

A SUMMER SELECTION



WORK BY REPRESENTED ARTISTS

NICHOLAS
THOMPSON
GALLERY

31 JANUARY TO 17 FEBRUARY 2024



SALLY ANDERSON

Your view of BT's landscape and Augie's window washing sea

2023

acrylic on polycotton

122 x 110 cm

\$6,200

NICHOLAS
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GALLERY



SUZANNE ARCHER

Summer Allegory

2019

oil on canvas, unframed

91 x 122 cm

\$9,000

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KYLIE BANYARD

Collective imagination

2023

oil and acrylic on linen

45.5 x 45.5 cm

\$1,900

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ELEANOR LOUISE BUTT

Brown and white entanglement

2023

oil on linen

28 x 35.5 cm

\$1,700

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LEO COYTE

Push/pull

2023

oil on canvas

51.5 x 43 cm

\$1,000

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JAMES DRINKWATER

She peels potatoes for the neighbours

2021

oil on linen

103 x 76 cm

\$7,000

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MARTIN GEORGE

Lake and the big storm

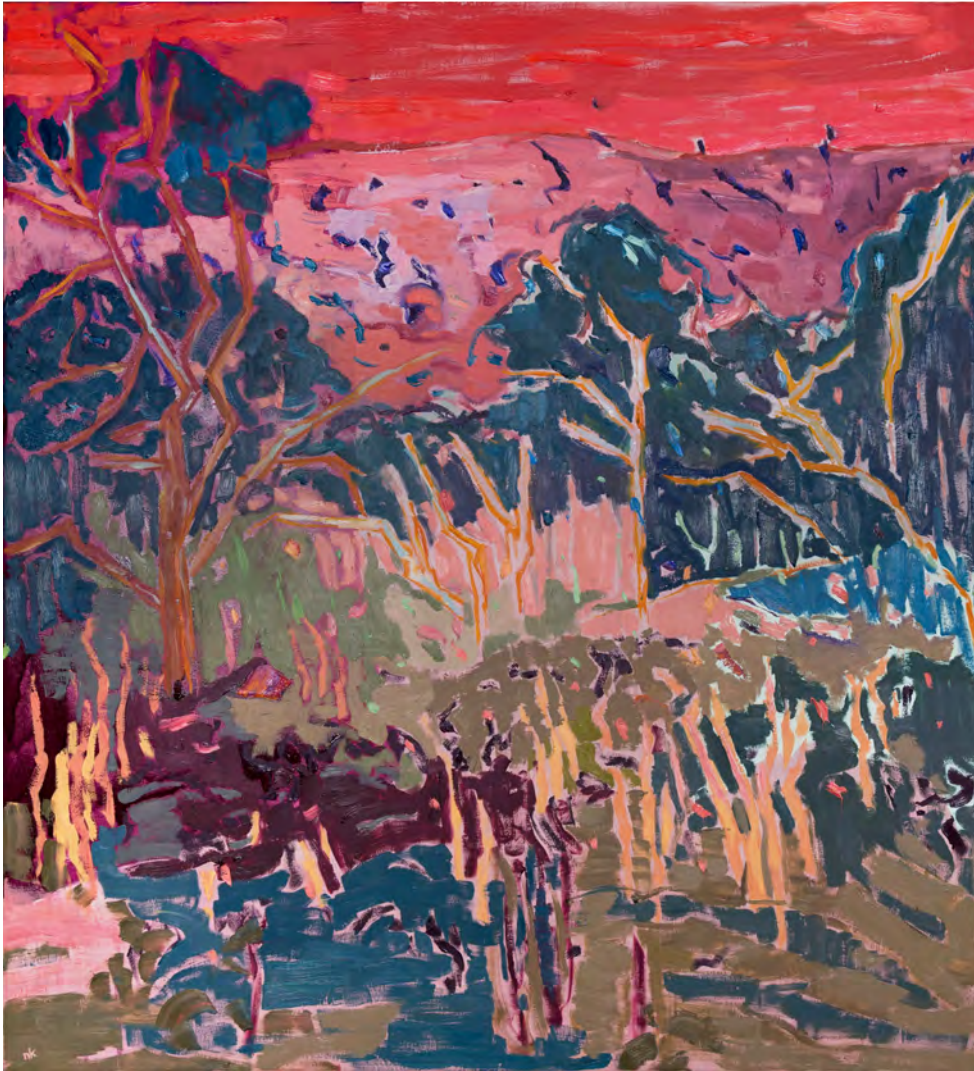
2022

acrylic on linen canvas

75 x 100 cm

\$2,500

NICHOLAS
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NICOLE KELLY

Bird hour

2023

oil on polyester

117 x 107 cm

\$7,000

NICHOLAS
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RHYS LEE

The maid of Orleans

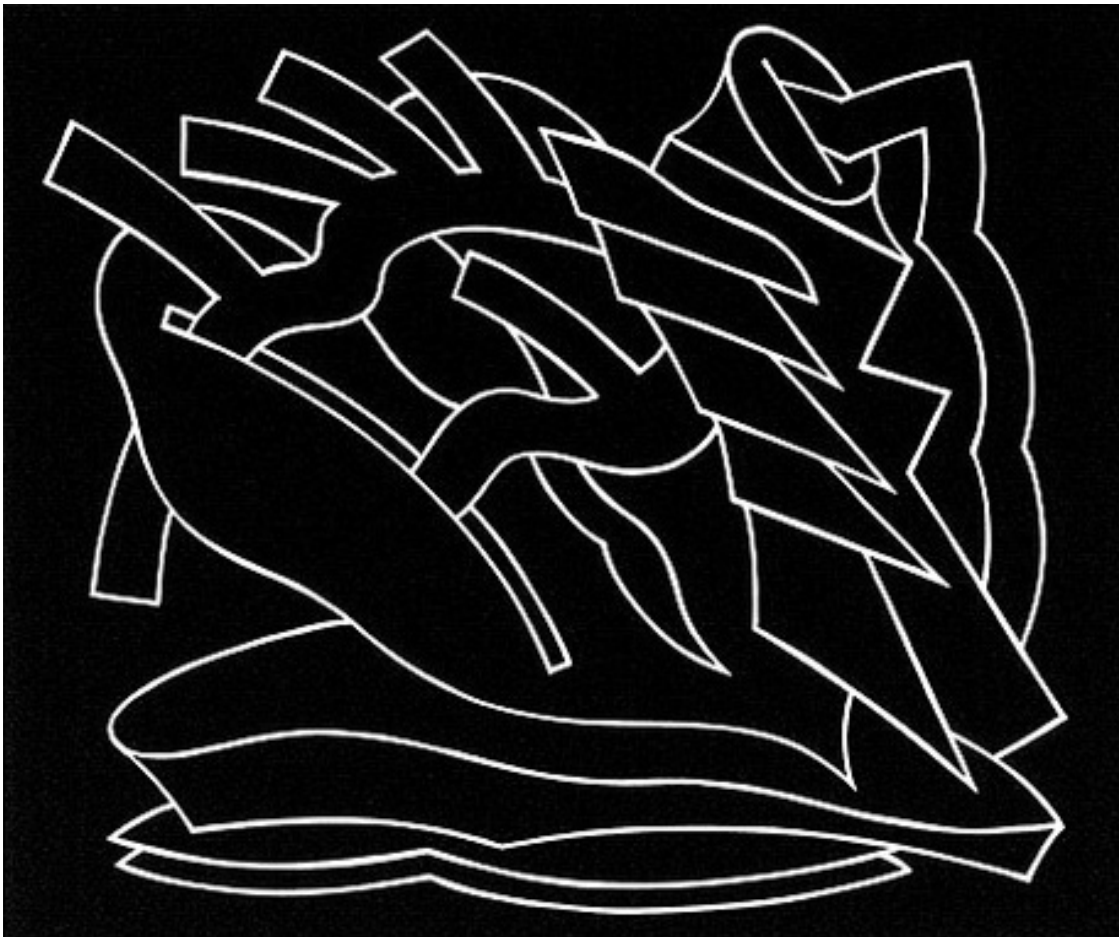
2021

oil on canvas

86 x 76 cm

\$6,000

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ALUN LEACH-JONES

Cypress and Acacia

1986

linocut edition IX/X, framed

38 x 45.5 cm

\$1,400

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KARLA MARCHESI

Shadow Valley

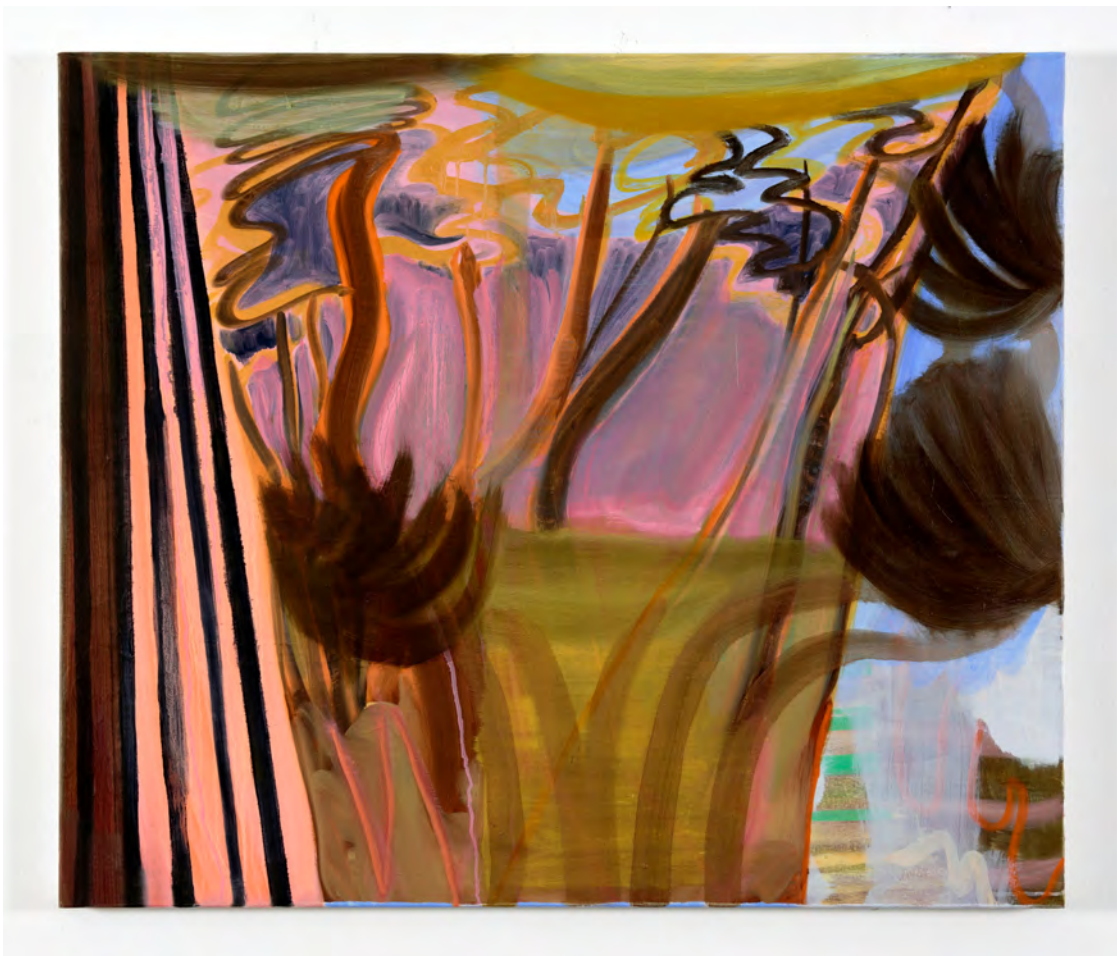
2023

oil on linen

121 x 91 cm

\$5,650

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ELYSS MCCLEARY

Parts of a reverie tableau of watchers and dancers in the wings

