

THE PAINTER'S EYE: FORM & ORIGIN



CURATED BY ANTONIA SELLBACH

NICHOLAS
THOMPSON
GALLERY

12 TO 29 AUGUST 2026

THE PAINTER'S EYE: FORM & ORIGIN

CURATED BY ANTONIA SELLBACH

YURIYAL BRIDGEMAN

RAYMOND CARTER

VIRGINIA CUPPAIDGE

JANET DAWSON

ELYSS MCCLEARY

KERRIE POLINESS

JULIA POWLES

STEVEN RENDALL

ANTONIA SELLBACH

UDO SELLBACH

MADELINE SIMM

MARK WINGRAVE

YURIYAL BRIDGEMAN REPRESENTED BY MILANI GALLERY, MEANJIN/BRISBANE

JANET DAWSON REPRESENTED BY CHARLES NODRUM GALLERY, NAARM/MELBOURNE & STELLA DOWNER FINE ART, GADIGAL COUNTRY/SYDNEY

KERRIE POLINESS REPRESENTED BY ANNA SCHWARTZ PROJECTS, NAARM/MELBOURNE

JULIA POWLES REPRESENTED BY BLOCKPROJECTS GALLERY, NAARM/ MELBOURNE

STEVEN RENDALL REPRESENTED BY NIAGARA GALLERIES, NAARM/MELBOURNE

MADELINE SIMM REPRESENTED BY MARY CHERRY CONTEMPORARY, NAARM/MELBOURNE

The Painter's Eye: Form and Origin explores how abstraction is constantly in relationship with time and seriality. If we are to look at abstraction on a temporal spectrum for a moment, with say, abstraction at the start of a time-line and figuration occurring towards the end (only one of many possible ways to think about abstraction), we might ask: how and at which point, do the artists in this show engage with shape, colour and form? As an origin point that exists (before figuration? before narrative? before meaning?), or as a backward' motion, 'abstracting' recognisable objects of the lived world, a return of sorts. Perhaps there is a crossing back and forth between these temporal states... abstraction operating as a time-traveller / a verb / a temporal process that defies linearity or conventional western notions of time. Each of the artists in the group exhibition have their own unique ways of working with abstraction, and have built relationships with colour and form in their practice over time. In this exhibit colour and form become a language that dances in and around thought, meaning and lived experience.

Antonia Sellbach, 2026

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YURIYAL BRIDGEMAN

Chief

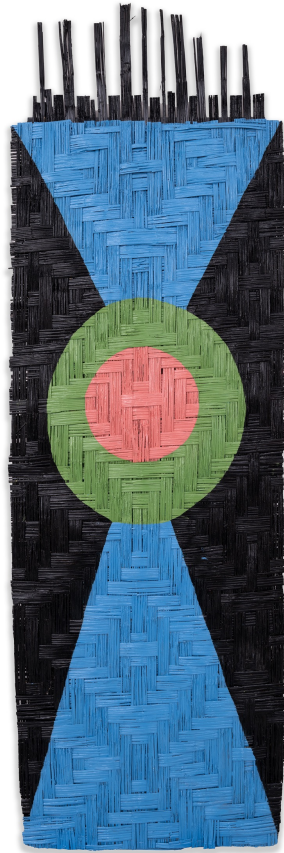
2025

oil based enamel on woven pit-pit (cane)

192 x 66 cm approx.

