

**GALERIE
ALLEN**

59 rue de Dunkerque
75009 Paris France
+33 (0)1 45 26 92 33
contact@galerieallen.com
galerieallen.com

BEN QUILTY

Alien

Galerie Allen, Paris
17 September – 11 October, 2014

Like all things, displacement occurs through chance or mediation. The results of such displacement can create mutation with positive growth or inversely, damage. Pervading all aspects of his work, Ben Quilty's recurring enquiry of identity and the individual stems from acknowledging his position in recent history, his physical place in the world, his short and long-term geographic footprint and its societal impact. Quilty uses portraiture as a method of psychoanalysis. Using displacement as a method Quilty removes all the parts of the psyche before replacing each part to build the whole of his subject. As such the fragmentation of the human mind is represented in his approach as both investigation and application on the canvas. This system of unpacking is suggestive of a heavy-handed surgeon opening a cranium and rifling through its contents. After pulling and probing the artist adds his diagnostic impressions before disorderly repacking (as if simply a secondary concern) the elements and placing the 'lid' back on. This results in a unbound index that in its exposed state, communicates more than the closed specimen. A fertile subject with its working parts visible, it is this dissemination that pollinates the deeper understanding of the subject itself.

A fifth-generation Australian, Quilty calls himself Irish. Aware of his (and his ancestors) impact on the land and its original inhabitants, his work regularly questions identity in a post-colonial society. Migration, ownership and transience return to Quilty's work regularly; more often than not it is the destructive elements of these transitions that makeup the content. Whether mental or physical, subtle or grotesquely clear these themes that he attends to are done so by a type of dissection and reassembly reminiscent of David Cronenberg's 1986 sci-fi horror classic *The Fly*. In the film the protagonist is atomised, transported and re-assembled and eventually other forms of life become mixed in with negative results. While repacking his subjects, the artist adds insight, new organic or emotional elements, resulting in a type of transfiguration. These observations, at times hallucinogenic, expose the psychological portrait of his sitter.

Being a portrait painter in 2014, holding onto this long held tradition that no longer functions as it once did, is quite a statement. This conviction from Quilty is reassuring. The exploration of portraiture and the depiction of another inevitably reveals something of the artist's own self. In this most recent series, leading on from several works created in 2013, comes a body of work with a proboscis-like winding extensions of the nose. These squirming protrusions are undeniably phallic and it is Quilty's ability for self-deprecation and acceptance of human failing that has an incredible bridging quality that brings the work directly to the viewer. In this series of portraits and self-portraits, to use a computing term, a kind of 'fragging' occurs. That is to say that the 'sitter' seems to be extruded, pulled apart and inefficiently re-organised, reducing their capacity to perform. This decomposition of the sitter is nothing new to the artist, the process honed exquisitely through his portraiture of soldiers returned from Afghanistan, where Quilty was stationed as a War Artist for the Australian War Commission in 2011. This evaluation of post-traumatic stress syndrome created some of the most haunting portraits we have seen. In his exhibition at Galerie Allen titled 'Alien' we see an extension of such trauma, universal and at closer quarters. It is I, you, and indeed the artist himself.

In several of the works, Quilty employs a Rorschach technique to further this conversation with psychoanalysis. More commonly known as the inkblot tests formulated by Swiss Freudian psychiatrist Hermann Rorschach to reflect unconscious parts of the personality that "project" onto the stimuli, these free abstractions give the viewer an opportunity to conjure within his/her own sub-conscious. This experimental process painting, alive with chance and possibility, brings probability to the work that echoes the construction of our own day-to-day life and subsequently our psyche. This technique also brings with it a danger as the pre-painted image is destroyed in the process. Like a disturbed monoprint that keeps both print and plate, Quilty's paintings run the risk of ruining themselves. This imposed degradation is akin to any over-thinking mind or over-active organ working double-time and wearing itself out. This determined self-destruction presents a visual rendition of breaking-down and rebuilding with the subsequent effect of reinvention.

