

P A I R S



WORK BY REPRESENTED ARTISTS

NICHOLAS
THOMPSON
GALLERY

7 TO 17 OCTOBER 2026

Including work by
Virginia Cuppaidge

Betra Fraval

Kez Hughes

Nicole Kelly

Karla Marchesi

Elyss McCleary

Tonee Messiah

Antonia Sellbach

Tai Snaith

Wendy Stavrianos

Judith Van Heeren

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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VIRGINIA CUPPAIDGE

Nightfall

2025

oil on canvas, framed

31 x 41 cm

\$3,000

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BETRA FRAVAL

Coastal (after Separation Creek)

2026

synthetic polymer on linen

60 x 50 cm

\$3,300

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BETRA FRAVAL

In your footsteps

2026

synthetic polymer on linen

60 x 50 cm

\$3,300

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KEZ HUGHES

Isle

2025

oil on canvas

25.5 x 20.5 cm

\$1,900

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KEZ HUGHES

Lullaby

2025

oil on board

25 x 20 cm

\$1,900

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NICOLE KELLY

Fowlers Gap (In rain)

2022

oil monotype, framed

25 x 30.5 cm

\$2,200

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NICOLE KELLY

Three trees

2022

oil monotype, framed

25 x 30.5 cm

\$2,200

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KARLA MARCHESI

Growth spurt

2023

oil on linen

120 x 105 cm

\$5,800

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KARLA MARCHESI

The colour out of space

2025

oil on canvas

120 x 105 cm

\$5,800

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ELYSS MCCLEARY

Four slides a minute dissolved onto the screen

2024

oil on linen

138 x 122 cm

\$6,500



ELYSS MCCLEARY

Movements of a stage set

2026

oil on linen

137 x 122 cm

\$6,500

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TONEE MESSIAH

Just before the spoiler

2022

oil on canvas

102 x 76 cm

\$4,000

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TONEE MESSIAH

Swaying on a Point

2025

oil on poly cotton

102 x 76 cm

\$4,000

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ANTONIA SELLBACH

Conversation 18

2024

acrylic, sand, clay, balsa, hydrostone on board

30 x 30 cm

\$1,300

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ANTONIA SELLBACH

Conversation 19

2024

acrylic, oil stick, sand, clay, hydrostone on board

30 x 30 cm

\$1,300

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TAI SNAITH

In the neighbourhood of awe

2025

oil on linen board, framed

40.5 x 30.5 cm

\$1,900

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TAI SNAITH

Pollywogs of potential

2025

oil on linen board, framed

40.5 x 30.5 cm

\$1,900

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WENDY STAVRIANOS

Child's pouch

2025

acrylic on canvas

72 x 61 cm

\$5,500

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WENDY STAVRIANOS

Gathering pouch

2025

acrylic on canvas

72 x 61 cm

\$5,500

NICHOLAS
THOMPSON
GALLERY



JUDITH VAN HEEREN

Bushy yate pods

2024

oil on linen board

25 x 30 cm

\$3,900

NICHOLAS
THOMPSON
GALLERY



JUDITH VAN HEEREN

Seed pods and leaves

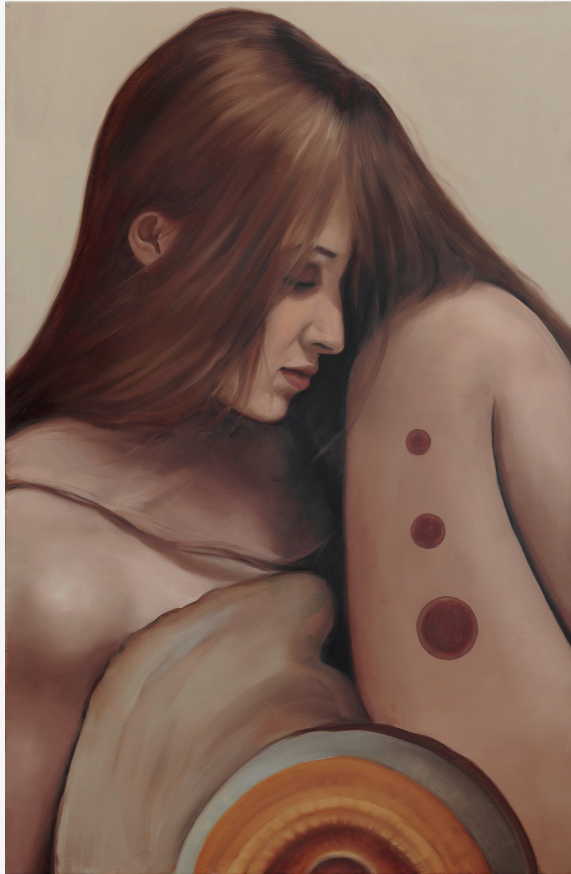
2025

oil on linen board

25 x 30 cm

\$3,900

NICHOLAS
THOMPSON
GALLERY



HEIDI YARDLEY

Passage through the spheres

2025

oil on linen

107 x 71 cm

\$7,900

NICHOLAS
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GALLERY



HEIDI YARDLEY

The climbing harmonies

2025

oil on linen

107 x 71 cm

\$7,900

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 Shark Island, NSW (2026), 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 awarded the 2026 Beckett Local Prize at the Bayside Painting Prize and been a finalist in the Bayside Painting Prize (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.

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.

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). Nicole 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).

