Sydney's north west, and his history as a hard-drinking, hard-living youth has directly influenced his work, specifically his exploration of young Australian masculinity. However equally significant to the artist's biography is the double-degree in fine arts and design that he received from the Sydney College of the Arts and the University of Sydney, as well as further study he undertook in 1996 in Aboriginal History at Melbourne's Monash University.

Winning the Brett Whiteley Traveling Art Scholarship in 2002 put him in the public's eye and he has been a full time artist ever since.

Ben won the 2011 Archibald Prize for his portrait of the venerated Australian painter Margaret Olley, his friend and mentor. His work continues to draw critical acclaim with regular and highly successful solo exhibitions both in Australia and internationally. He's well known for his political activism as well – he fought against the death penalty for members of the Bali Nine, is outspoken about refugees and asylum seekers, has painted and talked about massacres of Indigenous Australians and his painting work reflects his engagement with these cultural and political issues. The recipient of numerous art prizes his work is represented in major national and international collections.

In 2011, Quilty travelled to Afghanistan as an official war artist with The Australian War Memorial. He was also invited by World Vision Australia to travel to Greece, Serbia and Lebanon with author, Richard Flanagan, to witness firsthand the international refugee crisis in 2016. From 11 October until 3 November 2011, Quilty was attached to the Australian Defence Force (ADF) observing their activities in Kabul, Kandahar and Tarin Kowt. His task was to record and interpret the experiences of Australian service personnel who are deployed as part of Operation Slipper. After his return, Quilty spent six months producing work for the Australian War Memorial's National Collection.

His latest collection of paintings can be seen in a new book entitled Free Fall (March 2022). This interview with Margaret Throsby was first broadcast in April 2012, after Quilty had been attached to the Australian Defence Force and spent time in Afghanistan.

On piano concertos:

*"They are a heavenly introduction to a human beings fingers joined to a piano."*

On war:

*"I think war is such a part of the human condition that I don't know how it will end."*

On artist Margaret Olley:

*"I was fairly narrow minded to think that someone of her age and status and sex would not respond to my work."*

Ben Quilty's music choices:

Beethoven: Piano Concerto No.5

London Philharmonic Orchestra / Bernard Haitink. Alfred Brendel (piano)

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Morricone: "On Earth as it is in Heaven" from The Mission  
London Symphony Orchestra / David Bedford. Barnet Schools Choir.

Page and Plant: Bron Y Aur Stomp  
Led Zeppelin

Stearns: Wipala from Baraka  
Inkuyo

Mozart: Piano Concerto No.21  
English Chamber Orchestra. Daniel Barenboim (piano)

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*The Sydney Morning Herald*

OCTOBER 2021

## Southern Highlands gallery a place for kids to dream big, says Ben Quilty

By Julie Power



It did artist Ben Quilty’s “head in” when he moved to NSW’s Southern Highlands only to find that an area chock-full of artists and home to 42 schools lacked a regional gallery. “It felt like going back to the 70s in Rouse Hill back in Kenthurst,” said the award-winning painter who grew up in north-west Sydney. “There was nothing, no cultural infrastructure.”

It has taken Quilty five years of fundraising and calling in favours, many repaid with gifts of his paintings, to turn the old dairy on the National Trust property Retford Park near Bowral into the area’s first regional gallery. With hopes of becoming a cultural and tourist hub, the gallery, named Ngununggula, meaning “belonging” in the language of the local Gundungurra people, will open on October 12.

It follows a \$6 million plus renovation by Tonkin Zulaikha Greer Architects that turned a century old leaky dairy – with milking stalls and a drain to wash away spilled milk – into 700 square metres of climate-controlled gallery space on par with the best museums and galleries in Australia.

The gallery will open with an exhibition by artist Tamara Dean, called High Jinks in the Hydrangeas, and an installation by Megan Cope made with local Gundungurra elder Aunty Velma Mulcahy. Over the next year it will feature works by John Olsen and Ken Done, and a group exhibition of Aboriginal artists, including Daniel Boyd, curated by Djon Mundine.

With a focus on visual arts and education, Quilty said the gallery had “serious funding coming” that would allow it to host school excursions. With director Megan Monte, he said he’d also be calling in favours to get artists to lecture and provide guided visits.

For Quilty, the gallery’s founder, the biggest achievement is Ngununggula will become a place for children to “get their hands dirty and make art” in a large wet area and become literate in art. He hoped it would inspire local children to “dream big”. “It is Australian to say in a larrikin way, ‘I don’t understand art’ or that ‘I can’t draw a stick



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figure' or 'my child could draw that'," Quilty said.

But learning to appreciate art was like learning to read, he said. "Once you have an appreciation, you'll have that forever."

Quilty said art as a career felt quite unattainable to him as a child growing up. Other than his parents who took Quilty and his brothers to the city to visit galleries, there was no exposure to the great things that art brings. It was a shock to find the Southern Highlands was similarly lacking in culture when he moved there to raise his family. And when he realised that only private schools in the area could afford to take their kids on excursions to galleries in Sydney or Canberra, it was confronting, he said.

"I remember my little girl, her whole class of ducklings getting on a school bus, seatbelts on, and driving down the Hume Highway to go to an art show. It is ludicrous that they can't see it here," he said.

To encourage children to start painting and enjoy art, the artist – who has won Australia's biggest art prizes from the Archibald to the Moran Portrait – invites children to his studio where his 15-year-old son Joey paints. With his daughter Livvy he has made YouTube videos demonstrating how to draw a face and a rabbit.

Finished about a month ago, the gallery also represents one of two final projects by 77- year-old architect Brian Zulaikha with the firm he established in 1987. It had been a "fabulously rewarding project", creating a regional gallery in an area where there had been nothing cultural other than some antique shops, he said. It had been equally challenging because of its National Trust heritage listing. That meant it had to be restored in a way that it could revert to its old state if necessary.