2023

oil on linen

71 x 83.5 cm

\$2,500

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GALLERY



TONEE MESSIAH

Channels

2023

oil on polycotton

122 x 102 cm

\$5,500

NICHOLAS
THOMPSON
GALLERY



ANTONIA SELLBACH

Unstable Object #49

2020

acrylic and gesso on linen

150 x 150 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



PETER SHARP

Homestead Creek

2019

acrylic on board

25.5 x 28.5 cm

\$1,500

NICHOLAS
THOMPSON
GALLERY



AMBER WALLIS

Lovers in green

2022

oil on linen

150 x 130 cm

\$9,500

NICHOLAS
THOMPSON
GALLERY



GUY WARREN

Swimmer with yellow hair

1975

pastel on paper, framed

55 x 41.5 cm

\$4,900

NICHOLAS
THOMPSON
GALLERY



HEIDI YARDLEY

Design for scandal

2023

oil on linen

55.5 x 50.5 cm

\$4,900

ARTIST BIOGRAPHIES

Sally Anderson graduated from the College of Fine Arts, Sydney (now UNSW Art and Design) in 2014. She has held solo exhibitions since 2014 in Sydney and Brisbane and has been included in group exhibitions since 2012 in Australia, the USA and the UK. Anderson has been awarded the Brett Whiteley Travelling Arts Scholarship (2017), the Earle Backen Award, UNSW Art and Design (2013) and the Nortec Young Artist Award, Tweed Regional Gallery (2013). She has undertaken residencies at Umbi Gumbi Artist Residency (2020), Cité internationale des arts Residency, Paris, France (2018), Tweed Regional Gallery as Nancy Fairfax Artist in Residence (2017) and SIM Artist Residency, Reykjavic, Iceland (2014). Anderson has been a finalist in the Sulman Prize (2021), the Portia Geach Memorial Award (2020, 2016), the Mosman Art Prize (2019), the Sunshine Coast Art Prize (2019) and the Kilgour Prize (2017). Her work is held in the collections of Artbank, Australian Catholic University, Tweed Regional Gallery, Southern Cross University and private collections in the Australia, Europe and North America.