\$15,000

Yuriyal Bridgeman is represented by
Milani Gallery, Meanjin/Brisbane



YURIYAL BRIDGEMAN

Watermelon

2025

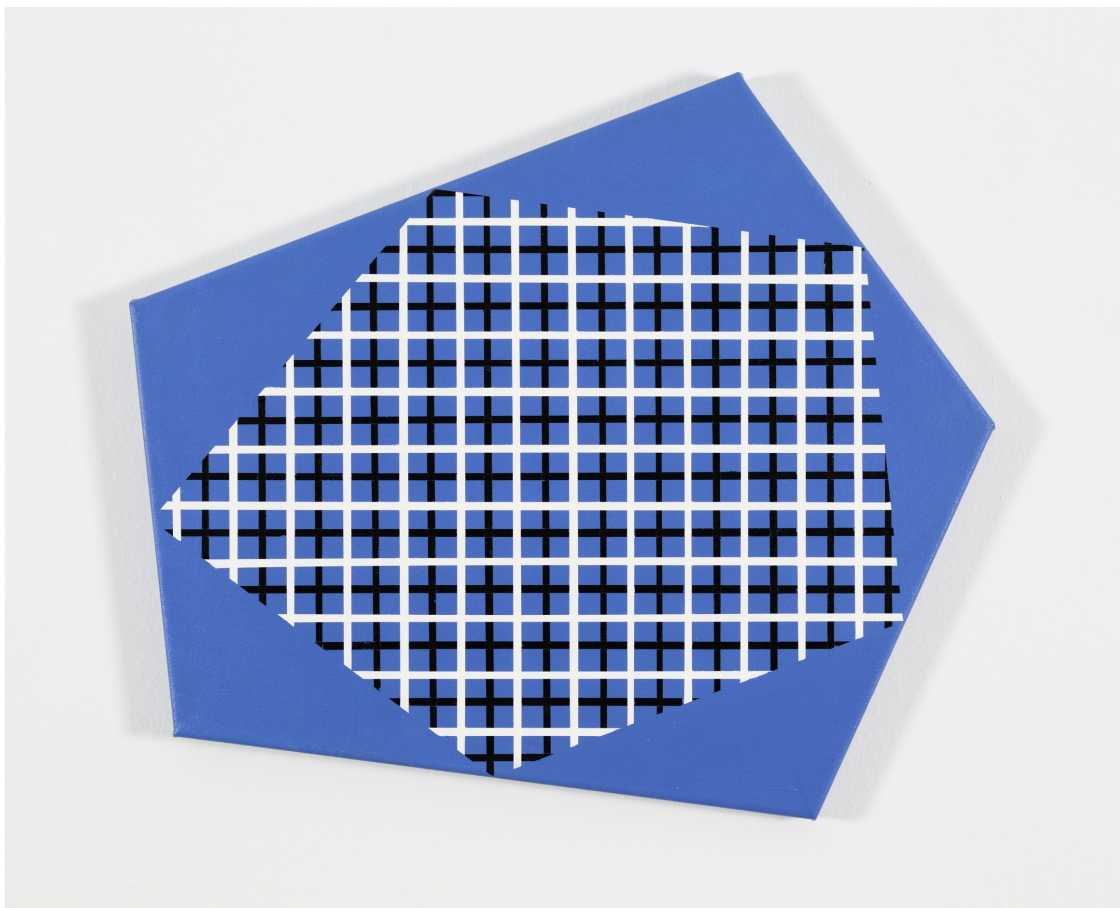
oil based enamel on woven pit-pit (cane)

192 x 66 cm approx.