"It was a dairy, so there was no need [in the past] to make it waterproof. They would hose it down," he said. "For art, we had to have perfect conditions, so we can borrow – not the Mona Lisa perhaps – but works that require perfect environmental conditions." The property was previously owned by the late James Fairfax who left it to the National Trust. Before that, it was owned by retailer Anthony Hordern, and regarded as an agricultural showpiece, known for its stock breeding, particularly horses and cattle.

The stalls where the Hordern's family 1911 Easter Show prize winning cow, Leda's Snowdrop, and her splendid heifer, Leda's Angel were likely once milked, have been retained. They will probably become a small museum, said Mr Zulaikha. The gallery operates in partnership with Wingecarribee Shire Council, the National Trust, the state government of NSW, and donors.

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## JUXTAPOZ

Art & Culture

NOVEMBER 2020

### Still Life After the Virus: Australian Painter Ben Quilty On the Mayhem of Modern Life

By Sasha Bogojev



If there were a Fight Club school of art, Ben Quilty might be the headmaster. Irreverent, brutally honest and aggressive with a point of view, as well as his paintbrush, he aptly represents his Australian culture. One year after his first major survey exhibition presented by the Art Gallery of South Australia, an honor rarely offered to a living Australian artist, Quilty is back with Jan Murphy Gallery with the solo show, *Still Life After the Virus*. Equally renowned as a commentator on social issues, he has spoken out about the death penalty in Indonesia, the refugee crisis in Syria, and especially the ongoing issue of indigenous rights in his homeland. As a watcher of the world, he has unsurprisingly responded to the global pandemic and its effect on the human psyche.

In this latest body of work, he references the connection between current isolation and the still life format specifically, the *vanitas*, a 16th and 17th century practice that muses about the transience of life and the certainty of death. Heavy stuff, but Quilty is not one to scatter stardust. Borrowing the common imagery of the old Christian classics like skulls and decaying fruit, he throws in modern accoutrements like golf balls and multi-vitamin pills, all painted in signature thick impasto paint, applied with an energetic intensity that morphs into abstraction. What are our priorities, life and integrity or the continual consumption of gets and good?

Often described as one of Australia's most famous living artists, Quilty's significance transcends his celebrated painterly studio practice. The Sydney-born artist has traveled to Afghanistan as an official war-artist with The Australian War Memorial, was invited by World Vision Australia to travel to Greece, Serbia, and Lebanon to witness firsthand the international refugee crisis in 2016, and has created a significant series of works on Aboriginal massacres and the iconography of Australian history. "I'm responding to how I feel about something," he stated in a 2019 interview with ABC, "even just how I feel on a day, let alone the bigger issues of politics, and society, and environment." Using his celebrity as a podium to speak and be heard, he is unafraid to unearth new topics that need to be tackled. "It's me in the mayhem that is the modern man."



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## CONCRETE PLAYGROUND.

JANUARY 2020

### Five Surprising Stories Behind Quilty Artworks You Should Know Before You See Them in Person

By Leisha Kapor



If you're planning to head to the Art Gallery of NSW this month to check out the free major exhibition Quilty before it closes on February 2, you don't want to go in without the background info. Covering 15 years of Australian contemporary artist Ben Quilty's career, the exhibition is made even better if you know the stories behind his works, which include intimate self-portraits and sombre reflections on injustice and displacement.

With a storied career, including time spent as a war artist in Afghanistan in 2011, his friendship and advocacy with Bali Nine pair Andrew Chan and Myuran Sukumaran, his trips to meet Syrian refugees in Lebanon, Lesbos and Serbia, and his exploration of Australian history, there is much more to Quilty's works than just paint on canvas.

#### SELF PORTRAIT AFTER AFGHANISTAN (2012)

Quilty spent three weeks in Afghanistan in 2011 as an official war artist. His pieces from this time aren't the typical military landscapes one might expect; in the first room, you'll find a series of dark, vulnerable portraits of returned soldiers, which were painted in his Bowral studio. But it's Self portrait after Afghanistan that draws the most attention — a dark and swirling representation of his turmoil after returning from the Middle East. As the artist puts it, "My work is about working out how to live in this world. It's about compassion and empathy but also anger and resistance."

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## FLOWERS FOR HEBA (2016)

In the same room of the exhibition, you'll find works inspired by Quilty's experiences in Lebanon, Greece and Serbia with acclaimed writer Richard Flanagan. What immediately draws your attention is a series of life jackets named for refugees who died while trying to seek asylum in Australia, but *Flowers for Heba* tells the story of when the artist was inspired by a little girl he met in a refugee camp. Quilty had shared his art supplies with children at the refugee camp and, when prompted to draw a picture of her home, Heba carefully drew her house with a bomber flying over it and two bloodied bodies on the ground, who she said were her parents. Her heart-wrenching drawing can be seen upstairs at the gallery as part of the exhibition *Belonging*.

## IRIN IRINJI (2018)

Quilty's Rorschach series is a play on the inkblot test that was commonly used as a psychology test in the 1960s. The first in the series, *Bedford Downs Rorschach*, was painted in 2008 and represents a Western Australian cattle station that was the site of an Aboriginal massacre. Ten years later, Quilty was taken by local artists to the site of another massacre, in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. Though you won't find Irin Irinji on any map, it's captured here by Quilty across 12 panels covered in thick, textured paint and feathery white spaces that represent ghost gum trees or falling spirits.

## THE LAST SUPPER (2016)

The final room of the exhibition sees Quilty attempting to make sense of the world, beginning with a piece painted the day after the US election in November 2016, which saw Donald Trump elected as the 58th president of the United States. *The Last Supper (2016)* is the first of a few works of the same name and sees Trump acting as the Jesus-like figure. Presiding over the table in all his floppy-haired glory, Trump is surrounded by screaming, disembodied features and piercing eyes. Fun fact: we're told Quilty has a rubber Trump mask lying around his studio. Head curator of International Art, Justin Paton, says Quilty's works find "new ways to grapple in and through the issues that stir him."