Images of malfunction and even death in the exhibition should therefore be of no surprise. Quilty's work has often recounted the destructive rituals of young men and is present in his paintings of a decaying effigy of American musician Jim Morrison. This exhibition is the culmination of a 3-month residency in Paris, where Morrison's grave stone can be found in the Père Lachaise cemetery in the east of the city. Quilty uses the supernova fall of this rock'n'roll icon to explore his interest in the excess, violence, and prolific creative output that spews out of certain young men. Again formed as Rorschach all-but symmetrical abstractions, these exhumations of a destructive personality become self-portraits, again with phallic nasal protrusion. One painting witnesses a luscious vegetation, dripping with blurred edges, clearly not of this cemetery, but only of the mind. The colours in these works bring a lurid fertility, the buoyancy of nature that reverberates the over-growth of the nasal extensions. Like the mind, so fertile is this environment it can only be penned by the borders of the imagination. It is in these hallucinatory, shimmering soft perimeters that again the pulling apart and reassembly of both the psyche and the production of images are found.

In the exhibition sit five highly glazed slipcase ceramics based on Victorian water jugs. With copper, iron and gold oxides and floral ornamentation these emblems of the British colonies again become an enquiry into self-identity. The artist has added to these docile domestic vessels by extruding their facades to include faces that evoke Gauguin's Jug in the form of a Head, Self-portrait, 1889. Gauguin's self-portrait was made during an emotionally intense period for the artist following his dispute with van Gogh in Arles (which led to the mutilated ear) and his witness of a botched public decapitation. Like Gauguin's jug there is an evident mental anguish and his beautiful rose coloured edition screams silently at its viewer. In conversation with the artist, again in a humorous and self-effacing manner, Quilty acknowledges the regular use of these Victorian jugs as bedpans, perhaps alluding to the effect psychoanalysis has of pissing into one's own head. Inspired by Toby jugs¹, largely agreed to be named after a man with considerable drinking prowess, or the more modern Character Jugs² made for imbibing the strong drink, the ceramics suggest a self-medication or sedation, blurring the edges and softening of reality.

Ben Quilty's psychological repacking is neither damning nor nihilistic. His portraits show compassion, empathy and generosity in their depictions. As if creating a psychedelic index of the subject the artist accepts a type of mind expansion and contraction, recognising the fertility and un-cappable energy of that self. Quilty releases the accordion of ego only to play a few notes before its exhalation. As if diseased, misused or simply overused, the human self is never in perfect working order. Perhaps as William Burroughs proposes in *Junkie: Confessions of an Unredeemed Drug Addict*³ we must destroy parts of the body/mind so they can re-grow. Accepting this disorder is the first step in understanding humanity.

– Joseph Allen Shea
Paris, 2014

1. Toby jug, is a pottery jug in the form of a seated person, or the head of a recognizable person (often an English king). Developed and popularised by Staffordshire potters in England during the 1760s.

2. Character jugs, are jugs depicting the head and shoulders of a figure.

3. In the prologue to *Junkie: Confessions of an Unredeemed Drug Addict* - published 1953 under William S. Burroughs' pseudonym William Lee.

"Scientists recently experimented with a worm that they were able to shrink by withholding food. By periodically shrinking the worm so that it was in continual growth, the worm's life was prolonged indefinitely. Perhaps if a junky could keep himself in a constant state of kicking, he would live to a phenomenal age."

Ben Quilty is a practicing artist and Sydney College of the Arts graduate. He also graduated from the University of Western Sydney School of Design and has completed studies in Aboriginal Culture and History through Monash University, Melbourne. His work is held in numerous institutional collections including the Museum of Contemporary Art, Sydney, The Art Gallery of South Australia, Adelaide and The Art Gallery of New South Wales, Sydney. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of New South Wales, the Doug Moran National Portrait Prize, The Redlands Westpac Art Prize, The National Self Portrait Prize and The Brett Whiteley Travelling Art Scholarship. In 2011 Quilty was the Official Australian War Artist in Afghanistan. He has also completed residences in Paris, Barcelona, Hill End and Artspace in Sydney.

Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo. He is currently a Trustee on the board of the Art Gallery of New South Wales. Quilty is also a Founder of the Southern Highlands Arts Fund and an Ambassador for the NSW Education Visual Arts Unit and Artexpress.

Quilty's work examines the place of Australia in South East Asia. He is a fifth generation Australian but publicly labels himself as Irish. In doing so Quilty forces the audience to question forms of identity in post-colonial civilisation. His Rorschach works appropriate early English/Australian colonial artists whose representation of the indigenous owners of Australia were romantic and idealised. Often depicting quiet, seemingly idyllic landscapes these early European artists consciously rewrote history and ignored the violent massacres of aboriginal people on the site of many such paintings, instead depicting the aboriginal people healthy, dancing, singing and unafraid. By the time of the original painting by Henry James Johnstone, Evening Shadows was made all the inhabitants of that land had been murdered or died of smallpox. Johnstone instead depicts a tranquil scene of homely bliss with aboriginal man and woman with tiny baby - a colonial utopia. Quilty reinvestigates this paradox and through the use of his rorschach* technique playfully forces the viewer to re-evaluate their own role in the history of colonisation.

The other thread of Quilty's work is a continuation of the artists' exploration of masculinity and rites of passage. Quilty's work is often autobiographical and questions the flaws of initiation in his society and the destructive behaviour of the young men Quilty has grown up with. He is a willing participant in the ceremonies that include alcohol and drugs and dangerous behaviour, but constantly questions the zealously patriotic culture of youth male culture, particularly in Australia. His subjects are friends and painted from life and more recently he has referenced and collaborated with his two young children. Most recently Quilty has examined the role of Western tourists, particularly in Indonesia and Kuta Beach, the site of the Bali Bombings in 2002 and 2005.

BEN QUILTY

Born 1973, Sydney, Australia

Lives and works NSW, Australia

SOLO EXHIBITIONS

- 2014 Alien, Galerie Allen, Paris
Ben Quilty Saatchi Gallery, London
Kuta Beach, Hong Kong Art Fair with Tolarno Galleries
Drawing, Tolarno Galleries, Melbourne Australia
- 2013 Trigger-Happy: Ben Quilty's Brave New World, Drill Hall Gallery Australian National University Canberra
The Fiji Wedding, Tolarno Galleries Melbourne Australia
After Afghanistan, National Art School Sydney then touring nationally
- 2012 My Brothers And Other Paintings, Jan Murphy Gallery Off-site Adelaide
Jan Murphy Gallery at Melbourne International Art Fair
- 2011 Jan Murphy Gallery at the Korean International Art Fair, Seoul, Korea
A Convergence of Birds, curated by Andrew Frost, Goulburn Regional Art Gallery
The Evo Project, GRANTPIRRIE Offsite, Hong Kong
Inhabit, Art Gallery Of South Australia, Adelaide
Inhabit, GRANTPIRRIE, Sydney
Trashed, Lost Projects, Manila Philippines
Ben Quilty, Jan Murphy Gallery, Brisbane
- 2009 Critical Impact, GRANTPIRRIE Offsite, Melbourne
Ben Quilty LIVE! The University of Queensland Art Museum, Brisbane, and TarraWarra Museum of Art, Healesville, Victoria
- 2008 Smashed, GRANTPIRRIE at The Melbourne Art Fair, and GRANTPIRRIE, Sydney
More work from the Man Cave, Jan Murphy Gallery, Brisbane
Smashed, University of Newcastle Art Gallery, Newcastle
- 2007 Ben Quilty: Death-Wish, Newcastle Region Art Gallery, Newcastle
New Work from the Man Cave, Jan Murphy Gallery, Brisbane
Pride and Patriotism, GRANTPIRRIE, Sydney
- 2006 Jan Murphy Gallery at The Melbourne Art Fair, Melbourne
Ache, GRANTPIRRIE, Sydney
- 2005 We've Gotta Get Out Of This Place, Jan Murphy Gallery, Brisbane
Life's What You Do While You're Waiting To Die, Maunsell Wickes At Mary Place Gallery, Sydney
- 2004 Beauty, Rich and Rare, Scott Livesey Art Dealer, Melbourne
Young and Free?, Jan Murphy Gallery, Brisbane
- 2003 Torana, Maunsell Hughes Gallery, Sydney
- 2002 New Paintings, Barry Stern Galleries, Sydney
- 2001 Paris, Step Gallery, Sydney

