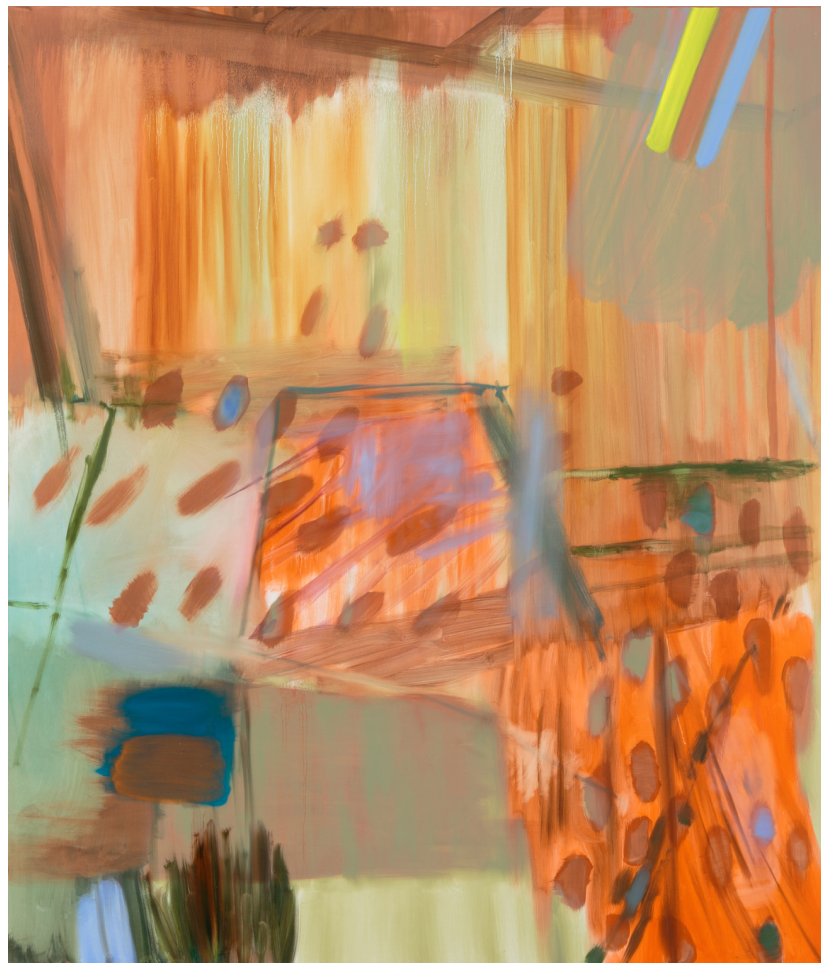


ELYSS MCCLEARY



WINDY STEREO

NICHOLAS
THOMPSON
GALLERY

20 MAY TO 6 JUNE 2026

WINDY STEREO

The titles of the works in this exhibition are read as sounds by the patterning of letters, akin to the way on sheet music there are dynamic markings.

These markings present a feeling or tempo in dynamics of music, **pp** standing for pianissimo, meaning very soft or very quiet and **fff** standing for *forte fortissimo* and meaning very, very loud.

At times my notations seem to be seen as misspelt echoes but I want them to give a sensation of the colour's speed and luminosity. The letters are to be sounded out slowly, like varied pacing, much like the different speeds I've applied to the painted brushmarks .

I'm not a musician unfortunately, but I do like listening to and observing the sounds and shapes of the world. I thought it would be a fun way to approach this little series of works, as colours can change all the time with their own dynamics and paces in painting.

Light spectrums and colourful abstractions fill these nine paintings with an energetic feeling. The brush marks bring a tempo that is both in and out of focus and fast and slow in pace. Much like tuning into white noise loaded with spatial elements and reflective possibilities, the paintings disperse flickering moments.

Elyss McCleary, 2026

Ephemeral Resonances

By Michaela Bear

Suspended glimpses of light wash through canvas...

ushering us into their depths...

alive but not awake...

from somewhere but not here...

lingering out of reach.