## SELF PORTRAIT, THE EXECUTIONER (2015)

Continuing his personal responses to harrowing experiences, Quilty painted a series of pieces about his friendship with Andrew Chan and Myuran Sukumaran, who were sentenced to death in Indonesia for drug trafficking in 2006. As part of a campaign to save the lives of Chan and Sukumaran, Quilty gave them art classes. Unfortunately, the campaign was unsuccessful and Quilty painted this self portrait the day after their execution in April 2015. Curator Dr Lisa Slade says Quilty, the exhibition, shows how art has the capacity to instigate change. She says, "He wields paint to draw attention to our responsibility as critical citizens in an increasingly fraught world."



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## BERLINARTLINK

OCTOBER 2019

### The Difficulty with Unguarded Moments: An Interview with Ben Quilty

By Kimberly Budd



Descriptions such as “anointed saint of contemporary Australian art” or “Australia’s most acclaimed living artist” attest to the kind of public profile Ben Quilty holds within the nation. As does the painter’s current touring retrospective, the kind of solo survey show normally reserved for famous international artists, or famous dead ones. Quilty’s extensive list of achievements include the most prestigious Australian portraiture award, the Archibald Prize, and a nomination for “Australian of the Year.” His painting practice and title as a social commentator and activist are bolstered by a fierce moral standing that results in a schism in popular opinion and critique.

Emotionally-charged, Quilty’s practice has addressed social and political issues, including the human toll in war, life on death row, offshore detention, the refugee crisis, climate change and the massacre of Australia’s First Nations people. The passion for, and continuous commentary on, these issues, coupled with an outspoken and seemingly comfortable demeanour with the media, has positioned Quilty as a cultural spokesperson who has transformed popular opinion. There is, however, a conflicting position regarding the artist’s self-reflexivity and

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LOS ANGELES | BRUSSELS | NEW YORK | MARFA

use of his very public voice and position. A recurring theme in Quilty's, since his earliest paintings, has been a call of attention to the problematic nature of white masculinity in our culture and the unabating imbalances of power due to its supremacy. These criticisms have been chalked up to jealousy regarding his artistic success and fame, but there are those that genuinely question why the artist's voice is so dominant in national debate, when it is exactly this position he interrogates as a problem.

The artist's diligence as a painter is evident, as is his commitment to utilising his paintings to conjure an emotional response in his audience. He states that he hopes this turn may lead to greater empathy and a reassessment of our pressing cultural concerns. For his first solo show in Germany—'The Difficulty,' currently on view at (A3) Arndt Art Agency— Quilty neither diverges from these integral moral motivations nor his definitive abstract expressionist style. We spoke with Quilty about the exhibition and some of its conceptual concerns.

*Kimberly Budd: The title of your current exhibition, 'The Difficulty,' serves as an indicator for the conceptual content within this series of paintings. The difficulty of being, the difficulty in knowing how one should act or feel in the face of the world's current political and environmental future and, perhaps, the personal anguish you experience when processing these ideas. Could you expand more on these subjects raised in this series, and express some of your main social concerns currently?*

Ben Quilty: The works in 'The Difficulty' respond to my own anxiety about the world. I'm not sure how I can make art in 2019 without responding to the overwhelming sense of unease I feel about the world. Making art is meant to be difficult, as well. The more difficult I make it the more possibility there is of finding a new language. And, in 2019, it feels to me like we need to begin the process of creating a new language to describe the future of the planet.

*KB: The paintings are also critiquing, and actually feature, some of the men in power who continue to lead us into the Anthropocene. In your exhibition statement they are referred to as "your fellow men." Is this an extension of your previous attempts through painting to spotlight the power and privilege the heteronormative white male continues to hold, and further examine your position in relation to this?*

BQ: Yep. I'm a straight white man. My mum had three of them. I've often joked that the world would be better off without men. We are the humans that start wars, we crave power, we fight the wars and we have played a disproportionate role in the destruction of the world's ecosystems. And I have a 13-year-old son. I've learnt a huge amount about myself from my indigenous friends in Australia. They're the oldest continuous race on the face of the Earth and they are also some of the world's very best painters. Boys' initiation ceremonies took up to 13 years; young men had proved their social status by successfully performing and enduring years of physical and emotional tests. For me, I got drunk one night, my 18th birthday party, smashed, blind, 'mother-less.' And the next morning I woke up officially a voting adult. It's dumb and it doesn't work. I found making art was a powerful release for the unresolved lack of initiation, I guess. I'm part of the problem but I hope I can play a role in solving the problem, too.

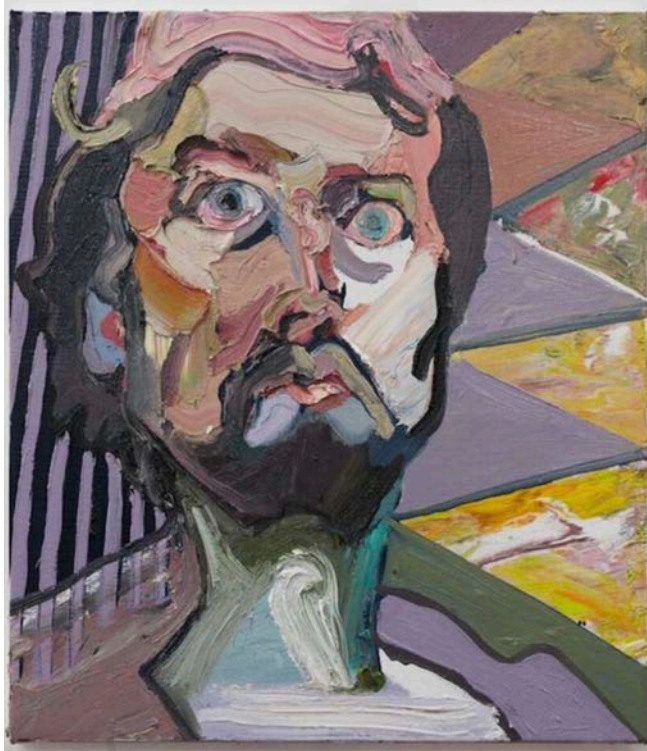
*KB: I heard you speak in a recent interview about the process of painting as venting for you. Was the creation of this series more of a personal, emotional catharsis, or was there strategy in how the paintings might be received and the social questions they may incite in the viewer?*

BQ: This show is very much a personal response to my own feelings. Other times I've needed to be much more cognisant of an audience. I made a work about Australia's brutal off-shore detention centres. It would have been irresponsible not to have been aware of the way an audience participates in a work like that. But for the past year I've had time to make work for no other reason but to make.

