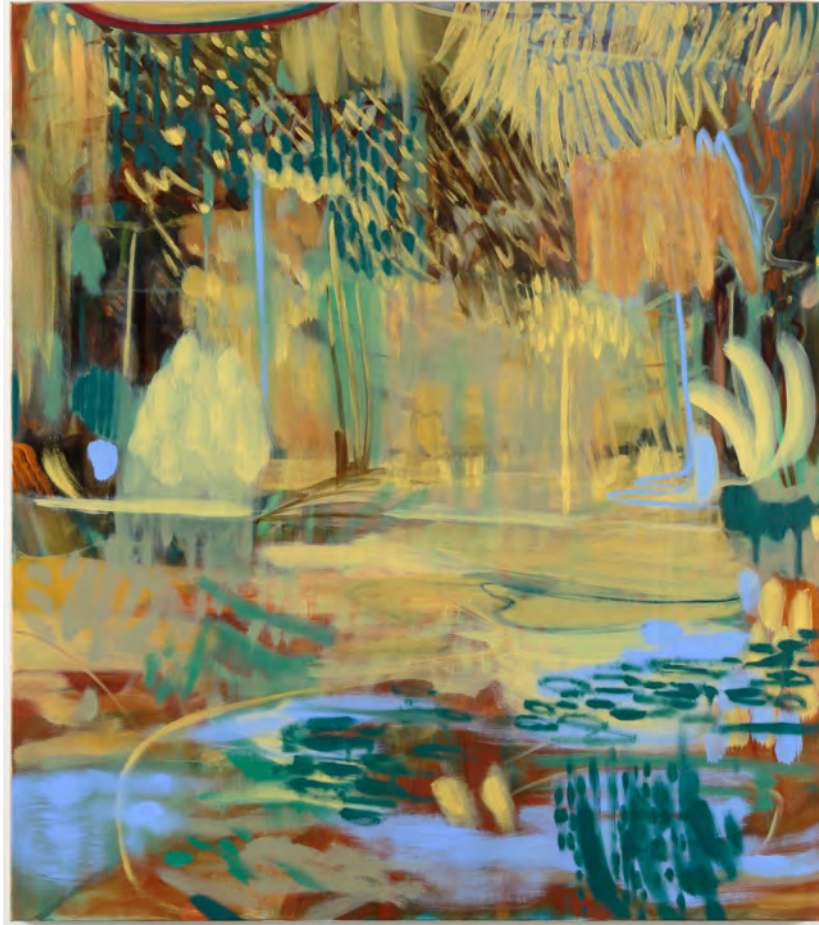


ELYSS MCCLEARY



THE CINEMATIC BACKGROUND

NICHOLAS
THOMPSON
GALLERY

11 TO 28 SEPTEMBER 2024

THE CINEMATIC BACKGROUND

The compositions in *The Cinematic Background* unfold in a somehow familiar mind trip of spaces within spaces, reflecting arrangements of images as painted afterglows of the after image.

Layers suggesting scenes of a felt composition of forms of systems, stacking to excess, facades and fused colours ask what is cinematic to each view point. This could be how a person or a leaf see things at night, such as a shift worker from the hospital walking home by early morning, the streetlight, tree and the little fountain they seem to see each time in passing, or the sky with its sonic collaboration with the sea. These notions reel off what seem like imagined pauses of a world where I believe the big feelings are circulating and cinematic to countless environments within their own sensations.

Some of the paintings are placed on metal components, staging a location connecting shiny structures of suspended colours to imprint the afterimage of so many images formed in worlds past mine.

Elyss McCleary 2024

Steel metal components designed by Carmine Frascarelli 2024

An Impostor's Response to Elyss McCleary's "The Cinematic Background"

By Cerise Howard (who?)

I don't suffer from impostor syndrome, me; rather, I embrace my impostordom as a gift – through which legerdemain I help myself to the keys to the Emerald City.

A peak-sneaker at the peak of my powers, I lately chanced upon and snuck up on Roland Barthes enjoying a picnic on the grass with Pierre-Auguste Renoir, who was doing impressions – his Ratso Rizzo still needs work, it must be said. Blink, blink. Febrile retinal burns of, variously, mornings, afternoons and gloamings now teemed in unseemly framed abundance around me – Barthes' *punctum* writ painterly upon canvas after canvas, crystallisations of time's and moods' fleet passages compressed across a chatty gaggle of artworks never finished, even when eyeballed (and eyeballed again! And again!) by every last one of us – for such is their lot, and ours.

