

AUTUMN 2026



**AN EXHIBITION OF WORK BY REPRESENTED
AND ASSOCIATED ARTISTS**

NICHOLAS
THOMPSON
GALLERY

8 TO 25 APRIL 2026

EXHIBITION OPENING 4 TO 6 PM, SATURDAY 11 APRIL 2026

Including work by

Virginia Cuppaidge

Betra Fraval

Kubota Fumikazu

Martin George

Kez Hughes

Alun Leach-Jones

Sean McDowell

Tonee Messiah

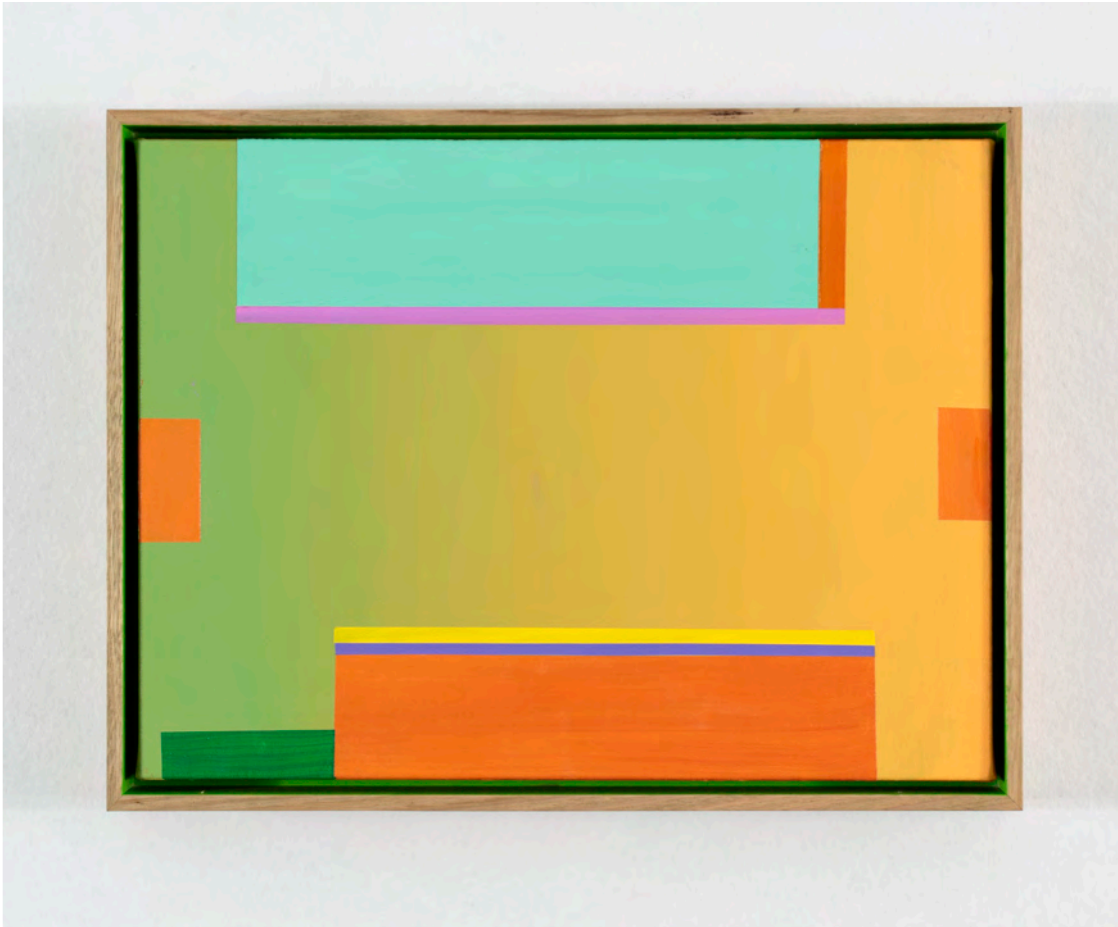
Antonia Sellbach

Tai Snaith

Katie Stackhouse

Heidi Yardley

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VIRGINIA CUPPAIDGE

Autumn afternoon

2025

oil on canvas, framed

31 x 41 cm

\$3,000

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BETRA FRAVAL

Riverside play

2026

synthetic polymer on linen, framed

60 x 50 cm

\$3,300

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BETRA FRAVAL

In your footsteps

2026

synthetic polymer on linen, framed

60 x 50 cm

\$3,300

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KUBOTA FUMIKAZU

Under the grey sky and dead sun

2026

acrylic paint on two linen canvases, unframed

96.5 x 163 cm

\$4,900

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MARTIN GEORGE

Spring's return

2026

ink on canvas collaged to board, bordered with
acrylic paint, unframed

30 x 40 cm

\$990

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KEZ HUGHES

Lover by lover (study)