*KB: The 2019 Archibald Prize, which you won in 2011, has stated that this year they have a record number of contributions from and portraits of Indigenous artists. This seems like a very late but important step toward acknowledging the Traditional Land Owners in Australia. Your paintings 'An Angry Mob' and 'The Racist' are perhaps addressing this social-political landscape. Can you speak about how you address white supremacy and racism in your work?*

BQ: While the Archibald Prize is on, the Art Gallery of New South Wales also exhibits the Wynne Prize for Landscape Painting and Sculpture. From a landscape like Australia, it's been a shameful reflection of indigenous recognition that only one or two indigenous artists have been exhibited, until very recently. Now the masters of remote Australia have

# NINO MIER GALLERY



taken the prize for four years in a row and in my opinion are the most powerful part of the entire show. Half the finalists for the last four years have been indigenous, and most from remote communities. Nongirrnga Marawili, Yakultji Napangati, Sylvia Ken, Yaritji Young, Betty Pumani: their depth of creative talent is mind-blowing. But still, even within the art community, there are artists who claim that these artists do not belong in a “western” art museum. It’s shameful and that response is a symptom of a kind of social sickness. The very best and most unique part of my country is its indigenous history. And the painters who are winning the Wynne Prize are amongst the best painters on the face of the planet. I try to face the fascists and white supremacists with calm respect. Racism comes from fear. Me being angry only increases the fear. So I do try to reach out and help calm things. But if another Australian Prime Minister announces that “Australia is not a racist country,” I’ll go mad. Besides Julia Gillard, all of our Prime Ministers have been straight white males.

*KB: What advice would you offer for any upcoming artist whose conceptual focus and content is political? It seems as if having commercial success in the art world means leaving the strongly political works at the door, however you have had immense commercial success.*

BQ: I’m not sure my political comments have helped my financial success. I recently read an article that suggested the opposite. But I’m only living once and I’m not interested in making pretty paintings to placate my audience. My favourite artists make huge political statements. All good artists of the 21st century are heavily political and socially aware. Saying that, it’s important not to starve. Becoming an artist is not easy. Make some work to sell and then make the work that you need to make to vent, perhaps?

*KB: Was there a particular motivation for Berlin as a location for ‘The Difficulty’?*

BQ: I met Berlin-based artist Ingo Gerken in 2003 at the Paris Cité des Arts on residency. And I promised him one day I’d get to his city. My friend Del Kathryn Barton also encouraged my friendship and relationship with Matthias Arndt. Matthias is willing to facilitate my madness and I love him for it.



# NINO MIER GALLERY

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MARCH 2019

## Ben Quilty on empathy, angry art, backlash and that Jesus photo

By Brigid Delaney



It's Wednesday night in the middle of a heatwave and Ben Quilty is eating pizza and drinking wine at the kitchen table of his curator, Lisa Slade, her family, and her neighbours. It's a couple of days before the opening of a major survey of his work at the Art Gallery of South Australia, but Quilty, 46, has forgone the cool comforts of an airconditioned hotel to sleep in a boiling granny flat in Slade's back garden.

There is warmth, rapport, and an obvious long-standing friendship between Quilty and Slade. Their relationship is, in some ways, emblematic of Quilty's rise through the ranks of Australian art, which has brought with it a coterie of influential friends including artists, curators and journalists. I first met him in 2014 via the fight for clemency for Andrew Chan and Myuran Sukumaran, who were executed in Indonesia in 2015. The campaign is over, but our friendship remains.

Over drinks, Quilty is gently teased by the nickname "Jesus Quilty", owing to the cover of Good Weekend the weekend prior, which featured a portrait of the artist wearing a crown of thorns. He appears deeply uncomfortable by the photograph, which led to some cutting commentary on social media. He raises his hands in front of his face: "Where's the stigmata?"

Even though there are three artists and a curator at the table, people barely talk about art. It's more about bushrangers and Australian history, yacht rock and shoulder injuries; Quilty is recovering from surgery after a soccer injury. There are fears he could die in the night from overheating in the un-airconditioned sleep-out; "It won't be a survey, it will be a retrospective," someone jokes.

Ben Quilty is one of Australia's most famous living artists. It's certainly unusual for a painter of his age to have



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an exhibition of this size and scale mounted of his work. After Adelaide, the survey will tour Queensland Art Gallery and the Art Gallery of NSW. Part of that fame comes down to the public profile that Quilty built on the back of causes such as recognition of returned armed veterans, and clemency for Australians on death row in Bali. He has also painted work that speaks to the plight of Syrian refugees, and Indigenous massacres. It's Quilty's "fierce moral energy" that places him in the same category as other Australian storytellers such as Warwick Thornton, Helen Garner and Tim Winton, Adelaide festival director Rachel Healy says at a media event. Lisa Slade, who curated this exhibition says, "What he feels about the world is communicated so adroitly and so directly ... with potency and relevance ... No one is left out of the conversation."

But some people feel like they are.

In a recent piece for Running Dog art magazine titled The Canonisation of Quilty, critic Eugene Yiu Nam Cheung argues that the Australian media, art world and Quilty himself are complicit in a national narrative which assumes Quilty is "the messiah of Australia's cultural future". But, Cheung argues, while Quilty himself is "not fluent" in understanding it, "his cultural ascension was achieved at the exclusion of others less privileged than him". Massacre sites feature in several of his works. The interest in them came about when he travelled around Australia after being temporarily kicked out of art school "because I was a bonghead and hopeless, hopeless," he says.