I have glaucoma – or should I say, it once has me. *Sans* my corrective lenses – *Comic Sans*, even, through the hourglass sanatorium – my environs are ever unto me as these paintings perchance are unto you, be you of 20/20 vision? And be that so: lucky you?!

Renoirs senior and junior – I'm a cinephile, so Jean was picnicking there too, in this telling – were knocking back a few cheeky absinthe shandies and, disassociatively espying the works in this exhibition, and fond of a parlour game, they tried their hands at rhyming couplets:

"Is that a fetid Tropicana
Carmen Miranda amidst the lantana?", Barthes ventured.

"Golden algae isn't all that glitters
I'll have a lemon, lime and bitters", the august Pierre-Auguste, nonplussed, blunderbussed.

Tripping over my tinsel tongue – or perhaps over something more mycological 'round these clammy parts – comes naturally. Beneath the butterfly lighting, I politely declined nonetheless a glass, fearful, in my heightened state (six foot three, and counting), of Brakhages in the penumbral mothlight.

Hollywood *does* have a lot to answer for. The mercury is rising, a quicksilver undeath the Dream Factory's bequeath. I'm all agog, stewing in my juices, in Elyss's too, and now in yours as well. Is it becoming? Is it... a mite unbecoming? Am I a human, being, or have I succumbed to a tropical malady?

Now, I sit right down, waiting for the gift of sound and vision. Can you not hear the drums, Fernando? Blink, blink. But this time, keep them eyes wide shut – hypnagogues of the world, unite! You've nowt to lose but your mooring in space and time! Be like Sherlock Jr., crack this nutcase wide open, exit and enter stage centre, rinse, wring out the perspiration, and repeat, the camera obscurer and obscurer with each passing fancy of a crack painter's every purposefully purple brush stroke.

Could be I'm having a brush stroke myself.

Au revoir, Renoirs! Don't have a cow, Barthes – make it a tiger! Or... bin chicken?

That's a wrap... wind roll and... *print!*

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Four slides a minute dissolved onto the screen

2024

oil on linen

138 x 122 cm

\$5,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Night poplars frame the plants, moonbeam lighting