\$15,000

Yuriyal Bridgeman is represented by
Milani Gallery, Meanjin/Brisbane

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RAYMOND CARTER

Irregular Polygon 6

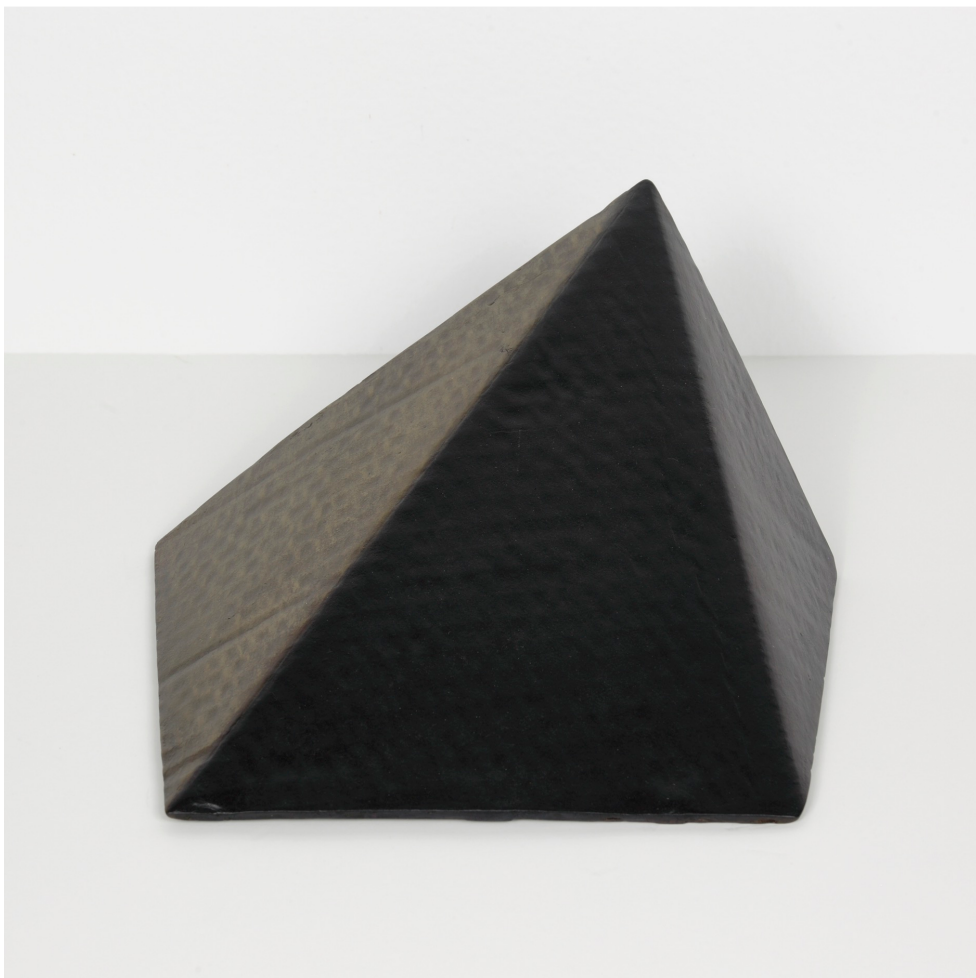
2023

acrylic on canvas on pentagonal stretcher

52.5 x 61 cm

\$2,200

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RAYMOND CARTER

Folded Irregular Polygon 1

2025

bronze

9.5 x 19 x 20 cm

\$2,000

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VIRGINIA CUPPAIDGE

Pink field

1979

gouache

35.5 x 42.5 cm

\$2,200



JANET DAWSON

Cooee Riverina

1973

ink on paper

38 x 55 cm

\$4,000

Janet Dawson is represented by
Charles Nodrum Gallery, Naarm/Melbourne &
Stella Downer Fine Art, Gadigal Country/Sydney

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ELYSS MCCLEARY

Octet loves nine again

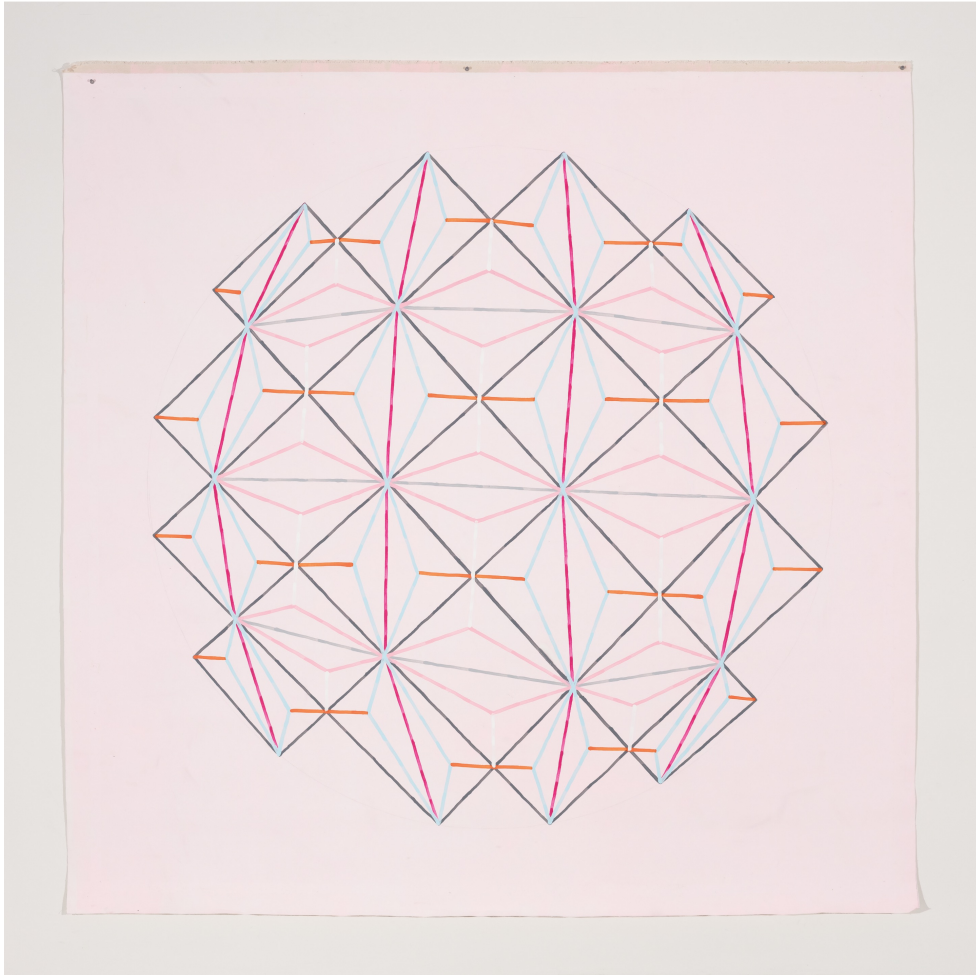
2022

oil on linen

138 x 123 cm

\$6,500

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KERRIE POLINESS

*Non-Objective Wildflower Painting, pink with blue,
grey, magenta, orange, pink and white lines*

2023

acrylic paint on canvas

197 x 193 cm

\$18,000

Kerrie Poliness is represented by
Anna Schwartz Projects, Naarm/Melbourne

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JULIA POWLES

Yours and mine

2026

synthetic polymer paint, wool

193 x 151 cm

\$6,000

Julia Powles is represented by
Blockprojects Gallery, Naarm/Melbourne



STEVEN RENDALL

Archaeozoic/hydrocarbon (for L.N. & D.J.)