2025

oil on canvas, framed

25.5 x 20.5 cm

\$1,900

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KEZ HUGHES

Soul

2025

oil on canvas, framed

25.5 x 20.5 cm

\$1,900

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TONEE MESSIAH

Sweep

2020

oil on wood panel

61 x 46 cm

\$2,900

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ALUN LEACH-JONES

Work and days 12

2018

acrylic on canvas, framed

42 x 53 cm

\$4,500

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SEAN MCDOWELL

07,10

2024

oil on hessian, oxidised copper frame

176.5 x 116.5 cm

\$7,500

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ANTONIA SELLBACH

Field holding form 1

2026

acrylic on linen, unframed

150 x 117 cm

\$4,900

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TAI SNAITH

Le Déjeuner en fourrure

2025

oil on linen board, framed

30.5 x 40.5 cm

\$2,200

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KATIE STACKHOUSE

Granite, Mt Amos, Freycinet (I)

2023

acrylic polymer paint, gouache, earth pigments,
polymer medium, oil stick and oil paint, unframed

204 x 160 cm

\$6,600

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HEIDI YARDLEY

Without your love

2019

oil on board

38 x 58 cm

\$4,400

Virginia Cuppaidge has held thirty-three solo exhibitions since 1965 in Australia, USA and Canada. She studied drawing with Desiderius Orban (1963) and with John Olsen AO OBE, Marea Gazzard AO CBA and Robert Klippel at the Mary White School of Art and Design (1965-66), before relocating to New York in 1969. Cuppaidge held her first solo exhibition in New York in 1973 at AM Sachs Gallery. Cuppaidge is a recipient of a John Simon Guggenheim Foundation Award (1976), a MacDowell Colony Fellowship (1975), a C.A.P.S. New York State Award (1975) and Mural Workshop - National Academy New York (2005). Cuppaidge was Associate Professor of Art at City University of New York from 1992-2008.

Virginia Cuppaidge's work has been included in significant group exhibitions including Women Choose Women, New York Cultural Centre (1973), Clemenger Triennial, National Gallery of Victoria (1996), Canadian Heritage Foundation (1998 touring four museums in Yukon Territory Canada) Seeing Jazz, Smithsonian Institute touring the USA (1999) and Abstraction: Celebrating Australian Women Abstract Artists, National Gallery of Australia touring (2017-18).

Virginia Cuppaidge's work is represented in Australian collections including the National Gallery of Australia; National Gallery of Victoria; Art Gallery of New South Wales; Queensland Art Gallery/Gallery of Modern Art; Art Gallery of South Australia; Artbank; Museum of Contemporary Art, Sydney; Newcastle Art Gallery, NSW; Museum of Brisbane, QLD; Heide Museum of Modern Art, VIC; Tarrawarra Museum of Art, VIC; Power Institute, Sydney; Macquarie University NSW; Australian Catholic University; Sydney University Library; University of Wollongong Art Collection, NSW and St Vincent's Hospital, Sydney. Her work is represented in international collections including the Australian Embassy, Australia Commonwealth Loan Collection, Washington DC, USA; Australian Consulate General, New York, USA; Hebrew Home at Riverdale, New York, USA; Jazz Museum in Harlem, New York, USA; Kingsborough Community College, Brooklyn, New York, USA and Neuberger Museum Purchase, New York, USA.

Betra Fraval has a Bachelor of Fine Arts (Honours) from the Victoria College of the Arts and has held solo exhibitions in Melbourne since 2008 at institutions including Linden Centre for Contemporary Arts, C3 Contemporary Art Space and Res Artists, Glasshouse Studios. Her work has been included in group exhibitions since 2007 in Victoria and New South Wales and internationally in Finland, Peru and France at institutions including Gippsland Art Gallery, The Dax Centre, Bayside Gallery, Bus Projects, Bundoora Homestead, Victorian College of the Arts and Seventh Gallery.