Suzanne Archer was born in Surrey, UK and studied at the Sutton School of Art (1964). She arrived in Australia in 1965 and is based in the Wedderburn region of New South Wales. Archer has exhibited regularly since the late 1960s and is a recipient of the Wynne Prize (1994), the Dobell Prize (2010), the Kedumba Drawing Prize (2010) and the Eutick Memorial Still Life Award (2018). She has undertaken residencies at Greene Street Studio, New York; Power Studio at Cite Internationale, Paris and Red Gate Residency, Beijing. Career surveys have been held at the Macquarie University Art Gallery, Sydney (2016) and Campbelltown Arts Centre, Campbelltown (2019). Archer's work is held in the collections of the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of New South Wales, Artbank as well as significant regional and tertiary institutions.

Kylie Banyard is a multidisciplinary artist and educator. Her artistic practice is grounded in painting and intersects with photography, video, sculpture and immersive architectural spaces. Banyard was included in *The National 2019: New Australian Art* at the Museum of Contemporary Art Australia and recently completed a VR Studio with Tactical Spacelab (funded by the Australia Council and Arts NSW). She has been included in significant group exhibitions including *Art from*

Down Under: Australia to New Zealand, Turchin Center for the Visual Arts, North Carolina (2018); *Another Green World*, The Western Plains Cultural Centre (2017); *The Mnemonic Mirror*, Griffith University Art Museum, Brisbane, and UTS Gallery, Sydney (2016-2017). Banyard has received competitive funding from Arts NSW and the National Association for the Visual Arts, as well as postgraduate research grants including the Australian Postgraduate Award from the University of NSW and the COFA, UNSW Travel Grant. She has been the recipient of several competitive artist's residencies, such