



LEGACY

40 Years of Fletcher Foundation Scholarships



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William Fletcher
FOUNDATION

LEGACY

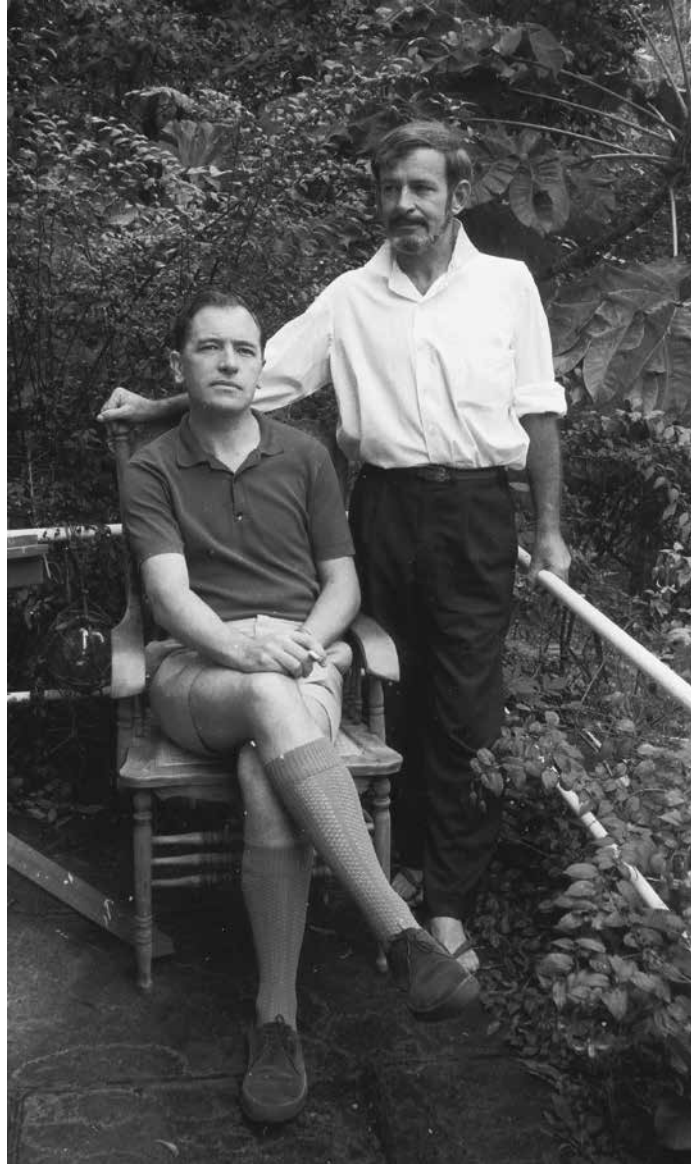
40 Years of Fletcher Foundation Scholarships

25 September – 5 October 2025

The Garden Gallery, Royal Botanic Garden Sydney



GROSVENOR PRESS



Trevor Andersen and William Fletcher at Church Point, 1969

In Memory of Trevor Andersen

At my first meeting with Trevor in, I think, 1962, he noticed that I added sugar to my tea. This provoked a series of questions: How many spoons per cup? Two. How many cups a day? I made an estimate. 'Do you realise that you are eating a cup of sugar a day?' I was so appalled that I there and then gave up sugar; Trevor, on the other hand continued to sweeten his hot drinks, first with sugar, later with artificial sweeteners.

I recount that story, not as evidence of my unremarkable determination, nor of his taking a different path, but as evidence of one of Trevor's greatest qualities: he was more concerned for the well-being of others than for his own.

The primacy of this 'doing unto others', of placing the other before oneself, is a cornerstone of Christian belief; yet Trevor was an avowed agnostic, if not an atheist. Nevertheless, he undoubtedly adopted Christian precepts in his behaviour. This reached its consummation in his establishment of an organisation in memory of his then life-partner, William Fletcher. In the middle of a January night, over 40 years ago, I had a most distressed call from Trevor: Bill had died. In the grief-stricken days that followed, unbearably sad for him, I think he was sustained by the single thought of keeping Bill's work alive.

At the time, Trevor was a much-respected and hard-working Inspector of Science for the NSW Department of Education. He took a year's unpaid leave and researched and then wrote a substantial book on Bill's life and work. At the time Bill was represented both in public galleries and private collections; but he, like Trevor, was unassuming, and detested drawing attention to himself. In consequence, Trevor was unable to find a publisher; so he self-published, at considerable personal expense.

Trevor inherited all of Bill's paintings and arranged three gallery exhibitions, the proceeds of which he applied to the Trust/Foundation, supplemented with further personal donations. He sold their beloved Church Point house, with its breathtaking view. Self-denial. The other comes first.

At 90, as I traverse my last miles, ever more slowly, there is one human quality I have come to prize above all others: goodness. Trevor John Andersen, imperfect as we all are, was yet a good man: he did good things; he was good to people; he lived a good life. I am the better for having known him.

– Terence Clarke, delivered at the memorial service for Trevor Andersen, 14 March 2025



Hetcher 20

The Legacy of the William Fletcher Foundation

The William Fletcher Foundation was established forty years ago, originally as a Trust, to help young artists at the start of their careers. The Trust was set up through the initiative and generosity of the late Trevor Andersen, to whom this exhibition is dedicated, in memory of his friend William Fletcher, a talented artist who died prematurely in 1983. Mr Ken Tribe AC was appointed as inaugural Chairman and it became a Foundation in 2006.

In its early years, the Trust concentrated on supporting art students who were in need of assistance to complete their studies at the principal art schools in NSW. After a few years, we focused specifically on helping students in the final year of their undergraduate course with the costs of their graduating exhibition. Grants were modest in those days but often made a significant difference in allowing students to buy better quality paints, canvases or other materials for their final works.

Over these early years, the Trust was the beneficiary of a few small contributions to its funds, but in 2005 and 2006 we received an important bequest from Dr M Matheson Lines which allowed us to expand our programmes and take on more ambitious projects. The most important of these was the biennial Rome Residency, which we set up in collaboration with the British School at Rome, and which allows the successful candidate to spend three months in spring and early summer studying artists of past centuries, the great art of antiquity and the early modern period. The first winner of the Rome residency, in 2011, was Kevin McKay, who is now a member of the Foundation Board.

Soon after this, we also established an annual three-week residency at Bundanon, Arthur Boyd's former property



John Janson Moore *Bundanon* 2020

on the Shoalhaven River, a beautiful setting that is ideal for landscape painters in particular, but a precious opportunity for any artist to enjoy three weeks of quiet time in the studio away from the usual demands of work and family. We have also progressively modified our general grant structure, steadily raising our funding levels and finally settling on two categories: support grants for younger artists early in their careers, and development grants for more established candidates.