GROUP EXHIBITIONS

- 2014 Adelaide Biennial of Australian Art: Dark Heart (Upcoming March) Art Gallery of South Australia
Private Assembly A Contemporary Collection, Tweed Regional Gallery
Prudential Eye Award for Contemporary Art Exhibition, Singapore
- 2013 Sydney Contemporary Art Fair with Jan Murphy Gallery
Air Born, McClelland Gallery Victoria
Middle Head Exhibition, Mosman Art Gallery
Divide and Context, Goulburn Regional Art Gallery, Goulburn
- 2012 'Rapture of Death' curated by Prue Gibson, Gippsland Art Gallery
Midwinter Master: Artist & Mentor, The Gallery at Bayside Arts and Cultural Centre, Melbourne
The Gold Award, Rockhampton Art Gallery
The Redlands Art Prize NAS Gallery, Sydney (Winner)
The Archibald Prize Art Gallery of New South Wales, Sydney
- 2011 In Great Trouble: The Traumatic Australian Landscape, Bondi Beach, curated by Fiona Lowry
Hong Kong International Art Fair GRANTPIRRIE, Hong Kong
The Archibald Prize Art Gallery of New South Wales, Sydney (Winner)
Out of The Comfort Zone Customs House, Sydney, curated by Virginia Wilson
Together in Harmony for 50 Years: Linking Australian and Korean Arts Korea Cultural Exchange Centre, Seoul, Korea
Awake Bom Gallery, Seoul, Korea

- Australian Masterpieces from the TWMA Collection, Landscape TarraWarra Museum of Art, Victoria
- 2010 Hayman Collection: Volume One Horsham, Regional Art Gallery, Victoria, curated by Adam Harding
Time Travel: Reimagining the Past, Tweed River Art Gallery, Murwillumbah
An Oeuvre Both Abundant and Diverse, SCA Galleries, Sydney College of the Arts, Sydney
Salon Des Refusés, S.H. Ervin Gallery, Sydney
- 2009 The Shilo Project, The Ian Potter Gallery, University of Melbourne, Melbourne
Darwin's Bastards, Verge Gallery, University of Sydney
Welcome to the Death Show: The Death Project Stage 2, Parramatta Artists Studios, Sydney
Salon Newcastle Region Art Gallery, Newcastle, curated by Ben Quilty
Victory Over The Sun, Utopian Slumps, Melbourne
Hong Kong Art Fair GRANTPIRRIE, Hong Kong
Wheels On Fire, Manning Regional Art Gallery, Taree
On Rage, Jan Murphy Gallery, Brisbane, curated by Ben Quilty
The Archibald Prize, Art Gallery of New South Wales, Sydney
Doug Moran National Portrait Prize (Winner)
Wheels on Fire, Manning Regional Art Gallery, Taree
- 2008 New Selected Recent Acquisitions 2007-2008, University of Queensland Art Museum, Brisbane
In Captivity, Animals in the Dubbo Regional Gallery Collection, Dubbo Regional Gallery
Neo Goth, Back in Black, University of Queensland Art Museum, Brisbane
Repeat that Again! The Serial Impulse in Art Since the Sixties, University of Queensland Art Museum, Brisbane
GRANTPIRRIE at GAG Greenaway Art Gallery
Gifted Dell Gallery, Griffith University, Queensland College of the Arts
CONTEMPORANEOUS : Australian Contemporary Painting 1, Wangaratta Gallery, Wangaratta
The Archibald Prize exhibition, Art Gallery of New South Wales, Sydney
I'm a Good Boy, First Draft, Sydney
- 2007 New Acquisitions, Museum of Contemporary Art, Sydney
Snap Freeze, Tarra Warra Museum of Art, Victoria
National Artists' Self Portrait Prize, University of Queensland Art Museum, Brisbane
Considering Portraiture and Figuration, QUT Art Museum, Brisbane
Portal, GRANTPIRRIE, Sydney and ARC Biennial, Brisbane
Past Winners Exhibition, Brett Whitley Studio, Sydney
Current: Sculpture Projects in the River City Parramatta City Council
'Riverbeats,' The Sebel Parramatta, Sydney
Cuisine and Country, Orange Regional Gallery
The Led Zeppelin World Tour Exhibition, Lismore Regional Gallery
Pants Down, Surprise! in-Transit Gallery, Portside Wharf, Brisbane
- 2006 Truth and Likeness, National Portrait Gallery, Canberra
The Year In Art, SH Ervin Gallery, Sydney
Dobell Drawing Prize exhibition, Art Gallery of New South Wales, Sydney
Flaming Youth, Orange Regional Art Gallery, NSW
The Kedumba Contemporary Drawing Award, NSW
Ironic Expressionism, Virginia Wilson Art, Sydney
Poor Yorick, Virginia Wilson Art, Sydney
Monsters, Albury Regional Art Gallery, New South Wales
The Archibald Prize exhibition, Art Gallery of NSW, Sydney
Figure 8 Deloitte, Sydney and Melbourne
Animals as Allegory, QUT, Brisbane
Driving Passions, Ipswich Art Gallery, Qld
Post-It - Exquisite Corpse, Peleton, Sydney
- 2005 Autofetish : Mechanics of Desire, Newcastle Regional Gallery
Thai-Australian Contemporary prints, Chiangmai University Art Museum
Thai-Australian Contemporary prints, COFA, Sydney
ABN Amro Art Award ABN Amro Building, Sydney
Recent Acquisitions, Newcastle Region Art Gallery
The Archibald Prize, Exhibition Art Gallery of New South Wales, Sydney
Salon Des Refusés, S.H. Ervin Gallery, Sydney
10th Anniversary Exhibition, Jan Murphy Gallery, Brisbane
Metro 5 Art Prize, Melbourne
Artists protest Ant Dedition Laws, Casula Powerhouse Art Centre