as the Cité International des Arts Paris, France and the Firstdraft Emerging Studio Residency Program, Sydney. Banyard has been a finalist in the Arthur Guy Memorial Painting Prize, the Ravenswood Australian Women's Art Prize and was awarded the National Tertiary Art Prize and The Basil and Muriel Art's Scholarship, Art Gallery of NSW. She has a PhD in Fine Arts from the University of NSW and is a Lecturer of Visual Art at La Trobe University. Banyard's work is held in numerous public and private collections including Artbank, Australia.

Eleanor Louise Butt has held solo exhibitions in Melbourne, Sydney and the UK since 2014 and has been included in group exhibitions in Melbourne, Geelong, Sydney and Denmark since 2009. She has an Honours degree from the Victorian College of the Arts (2013). Eleanor was the 2019 recipient of a tenancy at Porthmeor Studios, St Ives, Cornwall, UK - the first female Australian artist in the studios' 140 year history. She was awarded the George Hicks Award (2012). Eleanor has been a finalist in the Waverley Art Prize (2023), the Bayside Acquisitive Art Prize (2023), the Omnia Art Prize (2023), the Muswellbrook Art Prize (2023), Art Macquarie Group Emerging Artist Prize (2016) and the M Collection Art Award (2016). She was a member of the c3 Contemporary Art Space Curatorial Committee. In 2021 Eleanor painted a 10 meter commissioned work for Her Bar, Melbourne. Her work has been included in the Thames and Hudson publication 'Australian Abstract' by Amber Creswell Bell (2023) and profiled in Thalia Magazine (US), Art Collector Magazine, Artist Profile, ABC Radio National, Reflektor as well as online and print design publications. Eleanor's work is held in the collections of Artbank; the Museum of Contemporary Art, Sydney as well as private collections in Australia, United Kingdom, United States, Sweden, Copenhagen, and New Zealand.