These soft forms embrace us...

as the world settles into layers of haze...

holding ephemeral resonances...

witnessing magic for a moment...

enveloped in this time and space.

To pause...

pause...

pause in painted gestures...

tuning into Elyss McCleary's WINDY STEREO...

that reverberates with static aliveness...

filling empty space...

revealing what was always there.

When placed together, painting titles start bleeding and unravelling into each other, like the soft mauve that wafts across Elyss' paintings.

Thick strokes of colour softly blend into one another...

or boldly dance with tension...

hinting at a sensation...

a moment...

that slowly expands into bronzed edges.

Together Elyss's works become a visual poem expressing ever-changing combinations of colour...

stripped back to the fundamental qualities of light and sound that enliven our world...

amplifying and exploring their potential

through paint.

I could just colour mix forever...there's too many possibilities.

– Elyss McCleary

Because colours are always changing with the light...with sound...

That white noise that you hear, that you see...when you pause long enough to notice, it's filled with realities and colours, but they're mashed together.

Like white noise, the artist's works sit in-between understanding...
dropping us into a different way of perceiving...
where nothing stays still.

Sound and light are both forms of energy that reflect, refract and attenuate...
they offer a dialogue...
reminding us of the subtle, yet dynamic connections surrounding us.

Elyss's works hold these resonances between them...
blurring and complicating
the stereo's message.

Her works offer an opportunity to slow down...to see the beauty in the constantly shifting moment.

Light is something we all see...but do we really notice it?

I pause from typing these words...

to notice the shimmering light dancing across the living room wall...it is truly beautiful...precious and fleeting. In her studio, Elyss and I talked about these magical occurrences. I mentioned recently being delighted by lights reflecting off a metal bin on a walk in the park after a long day at work. Light can transform even the most mundane objects into something wondrous, we just have to see it.

I do invest in watching things for a long time...the longer I look at something, I notice that there's lots of colours within surfaces. I am pumping colours up and pulling them out in my paintings so they are actually in reality.

In Elyss's works gentle moments of surprise and joy reward patient looking.

It takes a while for everything to emerge.

My eye is drawn to the spindly cracks of colour that subtly trickle down a canvas, hovering above bold brushes of blue and brown syncopation.

There is a discordant order to her works, creating a sense of movement.

I don't have any conventions of what colour has to go in the foreground or background, so they kind of don't make sense, which I like. I like them to be unpredictable like the unpredictability of the day, of how light changes.

The next time I glance again at the living room wall, the beautiful play of light is gone.

Elyss allows her paintings to unfold intuitively...rather than having a clear idea of what they will look like from the beginning. Dry brushing excess paint on another work becomes a happy accident that unlocks another stirring pattern of conversation.

The pulsating aliveness within Elyss's works flows from gestural movements and colour choices in tune with the music she listens to while painting. The viewer's eye is drawn around the works repeatedly, refusing to settle. In this way, understanding remains unfixed, hidden beneath hues. Blacks and browns mix in warmth or cool possibilities...Elyss isn't interested in explicit meaning... instead favouring feeling the world through paint.

Her works evoke the sensation of waking up from a dream...grasping at its foggy events, while details remain out of reach, even though what unfolded felt so vividly real at the time.

I'm interested in things being both out of focus and in focus.

Dry brush layers evoke...the caresses of cascading wisteria...

a gentle wash of blue sky...

the heat of an orange desert sunset...

the vibrant movement of a stage set.

Through envisioning sublime worlds within nature and the structures we have built upon it, Elyss somehow embeds us more deeply within our own tangible existence.

My paintings always come back to colour spectrums and a feeling, and they're a little bit awkward, and don't quite make sense, but I don't think the world does at times really.