At the same time, we have fundamentally modified our procedure for awarding grants. In the early years, when our focus was on supporting tertiary students, we worked closely with the major art schools, who would publicise the support programme among the students, help to coordinate applications and advise on the ranking of students. Over the last couple of decades, however, the schools became less reliable in this process, while at the same time we found the standard of work they were producing to be steadily declining. The situation became so dire a few years ago that we had difficulty finding any candidates from the schools deserving of support.

Accordingly, we decided to take an entirely different approach, opening our awards to any applicant resident in New South Wales, and soon afterwards anywhere in Australia, with grants to be made solely on the basis of the merit of the work submitted for consideration. At the same time, we simplified the process by allowing artists to submit their applications online.

These reforms proved spectacularly successful. Instead of receiving a handful of applications and very few worthy of support, we found ourselves with an increasing number of submissions and, even after careful culling, more deserving candidates than we were able to fund. For the first time in many years, we had difficult choices to make among a significant number of impressive applicants.

From the beginning, the Foundation has been mindful of honouring the memory of William Fletcher, and for this reason we have funded botanical artists as well as theatre and costume designers, although none of these has been our principal focus. The Foundation's priority is to encourage artists who continue to practise and find new ways to work with the traditional media of drawing, painting and printmaking. This is not because we do not see the value of art made in other forms and media, but because those other forms tend to be favoured by almost

all public and private funding bodies, and there are very few opportunities for artists in traditional media and genres to find support.

Both public and private arts funding, as anyone who looks at its recent history can see, is regularly distorted by fashion and ideological fads. The William Fletcher Foundation does not fund artists who are chasing the mirages of fashion and short-term institutional approval. We seek to help those who are working to preserve, extend and renew the media in which the greatest art of the western tradition has been produced in the last few centuries of the modern period.

This exhibition celebrates the most impressive beneficiaries of the Foundation's awards in recent years, including our Rome Scholars as well as recipients of the Bundanon residencies and Development Grants. In supporting independent-minded and ambitious young artists working beyond the constraints of the contemporary academy, we hope that the Foundation will contribute in a durable way to the life of painting and drawing in Australia.

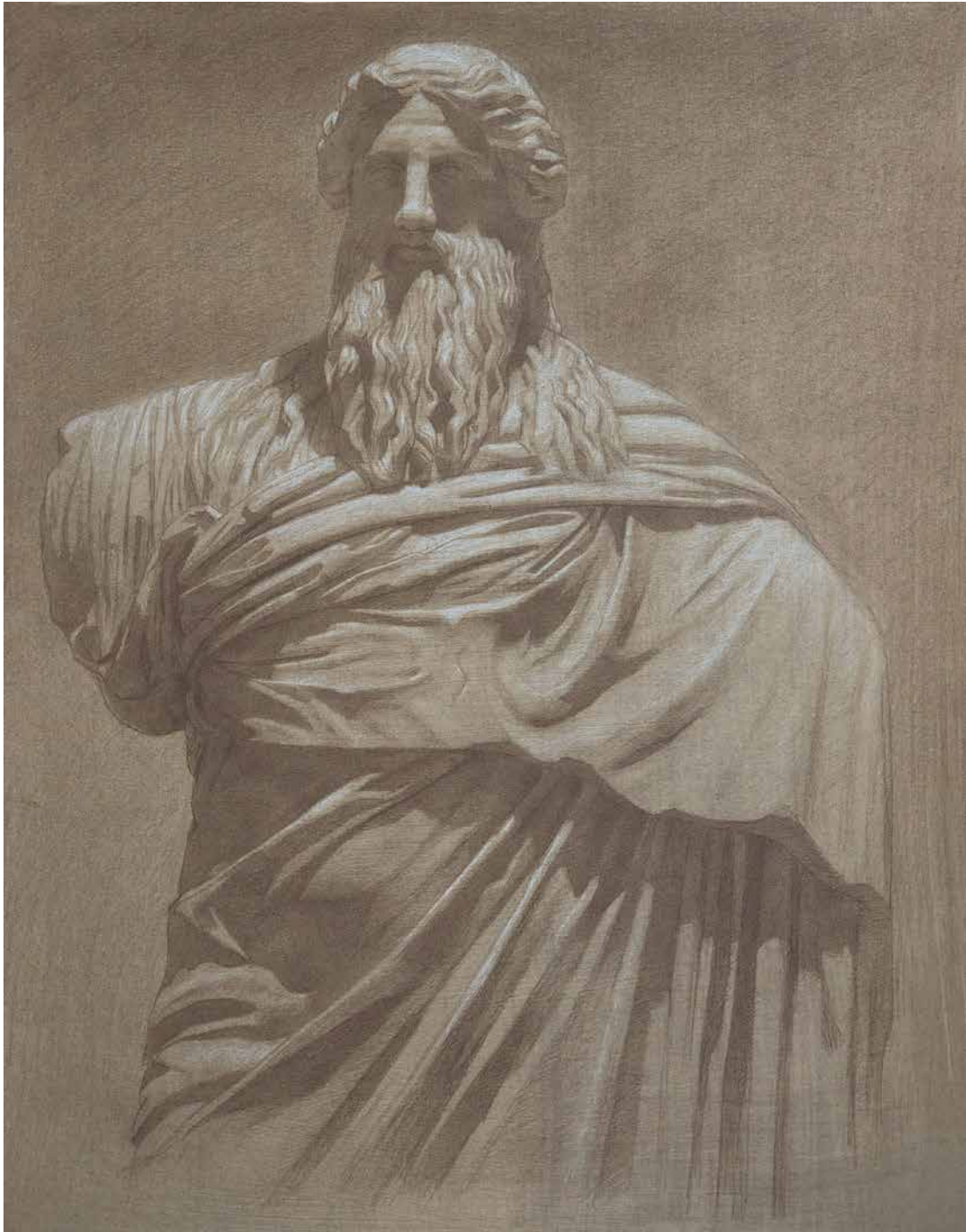
Christopher Allen

Christopher Allen has been a Board member of the WFF for almost thirty years; he is currently Senior Master in Academic Extension at Sydney Grammar School and since 2008 National Art Critic for *The Australian*.

