

MICHAEL REID

S . H I G H L A N D S



'Spread'

Amy Cuneo

Amy Cuneo's paintings are grounded in the ordinary circumstances of domestic life: tables set and cleared, flowers arranged and left to fade, a chair pulled back from the window, a street glimpsed beyond the yard. These are not scenes selected for symbolism or narrative charge. They are simply the places where attention gathers — where colour, light and form are encountered at close range.

Still life and interior painting have long histories of containment and order, but Cuneo's approach is looser, more permissive. Objects are not fixed into place so much as held provisionally, shaped by brushwork and colour rather than by line or strict perspective. Glass bends what it holds; vessels tilt slightly; flowers turn away from the light. The compositions feel lived-in rather than arranged, responsive rather than resolved.

Colour is central to how these paintings operate. Blues and greens dominate, tempered by mauves, pinks and citrus yellows that move through the surface without settling. Rather than directing attention to a single focal point, the palette distributes energy across the picture plane. Each painting remains open — alert to variation, receptive to change — even as its forms cohere.

Figures enter the work without ceremony. A pair of legs beneath a tablecloth; a body cropped at the waist; children and adults appearing incidentally, as part of the same visual economy as furniture, fabric and light.

Cuneo lives and works in regional New South Wales, on Dharawal Country, and the closeness between painting and daily life is palpable. The studio sits near the kitchen; work unfolds alongside routine. This proximity determines the conditions of the work. It sets the tempo of each painting.

Across the exhibition, interiors open onto exteriors and back again. A window frames a suburban street; a garden presses up against the edge of the picture; light passes between inside and out. These transitions are soft but persistent, reminding us that the domestic is not sealed or static, but porous — continually shaped by what lies beyond it.

INTRODUCTION.

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ARTWORKS.

3 - 14

Break Into Being
More, I Don't Know
Spread
Old Banksia, Old Moon
Moon Slips
The Dulux Man Was Up Early
Double Rainbow Over Us

ARTIST STATEMENT. GALLERY CONTACT DETAILS.

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Amy Cuneo
Break Into Being 2025
acrylic on cradled wood panel
hardwood frame
62.5 x 82.5 cm
\$2,900



Amy Cuneo
More, I Don't Know 2025
acrylic on cradled wood panel
hardwood frame
62.5 x 62.5 cm
\$2,200







Amy Cuneo
Spread 2025
acrylic on cradled wood panel
hardwood frame
82.5 x 82.5 cm
\$3,300





Amy Cuneo
Old Banksia, Old Moon 2025
acrylic on cradled wood panel
hardwood frame
82.5 x 82.5 cm
\$3,300



Amy Cuneo
Moon Slips 2025
acrylic on canvas
hardwood frame
32.5 x 32.5 cm
\$960





Amy Cuneo
The Dulux Man Was Up Early 2025
acrylic on canvas
hardwood frame
32.5 x 32.5 cm
\$960



Amy Cuneo
Double Rainbow Over Us 2025
acrylic on cradled wood panel
hardwood frame
63.5 x 63.5 cm
\$2,200



“These paintings have taken their form while considering how we spread our attention, affection and energy in everyday life. Domestic demands as a caregiver continue but within these parameters I have scope to play, imagine and enjoy. These works are an invitation to attend the lives we have in front of us- colour filled and complex.”

~

Amy Cuneo

MICHAEL REID

S . H I G H L A N D S

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Monday - Saturday 10am - 5pm
Sunday 10am - 4pm

Michael Reid Southern Highlands acknowledges the Gundungurra and Tharawal people as the Traditional Custodians of the area now known as The Southern Highlands. We pay our respect to Indigenous Elders past, present and emerging.