Leo Coyte has a Bachelor of Fine Arts with Honours from the College of Fine Arts, University of New South Wales (1999) and has held solo exhibitions since 2008 in Sydney, Melbourne and Broken Hill Regional Gallery. His work has been included in

group exhibitions internationally in London and California, and nationally in Sydney, Melbourne, Brisbane, Bendigo, Bathurst, Hazelhurst, Coffs Harbour, Dubbo and the Gold Coast. Coyte has held residencies at the Sydney Guild (2013), Any Space/Serial Space (2010), Fraser Street Studios (2010) and First Draft Emerging Artist Studio Program (2008). He was awarded an Australian Postgraduate Research Award (2000-02) and has been a finalist in the Paul Guest Prize, Bendigo Art Gallery (2020), the Arthur Guy Memorial Painting Prize, Bendigo Art Gallery (2019), the Eutick Memorial Still Life Award, Coffs Harbour Regional Gallery (2016), the Churchie National Emerging Art Prize, Griffith University Art Gallery, Brisbane (2016, 2013), the John Fries Award, UNSW Galleries, Sydney (2015), the Hazelhurst Art Award, Hazelhurst Regional Gallery (2015, 2013, 2009), the Sulman Prize, Art Gallery of New South Wales (2014) and the Brett Whiteley Travelling Art Scholarship, Brett Whiteley Studio, Sydney (2001). Coyte has been featured in Art Guide Australia, Vault, the Art Life, Belle Magazine and was commissioned to create the cover art for Artbank's Sturgeon Magazine (issue 5, 2016). His work is in the collections of Artbank, the University of Queensland Art Museum and the University of Sydney.

James Drinkwater is a Newcastle based painter and sculptor. He studied at the National Art School, Sydney (2001) and has held 30 solo exhibitions since 2004. A major survey exhibition, 'The Sea Calls me by Name', was held in 2019 at the Newcastle Art Gallery. In 2016, Monash University's engineering faculty commissioned a major sculpture / relief from the artist which spans fifteen metres, hanging permanently at Monash University's Clayton Campus. In 2017 Drinkwater collaborated with iconic Australian fashion house ALPHA60 to produce a capsule collection. In 2022 Drinkwater was included in the seminal exhibition 'Singing In Unison - artist's need to create on the same scale that society has the capacity to destroy' curated by Phong H. Bui and Cal McKeever from The Brooklyn Rail along side Sean Scully, Julian Schnabel, Lauren Bon, Ron Gorchov and Dorothea Rockburne. The same year saw the artist collaborating on a new Ballet 'Storm Approaching Wangi - and other desires' with choreographers Skip Willcox, Belle Beasely and composer Joseph Franklin, commissioned by Multi Arts Pavilion, MIMA Lake Macquarie where Drinkwater designed the sets and costumes and performed in the final scene. 2023 will see two major surveys of the artists work; 'Passage' at the NCCA, Darwin and 'At Mid Career' in Canberra, at the The Drill Hall Gallery, Australian National University, curated by Terance Maloon. James Drinkwater's work has been included in group exhibitions throughout Australia and internationally in Berlin, Leipzig, New York and London. He has been awarded the Marten Bequest Scholarship (2011), the Brett Whiteley Travelling Scholarship (2014), the John Olsen National Art School Life Drawing Prize (2002) and has been a finalist in many prizes including the Wynne Prize three times, Sulman

Prize and the Dobell Drawing Prize. James Drinkwater has undertaken international residencies in Leipzig, Titjikala, Kenya, Paris, Tahiti and Ubud. His work is held in the collections of the Art Gallery of New South Wales, HOTA Gallery, Bendigo Art Gallery, Newcastle Art Gallery, Maitland Regional Art Gallery, Artbank, Macquarie Bank, Macquarie University, Newcastle University, Schnabel Collection, New York, Monash University, Allens Law firm and significant private collections both in Australia and overseas.

Martin George has held solo exhibitions since 2016 and has been included in group exhibitions in Melbourne, Sydney, Baltimore, Newburgh, Lisbon and Rotterdam since 2015. He has a Bachelor of Arts (Honours) from RMIT (2016) and was awarded a Summer Residency at the Otis College of Art and Design in Los Angeles (2017). George has been a finalist in the Bendigo Gallery Arthur Guy Memorial Prize (2017), the Redland Art Awards (2018), the Churchie Emerging at Prize at the Institute of Modern Art, Brisbane (2020) and the Bayside Acquisitive Art Prize (2019 and 2021).