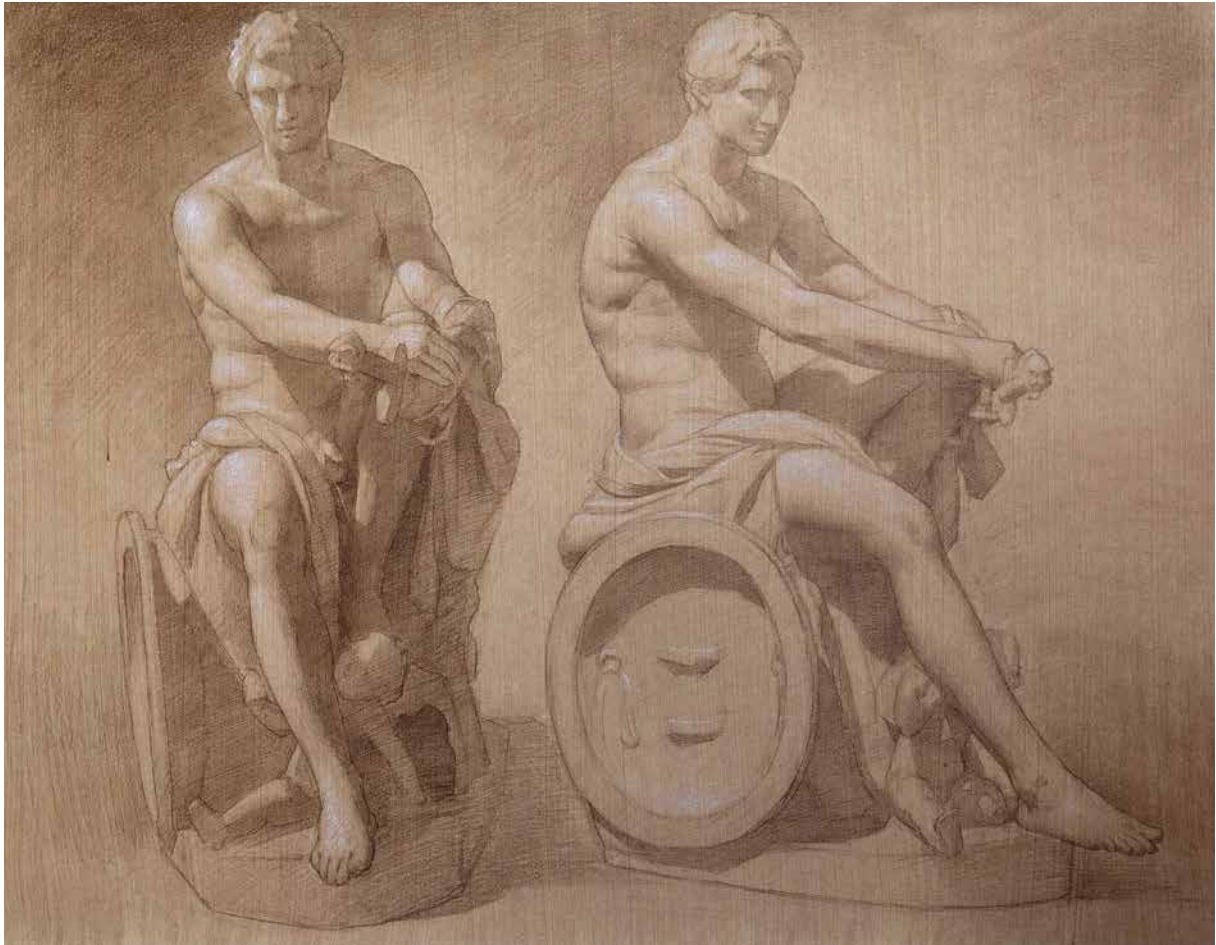


The British School at Rome, home of the biennial Rome Residency

Andrew Bonneau



Dionysus Sardapalus 2019, brown and white chalk on toned paper, 73 x 63 cm



The Ludovisi Ares 2019, brown and white chalk on toned paper, 73 x 63 cm

Andrew Bonneau's work reflects a deep sensitivity to the forms of nature and the subtlety of light, embodying many of the qualities of the European realist tradition.

Andrew earned his Bachelor of Fine Art at the National Art School in Sydney and later studied at both the Charlie Sheard Studio School and the Julian Ashton Art School, and for three years at the Grand Central Atelier in New York.

He has been a finalist for many national painting awards, including the Adelaide Perry Prize for Drawing, the Shirley

Hannan National Portrait Award, the AME Bale Travelling Art Scholarship, the Doug Moran National Portrait Prize and the Archibald Prize. He has also been commissioned by the National Portrait Gallery in Canberra. He was the recipient of the William Fletcher Foundation Residency at the British School at Rome in 2019 and also received a development grant from the William Fletcher Foundation in 2023.

Chris Browne



Popolo Steps 2019, oil on linen, 44 x 50 cm



From Pincio 2019, oil on linen, 47 x 87 cm

Chris Browne studied at the Julian Ashton Art School, Sydney, and then at the Florence Academy of Art, Italy.

He was a finalist in the Archibald Prize in 2016. In 2017, he was the recipient of the William Fletcher Foundation Residency at the British School at Rome.

Chris currently teaches portraiture and figure painting at Julian Ashton Art School.

When composing images, Chris begins with a visual stimulus, something seen in everyday life – usually figures in an urban space and a particular light effect.

Any overlay of meaning or abstract ideas arises from this initial visual impression.

Todd Fuller



Postcards to the Pope 2013, pencil, charcoal and watercolour on paper, 96 x 125 cm



No use crying over ripped lace 2023, digital video: chalk, charcoal and acrylic animation on paper, 2:43 minutes

Sydney-based artist Todd Fuller is, at his core, a draughtsman. While his broader practice spans sculpture, performance, moving image and painting, drawing remains the foundation of his creative language. For over a decade, he has crafted hand-drawn animations that explore themes of love and loss, identity, place and community. These award-winning works are often narrative in form, reflecting a deep engagement with the people, sites and histories he encounters.

Todd sees drawing as a democratic medium that invites connection, accessibility, and delight. His animations begin with thousands of charcoal or pastel drawings, each rendered by hand, then photographed frame by frame to form compelling visual stories. Whether tracing speculative queer histories or responding to regional communities, his drawings carry an immediacy and intimacy that resonate with audiences of all ages.

His dedication to drawing has been recognised through numerous accolades, including winning the Sunshine Coast

National Art Prize (2024), the Fisher's Ghost Art Award (2023) the M16 Digital Drawing Prize (2023), and the Jacaranda Acquisitive Drawing Award (2018), and by being selected as a finalist in the Sir John Sulman Prize (2019). Todd's work is held in significant public and private collections, including the Parliament House Art Collection, Artbank, the State Library of New South Wales, National Art School, National Maritime Museum, Museum of Crime and Justice, and several regional galleries across Australia.