2023-26

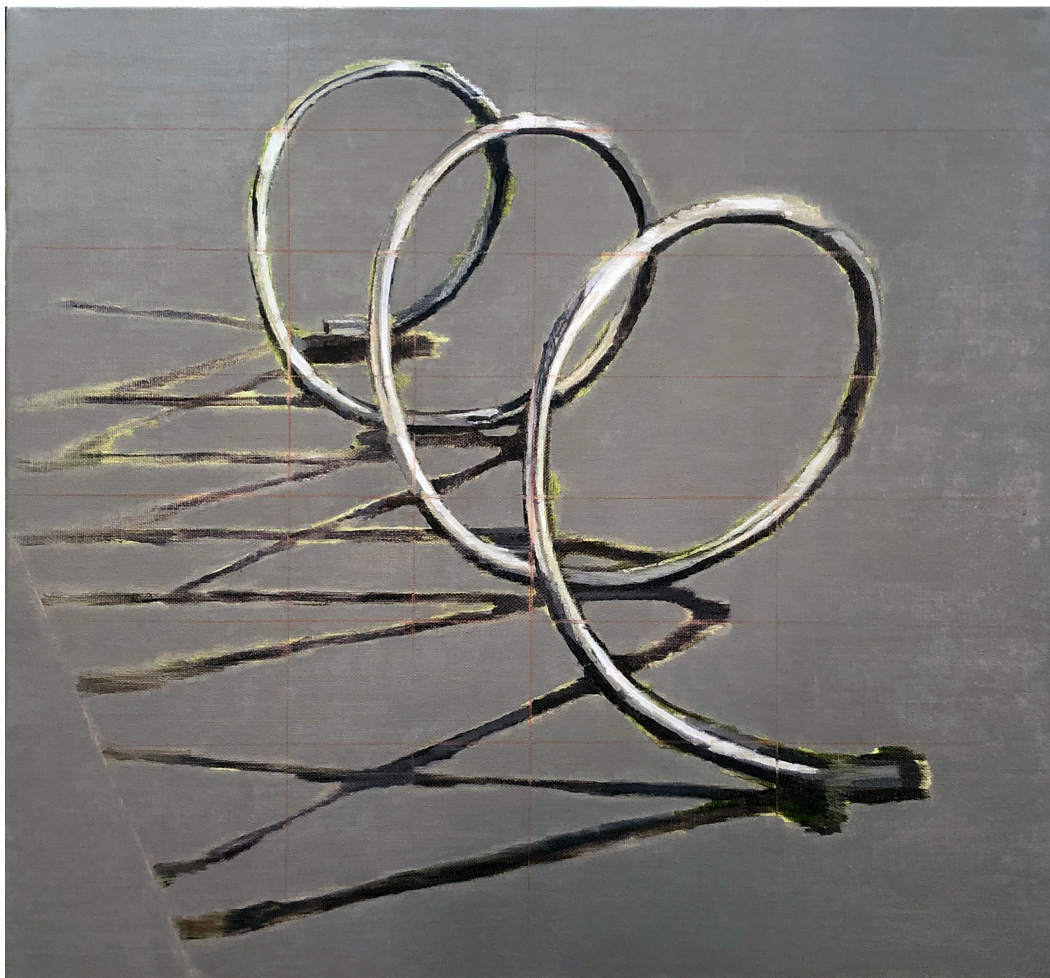
Scavenged plastic, screws

103 x 82 x 28 cm

Price on application

Steven Rendall is represented by
Niagara Galleries, Naarm/Melbourne

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STEVEN RENDALL

Spiraling

2026

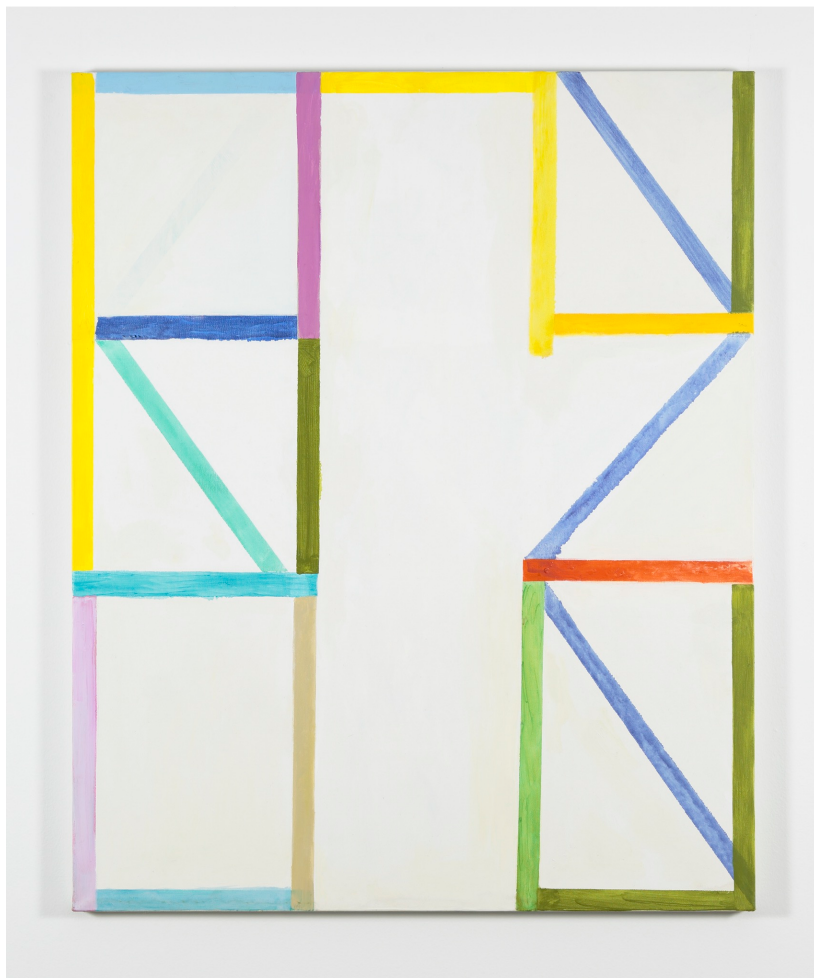
oil on linen

66 x 71 cm

\$3,900

Steven Rendall is represented by
Niagara Galleries, Naarm/Melbourne

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ANTONIA SELLBACH

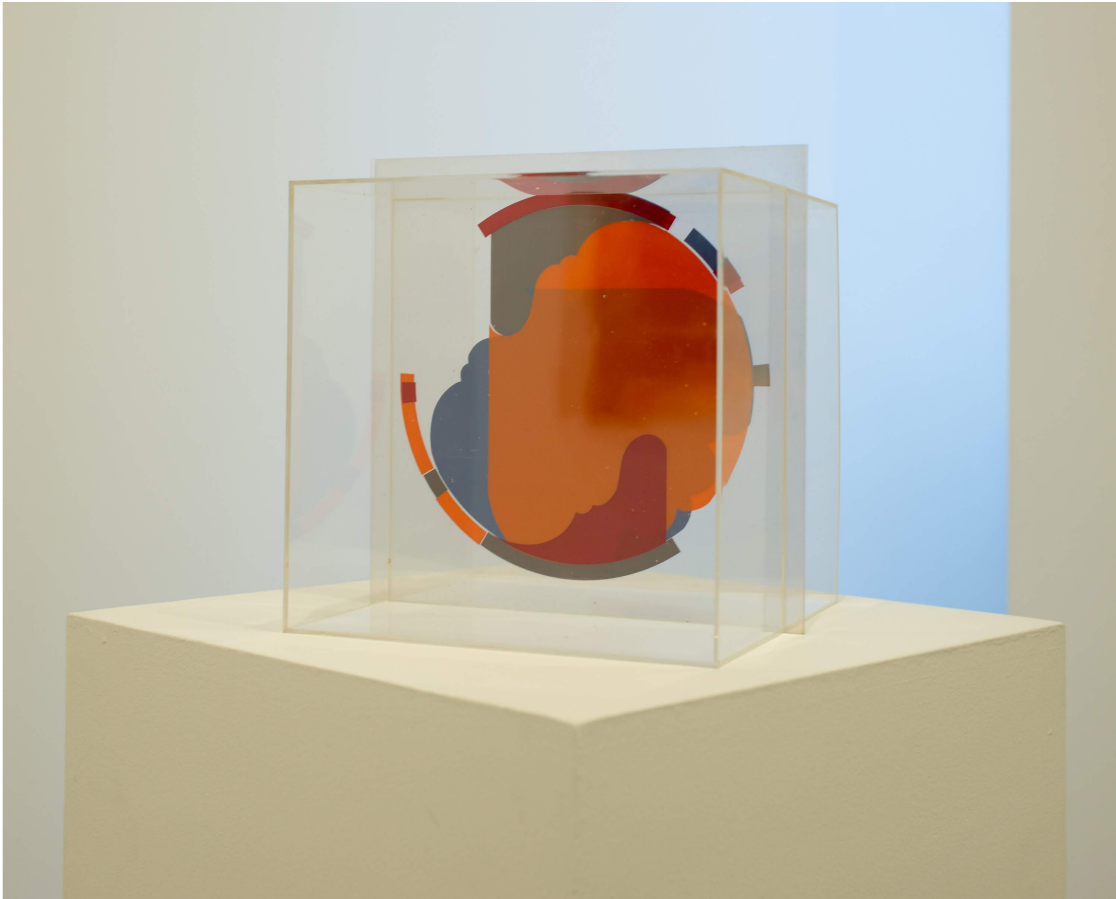
Unstable Object #37

2019-26

acrylic on linen

141 x 114 cm

\$4,900



UDO SELLBACH

Lookenspiel

1967-68

Perspex boxes with silk-screen on acetate

33 x 33 x 30 cm

Price on application

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UDO SELLBACH

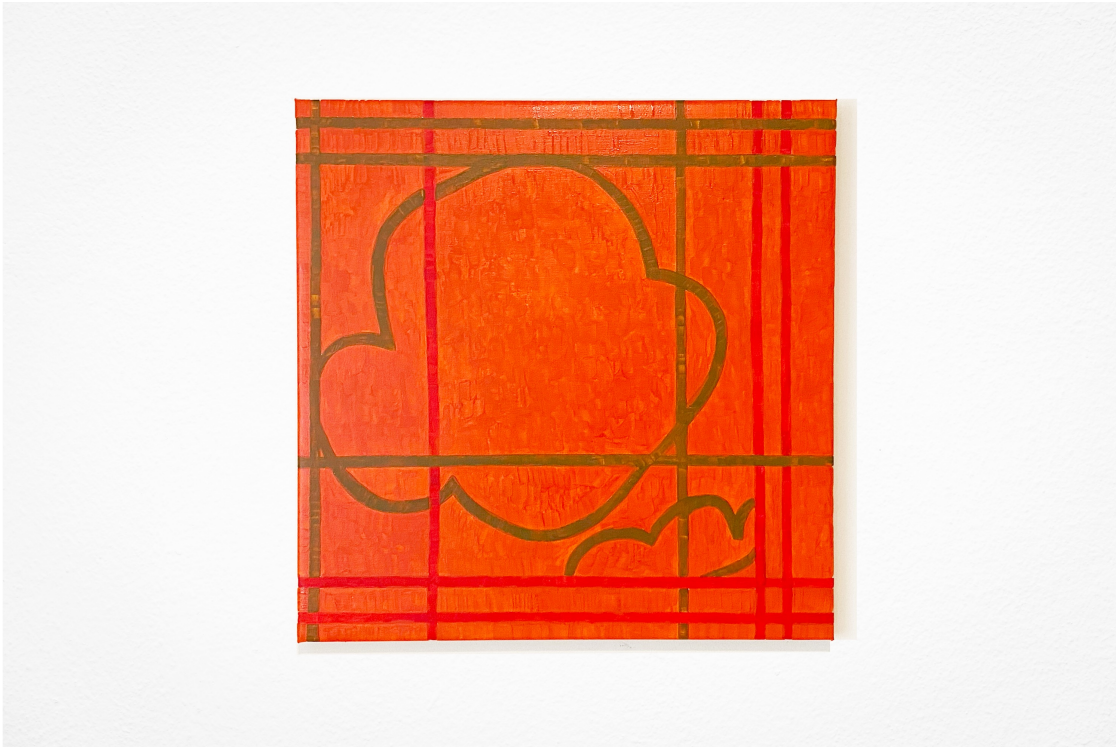
City in flames

c 1967

acrylic on linen

152 x 122 cm

Price on application



MADELINE SIMM

Orange bubble, iron gate

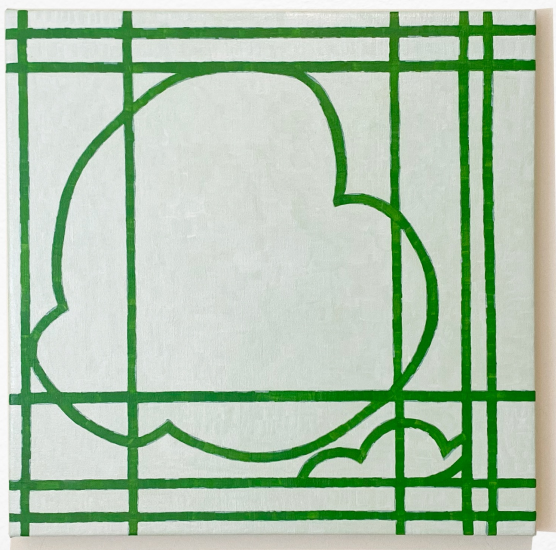
2025

oil on linen

51 x 51 cm

\$2,200

Madeline Simm is represented by
Mary Cherry Contemporary, Naarm/Melbourne



MADELINE SIMM

Peppermint mist

2025

oil on linen

51 x 51 cm

\$2,200

Madeline Simm is represented by
Mary Cherry Contemporary, Naarm/Melbourne

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MADELINE SIMM

Musk orchid

2025

oil on linen

36 x 36 cm

\$1,650

Madeline Simm is represented by
Mary Cherry Contemporary, Naarm/Melbourne

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MARK WINGRAVE

The Day was Night

2026

oil on linen

46 x 35 cm

\$3,000

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MARK WINGRAVE

The Light, the Dark

2026

oil on linen

46 x 35 cm

\$3,000

NICHOLAS
THOMPSON
GALLERY