Betra has undertaken residencies at Bundanon, NSW (2025), Sanskriti Kendra in India (2009), Sachaqa Centro De Arte in the Amazon Rainforest, Peru (2018), Hôtel Sainte Valière in France (2019) and the Helsinki International Artist Programme in Finland (2019). She has been a finalist in the Bayside Painting Prize (2026 forthcoming, 2022), the John Leslie Art Prize (2024, 2020, 2016) and the R&M McGivern Prize (2019). Betra's work is held in the collection of Artbank as well as regional and private collections in Australia and internationally.

Kubota Fumikazu arrived in Melbourne from Japan in 2003 and received a post-graduate certificate in Visual Art from the Victorian College of the Arts in 2013. He has held exhibitions since 2008 at venues including the Consulate-General of Japan, Melbourne; Five Walls Projects, C3 Contemporary Art Space, Rubicon, Blindside and No Vacancy.

Kubota's work has been included in group exhibitions since 2006 at Five Walls Projects, Justin House Museum, Deakin University Library, Stephen McLaughlan Gallery, Neon Parlour, No Vacancy, Library Art Space in North Fitzroy and internationally in the Philippines and Chicago, IL, USA. His work is held in the collections of Justin Art House Museum, Prahran and Poh-Chang Academy of Arts, Rajamangala University of Technology Rattankosin, Thailand.

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).

Martin is a recipient of the 2026 Billilla Artists Studio Program Residency at Bayside and has been a finalist in the Kedumba Drawing Award (2025), Arthur Guy Memorial Prize at Bendigo Art Gallery (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 (2024, 2019 and 2021).

Kez Hughes has a Bachelor of Fine Arts (Honours) from the Victorian College of the Arts, and has held solo exhibitions since 2006 in Melbourne. She has been exhibited in group exhibitions since 2004 in Melbourne, Brisbane, Ballarat and Gippsland and internationally in Sri Lanka at art spaces including Margaret Lawrence Gallery at the Victorian College of the Arts, the Queensland Art Gallery | Gallery of Modern Art, the Art Gallery of New South Wales, Ballarat Art Gallery, Bendigo Art Gallery, Federation University, RMIT School of Art, West Space, TCB and BUS Projects.

Kez is a recipient of the 2006 Roger Kemp Memorial Award at the Victorian College of the Arts and the 2016 APEX Art Fellowship, New York. She has been a finalist in the 2023 Sir John Sulman Prize at the Art Gallery of New South Wales, the 2019 and 2017 Arthur Guy Memorial Prize at Bendigo Art Gallery, the 2024 and 2019 Bayside Acquisitive Art Prize at Bayside Art Gallery and the 2009 Williamstown Art Prize. Her work is held in the collection of 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), Künstlerhaus 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).

Alun 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.

Sean McDowell has a Bachelor of Fine Arts (Sculpture and Spatial Practice), The Faculty of Fine Arts and Music, The University of Melbourne (2018) and a Bachelor of Fine Arts (First Class Honours), The Faculty of Fine Arts and Music, The University of Melbourne (2020). He has held solo exhibitions since 2017 at venues including Seventh Gallery, George Paton Gallery, Kings Artist-Run, Rubicon ARI, Kingston Arts Centre, Castlemaine Contemporary Art Space and Linden Projects.

Sean's work has been included in group exhibitions since 2016 at The Fiona and Sidney Myer Gallery, George Paton Gallery, The University of Melbourne, Victorian College of the Arts, The Dax Centre, CAVES and Five Walls. He is a recipient of the Billilla Artists Studio Residency Program from Bayside City Council and Perrin Sculpture Foundry Award. Sean has been a finalist in the Bayside Painting Prize (2025), the Keith and Elisabeth Murdoch Travelling Fellowship (2019) and the Majilis Travelling Scholarship (2018). His work is held in public, private and corporate collections throughout Australia and internationally in USA, Singapore, Germany and The Netherlands.

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 was awarded the 2022 Waverly Art Prize and has been a finalist in the Mosman Art Prize (2024), 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 the National Gallery of Victoria, Artbank, RMIT University and La Trobe University.