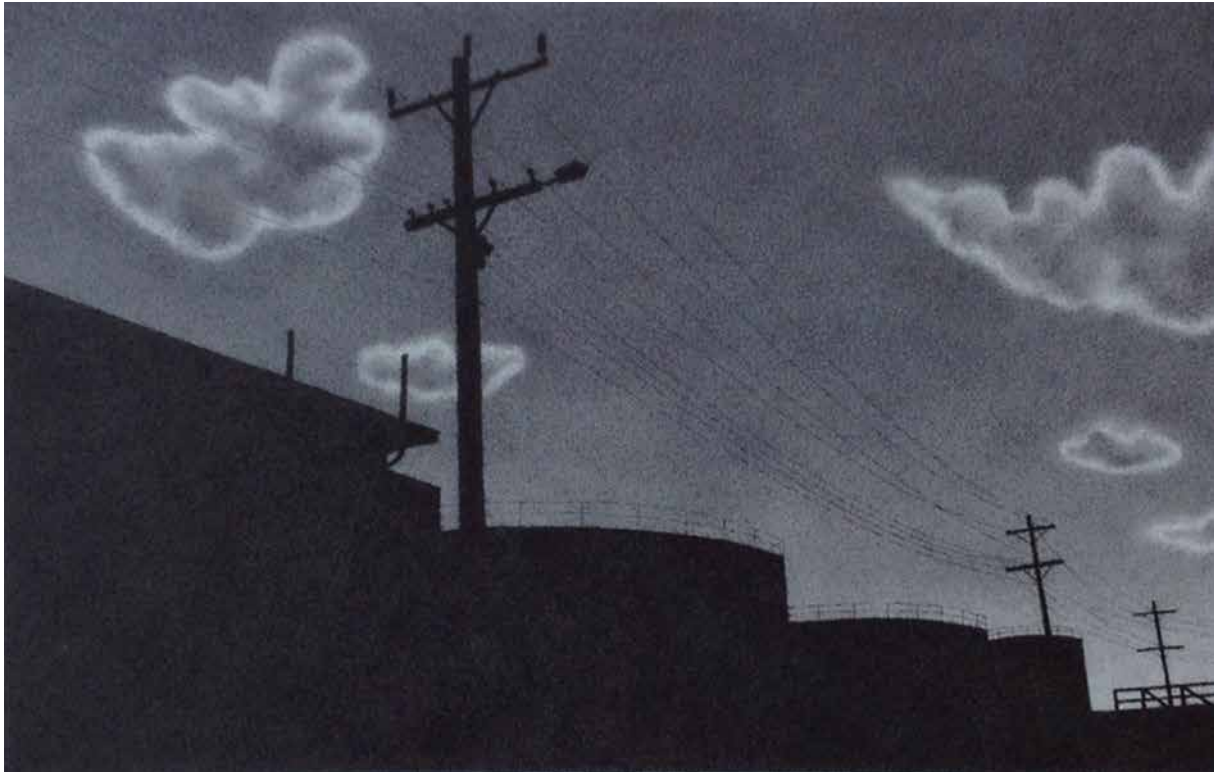
Residencies have played a central role in the development of his drawing practice. He has been an artist in residence at Bundanon, Hill End, Grafton Regional Art Gallery, the Cité Internationale des Arts in Paris and NG Art Creative Residency in Provence.

Todd was the recipient of the William Fletcher Foundation Residency at the British School at Rome in 2012.

Alexi Keywan



The Passenger no. 1 2008, ink on paper, 46 x 34 cm



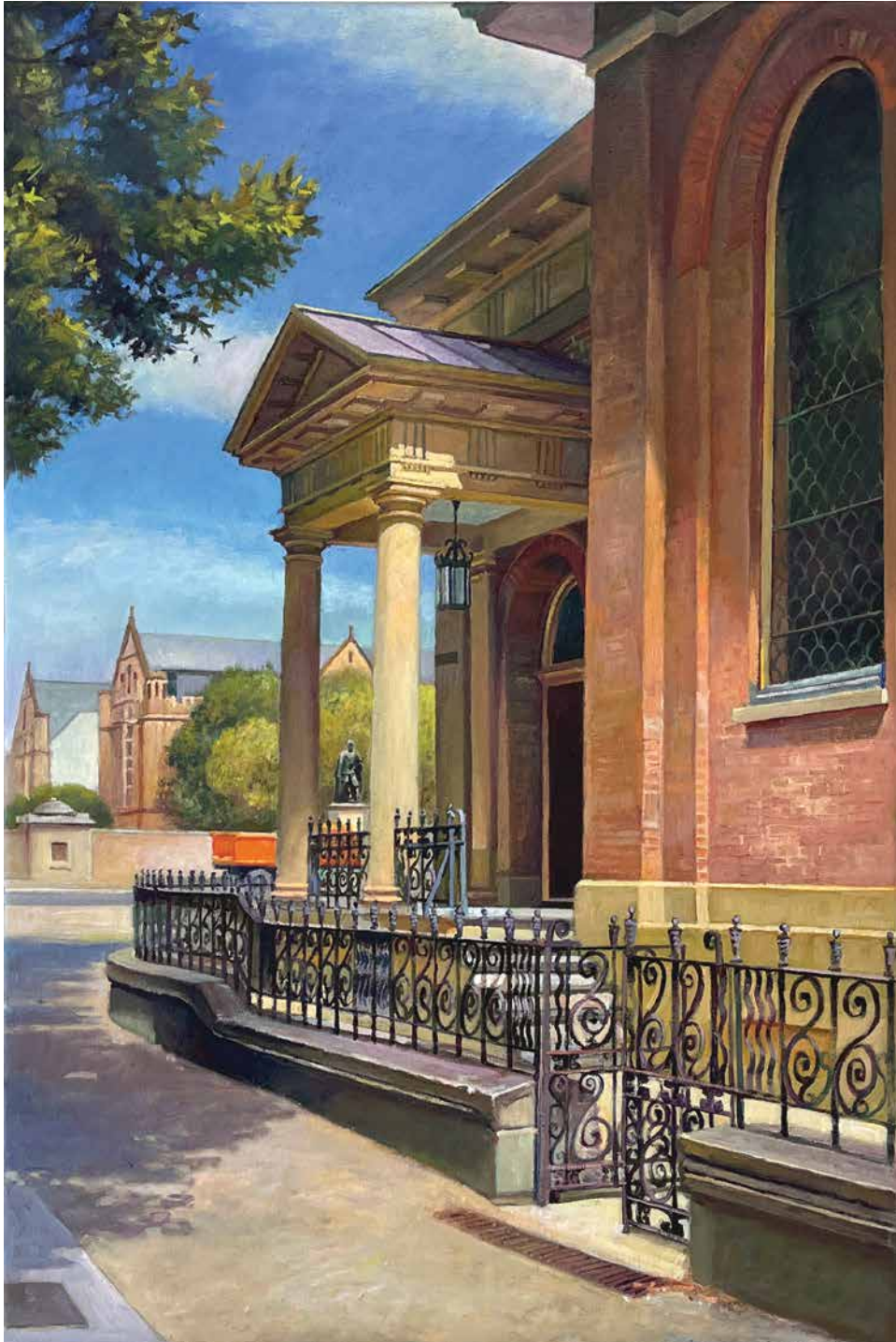
The Passenger no. 16 2013, ink on paper, 19 x 30 cm

Printmaker, painter and draughtsman Alexi Keywan completed a Master of Fine Art, Printmaking, at the National Art School, Sydney in 2010.