Nicole Kelly has a Master of Fine Arts from the University of New South Wales (2020) and a Bachelor of Fine Arts (Honours) from the National Art School (2009). She has held solo exhibitions since 2012 in Sydney, Melbourne and Hazelhurst Regional Gallery (2013, 2017 & 2022). Kelly has been included in group exhibitions in Australia, France and Singapore since 2008. She is the recipient of the Viktoria Marinov Scholarship for female artists (2021), Brett Whiteley Travelling Art Scholarship at the Art Gallery of NSW (2009), Gruner Art Prize at the Art Gallery of NSW (2008), Robert Le Gay Breton Drawing Prize at the Art Gallery of NSW (2007), High Commendation, Percival Drawing Prize (2020), the Hurford Harwood Portrait Prize (2018), Royal Art Society of NSW Young Artist Award (2018), Hazelhurst Art on Paper young artist award (2016), 2D award for excellence, Manning Prize (2015) and Hazelhurst Regional Gallery Art on Paper Local Artist Award (2011). Kelly has been a finalist in the Wynne Prize at the Art Gallery of NSW (2015), The Grace Cossington Smith Art Prize (2022), Portia Geach Memorial Award, S.H. Ervin Gallery, Sydney (2021, 2020, 2019, 2018, 2015 & 2014), the NSW Parliament Plein Air Prize (2016), Adelaide Perry Prize for Drawing (2016) and the Mosman Art Prize (2015). She has undertaken international residencies including the NG Creative Residency, Eygalières, France (2020 & 2017), AADK, Murcia, Spain (2016) and Cite Internationale Des Arts Artist in Residence Program, Paris, France (2010). Kelly's work is held in public, university and private collections in Australia and internationally.

Rhys Lee has held solo exhibitions since 2000 in Melbourne, Brisbane, Perth, Sydney and internationally in New York, Los Angeles, Germany, Paris and New Zealand. His work has been included in group exhibitions at Heide Museum of Modern Art, Melbourne (2019), the Ian Potter Museum, Melbourne (2015), the Archibald Prize at the Art Gallery of New South Wales (2012), Mornington Peninsula Regional Gallery (2001), The University of Queensland National Artist's Self Portrait Prize (2009), the Doug Moran Prize at the State Library of New South Wales (2009) and international commercial galleries in the USA, UK, Germany, France and Belgium. Rhys Lee has a Bachelor of Visual Arts, Graphic Design from the Queensland College of Art (1997). A monograph on the artist was published in 2009. Lee's work is in the collections of the National Gallery of Australia; the National Library of France; Mima Museum, Brussels and Artbank.

Alun Leach-Jones (1937 - 2017) held more than 80 solo exhibitions between 1964 and 2017. His work has been included in significant group exhibitions including The Field at the National Gallery of Victoria, Melbourne (1968) and the Bienal de Sao Paulo, Brazil (1969). Survey exhibitions of Leach-Jones' work have been held at Lalit Kala Academy, New Delhi, India (1974), Monash University Gallery, Melbourne (1976), Kunstlerhaus Bethanien, Berlin, Germany (1981) Glyn Vivian Art Gallery, Swansea, Wales (1992), Geelong Art Gallery, Victoria (1995) and Newcastle Region Art Gallery, New South Wales (2007). Leach-Jones is represented in the collections of the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne; the Art Gallery of New South Wales, Sydney; the Queensland Art Gallery, Brisbane; the Art Gallery of Western Australia, Perth; the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; National Museum of Wales, Cardiff; British Museum, London and Walker Art Gallery, Liverpool.

Karla Marchesi has Bachelor of Fine Art (2004) and Honours in Fine Art (2007) degrees from the Queensland College of Art, Griffith University, where she received the University Medal for academic excellence and the Honours Thesis Prize. Marchesi received the Philip Bacon Galleries Prize for Excellence in Drawing in 2003, enabling her to study for a semester at the Pennsylvania Academy of Fine Arts, US. Marchesi has held solo exhibitions in Brisbane, Melbourne and Sydney. In 2012 she undertook a studio residency at Atelierhaus Mengerzeile, Berlin that preceded her first international solo exhibition at Kunsthalle M3, Berlin. She has subsequently participated in a number of international group exhibitions in Germany,

Luxembourg and the USA and held solo exhibitions in Berlin, Luxembourg and Singapore. Marchesi is a recipient of the 1st Prize in the Redland Art Awards (2010), the Wilson Visual Arts Award (2012) and an Australia Council for the Arts Early Career New Work Grant (2013). Her work is included in a number of public collections including The University of Queensland Art Museum, the Museum of Brisbane, the Australian Catholic University and several regional galleries.