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

*Diving at the same
time*

2026

oil on linen

213 x 168 cm

\$11,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Amblingg aa spaccee 44.4499 ppm

2026

oil on linen

137 x 122 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Movements of a stage set

2026

oil on linen

137 x 122 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

PP Notteess onn aa rreefflleeccttoorr wwaall

2026

oil on linen

137 x 122 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Wwiinnddy Sstteerreeoo

2026

oil on linen

137 x 122 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Wwiisstteerriiaa ddrreeaamm sshheedd

2026

oil on linen

137 x 122 cm

\$6,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Mmuussiicc sccaffolllddiing genttlllyyy

2026

oil on linen

107 x 92 cm

\$4,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Ssuunnriissee

2026

oil on linen

107 x 92 cm

\$4,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

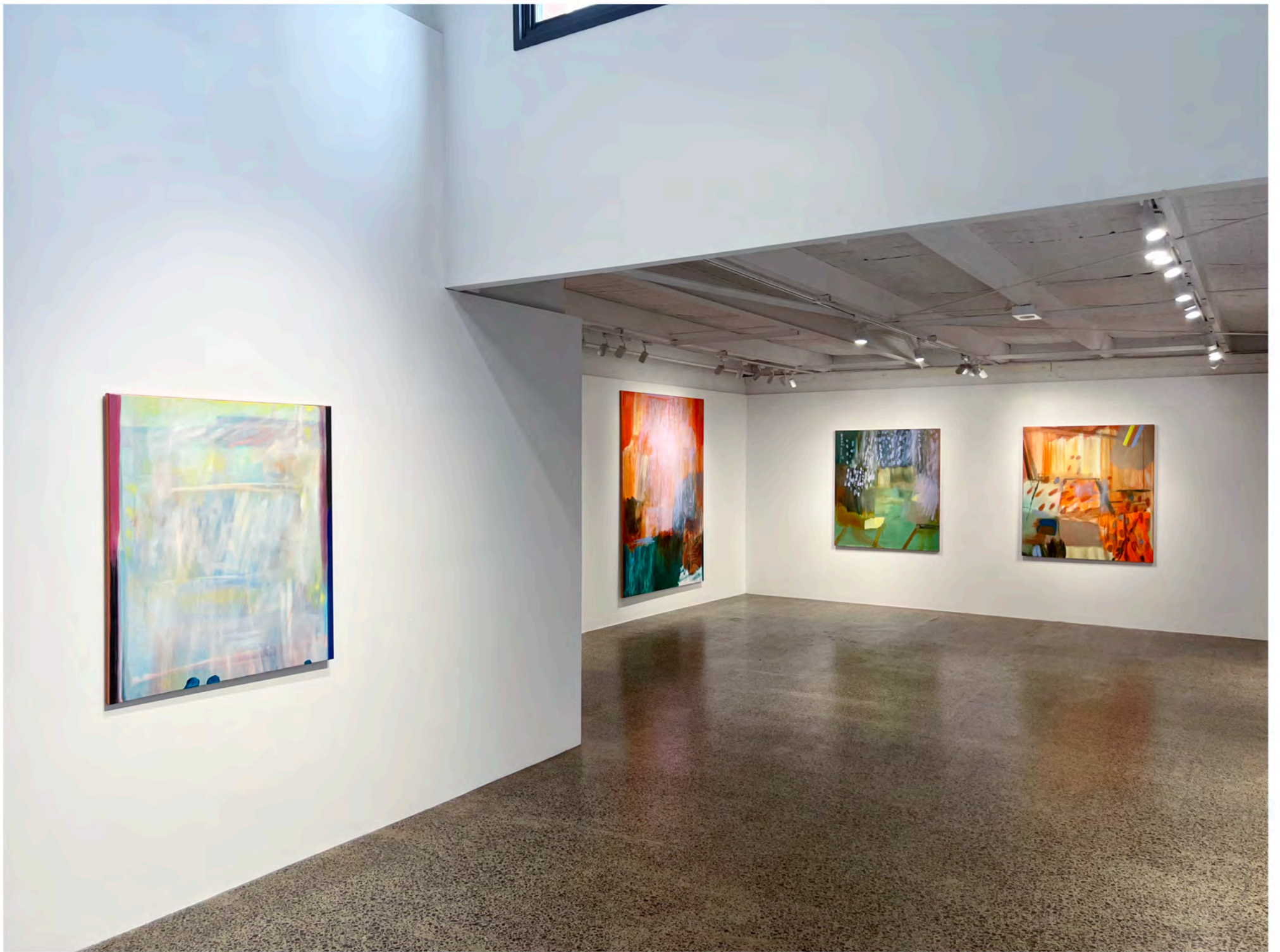
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2026