MARK WINGRAVE

The Night was Day

2026

oil on linen

46 x 35 cm

\$3,000

ARTIST BIOGRAPHIES

YURIYAL BRIDGEMAN is a multi-disciplinary artist based in Australia and Papua New Guinea. He works in photographic portraiture, video, sculpture, installation, drawing, and painting. Yuriyal Bridgeman's photographic and new media works can be positioned in social commentary and portraiture; his painting practice is strongly influenced by his connection to men's practices of his tribe, Yuri Alaiku of the Simbu province of PNG, in the form of shield paintings. He co-founded the artist collective Haus Yuriyal (Jiwaka, PNG) with his family members, in which he serves the role as artist and facilitator of the group's contemporary art projects. Yuriyal Bridgeman is represented by Milani Gallery, Meanjin/Brisbane.

RAYMOND CARTER holds a Master of Fine Art 2016, and Master of Contemporary Art 2014 from the Victorian College of the Arts, University of Melbourne; and has held eleven solo exhibitions in Melbourne since 2014. He has exhibited in group exhibitions since 1995 in Melbourne, Sydney, Italy, China and regional galleries in Victoria, NSW and Tasmania. He trained originally as a sculptor at RMIT. Raymond Carter won the National Art Students Prize for Painting, the inaugural Maritime Art Prize in 2004, the Dora McRae Drawing Prize at the Victorian College of the Arts and the Geelong Print Prize. He was a finalist in the John Sulman Prize at the Gallery of New South Wales, twice a finalist in the McGivern Prize in 2012 and 2015. His prints were acquired from the Silkcute Linocut Prize in 1998 and 2011. His work is in the collections of National Gallery of Australia and Regional Art Galleries in Ballarat, Warrnambool, and Wagga Wagga; the Silkcute Foundation, Print Council of Australia and the Justin Art House Museum.