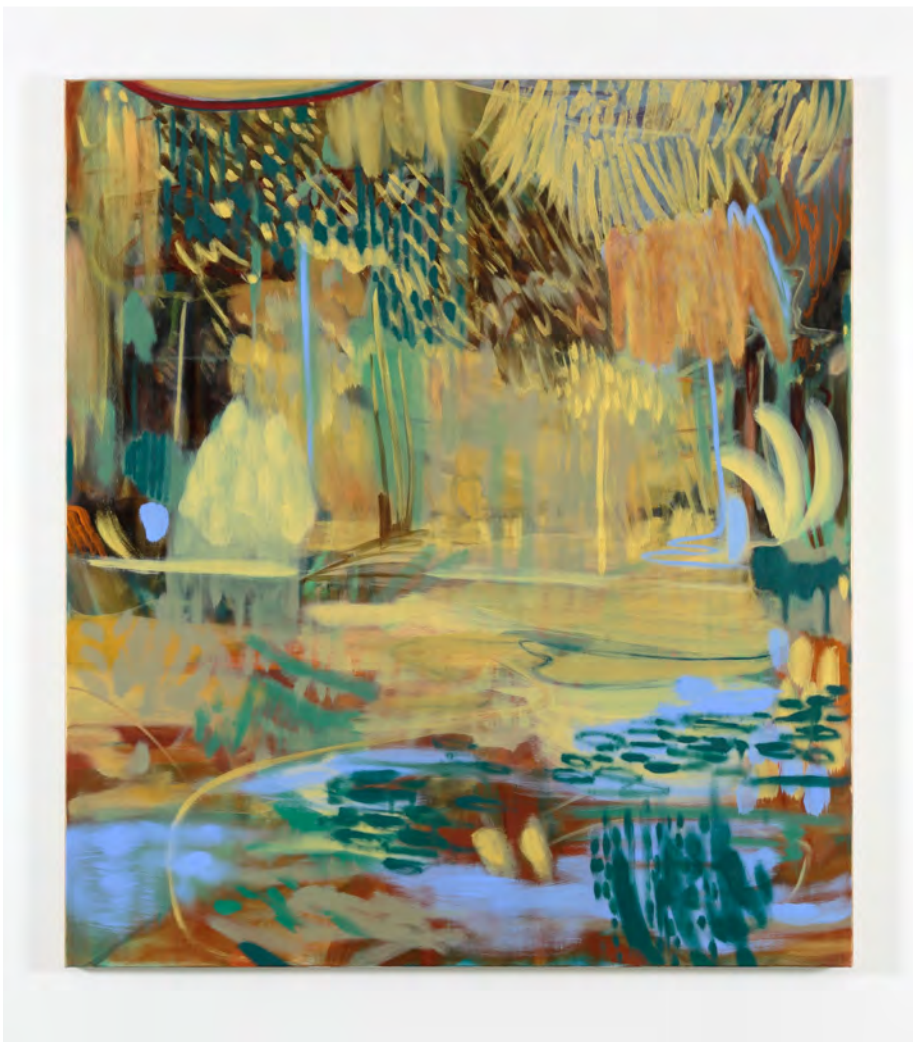
2024

oil on linen

138 x 122 cm

\$5,500

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Velvet swamp (Hollywood has a lot to answer for)

2024

oil on linen

138 x 122 cm

SOLD

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Glitz and shine

2024

oil on linen

82 x 92 cm

\$3,300



ELYSS MCCLEARY

*It was a lucky moment when the passing light
reflected into the shed, I was in a camera obscura*

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Lights in park

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Lux of a photometry red

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Midnight cowboy walks home

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Park in lights

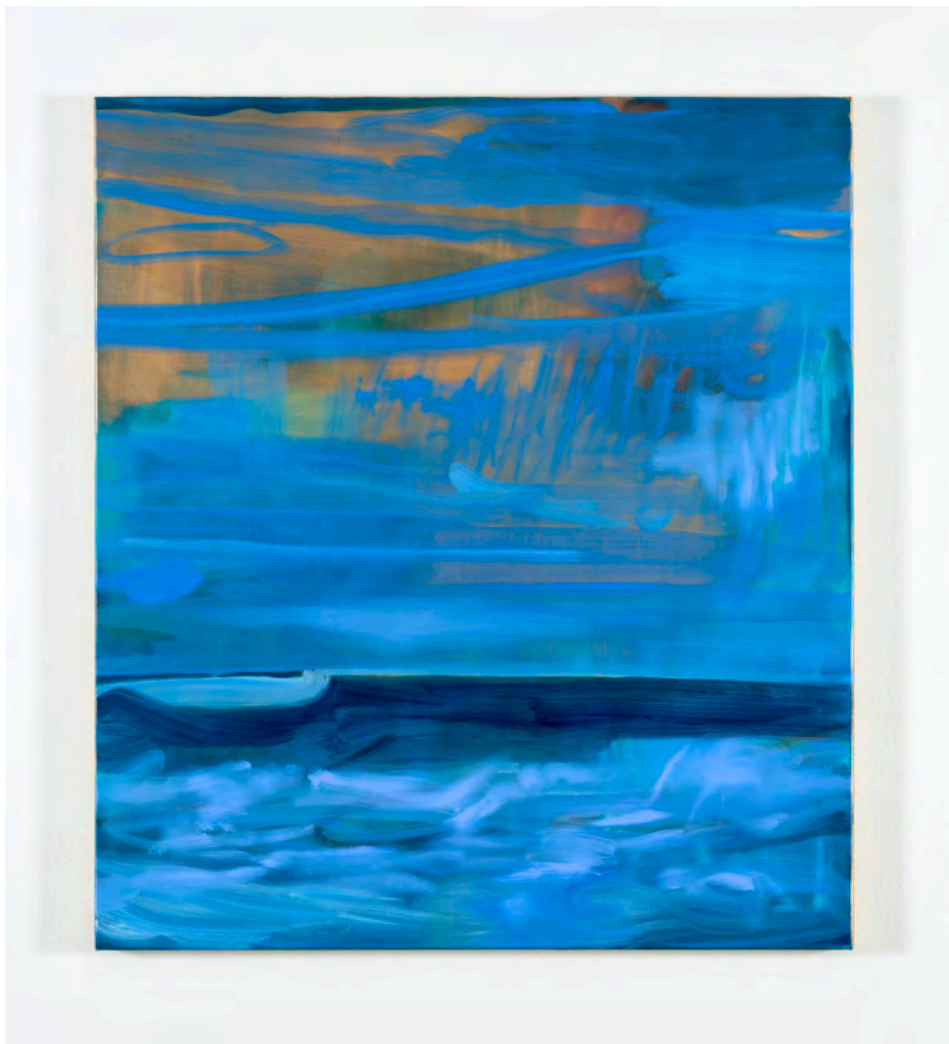
2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Prelude to a silver moon