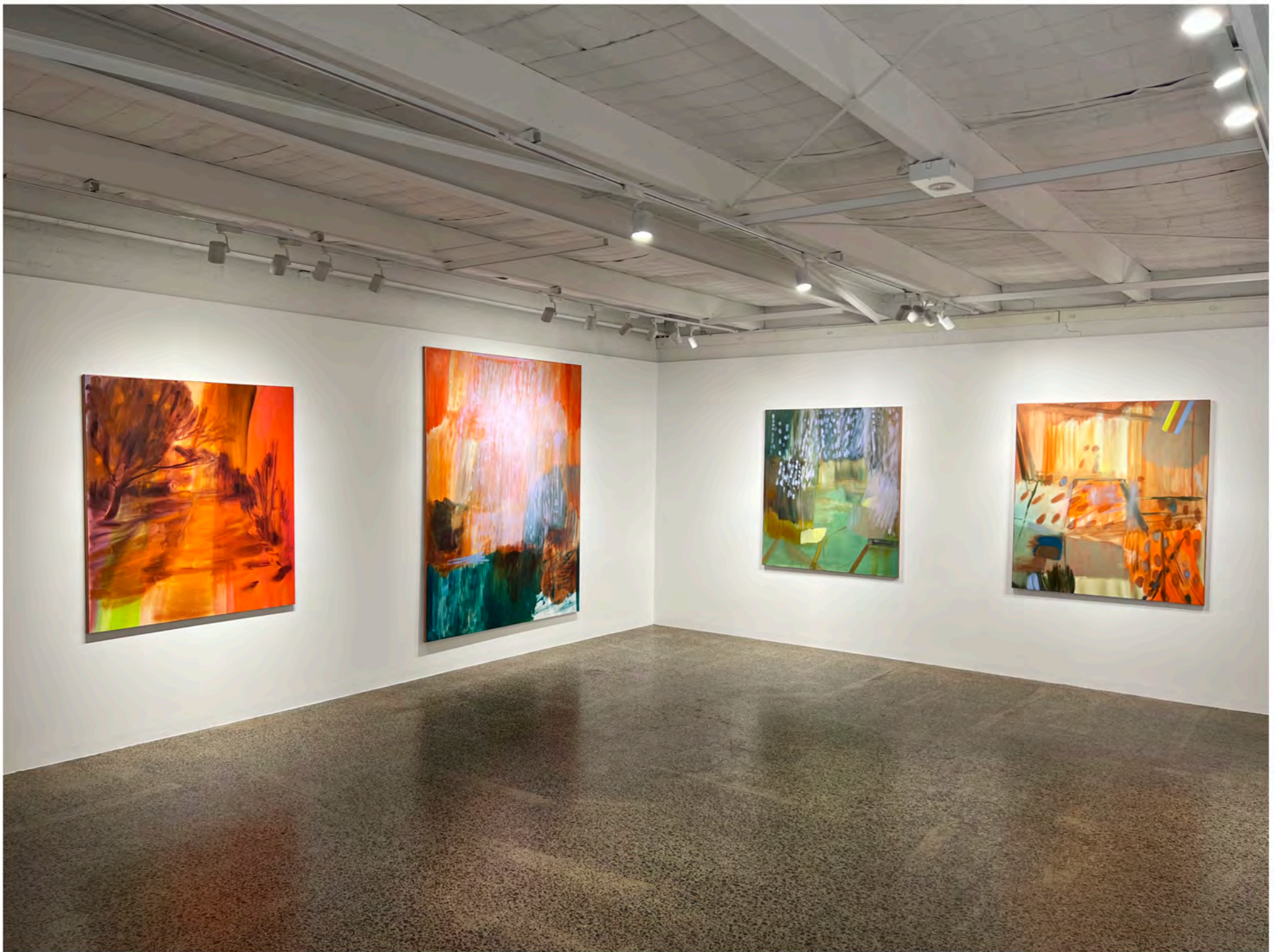
oil on linen

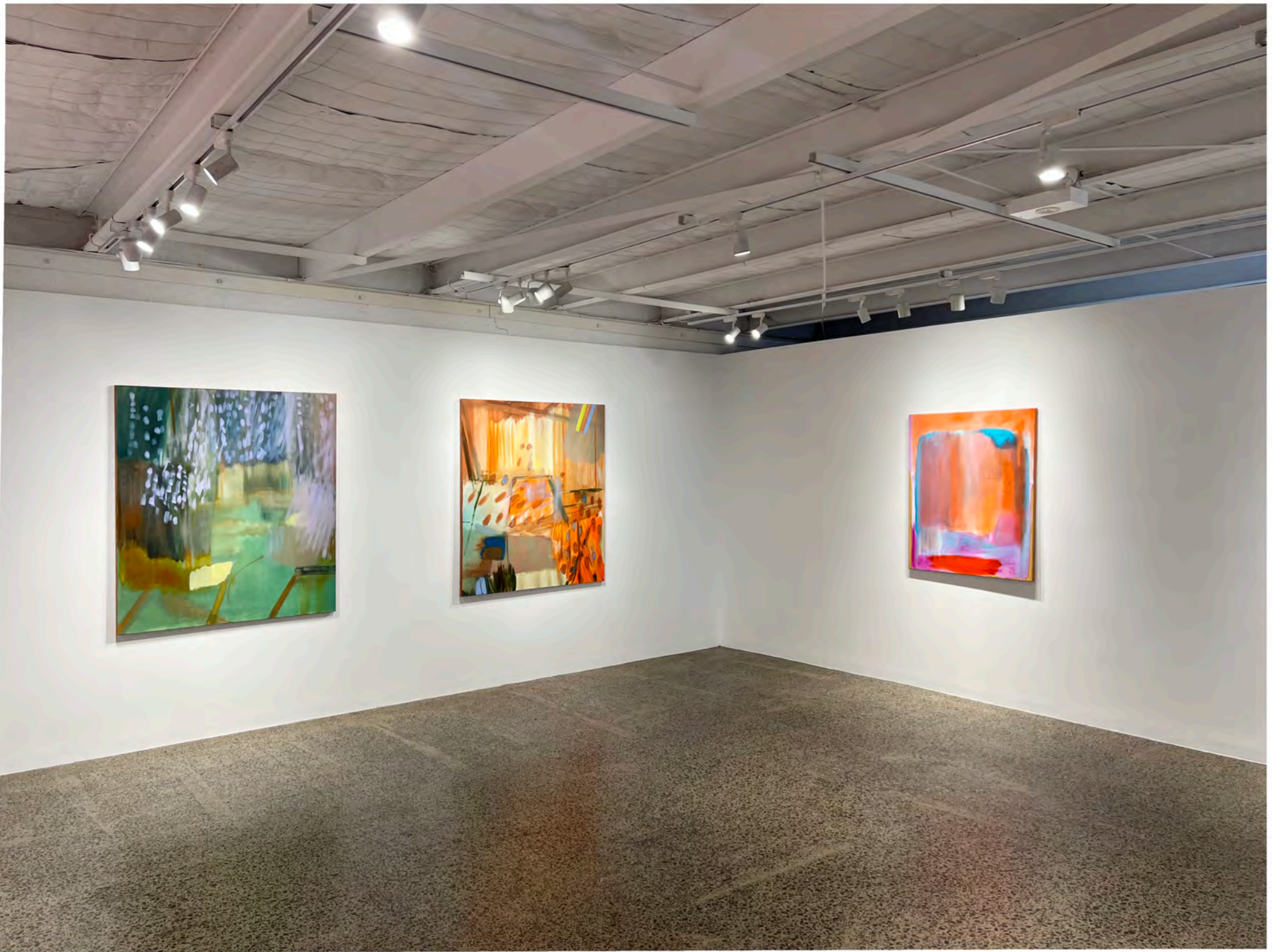
82 x 72 cm

\$3,300











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 Correspondences, Bundoora Homestead, Counihan Gallery, Bus Projects (online), St Heliers Artspace, Divisions Gallery, 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).

