



SAM BULLOCK

LIFE IN FOCUS



MOUNT PAEKTU, THE LIBERATION OF KOREA 2014

Acrylic on canvas

110 × 180 cm

\$1,980

MOUNT PAEKTU, THE LIBERATION OF KOREA 2014

This is a part of North Korea's history. Kim Il-sung was 15 years old and he was fighting with the Korean People's Army when they were in the mountains of Korea carrying out the war of liberation from the Japanese — where the North staged their campaign to drive the Japanese out of Korea. And so, this was the camp where they carried their ambush out and it's a historical part of Korea's history. So, the mountain sceneries, the snow and the winter camps, their tents, the munitions where they camped and where they were used and where they were ready to then attack the Japanese from Mount Paektu, and where they finally, in 1945, had their final victory, and that was when they — the old Korea — the DPRK — declared itself to be a republic.



BOMBING OF PYONGYANG 2014

Acrylic on canvas

121 × 175 cm

\$1,980

BOMBING OF PYONGYANG 2014

In 2014, when I was in Pyongyang, Ray Ferguson told me the story and I looked at the footage in the museums of the bombing of Pyongyang during the Korean War. They completely wiped out the entire city — levelled it to the ground. They dropped more bombs on the DPRK than they dropped during the entire Second World War. There wasn't a grain of rice left. There wasn't a single thing left. No buildings were left. The country was obliterated. The Yanks laughed and said it would take 100 years for them to rebuild the country. In 15 years, the DPRK rebuilt the entire country from the ground up: their agriculture, their industries, their infrastructures, their buildings, their schools. Their entire economy was rebuilt from the ground up thanks to socialist ideologies and the Korean people's army who actually worked with other nationalised industries and help from China to rebuild everything. So that was when DPRK rose from the ashes.



ONE BLOOD, ONE LOVE, TWO CULTURES 2015

Acrylic on canvas

90 × 124 cm

\$1,320

ONE BLOOD, ONE LOVE, TWO CULTURES 2015

This is my friend Franny and myself. Her mother died from cancer. My stepmother, who was Irish and English, also passed away from cancer. Franny has Aboriginal ancestry and Irish ancestry as well. So, this painting shows how I felt her pain 'cause I knew exactly what it's like to lose someone. I've painted her with Indigenous cultural symbols behind, so it might look like Aboriginal. She is wearing a dress with Bob Marley's flag — a Rastafarian coloured dress. She has big beautiful green eyes and it was horrific seeing, after her mum passed away, how she just went downhill rapidly. Started using and then she just deteriorated really rapidly.



ALICE IN WONDERLAND 2015

Acrylic on canvas

91 × 118 cm

\$1,320

ALICE IN WONDERLAND 2015

I was reading about Charles Blackman's *Alice in Wonderland* series, the famous series he did. And the other was this rock clip by Tom Petty and The Heartbreakers, Don't Come Around Here No More. It's this clip and it's this bizarre strange Alice in Wonderland theme and my friend, Melissa, who's actually kind of blonde and looks a lot like Alice, and she was the role model I used for the painting and I thought about the bizarreness and strange sort of effect to it and I thought it would make a really cool painting. So I came up with the idea of the tea party with the Mad Hatter and the march hare, the white rabbit, the Cheshire cat, the flowers, Arthur the caterpillar—you know the caterpillar that sits on the thing, smoking a bong and sitting on the mushroom. And I just thought, "What the fuck was Lewis Carroll taking when he came up with this idea?"