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Sea ambits the sky

2024

oil on linen

92 x 82 cm

\$3,300

NICHOLAS
THOMPSON
GALLERY



ELYSS MCCLEARY

Suntory's apricot dream

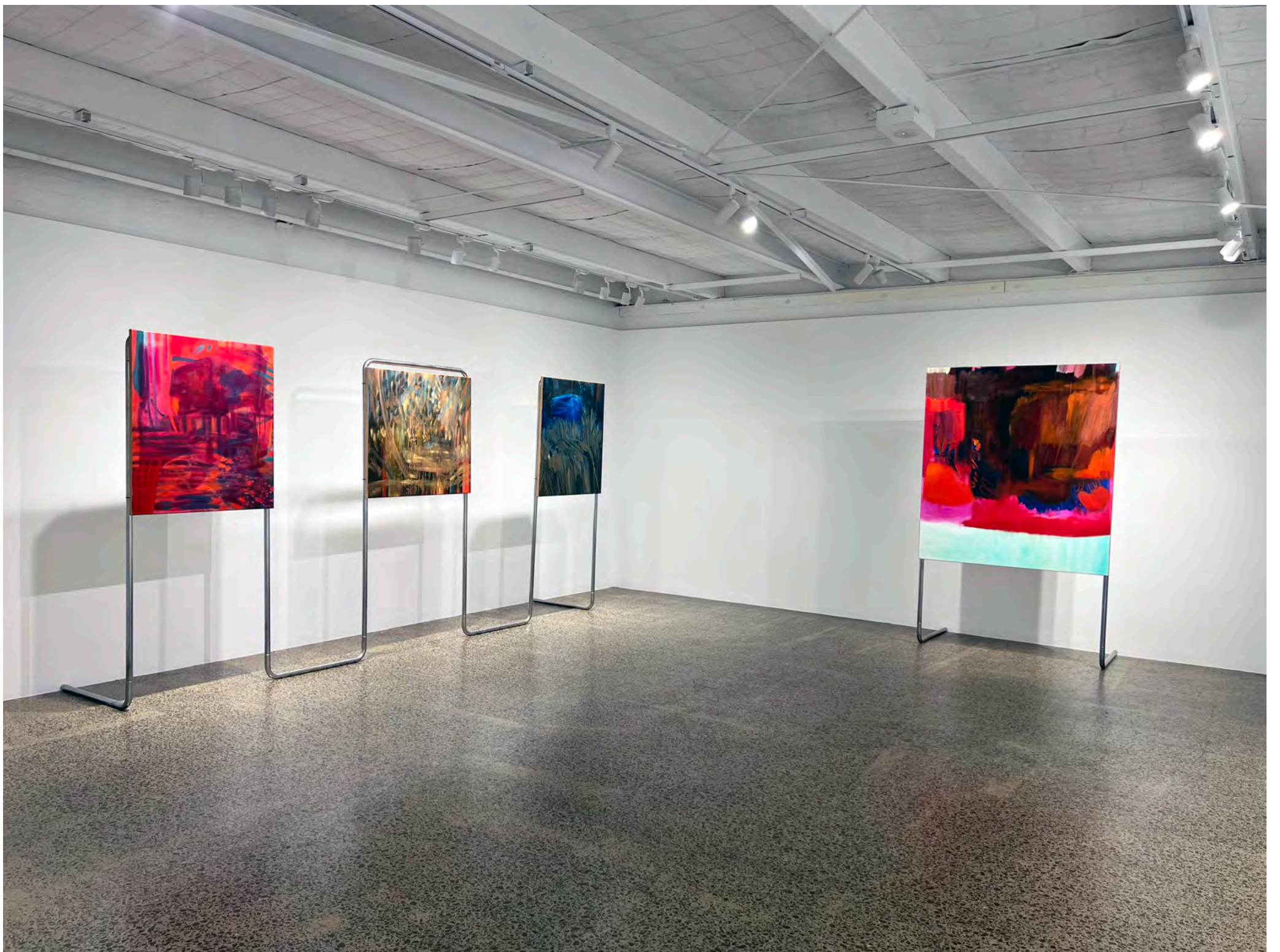
2024

oil on linen

51 x 41 cm

\$1,500









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).

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 (2007, 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.

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

- 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

- 2024 A SUMMER SELECTION: WORK BY REPRESENTED ARTISTS, Nicholas Thompson Gallery, Melbourne
- 2023 SPRING1883 with Nicholas Thompson Gallery, 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, Conners Conners, 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 Collection Melbourne, purchased 2020
- Deakin University Art Collection, Melbourne 2019
- Darabin Art Collection Melbourne 2019
- Macquarie Group Collection, 2019 and 2017
- M Collection, Melbourne 2016
- Serbian International Art Collection, Belgrade 2012