On the road with a mate, "we started trying to learn Pitjantjatjara and I couldn't do it." He laughs. "We got to Cairns and we had driven through like, 60 language groups and I had the book for one. That's how fucking naïve I was. Then I came back and I studied Aboriginal history and culture at Monash and it was entirely made up of a study of massacres." Quilty's work as Australia's official war artist, After Afghanistan (magnificent, vulnerable portraits of returned servicemen and women) is perhaps his most well known – after the Archibald-winning portrait of his mentor the late Margaret Olley, that is. The Olley portrait is hung above a doorway, almost as an afterthought.

In another room are two paintings referencing Sukumaran. When Sukumaran and Chan were executed along with six others, a group of us gathered in Quilty's studio in the Southern Highlands, staying up until dawn. It was a night that seemed to exist out of time and was saturated with heavy emotion. Most of us went back to the city the following day, but Quilty stayed on and painted. The result is a self portrait that looks like a skull has been put on a spin cycle in hell. "This painting was made two days after the executions," he says. "It took a day and I smashed it out. I was so fucking fucked up, hungover and angry. And it's a self portrait, which is always a thing to come back to. Just turn the mirror on yourself and it starts to reflect everything." He didn't make any paintings of Sukumaran after he died, but, Quilty says, "they all reference it". The next room we walk through is a direct result of that time – and a bit of a shock. Surrealist works full of eyeballs and entrails, the pink not of island sunsets but guts and organs. Collectively titled The Last Supper, they were also made soon after Donald Trump was elected. "I thought of them sitting around having the last supper as the world burns around them. It's all about chaos. It's a representation of these men – these straight white men." "These are not very pretty," I say. He laughs. "I used to have sell out shows of Toranas. Now it's not quite like that." In another room there's a huge wall given over to the Life Vests series – paintings based on a trip Quilty and author Richard Flanagan took to Lesbos at the height of the European refugee crisis in 2016. On the wall are names of 12 refugees killed while in detention under Australia's care. Then also a tender, almost cubist portrait of a young girl in a Syrian refugee camp, painted in soft pinks, white and grey. Which ones did Quilty paint with his head and which ones with his heart? He knows immediately and turns on his heels – "head, head, head" – pointing at a portrait of Kylie, his wife, the Last Supper series, the Rorschach. "Heart, heart, heart," he says, pointing at Self Portrait at 42 and the Life Vests series. "These were done when I was angry."

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**CV**

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## BEN QUILTY

Born 1973, Sydney, Australia

## EDUCATION

- 2022 Honorary Doctorate of Letters, University of Wollongong, Wollongong, AU
- 2015 Honorary Doctorate of Letters, University of Western Sydney, Sydney, AU
- 2001 Bachelor of Visual Communications, School of Design, University of Western Sydney, AU
- 1996 Certificate in Aboriginal Culture & History, Monash University, Melbourne, AU
- 1994 Bachelor of Visual Arts, Painting, Sydney College of the Arts, Sydney University, Sydney, AU

## SOLO EXHIBITIONS

- 2022 *The Debate*, Nino Mier Gallery, Los Angeles, CA, US  
*The Emu Man*, Sprovieri Gallery, London, UK  
*The Glow*, Jan Murphy Gallery, Brisbane, AU
- 2021 *Free Fall*, (A3)Arndt Art Agency, Pavilion Gallery, Cromwell Place, London, UK  
*The Beach*, Tolarno Galleries, Melbourne, AU
- 2020 *The Entangled Landscape*, Cairns Art Gallery, Cairns, AU  
*Still life after the virus*, Jan Murphy Gallery, Brisbane, AU  
*150 Years*, Tolarno Galleries, Melbourne, AU
- 2019 *The Difficulty*, (A3) Arndt Art Agency, Berlin, DE  
*QUILTY*, Art Gallery of South Australia, Adelaide, touring to QAGOMA, Brisbane and The Art Gallery of New South Wales, Sydney, AU  
*The Accident*, Jan Murphy Gallery, Brisbane, AU
- 2018 *The Bottom Feeders*, Sydney Contemporary Art Fair with Tolarno Galleries, Melbourne, AU  
*Notes on Chaos*, Tolarno Galleries, Melbourne, AU
- 2017 *The Last Supper*, Jan Murphy Gallery, Brisbane, AU
- 2016 *BEN QUILTY*, Walkway Gallery, Bordertown, South Australia, AU  
*The Stain*, Tolarno Galleries, Melbourne, AU
- 2015 *Ben Quilty*, Sydney Contemporary Art Fair with Jan Murphy Gallery, AU  
*Straight White Male*, Pearl Lam Galleries, Hong Kong, CN
- 2014 *Alien*, Galerie Allen, Paris, FR

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*Ben Quilty*, Saatchi Gallery, London, UK

*Ben Quilty Kuta Beach*, Hong Kong Art Fair with Tolarno Galleries, Hong Kong, CN