- Friends and Neighbours, Hawkesbury Regional Gallery
2004 Archibald Prize Exhibition, Art Gallery of New South Wales, Sydney
Wynne Prize Exhibition, Art Gallery of New South Wales, Sydney
Mosman Art Prize, Mosman Art Gallery and Community Centre
Show Me Your Sexy Urbanity Fotos, Hohenstrausenstr, Frankfurt, Germany
Metro 5 Art Prize, Melbourne
Kings School Art Prize (Winner)
2003 Salon Des Refusés S.H.Ervin Gallery, Sydney
Emerging Artists at Mary Place, Sydney
Metro 5 Art Prize, Melbourne
2002 University and Schools Club Art Show, Sydney
Brett Whiteley Travelling Art Scholarship (Winner), AGNSW, Sydney
Emerging Artists at Mary Place Inaugural Group Show, Sydney
2001 Art Gallery Society Art Auction, Art Gallery of New South Wales, Sydney
Brett Whiteley Travelling Art Scholarship (Shortlist), AGNSW, Sydney
Mosman Art Prize, Mosman Art Gallery and Community Centre
BareBones Art Space, Bangalow
2000 Brett Whiteley Travelling Art Scholarship (Finalist), Art Gallery of NSW, Sydney
1994 Pukka, Allen Street Gallery, Sydney
1991 Artexpress, Art Gallery of New South Wales, Sydney
1989 Rocks Painters Picnic, Age and Open Winner, Sydney Festival of the Arts