Alexi's work has been exhibited in major capital cities and regionally throughout Australia, and internationally in Seoul, South Korea. She was awarded the National Art

School Outstanding Achievement in Printmaking award in 2005 and the Australian Print Workshop Collie Print Trust Scholarship for Emerging Victorian Printmakers in 2011. In 2013, she was the winner of Community Printmakers Murwillumbah National Print Award and, in 2014, was awarded the William Fletcher Foundation Residency at the British School at Rome.

Kevin McKay



St James' Porch 2025, oil on canvas, 60 x 40 cm



St James' King St Study 2025, oil on canvas on board, 20 x 28.5 cm

Kevin McKay studied at Sydney's National Art School where he was awarded a Master of Fine Art in 2012. His work is composed in the studio and en plein air, depicting eerily empty architectural spaces where the stillness of classical form and the drama of light are found within the transient.

Kevin has had over twenty solo exhibitions and is a frequent finalist in Sydney art prizes. His awards include the 2018 Bayside Painting Prize, the 2015 Alan Gamble Award and the 2013 Waverley Prize. He is represented in

numerous collections, including the State Library of NSW, Sydney Grammar School and Sydney Harbour Foreshore Authority. Kevin's first regional gallery show was at Broken Hill in 2020.

Kevin was the inaugural recipient of the William Fletcher Foundation Residency at the British School at Rome in 2011 and has been a member of the William Fletcher Foundation Board since 2016.

Joe Whyte



Further 2024, oil on linen, 25 x 41 cm



Remnants 2024, oil on linen, 39 x 67 cm

Joe Whyte is a Melbourne-based visual artist.

After graduating from Monash University with a degree in Visual Communication, he spent time studying classical drawing and painting in Argentonnay, France. It was this rigorous training which developed his technical skills, while also providing a deep appreciation for light, and its impact on our impression of the world around us – an element fundamental to all of his work today.

Working in the media of drawing and oil paint, his intricate works draw inspiration from the people, the places and the light of the landscapes which surround him.

Joe has exhibited widely, and has been shortlisted for numerous awards both nationally and internationally. He was the winner of the 2023 National Emerging Art Prize and the Harden Art Prize for Landscape Painting.

He was also awarded the William Fletcher Foundation Residency at the British School at Rome in 2024.

He can be found sitting in the streets and cafés of Brunswick, sketchbook in hand.

Michelle Hiscock



Temple of Apollo Sosianus 2024, watercolour on paper, 28 x 38 cm



Castel Sant'Angelo 2024, watercolour on paper, 28 x 38 cm

Michelle Hiscock trained at the Canberra School of Art, Australian National University, graduating in 1991. Her early work, of small but powerfully evocative landscapes, was well received by both collectors and critics, and she has continued since then to develop her pictorial language, exploring the traditions of classical landscape from a contemporary perspective. Both her practice and her research have informed the lectures and master classes for which she is widely known at the National Art School and the Art Gallery of NSW. Michelle has lived in Japan and France and travelled widely in Europe and especially Italy.

She has had seventeen solo exhibitions and is regularly a finalist in national competitions such as the Archibald Prize, Portia Geach Memorial Art Award and the Gallipoli Art Prize. There have been survey exhibitions of her work at the Shoalhaven Regional Gallery and Rusten House Art Centre in Queanbeyan.

Michelle has been a member of the William Fletcher Foundation Board since 1999.



Bundanon Residents

Tam Cao



Muse 2025, oil on canvas, 51 x 46 cm

Tam Cao began his formal training at Julian Ashton Art School and completed his most recent studies at the Florence Academy of Art in 2024.

His practice is grounded in oil painting and shaped by direct observation – often painting en plein air before refining his impressions in the studio. This approach explores the dynamic between the subject and the artist's interpretation, drawing inspiration from figurative realism while contextualising it within modern culture.

Through his work, Tam seeks to bridge traditional and contemporary themes.

In 2025, he was awarded the Bundanon Trust Residency through the William Fletcher Foundation.

Amy Dynan



Bundanon – Deep Valley to the Sea 2024, pastel on paper, 110 x 160 cm

Amy Dynan is an award-winning artist known for her synthesis of conceptual depth and classical technique. Working primarily in large-scale painting and drawing, she creates powerful works that explore the Australian landscape – earth, sea and sky – as a portal to the sublime. Her practice investigates how we discover awe, reverence, and transcendence through our relationship with nature. Permeating her works is her love for the Australian landscape – with its clarity of light, boundlessness of sky, and classic burnt colours.

Amy holds a Master of Contemporary Art and a Master of Fine Arts from the University of Sydney and has been a finalist in major prizes including the Dobell Drawing Prize and the John Leslie Art Prize for Landscape Painting. Amy has been exhibiting since 2012 and her work has been shaped by national and international residencies, including the William Fletcher Foundation Bundanon Trust Residency in 2024.

Dave Horton



Butch Morris Composition 2022, mild steel, 31 x 103 x 46 cm

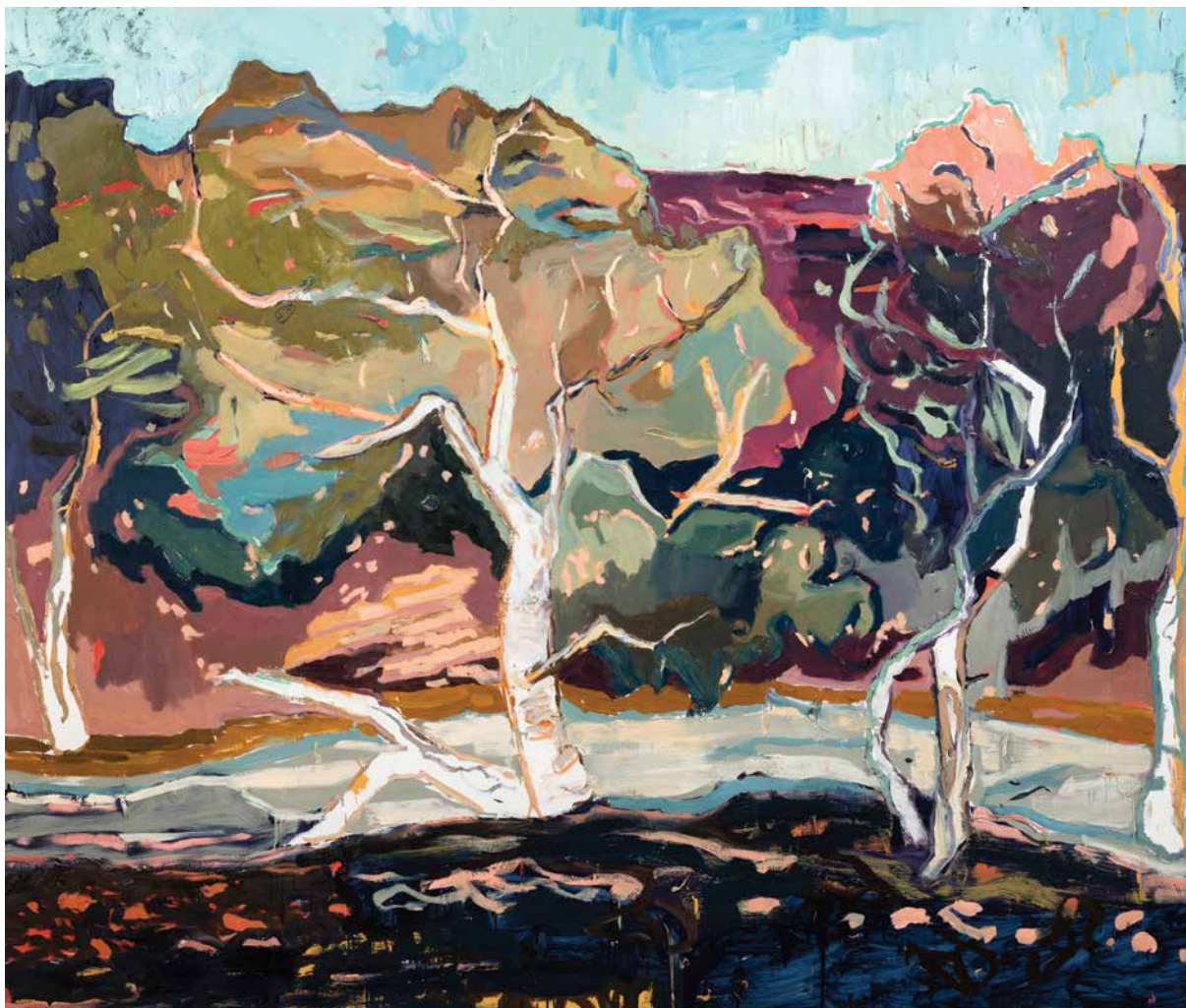
Dave Horton is a contemporary sculptor who uses a modernist aesthetic to create strong and lyrical compositions and dialogues through the use of materials such as steel. Dave has completed a Bachelor of Fine Arts and Master of Fine Arts in Sculpture at the National Art School in Sydney, and continues to maintain strong ties with the school teaching the next generation of Australian sculptors.