VIRGINIA CUPPAIDGE has held 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 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 Cuppidge'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.

JANET DAWSON was born in Sydney, Australia, in 1935. After living in various locations across the globe she now lives and works in Ocean Grove, Victoria. On completing her studies in the 1950s at Melbourne's National Gallery School and then London's Slade and Central Schools in the UK, Dawson returned to Australia and worked at Melbourne's avant-garde Gallery A and held regular solo exhibitions there from 1961 through to the 80s. She also established and managed the Gallery A Print Workshop. Her early paintings were predominantly abstract, and she was one of only three female artists to be included in the pivotal National Gallery of Victoria exhibition *The Field* in 1968. Since the 1980s she has also produced figurative subjects, including landscape, the human figure and still life. Janet Dawson's work has been the subject of numerous survey exhibitions including at the National Gallery of Victoria in 1979, the National Gallery of Australia in 1996, and a nationally touring show in 2006. A retrospective *Janet Dawson: Far Away, So Close* was staged at the Art Gallery of New South Wales in 2025. Janet Dawson is represented by Charles Nodrum Gallery, Naarm/Melbourne and Stella Downer Fine Art, Gadigal Country/Sydney.

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

KERRIE POLINESS is a Naarm/Melbourne-based artist whose systematic, collaborative, and often open-ended process produces paintings, drawings, sculptures and films inflected with histories of conceptual and abstract art. Her large-scale wall-drawings and public artworks rely on the agency of the artwork's participants – each individual's interpretation of the artist's instructions – coupled with the physical conditions of a site, and challenge the fixed parameters of the work by rendering the outcome unpredictable. Poliness is associated with an influential group of artists who reiterated the relevance of geometric abstraction in Melbourne in the late 1980s and 90s, through the innovative artist-run space Store 5 which she co-founded. Kerrie Poliness's significant exhibition history includes *Non-Objective Wildflowers*, Anna Schwartz Gallery, Melbourne; *Field Drawing #1*, HOTA, Gold Coast (2018); *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria, Melbourne (2017); *Landscape Paintings (Lake Bolac and Zagreb)* and *Wave Drawings (orange and green)*, G-MK, Zagreb (2014); *Trace: Performance and its Documents*, Queensland Art Gallery & Gallery of Modern Art, Brisbane (2014); *Wall works, Arts Lifts*, National Gallery of Australia, Canberra (2014); and *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013. Poliness has developed a number of site-specific public artworks including *Stream, Green Square, Zetland*, Sydney (2022); *Parliament Steps Walking Drawing*, Melbourne (2021); *Field Drawing #1*, Maywar Green, Gallery of Modern Art, Brisbane (2014); and *Wave Drawings*, Highpoint Shopping Centre, Melbourne (2013). Public collections include the National Gallery of Australia, Museum of Contemporary Art, National Gallery of Victoria, Queensland Art Gallery and Gallery. Kerrie Poliness is represented by Anna Schwartz Projects, Naarm/Melbourne.