Elyss McCleary has held solo exhibitions since 2007 in Melbourne, Sydney and Auckland and has been included in group exhibitions in Melbourne and Sydney since 2014 at spaces including Bundoora Homestead, Counihan Gallery, Bus Projects (online), St Heliers Artspace, KINGS ARI, Rubicon ARI, C3 Contemporary Art Space and the Victorian College of the Arts. She has a Masters in Contemporary Art from the Victorian College of the Arts, University of Melbourne (2016). McCleary has been a finalist in the Bayside Prize (2022, 2019), the Nillumbik Art Award (2017), the Adelaide Perry Drawing Prize (2009) and the Brett Whiteley Travelling Scholarship (also highly commended). She has undertaken residencies at International Art Studio Radovan Trnavac Mica, Valjevo, Serbia (2012) and Variable Actions Project Space Collingwood, Melbourne (2009). Her work is held in the collection of Artbank, Deakin University Art Collection and significant collections in Australia and Serbia.

Tonee Messiah has held solo exhibitions in Sydney and Melbourne since 2004 and has been included in group exhibitions in Australia, New Zealand and the UK. She has Bachelor of Visual Arts (Honours) and Master of Fine Arts degrees from UNSW. Tonee Messiah is a sessional painting lecturer at UNSW Art and Design, Sydney and the National Art School, Sydney. She is a recipient of an Australian Postgraduate Award, UNSW (2015), ARP Artist Residency, Darlinghurst (2013), Zelda Stedman Young Artist Scholarship (2005), William Fletcher Trust Artist Grant (2005), NAVA Visual and Craft Artist's Grant (2004) and Sir William Dobell Arts Foundation Scholarship (2003). Tonee Messiah was awarded the 2022 Waverly Art Prize and has been a finalist in the Waverly Art Prize (2019) and the Hazelhurst Works on Paper Art Award (2017 & 2015). Her work is in the collections of ArtBank, Monash University Museum of Art, Melbourne as well as corporate and private collections in Australia and New Zealand. In 2022 Australian clothing label Gorman launched their collaborative collection with Tonee Messiah. She was included in the Thames and Hudson publication 'Australian Abstract' by Amber Creswell Bell in 2023.

Antonia Sellbach has held exhibitions in Victoria and Tasmania since 2010, including solo exhibitions at Heide Museum of Modern Art (2016-17), Schoolhouse Gallery (2022), BUS Projects (2015), C3 Contemporary Art Space (2014) and Faculty Gallery, RMIT (2011). Her work has been included in group exhibitions at the National Gallery of Victoria; RMIT Gallery, Melbourne; La Trobe Art Institute, Bendigo; SVPA Gallery, University of Tasmania, Launceston; M16 Artspace, Canberra; Counihan Gallery, Melbourne and Bundoora Homestead Art Gallery, Bundoora. Sellbach's work is held in prominent private and institutional collections including Artbank, RMIT University and La Trobe University. Sellbach has a practice-led PhD from University of Tasmania, an MA (Research) Fine Art and a BA (Hons 1) Fine Art from RMIT University, Melbourne. She has taught at RMIT and Melbourne Polytechnic and has led workshops at the National Gallery of Victoria (2018) and Heide Museum of Modern Art (2016-17). Sellbach's work has been featured in *The Age*, *Art Collector*, *Belle*, *Vogue Italia*, *Inside*, *Est Magazine* and *Primer Magazine*.

Peter Sharp has held solo exhibitions since 1989 in Sydney, Newcastle, Canberra, Melbourne and internationally in Germany. His work has been included in group exhibitions since 1987 throughout Australia and internationally in Paris, Chang Mai, Beijing and London. Sharp is a senior lecturer at the University of New South Wales School of Art and Design and has a Master of Fine Arts (1992) from the College of Fine Arts, University of New South Wales. His work was acquired by the Kedumba Drawing Award in 2007 and the Grafton Regional Gallery's Jacaranda Drawing Award in 1996. Peter Sharp received the Cite International des Arts Residence, Paris in 1997. A monograph *Peter Sharp: Will to Form* was published in 2012. Sharp has been a finalist in the Dobell Drawing Prize (2022, 2010, 09), the Hazelhurst Art of Paper Prize (2021, 19, 15, 13, 11, 07, 05, 03), the Sunshine Coast Art Prize (2019), Adelaide Perry Drawing Prize (2018, 10, 06), the Sulman Prize (2008, 98) and the Wynne Prize (2003, 96). His work is held in the collections of the National Gallery of Australia, the Art Gallery of New South Wales, Artbank, regional and tertiary collections in Australia and significant corporate collections.