BLACK FELLAS AND METH. DON'T MIX 2015

Acrylic on canvas

74 × 122 cm

\$1,320

BLACK FELLAS AND METH. DON'T MIX 2015

This is about a friend of mine, Franny, she's really close. We're still really close friends. She got "on the gear" — Meth. — and started using — started off small and then it got worse. It's also about Aboriginal communities, where there are kids as young as ten who are now using this fucking illicitly evil stuff. The painting shows the addictions inside them killing their spirits, draining their souls, killing them from the inside out. It's death from the inside out. It kills their spirits and their souls. And so, the rainbow serpent is coming out of her mouth, like her spirit is leaving her body and the demons from the methamphetamines are possessing her, and there's the crack pipes and the syringes as they're injecting and smoking it. And fucking killing themselves slowly but surely. On one side — is the darkness of their addiction — the other side is the strength of their culture, their elders — they are reaching across to pull them from the addiction back into their land, and country, and their culture where they're strong, and where they can heal, and where their souls can heal from the afflictions that they've had put on. So it was kind of a really hard and intense painting 'cause I saw what she was doing to herself and I saw my friend going through this addiction — using meth and smoking. Then my girlfriend who I just broke up with who started — she had everything going for her too: smart, middle class, lawyer, fucking perfect law degree, good family, and she started injecting the shit. So, it is just destroyed her as well and I just saw these people around me just getting fucking destroyed. I wish they would have a real war on drugs and they would just execute people who are dealing — they should just fucking execute them.



THE COPPER GETS A BONUS 2015

Acrylic on canvas

95 × 106 cm

\$1,320

THE COPPER GETS A BONUS 2015

This painting is about the VLAD laws and how they tried to crack down on bikies saying that bikie gangs were criminals and the coppers trying to break down and the fact is everyone knows that the bikies and the coppers are in bed together. They don't crack down on bikies. Come on. Everyone knows who's really pushing the drugs. They all know that the bikie gangs are giving their money to the police and they giving them their brown paper bag extras and a little something on top so that way they can let the bikies go about their drugs and let them go about their business. So, this is a female copper and she's pretty much getting fucked by the bikies and fucking both the male and female bikies. There's blokes and the rebels and his missus are having a little extra fun with one of the female coppers. So she's getting a little something on top of the brown paper bag bonus service of the rebels. The confederate flag is the rebel's flag. There's their pool table in their club house and she's gone in there in order to go and pay them off or get what she needs and they gave a little something extra — to the cuntstable.