Dave has exhibited in Sculpture by the Sea in Bondi over many years and has won several prestigious prizes

in Australian sculpture over the past decade including Transfield Holdings Artist Grant, Sculpture by the Sea, Bondi (2019); first prize Sydney Airport 2000 Art Award for Sculpture (1999); first prize Sculpture by the Sea, Bondi (2007) and the highly coveted National Helen Lempriere Sculpture Award for Emerging Artists (2010). In 2018, he was awarded a William Fletcher Foundation Bundanon Trust Residency.

Dave's sculptures are in the collection of several regional galleries and private collections across Australia.

Nicole Kelly



Waterhole Gums 2024, oil on polyester, 171 x 201 cm

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 Los Angeles and has been included in group exhibitions in Australia, France and Singapore since 2008.

In 2015, Nicole was the recipient of the William Fletcher Foundation Bundanon Trust Residency. She is also the Winner of the Evelyn Chapman Art Award (2024), the Viktoria Marinova Scholarship for female artists (2021),

the Brett Whiteley Travelling Art Scholarship (2009) and the Hurford Hardwood Portrait Prize (2018). Nicole is recognised for her landscape, figurative and interior painting.

Nicole has undertaken international residencies in France and Spain and has completed major public commissions for the Sutherland and St George hospitals in Sydney. Her work is held in public, university and private collections in Australia and internationally.

Rosy Lloyd



Bundanon Trees 2023, oil on canvas, 17 x 12 cm

Rosy is a contemporary landscape and portrait painter living in Sydney. Alongside painting she cares for her three children and works as a speech pathologist. Rosy studied art at Edinburgh Art School, UK, and Julian Ashton Art School, Sydney.

Intrinsic to Rosy's art making process is an engagement with the environment and landscape through plein air painting. Rosy creates gouache paintings outside which she then reflects on and expands into larger oil paintings in the studio.

Rosy has been in many national prizes including: AME Bale Art Prize (winner, painting category, 2020; finalist 2022), Portia Geach Memorial Award (finalist 2021, 2023, 2024), the Waverley Art Prize (finalist 2021), Rick Amor Self Portrait Prize (finalist 2022), Gosford Art Prize (finalist 2022, 2024), Doug Moran National Portrait Prize (semi-finalist 2022), Burwood Art Prize (finalist 2023, 2025) and Paddington Art Prize (finalist 2024).

In 2023, Rosy was awarded the Bundanon Trust Residency through the William Fletcher Foundation.

Sarah Randall



Manly Parkland Foreshore 2025, oil on board, 165 x 30 cm (detail)

Sarah is an artist living in Orange, NSW. She gained a Bachelor of Creative Arts, Wollongong, in 2013, Masters Fine Art (coursework), RMIT, in 2015 and Graduate Certificate in Art History, University of Melbourne. She has completed residencies in Tasmania, Thailand, Vietnam, South Korea and Ireland, where her paintings have been collected publicly and privately.

In 2018, she exhibited as an Australian artist in the Jeonnam International Sumuk Biennale (Mokpo, South

Korea), following a residency in the Bank of Fishermen Building. She was a finalist in the Calleen Art Award in 2019 and in both STILL: the National Still Life Award and the Lloyd Rees Memorial Youth Art Award in 2021. In 2025, Sarah is an artist in residence at the State Library of NSW and has been awarded the Bundanon Trust Residency for 2026 through the William Fletcher Foundation.

Agnes Tyson



Passing Clouds 2020, mixed media on matters board, 36 x 24 cm

Agnes completed her Bachelor of Fine Art, Honours Class I (2008) and Master of Fine Art in Painting (2010) at the National Art School in Sydney, Australia. She also won the Reg Richardson Travel Scholarship and the Outstanding Academic Achievement Award. After leaving art school, she received an Ian Potter Cultural Trust grant to support travel and a residency at the Cité Internationale des Arts in Paris. She was a finalist for the William Fletcher Foundation Rome Residency in 2014 and 2016, receiving residencies at Bundanon Trust in 2015 and 2018.

Agnes makes paintings, drawings and collaged works on paper and board. She arranges colour, tone, line and shape to create the illusion of space and flatness. Her abstract compositions, depicting recognisable motifs, seek to engage the viewer's experience, memory and imagination. She constructs spatial relationships and plays with visual expectations.

Robyn Yeoman



Bundanon 2019, gouache on paper, 32 x 48 cm

Robyn Yeoman is a visual artist based in Sydney. A Dobell Drawing Prize finalist on three occasions, she draws inspiration from her childhood in rural New South Wales, capturing the natural and industrial scenes of country Australia. With an art practice of over forty years, including commercial experience as a scenic painter and illustrator, Robyn has developed

a broad range of artistic skills. Robyn was awarded the Bundanon Trust Residency in 2019 through the William Fletcher Foundation.