AWARDS

- 2014 Prudential Eye Award (overall), Singapore
Prudential Eye Award (painting), Singapore
2012 Finalist, Archibald Prize, Art Gallery of New South Wales, Sydney
Finalist, Gold Award, Rockhampton Art Gallery, QLD
The Redlands Art Prize NAS Gallery
2011 Archibald Prize, Art Gallery of New South Wales, Sydney
2009 Doug Moran National Portrait Prize, Sydney
2007 National Self Portrait Prize, University of Queensland Art Museum, Brisbane
2004 Kings School Art Prize, Sydney
2004 Metro 5 Art Prize, Melbourne
Kings School Art Prize
2002 Brett Whiteley Travelling Art Scholarship, Art Gallery of New South Wales, Sydney
1991 Julian Ashton Summer School Scholarship, Julian Ashton School, Sydney
1989 Rocks Painters Picnic, Age and Open Winner, Sydney Festival of the Arts, Sydney

EDUCATION

- 2001 Bachelor of Design – Visual Communication, School of Design, University of Western Sydney, Sydney
1996 Certificate in Aboriginal Culture and History, Monash University, Melbourne
1994 Bachelor of Visual Arts – Painting, Sydney University, Sydney College of the Arts, Sydney

RESIDENCIES

- 2007 Barcelona Studio, Australia Council for the Arts, Spain
2005 Hill End, Bathurst Regional Gallery, NSW
2004 The Gunner, New South Wales Ministry For the Arts, Sydney
2003 Cite Internationale des Arts, Paris, France
2002 St Vincents Hospital, Melbourne

COLLECTIONS

- Art Gallery of South Australia, Adelaide
Art Gallery of New South Wales, Sydney
Bathurst Regional Art Gallery, Bathurst
Burnie Regional Gallery, Burnie, Tasmania
Dubbo Regional Gallery, Dubbo
Ipswich Regional Gallery, Ipswich
Kedumba Contemporary Drawing Collection, New South Wales
Macquarie Bank, Australia

Museum of Contemporary Art, Sydney
 Newcastle Regional Gallery, Newcastle
 New England Regional Gallery, Armidale
 Newcastle Regional Art Gallery, NSW
 Queensland University of Technology Art Museum, Brisbane
 Tarrawarra Museum of Art, VIC
 University of Queensland Art Museum, Brisbane