*Ben Quilty Drawing*, Tolarno Galleries, Melbourne, AU

- 2013 *Trigger-Happy: Ben Quilty's Brave New World*, Drill Hall Gallery, AU  
*Olivia's Dream*, Jan Murphy Gallery, Brisbane, AU  
*The Fiji Wedding*, Tolarno Galleries, Melbourne, AU  
*After Afghanistan*, National Art School, Sydney, AU, followed by national touring exhibition
- 2012 *My brothers and other paintings*, Jan Murphy Gallery, offsite in Adelaide, AU  
*Ben Quilty*, Korean International Art Fair with Jan Murphy Gallery, South Korea, KR  
*Ben Quilty*, Melbourne Art Fair with Jan Murphy Gallery, AU
- 2011 *Ben Quilty*, Korean International Art Fair with Jan Murphy Gallery, South Korea, KR  
*A Convergence of Birds*, curated by Andrew Frost, Goulburn Regional Art Gallery, New South Wales, AU  
*The Evo Project*, Hong Kong International Art Fair with GRANTPIRRIE, Hong Kong, CN
- 2010 *Trashed*, LOST Projects, Manila, PH  
*Inhabit*, GRANTPIRRIE, Sydney, AU  
*Ben Quilty*, Jan Murphy Gallery, Brisbane, AU
- 2009 *Critical Impact*, GRANTPIRRIE, offsite in Melbourne, AU  
*Ben Quilty LIVE!*, University of Queensland Art Museum, touring to Tarrawarra Museum of Art, Melbourne, AU
- 2008 *Smashed*, Melbourne Art Fair with GRANTPIRRIE, touring to Newcastle University Art Gallery, Newcastle, UK  
*Smashed*, GRANTPIRRIE, Sydney, AU  
*More Work From The Man Cave*, Jan Murphy Gallery, Brisbane, AU
- 2007 *Death Wish*, Newcastle Region Art Gallery, AU  
*New Work From The Man Cave*, Jan Murphy Gallery, Brisbane, AU  
*Pride and Patriotism*, GRANTPIRRIE, Sydney, AU
- 2006 *Ben Quilty*, Melbourne Art Fair with Jan Murphy Gallery, Melbourne, AU  
*Ache*, GRANTPIRRIE, Sydney, AU
- 2005 *We've Gotta Get Out Of This Place*, Jan Murphy Gallery, Brisbane, AU  
*Life's What You Do While You're Waiting To Die*, Maunsell Wickes At Mary Place Gallery, Sydney, AU
- 2004 *Beauty, Rich and Rare*, Scott Livesey Art Dealer, Melbourne, AU  
*Young and Free?*, Jan Murphy Gallery, Brisbane, AU
- 2003 *Torana*, Maunsell Wickes Gallery, Sydney, AU
- 2002 *New Paintings*, Barry Stern Galleries, Sydney, AU



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2001 *Paris*, Step Gallery, Sydney, AU

## GROUP EXHIBITIONS

- 2022 *To Bodily Go*, Superzoom Gallery, Miami, FL, US  
*Welcome Home*, Rockhampton Museum of Art, Rockhampton QLD, AU  
*Transcending Likeness: Contemporary portraits from the collection*, Tweed Regional Gallery, New South Wales, AU  
*Chaos : Calm, BAB22*, Bangkok Art Biennale, Bangkok, TH
- 2021 *At Home: Margaret Olley & Ben Quilty*, Tweed Regional Gallery, New South Wales, AU  
*We Change The World*, NGV, Melbourne, AU  
*Shape of an Image*, WOAW, Hong Kong, CN  
*Jan Murphy Gallery at Hugo Michell gallery*, Hugo Michell, Adelaide, AU
- 2019 *Love*, Tweed Regional Gallery, New South Wales, AU  
*River on the Brink*, S.H. Ervin Gallery, Sydney, AU  
*The Whiteley at 20*, S.H. Ervin Gallery, Sydney, AU  
*I HEART PAINT*, Bega Valley Regional Gallery, Bega, AU
- 2018 *Weapons for the Soldier*, Hazelhurst Regional Gallery and Arts Centre, New South Wales, AU  
*All We Can't See: Illustrating the Nauru Files*, The Yellow House, Sydney, AU
- 2017 *NGV Triennial*, National Gallery of Victoria, Melbourne, AU  
*Go Figure: Works from the collection*, Tweed Regional Gallery, New South Wales, AU  
*Something Living*, Art Gallery of New South Wales, Sydney, AU  
*Romancing the Skull*, Art Gallery of Ballarat, Ballarat, AU  
Sydney Contemporary Art Fair, Jan Murphy Gallery, Brisbane, AU  
Leonardo DiCaprio Foundation Charity Auction, Hong Kong, CN  
*Artist Profile: Australasian Painters 2007-2017*, Orange Regional Gallery, New South Wales, AU  
*Mad Love*, curated by Del Kathryn Barton, A3, Berlin, DE  
*@50 Part 2*, Tolarno Galleries, Melbourne, AU
- 2016 *Birds: Flight paths in Australian Art*, Mornington Peninsula Regional Art Gallery, Melbourne, AU  
*The longest war*, Australian War Memorial, Canberra, AU  
*Sappers and Shrapnel: Contemporary Art and the Art of the Trenches*, Art Gallery of South Australia, Adelaide, AU  
*Wildthing: Animals in Contemporary Australian Art*, Mosman Art Gallery, Sydney, AU  
*Length & Breadth: new acquisitions from the Parliament House Art Collection*, Parliament House, Canberra, AU  
*Hot Rods*, Goulburn Regional Art Gallery, New South Wales, AU  
*Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, AU  
*Charles*, Insitu, Berlin, DE  
*Panorama: Part One*, Tarrawarra Museum of Art, Victoria, AU  
Art Basel Hong Kong, Tolarno Galleries, Hong Kong, CN

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Art Basel Hong Kong, Pearl Lam Galleries, Hong Kong, CN