THE FISHERMAN AND THE BRAHMINY KITE 2015

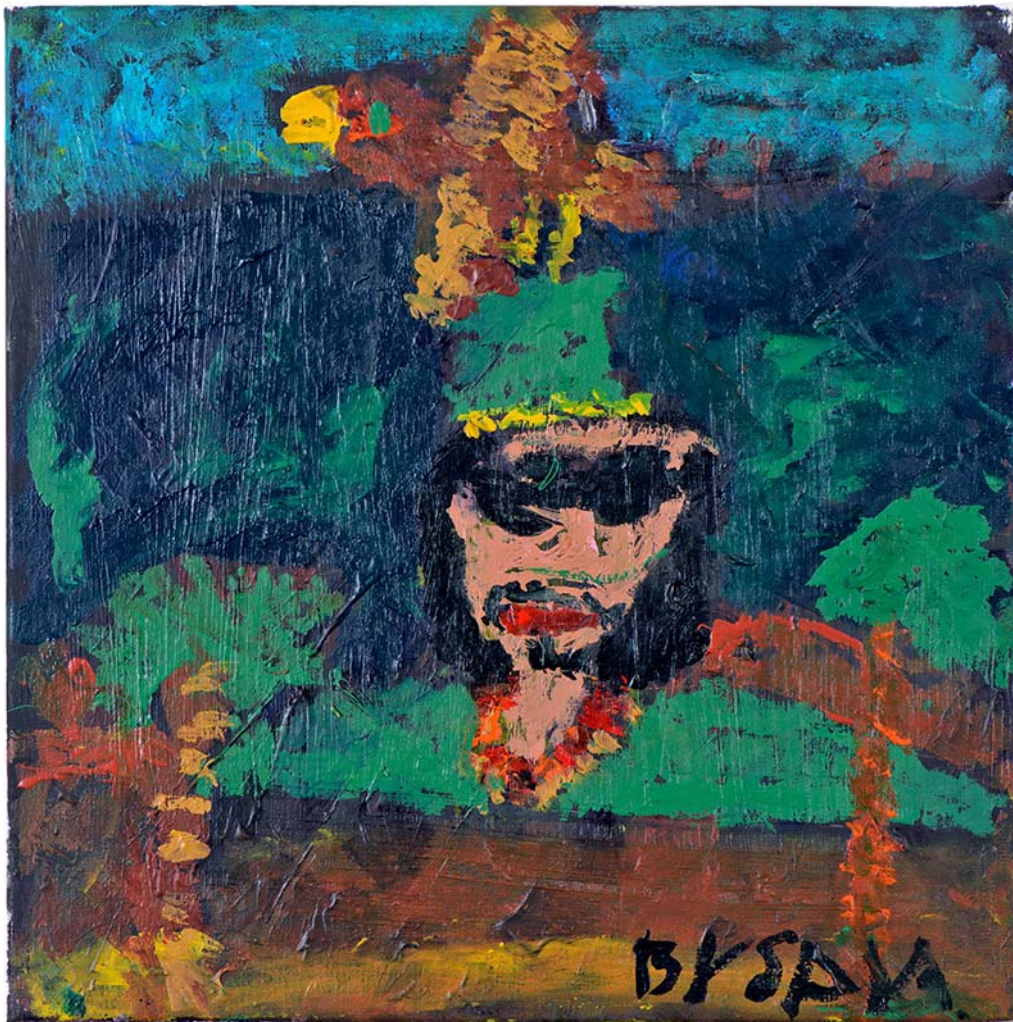
Acrylic on canvas

80 × 78 cm

\$990

THE FISHERMAN AND THE BRAHMINY KITE 2015

Anthony, who's a mate of mine, comes from Woolgoolga, he's a hippie who lives down near my dad's place. He's got dreadlocks down to his ass and he goes around with no shirt on, fishing all the time, and smokes a bit of ganja. So, I was on the beach and we cracked a gnarly and we're sitting there and he catches a fish and this red kite goes past. The sky was dark. The greying clouds were there and this beautiful red kite — its wings just illuminated the sky and it came down and he goes, "Watch this." And he chucked the fish. He called out the bird's name and the bird just flew down and he chucked the fish and it just landed down on the beach. I just sat out there stoned, looking up at the sky, thinking this is the most awesome fucking stoner moment ever.



MUAMMAR GADDAFI, THE BOLIVAR OF AFRICA 2017

Acrylic on canvas

51 × 51 cm

\$660

MUAMMAR GADDAFI, THE BOLIVAR OF AFRICA 2017

When I was in Socialist Alliance, we were told this lie about Libya and this so called Arab spring when they killed off Gaddafi. Reading about Gaddafi, he actually was a great man. Couples got 80,000 dollars a year — 80,000 dollars for their first wedding present. The country had nationalised resources: free health care, free education, and a gross domestic product on par with the Netherlands. His last words were, "You are a fool if you depose me. If you do, suicide bombers will rain hell fire down on Europe and you'll be unleashing the gates of hell if you depose me. You've shown that you are indeed ignorant fools." And they were his last words before they killed him. The eagle's part of the symbol of <inaudible> *0:00:55, the old wedge-tailed eagle <inaudible> *0:00:58 and the green flag being the symbol of Libya's true flag. The other flags actually used now as a flag of King Idris II. It was the flag used by the constitutional monarchy prior to Gaddafi being in power. That's that black, red - that obscene thing with the crescent moon on and - yeah, the Manchester attacks carried out by a Libyan who opposed Gaddafi, who was a British Libyan who went out of there to fight against him. Good one, guys.