Grant Recipients 

Sandra Brand



Nude Study 2024, oil on board, 59.5 x 42 cm

Sandra Brand is a classically trained artist who studied at the Julian Ashton Art School (2018–2020), Hamley Studio of Fine Art (2020–2022), and continued her studies at the Academy of Fine Art in Germany and the Jerusalem Studio School in 2022. Her work seeks to bring together accurate visual representation and the inner worlds of emotion. She has exhibited at Suki & Hugh Gallery, Gallery Lane Cove, and Wallarobba Arts and Cultural Centre.

Sandra's artistic journey has been supported by awards such as the Brett Whiteley Scholarship and the Jocelyn Maughan Drapery Prize (2019), the William Fletcher

Foundation Tertiary Scholarship (2021), and the William Fletcher Foundation Development Grant (2022). She also shares a passion for painting through flower painting workshops, and hopes that her art is a reminder of the beauty of the full experience of life, with all the feelings that come with it.

Gina Bruce



Desert doorway I 2024, watercolour on cotton paper, 28 x 19 cm

Gina Bruce is a Sydney-based visual artist known for her evocative and introspective works spanning drawing and painting in watercolour, ink, acrylic, oil and egg tempera. A graduate of the National Art School with an Honours degree in Fine Arts, Gina explores the intersection of memory, landscape, and the human condition.

Since her debut in 2001, she has exhibited widely, including numerous solo shows at Robin Gibson Gallery, most recently *Ancient Innocence* (2024). Her work has featured in major national art prizes such as the Sulman Prize, the Portia Geach Memorial Award, Mosman Art Prize, Paddington

Art Prize and the Kedumba Drawing Award. Gina has been awarded several significant honours including a William Fletcher Foundation Development Grant (2024), the Waverley Art Prize (2011), and the Lloyd Rees Memorial Youth Art Award (2002). In 2003, she was awarded the Art Gallery of NSW residency at the Cité Internationale des Arts in Paris, further enriching her international perspective.

Gina is a member of the Australian Watercolour Institute and works in a studio at Lennox Street Studios in Newtown. She is represented by Liverpool Street Gallery.

Nicolas Chen



Echoes of Autumn 2025, oil, 85 x 80.5 cm

Nicolas Chen is a representational painter working in the tradition of tonal impressionism. He studied at the Florence Academy of Art and the Julian Ashton Art School, where he developed a strong foundation in classical drawing and painting. His work focuses on light, tone, and atmosphere, often drawing from everyday subjects with a quiet, observational approach.

Nicolas has received several notable awards, including the AME Bale Travelling Scholarship in 2018 and the People's

Choice Award in the 2022 Rick Amor Self Portrait Prize. In 2024, he was awarded a William Fletcher Foundation Development Grant. That same year, he was invited to join the Twenty Melbourne Painters Society, a group dedicated to promoting excellence in representational art.

Nicolas' paintings reflect a deep connection to tradition while remaining sensitive to the subtleties of contemporary life, combining technical skill with a refined sense of mood and presence.

Dagmar Cyrulla

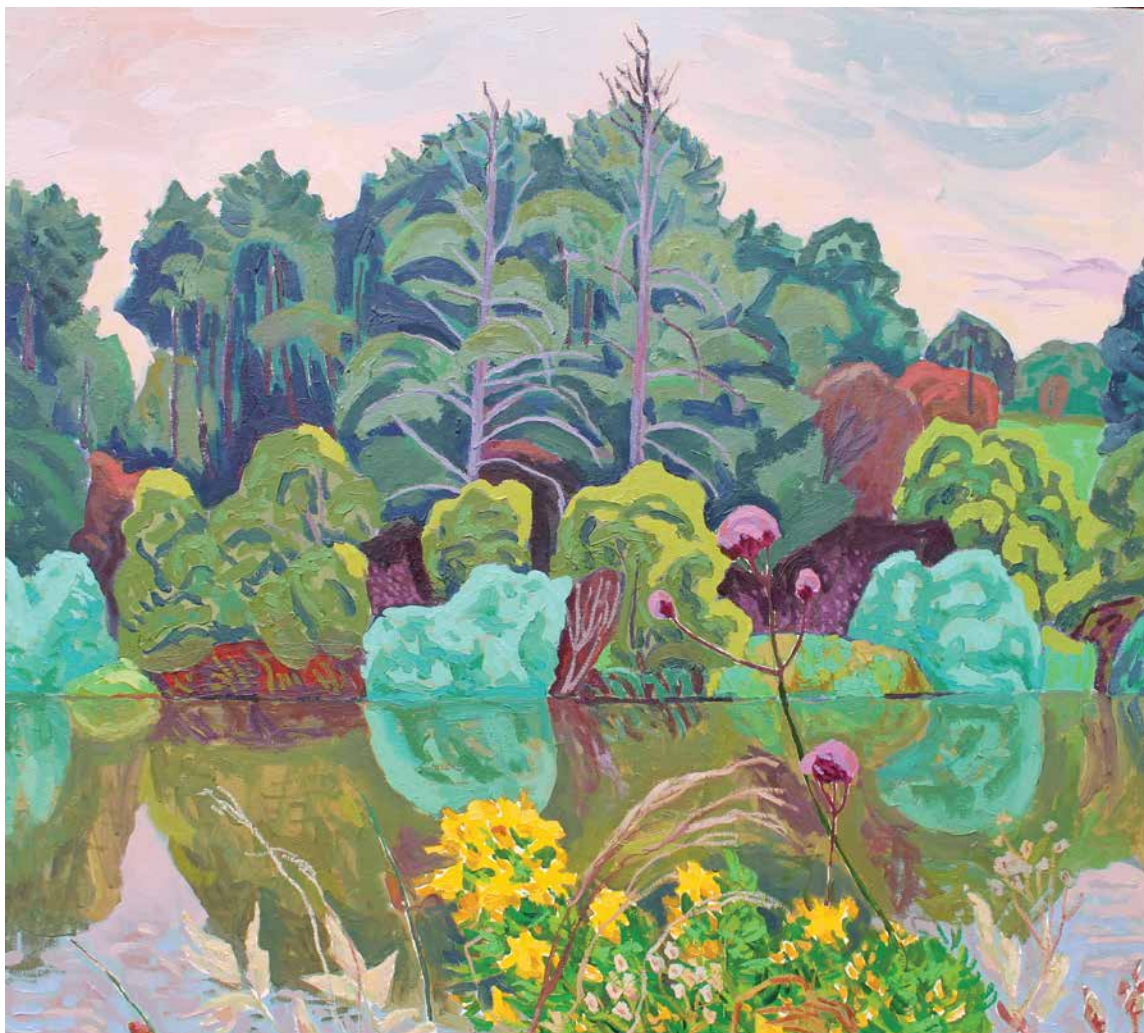


Kym 2019, oil on linen, 172 x 72 cm

Dagmar Cyrulla is an established award-winning artist based in Melbourne and Dijon, France. She constructs compelling narratives that observe the human condition in a socially challenging world. Dagmar explains her contemplative, critical work, “My paintings are about what it is like to be human. They are an interpretation of experiences, choices and moments. The moments I capture are not staged; they are snapshots of time.”