JULIA POWLES is an artist living and working in Naarm. She has been the recipient of numerous awards and prizes including the Ursula Hoff award for Art History from the University of Melbourne and creative project grants from the Australia Council for the Arts. Julia holds two Masters degree qualifications, one in art practice and a second in art curatorship, both from the University of Melbourne. She has had over 40 group and solo exhibitions throughout her thirty-year career. Her work is held in public and private collections in Australia, the UK and Spain. Julia is represented by Blockprojects Gallery in Australia and Boutwell Schabrowsky in Germany.

STEVEN RENDALL has a PhD from Monash University and undertook post-graduate studies at the Royal Academy Schools, London. He has held solo/duo exhibitions since 1997 in the UK and Australia including at Niagara Galleries, Westspace, St. Vincent's Hospital and Linden New Art, St Kilda, Blindside (with Michael Graeve), Sarah Scout Presents (with Andrea Eckersley), Heide Museum of Modern Art (with Albert Tucker), Faculty Gallery Monash University. Steven's work has been included in group exhibitions since 2000 at the National Gallery of Victoria, Bayside Gallery, Deakin University, Geelong Gallery, RMIT Gallery, Heide Museum of Modern Art, Blindside, Counihan Gallery, Castlemaine Art Gallery, McClelland Sculpture Park + Gallery, Margaret Lawrence Gallery VCA, Bundoora Homestead, George Paton Gallery, TCB, Rubicon, Town Hall Gallery Hawthorn, Monash Faculty Gallery, Bendigo Gallery, Linden New Art, Blindside, Gippsland Art Gallery, Deakin University and internationally at Torrance Art Museum, Los Angeles, VCCA Hanoi, Lincoln University, Wimbledon College of the Arts, Birmingham Museum and Art Gallery and The Royal Academy Gallery in the UK. He is a recipient of the Bayside Painting Prize (joint winner) and has been a finalist in the Deakin University Small Sculpture Award, Geelong Contemporary Art Prize, Len Fox Painting Prize, Darebin Art Prize and the Arthur Guy Memorial Painting Prize. Steven's work is in the collections of the National Gallery of Victoria, Geelong Gallery, RMIT University Collection, City of Melbourne, Artbank, Monash University Collection, Bendigo Gallery as well as other significant collections in Australia and the UK. Steven Rendall is represented by Niagara Galleries, Naarm/Melbourne.

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; USQ Gallery, Toowoomba 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 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*.

UDO SELLBACH was born in Cologne, Germany in 1927. He was conscripted to the army and sent to the Russian front in the last months of the Second World War in 1945. Much of his work stems from this experience and the horror of war, the intense black shapes invoking the charred landscapes of bombed cities or war-torn landscapes. He was trained at Kölner Werkschulen, Cologne, Germany from 1947-1953, in the Bauhaus model, which would influence his teaching in the future and, along with other post-war European immigrants, bring this European model to Australia. Udo Sellbach migrated to Australia with his partner Karin Schepers, also an artist, in June 1955. From 1960-1963 he lectured in printmaking at the South Australian School of Art, Adelaide and moved to Melbourne in 1965 to teach printmaking at RMIT with Tate Adams. He was a joint founder of the Print Council of Australia with Grahame King and Ursula Hoff in 1966. In 1977 he was appointed the founding Director of Canberra School of Art (CSA) and formed the Graphic Investigation workshop in 1978, appointing Czech Petr Herel to the helm. He was the Director of the CSA from 1977 to 1985. He moved to Hobart, Tasmania in 1985 until his death in 2006.

MADELINE SIMM is a Naarm/Melbourne-based artist. She has a Bachelor of Fine Arts (painting) from the Victorian College of the Arts (2018) and a Masters of Landscape Architecture from University of Melbourne (2025). Simm moves fluidly between structure and spontaneity, her practice continues to evolve through a rigorous exploration of colour theory, materiality and the historical languages of abstraction. Madeline Simm is represented by Mary Cherry Contemporary, Naarm/Melbourne.

MARK WINGRAVE is a Naarm/Melbourne based artist. Born in the UK, he studied painting at Bath and London, and was awarded a scholarship in Rome. He migrated to Australia in 1991 and had a studio residency at 200 Gertrude St., and undertaken residencies in Zurich, Estonia, and Kyrgyzstan. His travels in post-Soviet countries and involvement in translation inform his painting in terms of poetics, reiteration and design. He has exhibited locally: Haydens Gallery, Five Walls, Sarah Scout and Linden, and internationally: Bob van Orsouw, Zurich, Switzerland; Christies Fine Art, UK; Centro di Sarro, Rome, Italy. He has been a finalist in the Arthur Guy, Blake and Gold Coast Prizes, and published his translations of Ukrainian, Russian and Estonian poets.