Nicole has been a finalist in the Wynne Prize at the Art Gallery of NSW (2026, 2015), The Grace Cossington Smith Art Prize (2022), Portia Geach Memorial Award, S.H. Ervin Gallery, Sydney (2026, 2021, 2020, 2019, 2018, 2105 & 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.

Berlin based **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.

Karla is a recipient of the 2026 Gold Award at Rockhampton Museum of Art, 3rd Prize in the Redland Art Awards (2022), 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). She has been a finalist in the Arthur Guy Memorial Prize at Bendigo Art Gallery (2023, 2019, 2017) and the Bayside Painting Prize (2016). 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 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 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 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 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.

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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.

Judith Van Heeren has a Diploma in Fine Arts (Painting), Claremont School of Arts, Perth (1981) and a Grad. Dip. in Fine Arts (Painting), Victorian College of the Arts, Melbourne (1989). She has held solo exhibitions since 1982 in Melbourne, Sydney and Perth, including ACCA @ Mirka at Tolarno Hotel (2008). Judith has been included in group exhibitions throughout Australia since 1984, at institutions including the National Gallery of Victoria, University of Western Australia, the Art Gallery of Western Australia, Linden New Art, Noosa Regional Gallery, Hazelhurst Regional Gallery, Bathurst Regional Gallery, Lismore Regional Gallery, Gippsland Art Gallery and Mornington Peninsula Regional Gallery.

Judith has been a finalist in the Len Fox Art Prize at Castlemaine Art Gallery (2024, 2022, 2019), the Bayside Art Prize (2019), the Arthur Guy Memorial Prize at Bendigo Art Gallery (2019) and the Ravenswood Australian Women's Art Prize (2019); and has undertaken residencies Fremantle Arts Centre (2023 and 2018) and the Cite International Des Arts, Paris (2010). Judith's work is held in the collections of the National Gallery of Victoria, the Art Gallery of Western Australia, Artbank and significant regional, corporate and tertiary collections.

Wendy Stavrianos has held regular solo exhibitions since 1967 in Melbourne, Sydney, Brisbane and Perth. She was awarded a Diploma of Fine Art, Royal Melbourne Institute of Technology (1961) and an M.A. Fine Art, Monash University (1997).

Institutional exhibitions of Stavrianos' work include 'Mantles of Darkness' (1994, touring regional galleries including Ararat, Castlemaine, Geelong, McClelland and the Nolan Gallery ACT), 'A metaphysical edge' at Bendigo Art Gallery (2005), 'Night's Edge' at the Art Gallery of Ballarat (2008) and 'Fragments of Memories' at LaTrobe University Museum of Art (2011). Touring retrospectives to regional galleries in Victoria, Queensland and New South Wales have been staged by the Sydney University of Technology (1999) and The Drill Hall Gallery, Australian National University (1997).

A monograph of Stavrianos' work was published in 1996. She has been a finalist in the Art Gallery of New South Wales' Sulman Prize (2001, 2002, 2007, 2009) and is a recipient of the Swan Hill Drawing Prize (2000), the Dominique Segan Drawing Prize, Castlemaine, Victoria (1992) and the MPAC Drawing Acquisitions Award (1977).

Stavrianos' work is held in the collections of the National Gallery of Australia; the National Gallery of Victoria; the Art Gallery of New South Wales; the Queensland Art Gallery | Gallery of Modern Art; the Art Gallery of Western Australia; the Museum and Art Gallery of the Northern Territory; Artbank; Parliament House, Australia; Heide Museum of Modern Art; the Australian Catholic University, regional galleries, tertiary collections, and corporate and private collections in Australia and internationally.

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.