Antonia completed her PhD 'Productive Limitation: Painting Emergent Languages through Serial Form' through University of Tasmania and has an MA (Research) Fine Art and a BA (Hons 1) Fine Art from RMIT University, Melbourne. She currently teaches painting at RMIT 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*, *Vault*, *Belle*, *Vogue Italia*, *Inside*, *Est Magazine* and *Primer Magazine*.

Tai Snaitth is a graduate of the Victorian College of the Arts and has held solo exhibitions since 2009 in both commercial and public galleries including Heide Museum of Modern Art, Mornington Peninsula Regional Gallery, the Art Gallery of Ballarat, the State Library of Victoria, Bayside Gallery Brighton; and ARI's including Long Division Gallery at Schoolhouse Studios, Bus Projects, C3 gallery, Chapter House Lane Gallery, Kings ARI, Blindside and West Space. She was highly commended in The Churchie Emerging Arts Prize (2015) and is a recipient of a Bundanon Residency (2024), the Australia Council for the Arts New Work Grant (2018) Banyule Art Award for works on paper (2013), the Australia Council for the Arts Tokyo Studio Residency (2013). Tai has been a finalist in the Portia Geach Memorial Award, Bayside Painting Prize, Salon de Refuses at S.H. Ervin Gallery, Len Fox Painting Prize, Woolhara Small Sculpture Prize, Deakin University Contemporary Small Sculpture Award, Marquette: Sculpture Award at McClelland Gallery and the World Illustration Awards (London).

Tai has curated and produced projects and public commissions including the inaugural public sculpture commission 'Train of Life' for Mitchell Shire (2025), 'Memory Palaces' public sculpture commission for Great Victorian Rail trail (2023), the Metro Tunnel x Royal Botanic Gardens (2020), State Library of Victoria (major commission 2018), ACCA (podcast 2018 and ongoing), the Melbourne Art Fair (2008), New Wave Festival (2006) and the Emerging Writers Festival (2007). She has published seven children's books with Thames and Hudson since 2012. Her work is held in the collections of Artbank, the National Gallery of Australia, the State Library of Victoria, Bayside City Council Arts and Heritage Centre as well as public and private collections.

Katie Stackhouse is an interdisciplinary artist working with public art, sculpture, installation, sound, performance, painting, and video. She has a Master of Contemporary Art (First Class Honours, VCA, 2021), a Bachelor of Fine Arts (University of Tasmania) and undertook postgraduate study at the Gerrit Rietveld Academie in the Netherlands. In 2019, her work was selected for *PRAXIS 5*, an international project coordinated by VCA Access and Project Eleven, where she exhibited sculptures and photographs at the Sarang Building in Yogyakarta, Indonesia.

Foremost commissions include public sculpture *Turtle Guardian*, curated by Global-Art-Projects / LXR Melbourne (2024), private commission *Song Vessel*, curated by Maudie Palmer AO (2021) and NGV Design Week Grainger Museum installation with composer Sunny Kim (2023), as well as solo exhibitions *SYMPHONÍA*, and 'Sound and Syncopation' (2023). Group exhibitions include the Woollahra Small Sculpture Prize (2018), 'VAS HALOS' at the Meat Market Stables in Naarm/Melbourne (2022), 'An Ear to the Edge of Sound' at MILK Gallery (2022) and 'LOVE, WORK (For KD)' at Sarah Scout Presents (2022). Stackhouse has been an artist-in-residence at The Haystack Mountain School of Crafts in the USA, the Amsterdam's Grafisch Atelier in the Netherlands, and was a 2023 resident artist at Riverbend House, *Garambi Baan*, as part of the InPlace program.

Recent group exhibitions include the Nillumbik Prize for Contemporary Art 2025, the 68th Blake Art Prize 2024, and the Incinerator Art Award 2023. Recent exhibitions and projects include an exhibition at Madeline Gordon Gallery, Launceston. Upcoming works include an installation of sculptural public artworks scheduled to show in Melbourne, late 2026 through the Test Sites, City of Melbourne, Public Art Program and a Major Public Art Sculpture commission for the City of Launceston in late 2026. Katie Stackhouse's artworks are held in private collections across Australia, Europe, Japan, and the USA.

Heidi Yardley completed a BFA at Monash University (1995) and Honours at RMIT (1999). 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 Portrait Painting Prize, Perc Tucker Regional Gallery (2020).

Heidi 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, the National Gallery of Victoria, Gippsland Art Gallery, Ballarat Art Gallery and the University of Queensland Art Museum.