COURTNEY BARNETT 2017

Acrylic on canvas

46 × 56 cm

\$550

COURTNEY BARNETT 2017

This is Courtney Barnett. I listened to a lot of her music, saw her at concert a few years ago when she toured Australia and when she toured Brisbane from Melbourne. She was unearthed by Triple J, working at a pub in St. Kilda and she has her own record label called Milk! Records and her music is really beautiful 'cause she writes all her own songs. They're a kind of quite relatable sort of music. It has such a kind of sort of beautiful melancholy about it and also kind of beautiful, kind of an upbeat atmosphere as well. It's almost like when you hear her sing, she's talking to you herself through her music and she's kind of a relatable Melbourne girl, bit of a dag, doesn't really dress up — isn't very girly, but she's always kind of laid back. You can just picture her sitting on the veranda somewhere in Melbourne and playing her old guitar, a Gibson white guitar, sitting somewhere in Melbourne, playing it and writing her own material or in the living room — maybe with a bottle of Melbourne Bitter in one hand and a bong packed on the side.



KOREAN SCHOOLGIRL 2014

Acrylic on canvas

46 × 56 cm

\$550

KOREAN SCHOOLGIRL 2014

This painting was done after I got back from North Korea — the DPRK. It's set up to show Korean history. So it goes from the feudalist periods all the way through to modern days and they went up the top of this beautiful Korean temple. They had actually dismantled and taken it from South Korea and rebuilt it in this park. We went up to the top and there were all these Korean schoolgirls and I was talking to one about the DPRK and she was telling me about Korea and I got some photos taken with her and — yeah, I just thought it's amazing the lies we're told about how they say it's an oppressive dictatorship. The people there are very free though. The flowers are floral arrangements, the patterns of which are traditional Korean designs.



THE FEDERATED REPUBLIC OF KORAO 2014

Acrylic on canvas

46 × 56 cm

\$550

THE FEDERATED REPUBLIC OF KORAO 2014

This painting is from my trip to the DPRK. I went there in 2014 — a long time between drinks. So anyway, I got this idea from an art gallery I visited in Pyongyang, of this radical Korean art — the painting is called, "The Federated Republic of Korao, the Day of Reunification." It was a vision of Kim Il-Sung and the South Korean progressives' idea to reunify their country — one country, one Korea with two legislative republics — with two capitals: Pyongyang in the North and Seoul in the South — dual economic systems: capitalist and socialist, to create one unified country. So, the painting reflects the Korean people smashing down the DMZ and then storming the zones to reunify and kick the crap out of the American bodyguards and the others on the other side and to then retake their country and to end the US military occupation of South Korea, which has gone on since the end of the Korean War.



THE HOUSE OF KIM IL-SUNG 2014

Acrylic on canvas

46 × 56 cm

\$550

THE HOUSE OF KIM IL-SUNG 2014

This is Kim Il-Sung's youth home. I went to it in Korea. There's a well there and they had these Korean women dressed in traditional dresses, paying homage to Kim Il-Sung. They call him the 'eternal president'. I learned about his history. He actually came from a very humble beginning. He was raised by his grandparents and he was only 15 when he left to fight the Japanese when they occupied Korea. From 1930 all the way up to 1945, he was fighting with the old resistance movement against the Japanese occupation. So, his home's actually a very small humble home. They slept on the floor. It wasn't quite what a lot of people would've expected. People think that the Kim family were decadent and rich, but Kim Il-Sung came from a very humble background of a peasant family. His grandparents and parents worked for a wealthy Japanese landowner.



UNITED STATES, PUPPET MASTERS OF TERRORISM 2017

Acrylic on canvas

46 × 56 cm

\$550

UNITED STATES, PUPPET MASTERS OF TERRORISM 2017

I did this painting as a response to the fake news when they accused Bashar al-Assad of using nerve gas agents on his own people. Although this was completely fake, they have found that the free Syrian army and the Syrian rebels had actually used nerve gas but it was actually manufactured in either Turkey or Israel. The UN had actually cleared Assad of any involvement in chemical gas attacks and with Russia's help, Syria had disarmed and got rid of all their chemical weapons. The United States use this as a prerequisite to carry out military strikes on Syrian military installations and commitment of mass murder and terrorism on Syrian civilians and their population.