Amber Wallis has held solo exhibitions since 2009 in Melbourne, Sydney, Brisbane and Lismore Regional Gallery (with Kylie Banyard, 2021). Wallis' work has been included in group exhibitions at Australian Centre for Contemporary Art (2010), the Art Gallery of New South Wales (2008), the Ian Potter Museum of Art, University of Melbourne (2009), regional galleries including Hazelhurst (2017, 2014), Gippsland (2014, 2019), Tamworth (2013), Lismore (2013) and Bendigo (2008, 2019) and internationally in the USA and Canada. She has a Bachelor of Visual Arts from the Canberra School of Art and a Master of Visual Arts from the Victorian College of the Arts. Amber Wallis' significant career milestones include being awarded the inaugural Wollumbin Art Award at Tweed Regional Gallery (2022) and the tenth Brett Whiteley Traveling Art Scholarship (2008), subsequently working in New York, Montreal and completing a residency at the Cité Internationale des Arts, Paris. She is included in Melissa Loughnan's 2017 Thames & Hudson publication 'Australiana to Zeitgeist: An A-Z of Contemporary Australian Art' and 'Utopian Slumps: The Collingwood Years' 2011. Wallis was featured on the cover of Australian Art Collector issue 58, 2011 and Artist Profile: Melbourne Art Fair Special Edition, 2012 and issue 48, 2019. She is featured in the current issue 60 of Artist Profile and the forthcoming Art Collector: Sydney Contemporary 2022 Special Edition. Wallis' work is held in the Artbank and Arthur Roe Collections as well as various private collections in Australia and internationally.

Guy Warren was born in 1921 and celebrated his 100th birthday in April 2021. Melbourne painter Peter Wegner's portrait of the artist was awarded the Archibald Prize in 2021, the 100th anniversary of the prize. Guy Warren has exhibited regularly since 1955. Following war service with the AIF from 1941-46, he studied at the National Art School from 1947 to 1949 under the Commonwealth Rehabilitation Training Scheme. Warren was the Principal lecturer and Head of Painting at the Sydney College of Arts from 1976 to 1985 and a Director of the Wollongong Art Collection from 1992 to 2002. Guy Warren is a recipient of the Archibald Prize (1985), the Medal of the Order of Australia OAM (1999) and the Australia Medal AM (2013). He was awarded a Doctorate of Creative Arts (honoris causa) from the University of Wollongong (1998) and a Doctorate of Visual Arts (honoris causa) from the University of Sydney (2007). Survey exhibitions of Warren's work have been held at Newcastle Region Gallery (1977), Cairns Regional Art Gallery (2001), University of Wollongong (2002), Mosman Art Gallery (2003-4), S.H. Ervin Gallery, Sydney (2016), Shoalhaven Regional Art Gallery (2018-19) as well as centenary celebrations in 2021 at the National Art School, Sydney and the University of Wollongong. Guy Warren is represented in Australian public collections including the National Gallery of Australia, Canberra; Parliament House Collection; Canberra; the Art Gallery of New South Wales, Sydney; the National Gallery of Victoria, Melbourne; the

Queensland Art Gallery, Brisbane; the Art Gallery of South Australia, Adelaide; the Art Gallery of Tasmania, Hobart; the Art Gallery of Western Australia, Perth; Artbank as well as significant regional, tertiary and corporate collections. Internationally his work is represented in the collections of The British Museum, London; the Contemporary Art Society Collection, London; the National Library, China and the Taipei Fine Arts Museum, Taipei.

Heidi Yardley completed a BFA at Monash University (1995) and Honours at RMIT (1999) and is currently undertaking a PhD at Curtin University. She has been a finalist in significant Australian prizes including The Archibald Prize (2016, 2014, 2013), The Wynne Prize (2016) Sulman Prize (2014) the Doug Moran National Portrait Prize (2013, 2011, 2009), the Hazelhurst Art on Paper Award (2019), the National Works on Paper Prize, Mornington Peninsula Regional Gallery(2020), the Paul Guest Prize, Bendigo Art Gallery (2020) and the Percival Portait Painting Prize, Perc Tucker Regional Gallery (2020). Heidi Yardley has been included in curated group exhibitions throughout Australia. She has held two artist residencies in New York funded by the Ian Potter Cultural Trust (2011, 2014) and has been listed as one of Australia's 50 most collectable artists (Australian Art Collector magazine, 2011). Heidi Yardley's work is held in public collections including Artbank, Gippsland Art Gallery, Ballarat Art Gallery and the University of Queensland Art Museum.