Elyss 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, Whitehorse Art Collection and significant collections in Australia and Serbia.

Artwork photographs Tim Gresham

Artist portrait Penelope Hunt

ELYSS MCCLEARY

EDUCATION

- 2016 Master of Contemporary Art, Faculty Victorian College of the Arts, University of Melbourne
- 2008 Bachelor of Fine Arts (Drawing Major) RMIT University, Melbourne
- 1999 Diploma of Fine Art Photography, National Art School, Sydney
- 1995 Diploma of Drawing Fundamentals, Western Institute of Technology, Sydney

SOLO EXHIBITIONS

- 2026 *WINDY STEREO*, Nicholas Thompson Gallery, Melbourne
- 2024 *THE CINEMATIC BACKGROUND*, Nicholas Thompson Gallery, Melbourne
HARMONIOUS ECCENTRICITY (with Emma Ovenden), Correspondences, Melbourne
- 2023 *INTERVAL DIAGONAL* (with Anna Steele), Divisions Gallery, Melbourne
A TENDER ANCHOR, Nicholas Thompson Gallery, Melbourne
- 2022 *OUTLINE IMAGER* Bundoora Homestead Arts Centre, Melbourne
FANDANGLE CHROMA/S (Selected works) Scott Lawrie Gallery, Auckland
FANDANGLE CHROMA/S Brunswick Temporary, Melbourne 2019 *SATURDAY FEELS LIKE VERMILLION THEN CHERRY RED* Stacks Projects, Sydney
- 2019 *UNDER THE CITY A GRAFFITI WALL IS LEFT IN THE RAIN* Tristian Koenig and Black Art Projects, Melbourne
THE PINKNESS Tristian Koenig, Melbourne
- 2017 *SETTINGS* Nth Space, Melbourne
- 2016 *BEDROOMS* Rubicon Ari, Melbourne
- 2013 *ESTIMATING A FORT C3* Contemporary Art Space, Melbourne
- 2010 *SHUTTER SPEED LUMINOSITY* Brunswick Arts Space, Melbourne
- 2007 *SHOULDER TO SHOULDER* First Site Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

- 2025 *SUMMER 2025*, Nicholas Thompson Gallery, Melbourne
SPRING 1883, with Nicholas Thompson Gallery, Hotel Windsor, Melbourne
WINTER 2025, Nicholas Thompson Gallery, Melbourne
A SUMMER SELECTION: WORK BY REPRESENTED ARTISTS, Nicholas Thompson Gallery, Melbourne
QUARANTINE ART FAIR with Nicholas Thompson Gallery, Portsea
- 2024 *REVIEW 2024*, Nicholas Thompson Gallery, Melbourne
A SUMMER SELECTION: WORK BY REPRESENTED ARTISTS, Nicholas Thompson Gallery, Melbourne
- 2023 *SPRING1883* with Nicholas Thompson Gallery, Hotel Windsor, Melbourne
FEVER DREAMS, Counihan Gallery, Melbourne
- 2022 *THE LANDSCAPE SHOW* curated by Jordan Wood, Kyneton Ridge Artspace, Kyneton Ridge Estate Winery
MARCH COLLECTION online exhibition curated by Lily Mora for Sunday Salon
- 2021 *JULY COLLECTION* online exhibition curated by Lily Mora for Sunday Salon
WEBBED FEET curated by Narelle Desmond and Ry Haskings, Connors Connors, Melbourne
A JOURNEY AROUND MY ROOM online exhibition on Island Island for Bus Projects
- 2020 *THESE DAYS* curated by Sebastian Goldspink COMA Gallery, Sydney
COMMON THREAD St.Helliers Artspace, Melbourne
- 2019 *OTHERWORLDLY* curated by Aaron Fell – Fracasso, Egg & Dart, Thirroul
THE CORRESPONDENCE OF NOTICING Counihan Gallery, Brunswick Town Hall, Melbourne
- 2018 *OPEN EYE SIGNAL* Fort Delta, Melbourne
VARIATIONS curated by Sophie Moshakis, Collins Place Gallery, Melbourne 2018 *EXTENDED GESTURES* curated by Aaron Martin, Arcade Project Space, Melbourne