WOOLGOOLGA LANDSCAPE 2017

Acrylic on canvas

46 × 56 cm

\$550

WOOLGOOLGA LANDSCAPE 2017

I would go down to Woolgoolga when everything got chaotic, everything got annoying, in Brisbane. I'd go to my dad's place and I'd get up in the morning, I'd go down to the beach and you'd see the black cockatoos in the dunes flying across, with yellow wings, and you could hear them squawking and look up in the trees and see the bunya pines and pandanus trees and you'd look at the beach and the beautiful landscape as the waves just crashed on the beach. Your mind would just be clean and you would just feel relaxed and not so intense and highly-strung. Always — there's something about cities always makes you do that. Brisbane is no exception.



TRANSCENDENTAL ENERGY 2017

Acrylic on canvas

36 × 61 cm

\$440

TRANSCENDENTAL ENERGY 2017

This painting is about when you meditate — the energy, it's a vibe and a feeling that you go deeper and deeper in and the energy starts in your legs, your groin, your stomach, your body, and then your brain and it feels like layers of energy, different colours, different layers of energy — green, yellow, orange. And then you go deeper and deeper and your brain becomes more relaxed. Your body puts this aura out, which goes through your entire body and you can feel it and it cleans your soul and your body of all the anxiety and all the stress. It's really good especially being long-term unemployed and having to deal with half the fucking crap I've had to deal with lately —it annoys me and sometimes daily stuff. Meditation really makes me feel more centred.



TOOLS OF CLASS WARFARE AND IMPERIALISM 2017

Acrylic on canvas

39 × 53 cm

\$440

TOOLS OF CLASS WARFARE AND IMPERIALISM 2017

Once I left the Socialist Alliance and stayed more on Stalin — I started to see that Stalin wasn't so bad a bloke. He was one of the most demonised communist leaders in history although he defeated the Nazis and was a scientific socialist. Che Guevara became a Marxist-Leninist by studying Stalin's ideologies— noting Stalin, as his main role model, was a revolutionary. He said in one of his quotes, "Stalin was a great leader. Marxist-Leninism is a tool of class warfare." And so, I used the CPA's logo because in my study and in joining the Communist Party, I learned more about Marx and his ideologies and how we apply scientific socialism to our circumstances here in Australia, henceforth the Eureka flag. It's my self-portrait down the bottom. So, that was a little part of my revolutionary awakening — I guess you could call it — after leaving the Socialist Alliance.



FUCKING BOAT PEOPLE 2014

Acrylic on canvas

36 × 51 cm

\$440

FUCKING BOAT PEOPLE 2014

This painting is having a go at Australia Day and the sheer stupidity of having a go at immigrants when we ourselves as Europeans are all immigrants. And Australia Day is — well, one of the most defensive and vile holidays you can ever think about. If I broke into your house and murdered your family and now I decided every year to have a barbecue in the house in honour of the fact that I butchered them, you'd probably say I was a macabre monster, but it's okay for Australians to get shit-faced on VB, have barbecues, smoke ciggies, get drunk, and have a funeral on the graves of millions of Aboriginal people who are probably buried under the ground near by and just celebrate their genocide and their subjugation of Indigenous people. So that's why I made this painting of the Bogan with Aussie flags on, smoking cigarettes and having a barbecue and just pretty much cursing and swearing anytime an Aboriginal person would burn the Australian flag. They act like the whole world's coming to an end. I'll ask them this, "what's more offensive, burning the Australian flag or mass murder and genocide of an indigenous people and subjugation of their country?" Those plebs aren't too bright, are they?