- 2015 *This is the End... Guy Maestri, Ben Quilty and Luke Sciberras*, Bathurst Regional Art, New South Wales, AU  
*Australian Artists in Bali*, McClelland Sculpture Park + Gallery, Victoria, AU  
*Art from Australia*, Gail Art Museum, South Korea, KR  
Art Cologne, Pearl Lam Galleries, Cologne, DE  
Art Basel Hong Kong, Tolarno Galleries + Pearl Lam Galleries, Hong Kong, CN
- 2014 *Cars = My Automolove*, Caboolture Regional Art Gallery, Queensland, AU  
*Embodied*, Pearl Lam Galleries, Hong Kong, CN  
Istanbul Art International, Pearl Lam Galleries, TR  
Melbourne Art Fair, Tolarno Galleries + Pearl Lam Galleries, Melbourne, AU  
*Adelaide Biennial of Australian Art: Dark Heart*, Art Gallery of South Australia, Adelaide, AU  
*Private Assembly: A Contemporary Collection*, Tweed Regional Gallery, New South Wales, AU  
Prudential Eye Award for Contemporary Art Exhibition, Singapore, SG
- 2013 Sydney Contemporary Art Fair, Jan Murphy Gallery, Sydney, AU  
*Air Born*, McClelland Gallery, Victoria, AU  
*Middle Head Exhibition*, Mosman Art Gallery, Sydney, AU  
*Divide and Context*, Goulburn Regional Art Gallery, New South Wales, AU
- 2012 *Rapture of Death*, curated by Prue Gibson, Gippsland Art Gallery, Victoria, AU  
*Midwinter Master: Artist & mentor*, The Gallery at Bayside Arts and Cultural Centre, Melbourne, AU  
The Gold Award, Rockhampton Art Gallery, Central Queensland, AU  
The Redlands Art Prize (Winner), National Art School, Sydney, AU  
*Animal/Human*, The University of Queensland Art Museum, Brisbane, AU  
Melbourne Art Fair, Jan Murphy Gallery, Melbourne, AU  
The Archibald Prize, Art Gallery of New South Wales, Sydney, AU
- 2011 *In Great Trouble: the traumatic Australian landscape*, curated by Fiona Lowry, Bondi Beach, AU  
Hong Kong International Art Fair, GRANTPIRRIE, Hong Kong, CN  
The Archibald Prize (Winner), Art Gallery of New South Wales, Sydney, AU  
*Out of The Comfort Zone*, curated by Virginia Wilson, Customs House, Sydney, AU  
*Together in Harmony for 50 Years: Linking Australian and Korean Arts*, Korean Cultural Exchange Centre, Seoul, KR  
*Awake*, Bom Gallery, Seoul, KR  
*Australian Masterpieces from the TWMA Collection*, Landscape, Tarrawarra Museum of Art, Victoria, AU
- 2010 *Hayman Collection: Volume One*, curated by Adam Harding, Horsham Regional Art Gallery, Victoria, AU  
*Time Travel: reimagining the past*, Tweed River Art Gallery, New South Wales, AU  
*An Oeuvre Both Abundant and Diverse*, Sydney College of the Arts Galleries, Sydney, AU  
*Salon des Refuses*, S.H. Ervin Gallery, Sydney, AU
- 2009 *The Shilo Project*, The Ian Potter Gallery, University of Melbourne, Melbourne, AU

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*Darwin's Bastards*, Verge Gallery, University of Sydney, Sydney, AU  
*Welcome to the Death Show: The Death Project Stage 2*, Parramatta Artists' Studios, Sydney, AU  
*Salon*, curated by Ben Quilty, Newcastle Regional Art Gallery, Newcastle, AU  
*Victory Over The Sun*, Utopian Slumps, Melbourne, AU  
Hong Kong International Art Fair, GRANTPIRRIE, Hong Kong, CN  
*Wheels On Fire*, Manning Regional Art Gallery, New South Wales, AU  
*On Rage*, curated by Ben Quilty, Jan Murphy Gallery, Brisbane, AU  
The Archibald Prize, Art Gallery of New South Wales, Sydney, AU  
Doug Moran National Art Prize (Winner), Sydney, AU  
*Ben Quilty*, Goulburn Regional Art Gallery, New South Wales, AU

2008 *New, Selected Recent Acquisitions, 2007-2008*, The University of Queensland Art Museum, Brisbane, AU  
*In Captivity, Animals in the Dubbo Regional Gallery Collection*, Dubbo Regional Gallery, New South Wales, AU  
*Neo Goth, Back in Black*, The University of Queensland Art Museum, Brisbane, AU  
*Repeat that Again! The Serial Impulse in Art Since the Sixties*, The University of Queensland Art Museum, Brisbane, AU  
*GRANTPIRRIE at GAG*, Greenaway Art Gallery, Adelaide, AU  
*Gifted*, Dell Gallery, Queensland College of the Arts, Brisbane, AU  
*CONTEMPORANEOUS: Australian Contemporary Painting*, Wangaratta Gallery, Victoria, AU  
The Archibald Prize, Art Gallery of New South Wales, Sydney, AU  
*I'm a good boy*, First Draft, Sydney, AU

2007 *New Acquisitions*, Museum of Contemporary Art, Sydney, AU  
*Snap Freeze*, Tarrawarra Museum of Art, AU  
National Artists' Self Portrait Prize, The University of Queensland Art Museum, Brisbane, AU  
*Considering Portraiture and Figuration*, Queensland University of Technology Art Museum, Brisbane, AU  
*Portal*, GRANTPIRRIE, Sydney, AU  
*Portal*, GRANTPIRRIE, ARC Biennial, Brisbane, AU  
*Past Winner's Exhibition*, Brett Whitley Studio, Sydney, AU  
*Current: Sculpture Projects in the River City*, Parramatta City Council, Sydney, AU  
*Riverbeats*, The Sebel Parramatta, Sydney, AU  
*Cuisine and Country*, Orange Regional Gallery, New South Wales, AU  
*The Led Zeppelin World Tour Exhibition*, Lismore Regional Gallery, New South Wales, AU  
*Pants Down, Surprise!*, in-Transit Gallery, Portside Warf, Brisbane, AU

2006 *Truth and Likeness*, National Portrait Gallery, Canberra, AU  
*The Year In Art*, SH Ervin Gallery, Sydney, AU  
Dobell Drawing Prize, Art Gallery of New South Wales, Sydney, AU  
*Flaming Youth*, Orange Regional Art Gallery, New South Wales, AU  
The Kedumba Contemporary Drawing Award, New South Wales, AU  
*Ironic Expressionism*, Virginia Wilson Art, Sydney, AU  
*Poor Yorick*, Virginia Wilson Art, Sydney, AU  
*Monsters*, Albury Regional Art Gallery, New South Wales, AU  
The Archibald Prize, Art Gallery of New South Wales, Sydney, AU  
*Figure 8*, Deloitte, Sydney and Melbourne, AU