BIBLIOGRAPHY

- 2010 Watson, Bronwyn 'Public Works, Ben Quilty', *The Weekend Australian Review*, April 10 -11, p. 13.
- 2009 Millner, Jacqueline 'Ben Quilty and the emotional eloquence of painting', *Perspectives on Australian Contemporary Art*
 Ben Quilty, *Current : Contemporary Art from Australia and New Zealand*, edited by Art and Australia
 McDonald John 'Rev-head drops down a gear', *The Sydney Morning Herald*, October, p. 14- 5.
 Greer, Germaine 'Schoolboy doodles? Hardly. Ben Quilty's cars are a glimpse into the male psyche', *The Guardian*
 UK, October.
 Clarke, Suzanna 'Artist subject to celebrity', *The Courier Mail*, May 2, p. 14.
 Sorensen, Rosemary 'Self-annihilation leads Ben Quilty to prized art',
The Australian, May 1.
 Huda, Dr. Shireen, 'Market Rap', *Art Market Report*, Issue 33, Third Quarter.
 Kidd, Courtney 'The artists the market has loved too much', *Art Market Report*, Issue 33, Third Quarter p. 18 – 20.
 Clarke, Suzanna 'Ben turns myths into hits' *The Herald Sun*, 5 October, p. 47.
 Burton, Laini 'Growing Pains – A journey through BEN QUILTY LIVE!', *Art Monthly Australia* October #224 p. 25-27.
 Gill, Raymond 'Wasted years prove all the rage', *The Age*, 26 August, p. 21.
 Westwood, Susan 'The Old Masters of Tomorrow', *GQ Magazine*, August/September, p. 141.
 Slade, Lisa Ben Quilty, *The University of Queensland Art Museum*, Brisbane.
 Higson, Rosalie 'Barnestorming effort takes out the Moran', *The Australian*, 11 March, p. 7.
 Steickland, Katrina 'Second entry proves three times luckier', *The Australian Financial Review*, 11 March, p. 3.
 McDonald, John 'Big Heads aplenty, and judges not sticking their necks out', *The Sydney Morning Herald*, March.
 'Barnes portrait wins \$150K prize', *ABC Online*, March.
 Schwartzkoff, Louise 'Smashed rocker and dry land scoop art's richest prize', *The Sydney Morning Herald*, 11 March, p. 3.
 Moss, Edith 'GRANTPIRRIE continues artist's winning spree', *Constructing Art Blog*, 10 March.
 Mitchell, Claire 'A winning argument: Artist claims world's richest portrait prize', *Southern Highland News*, 13
 March, p. 1.
 'Absurd' divide in focus', *The Courier Mail*, 23 May.
 Sorenson, Rosemary 'Mirror images of Male Rage', *The Australian*, 21 May.
 'Angry young men', *Brisbane News*, 27 May – 2 June.
 Slade, Lisa 'On Rage – Curated by Ben Quilty', (exh. cat.) May
- 2008 Crawford, Ashley 'Gothic candour: 'I am the coffin that will not be silent'', *Art Monthly Australia*, No. 216, December
 2008 – February 2009, pp. 45–49.
 Sorensen, Rosemary 'How death becomes you', *The Australian*, 1 August, p. 10.
 Stewart, Hugh 'Some Kind of Wonderful', *Vogue Australia*, August.
 Clarke, Suzanna 'The art of darkness', *The Courier Mail*, 19–20 July, p. 6–7.
 Clement, Tracey 'The Fast and Furious World of Ben Quilty', *Australian Art Collector*, Issue 45, July – September.
- 2007 Desmond, Michael 'Ben Quilty: Gods Middle Children', *Ben Quilty: Pride and Patriotism*, (exh. cat.), GRANTPIRRIE.
 Warne-Smith, Drew 'It's All About Me', *The Weekend Australian Magazine*, March 31 – April 1.
 Ann Low, Lenny 'The Hot Seat; Ben Quilty talks to Lenny Ann Low', *The Sydney Morning Herald*, *Spectrum*, March
 17 – 18.
- 2006 Desmond, Michael 'Looking and seeing: teasing truth from contemporary portraiture', *Capital Magazine*, Nov – Dec.
 Pandaram, Jamie 'Lyrics come to life on canvas', *The Sydney Morning Herald*, September 27.
 Desmond, Michael 'Is the truth of portraiture vested exclusively in likeness?' *Portrait* 21.
 Lewis, Claire Ache, exh. cat., GRANTPIRRIE, Sydney, 2006
 Smee, Sebastian Roll up for the show 'The Weekend Australian', 25–26 March .
 McDonald, John 'Trustees win the prize for best joke', *The Sydney Morning Herald*, 25–26 March.
 McDonald, John 'Year of the very big head', *The Sydney Morning Herald*, March 17.
 Clement, Tracey 'Van Go', *The Sydney Morning Herald*, 24–30 March
 Brennan, Betsy 'A brush with lust', *Vogue Living*, January – February,
- 2005 Millner, Jacqueline Ben Quilty – life's what you're doing while you're waiting to die (exh.cat.), Maunsell Wickes, Sydney
 Muhlberger, Emma 'Beasts of Burden', *Animals as Allegory*, (exh. cat.), Queensland University Art Museum, Brisbane

- Reid, Michael 'The art oracle', The Sydney Morning Herald, December 10
Hill, Peter 'The Return of Painting', The Age, August 27
Lacey, Stephen 'Totally driven', The Bulletin, August 2
2004 Nelson, Robert 'More bluff than beauty', The Age, October 18, 2004
Ann Low, Lenny 'Machine Love', The Sydney Morning Herald, August 17, 2004
2002 Ann Low, Lenny 'Life after ditching the palette and beret', The Sydney Morning Herald, October 16, 2002

GALERIE ALLEN

59 rue de Dunkerque
75009 Paris France
+33 (0)1 45 26 92 33
contact@galerieallen.com
galerieallen.com

For any further information please contact:
pour plus d'informations veuillez contacter:

Joseph Allen Shea
+33 (0)1 45 26 92 33
joseph@galerieallen.com
galerieallen.com