- SUMMER NEW* James Makin Gallery, Melbourne
- 2017 *THE MAN WITH THREE NAMES* curated by Meredith Stone, LON Gallery, Melbourne
THE MEANS MAKE THE ENDS Tristian Koenig Gallery, Melbourne
OPEN HOUSE curated by Beau Emmett and Elvis Richardson, True Estate Gallery, Melbourne
THE DEAFENING SOUNDS OF THESE DRAWINGS, KINGS Ari, Melbourne
APRIL GROUP SHOW curated by Camille Klose, James Makin Gallery, Melbourne
WHATS HAPPENING HERE? curated by Mardi Nowak and Kent Wilson, Town Hall Gallery, Melbourne
SUMMER 40 Rubicon Ari, Melbourne
- 2016 *TWELVE* curated by Harriet Fesq, Koskela, Sydney
- 2015 *JOY TO THE OTHER WORLD*, VCA Student Gallery, Victorian College of the Arts, Melbourne
A SECOND SHADOW PRELUDE AND TRAIL co curated with Doug Heslop, The Lock Up, Newcastle
- 2014 *THE INVISIBLE LINK C3* Contemporary Art Space, Melbourne

CURATORIAL PROJECTS

- 2019 *THE NATURAL WAY* Arts Project Australia, Melbourne
- 2015 *A SECOND SHADOW PRELUDE AND TRAIL* co curated with Doug Heslop, The Lock Up, Newcastle
DRAWN TOGETHER co curated with Suzanne Brown, Arts Project Australia, Melbourne
- 2014 *MOVEMENT AND ACTIONS* Fairfax Theatre, Arts Centre, Melbourne
INTO THE VAULT OUT OF THE BOX co curated with James McDonald, Arts Project Australia
- 2011 *GOOGLE ME THIS* co curated with Carmen Reid, Library Art Space, Melbourne
DRAWSPACE co curated with Lindy Macauley, Glen Eira Town Hall, Melbourne

RESIDENCIES AND AWARDS

- 2022 Finalist, Bayside Acquisitive Art Prize, Bayside Gallery, Melbourne
- 2019 Finalist, Bayside Acquisitive Art Prize, Bayside Gallery, Melbourne
- 2017 Finalist, Nillumbik Art Award, Barn Gallery, Monselvat, Melbourne 2016 Finalist, Incinerator Art Award, Incinerator Gallery, Melbourne
- 2016 Finalist, M Collection Art Award, Gallery Smith, Melbourne
- 2012 Residency, International Art Studio Radovan Trnavac Mica, Valjevo
- 2011 Janet Holmes a Court Artist Grant NAVA with Carmen Reid for Google me this
- 2009 Residency *Variable Actions* Project Space Collingwood, Melbourne
Finalist, Adelaide Perry Drawing Prize finalist, Adelaide Perry Gallery, Sydney
Finalist, Flanigan Art Prize finalist, St Patricks College, Ballarat
- 2007 Finalist and Highly Commended Brett Whitely Travelling Scholarship Award, Brett Whitely Studio, Sydney

COLLECTIONS

- Artbank
Deakin University Art Collection
Darabin Art Collection
Macquarie Group Collection
M Collection
Serbian International Art Collection, Belgrade
Whitehorse Art Collection