SAM BULLOCK

BIOGRAPHY

Born 24 March 1979, Canberra
Lives Brisbane

STUDIES

1992 St James College, Brisbane
1992–94 Sunnybank Autistic Centre, Brisbane

SOLO EXHIBITIONS

2017 *Life in Focus*, Andrew Baker Art Dealer, Brisbane
2013 *Latin America in Focus*, Andrew Baker Art Dealer, Brisbane
2011 *Wild International*, Andrew Baker Art Dealer, Brisbane
2009 *Revolution in Motion*, Andrew Baker Art Dealer, Brisbane
2007 *World Reflections*, Andrew Baker Art Dealer, Brisbane
2005 *Through the Mind's Eye*, Andrew Baker Art Dealer, Brisbane
2003 *The Human Experience*, Andrew Baker Art Dealer, Brisbane
2002 *Dreams and Realities*, Andrew Baker Art Dealer, Brisbane
2000 *Observations*, Andrew Baker Art Dealer, Brisbane

GROUP EXHIBITIONS

2014 *Unaffected and Connected*, Redcliffe City Art Gallery, Queensland
2012 *Renegades: Outsider Art*, Centre of Contemporary Arts, Cairns, Queensland
2011 *3rd Annual Belle Arti Chapman & Bailey Art Award 2011*, Chapman & Bailey Gallery, Melbourne
2010 *18th Annual Outsider Art Fair*, 7 W New York®, New York, NY, USA
The Artist's Ego, Amsterdam Outsider Art, Amsterdam, Netherlands
The Artist's Ego², OLOF Art Gallery, Leiden, Netherlands
The Artist's Ego³, Matisse Club Art Gallery, Saint Petersburg, Russia
Erotica: National Acquisitive Prize, Artworkers Alliance, Brisbane
2009 *17th Annual Outsider Art Fair*, 7 W New York®, New York, NY, USA
2008 *European Outsider Art Fair*, Österreichische Nationalbibliothek, Vienna, Austria
The Australian Connection, OLOF Art Gallery, Leiden, Netherlands
New Generation: ART Brisbane, Brisbane Convention Centre, South Brisbane
Art of the Nude: Works from the Alex Mackay Collection, Albury City Art Gallery, New South Wales
2005 *Gateway Art Exhibition*, Positive Life Store, Brisbane
2004 *The Unusual Suspects II*, Andrew Baker Art Dealer, Brisbane

- 2003 *Sex and Sexuality: Selected Works from the Alex Mackay Collection of Erotic Art*, Noosa Regional Gallery, Tewantin, Queensland
- 2002 *Out of this World*, The Old Schoolhouse Gallery, Cleveland, Queensland
- 2001 *Visionary Images*, Access Arts, Brisbane Powerhouse, Brisbane
Action Forum 2001, Brisbane Convention Centre, South Brisbane

ARTIST IN RESIDENCE

- 2001 *Action Forum 2001*, Brisbane Convention Centre, South Brisbane

BIBLIOGRAPHY

- Articulate*, Planet Radio 88FM, 18 July 2005
- Brown, Phil. 'Power and passion', *Brisbane News*, 24–30 April 2013
- Brown, Phil. 'Brutal honesty', *Brisbane News*, 5–11 September 2007
- Bullock, Sam. *Sam Bullock: Revolution in Motion* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2009
- Bullock, Sam. *Sam Bullock: Global Perspective* [ex. cat.], Andrew Baker Art Dealer, Brisbane/ OLOF Art Gallery, Leiden, Netherlands, 2008
- Bullock, Sam. *Sam Bullock: World Reflections* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2007
- Bullock, Sam. *Sam Bullock: Through the Mind's Eye* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2005
- Cahill, Jason. 'Sam Bullock, art and revolution in motion', *Green Left Weekly*, Issue 812, 23 September 2009
- Haxton, Nancy. 'Autistically Artistic', *The Wynnum Herald*, 4 May 1994
- Loughnan, Melissa. *Australiana to Zeitgeist: An A–Z of Contemporary Art*, Thames & Hudson, Melbourne, 2017
- McLean, Sandra. 'Star shines at opening', *The Courier Mail*, 1 May 2002
- Maier, Heidi. 'In your face', *The Courier Mail*, 2 April 2003
- Smith, Sue. 'Freedom of expression', *The Courier Mail*, 14 April 2000

COLLECTIONS

- Alex Mackay Collection of Erotic Art, Brisbane
- Peter Fay Collection, Sydney

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