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*Animals as Allegory*, The Queensland University of Technology Art Museum, Brisbane, AU  
*Driving Passions*, Ipswich Art Gallery, Queensland, AU  
*Post-It - Exquisite Corpse*, Peloton Gallery, Sydney, AU

- 2005 *Autofetish: Mechanics of Desire*, Newcastle Regional Gallery, Newcastle, AU  
*Thai-Australian Contemporary Prints*, Chiang-Mai University Art Museum, Chiang-Mai, TH  
*Thai-Australian Contemporary Prints*, College of Fine Art, Sydney, AU  
ABN Amro Art Award, Sydney, AU  
*Recent Acquisitions*, Newcastle Region Art Gallery, Newcastle, AU  
The Archibald Prize, Art Gallery of New South Wales, Sydney, AU  
*Salon des Refuses*, S.H. Ervin Gallery, Sydney, AU  
*10th Anniversary Exhibition*, Jan Murphy Gallery, Brisbane, AU  
Metro 5 Art Prize, Melbourne, AU  
*Artist Protests Anti Sedition Laws*, Casula Powerhouse Art Centre, Sydney, AU  
*Friends and Neighbours*, Hawkesbury Regional Gallery, Sydney, AU
- 2004 Archibald Prize, Art Gallery of New South Wales, Sydney, AU  
Wynne Prize, Art Gallery of New South Wales, Sydney, AU  
Mosman Art Prize, Mosman Art Gallery and Community Centre, Sydney, AU  
*Show Me Your Sexy Urbanity*, Fotos, Frankfurt, DE  
Metro 5 Art Prize, Melbourne, AU  
Kings School Art Prize (Winner), Sydney, AU
- 2003 *Salon des Refuses*, S.H. Ervin Gallery, Sydney, AU  
Emerging Artists at Mary Place, Sydney, AU  
Metro 5 Art Prize, Melbourne, AU
- 2002 University and Schools Club Art Show, Sydney, AU  
Brett Whiteley Travelling Art Scholarship (Winner), Art Gallery of New South Wales, Sydney, AU  
Emerging Artists at Mary Place, Sydney, AU
- 2001 Art Gallery Society Art Auction, Art Gallery of New South Wales, Sydney, AU  
Brett Whiteley Travelling Art Scholarship (Shortlist), Art Gallery of New South Wales, Sydney, AU  
Mosman Art Prize, Mosman Art Gallery and Community Centre, Sydney, AU  
Barebones Art Space, Bangalow, AU
- 2000 Brett Whiteley Travelling Art Scholarship (Finalist), Art Gallery of New South Wales, Sydney, AU
- 1994 *Pukka*, Allen Street Gallery, Sydney, AU
- 1991 Artexpress (Julian Ashton Summer School Scholarship recipient), Art Gallery of New South Wales, Sydney, AU
- 1989 Rocks Painters Picnic (Age and Open Winner), Sydney Festival of the Arts, Sydney, AU

## AWARDS



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- 2014 Prudential Eye Award (Overall), Singapore  
Prudential Eye Award (Painting), Singapore
- 2012 Archibald Prize (Finalist), Art Gallery of New South Wales, Sydney, AU  
Gold Award (Finalist), Rockhampton Art Gallery, AU  
The Redlands Art Prize (Winner), National Art School, Sydney, AU
- 2011 Archibald Prize (Winner), Art Gallery of New South Wales, Sydney, AU
- 2009 Doug Moran National Portrait Prize (Winner), Sydney, AU
- 2007 National Self Portrait Prize, The University of Queensland Art Museum, Sydney, AU  
Barcelona Studio Residency, Australia Council, ES
- 2004 Kings School Art Prize, Sydney, AU  
Metro 5 Art Prize, Melbourne, AU
- 2002 Brett Whitley Travelling Art Scholarship (Winner), Art Gallery of New South Wales, Sydney, AU
- 1991 Julian Ashton Summer School Scholarship, Sydney, AU
- 1989 Rocks Painters Picnic (Age and Open Winner), Sydney Festival of the Arts, AU

## RESEDECENCIES

- 2014 Hill End, Bathurst Regional Gallery, AU
- 2007 Barcelona Studio, The Australia Council for the Arts, Spain 2005 Hill End,  
Bathurst Regional Gallery, AU
- 2004 The Gunnery, New South Wales Ministry for the Arts, Sydney 2003 Cite Internationale des Arts,  
Paris, FR
- 2002 St Vincent's Hospital, Melbourne, AU

## COLLECTIONS

- Art Gallery of New South Wales, Sydney, Australia
- Art Gallery of South Australia, Adelaide, Australia
- Australian War Memorial, Canberra, Australia
- Bathurst Regional Art Gallery, NSW, Australia
- Bendigo Art Gallery, VIC, Australia
- Burnie Regional Gallery, Tasmania, Australia
- Dubbo Regional Gallery, NSW, Australia
- Goulburn Regional Art Gallery, NSW, Australia
- Ipswich Regional Gallery, QLD, Australia

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Kedumba Contemporary Drawing Collection, NSW, Australia  
Museum of Applied Arts and Sciences, NSW, Australia  
Museum of Contemporary Art, Sydney, Australia  
Macquarie Bank, Australia, Australia  
National Gallery of Australia, Canberra, Australia  
National Gallery of Victoria, Melbourne, Australia  
Newcastle Regional Art Gallery, NSW, Australia  
New England Regional Gallery, Armidale, NSW, Australia  
Parliament House Art Collection, Canberra, Australia  
Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia  
Queensland University of Technology Art Museum, Brisbane, Australia  
Shepparton Art Museum, VIC, Australia  
Tarrawarra Museum of Art, VIC, Australia  
The University of Queensland Art Museum, Brisbane, Australia