Dagmar’s works have been selected in 114 significant prizes including the Archibald and Moran. She has had eighteen solo and forty four group exhibitions. Her successful 2018 solo show *I Am* followed her highly commended Moran 2017 finalist painting *I am woman*. Dagmar has a Master of Fine Art, Monash University, and was a William Fletcher Foundation Development Grant recipient in 2022. Her works are held in private and public collections, including the Parliament House of South Australia and Caloundra, Manning, Warrnambool, Bathurst, Castlemaine, Horsham, Muswellbrook, Swan Hill, Tweed River, Cowra, and Ballarat regional galleries.

Mark Dober



Lake Daylesford (Summer) 2025, oil on canvas, 95 x 106 cm

Mark Dober is an established artist. He makes paintings and drawings in the landscape and believes that the artist's work is a response to 'being there'.

Mark has frequent solo exhibitions. Mostly these are of wall-sized works on paper, using watercolour and gouache, and pinned to the walls. Typically, this work is made at residencies with the work exhibited in a solo show at the regional gallery supporting the project.

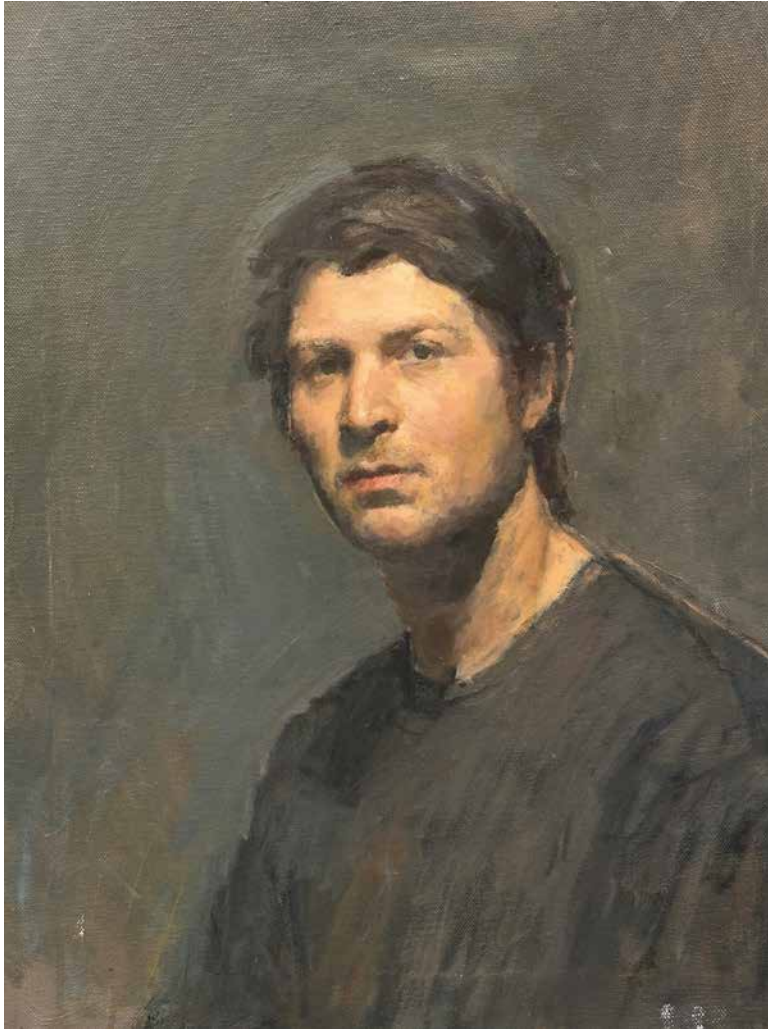
He also works in oils on canvas. Over the last couple of years, Mark has made many such paintings at Lake

Daylesford, a popular beauty spot in central Victoria.

Mark has a PhD in Painting from Melbourne's Monash University, for which he was awarded the Mollie Holman Doctoral Medal. He is a member of the Australian Watercolour Institute.

In 2023 Mark was a recipient of a William Fletcher Foundation Development Grant.

Edward Essing



Self Portrait 2025, oil on paper, 42 x 30 cm

Edward studied at the Julian Ashton Art School. His work aims to find beauty in the familiar. Achievements include the AME Bale Travelling Scholarship and being awarded the 2017 Robert Le Gay Brereton Memorial Prize.

In 2024 he received a William Fletcher Foundation Development Grant.

David Fenoglio



Trajectory 2022, oil on linen, 41 x 51 cm

David Fenoglio completed a Bachelor of Fine Art in 2011 at the Queensland College of Art in Brisbane. Following this, he pursued short periods of study at the Grand Central Atelier in New York and the Julian Ashton School in Sydney. He has also spent a year in Italy, working on farms and undertaking self study in the vast collections of Italy and Europe.

He draws inspiration from the natural world, art history, spiritual history and contemplative practices. He has twice

been selected for the Archibald Prize, in 2022 and 2023, and in 2021 won the Rick Amor Drawing Award.

David received a Development Grant in 2024 from the William Fletcher Foundation to assist an artist residency in September 2025 at the Salamanca Arts Centre, Hobart. He will focus on painting en plein air in Tasmania for this residency period.

Matilda Michell



Nude 2 2025, oil on canvas, 58 x 39 cm

Matilda Michell graduated from the National Art School in 2009. She specialises in classical oil painting techniques and has won a number of prizes and residencies including the Waterhouse Natural Science Art Prize, the Glebe Art Show Prize, the Waverley Art Prize and the Pata Paris Studio Residency. She was highly commended in the John Olsen Prize for Drawing and the Robert Le Gay Brereton Memorial Prize.

Matilda has received three grants from the William Fletcher Foundation: a student grant in 2008, an individual

Development Grant in 2022 and a group Development Grant in 2024 along with Andrew Bonneau, Michelle Hiscock, Leslie Rice and Evan Shipard.

Her paintings for the Legacy exhibition were developed with the 2022 grant, which provided funds for a dedicated period of study on figure painting.

Stephanie Monteith



Valerie's Garden 2025, oil on board, 50.5 x 122 cm

Stephanie Monteith prefers to make drawings and paintings directly from life because of its infinite richness. While using these methods to work outdoors, the changing light and weather have a powerful effect on what is seen. She is interested in responding to her perception of light effects upon objects and spaces. In this way, the mystery of experience is built into the process of making, as the continuously changing scenes unfold with the seasons.

Stephanie is a Sydney-based artist who received a postgraduate award scholarship for her Master of Fine Arts

at the University of NSW in 2002. She has been awarded a number of grants and residencies, including a William Fletcher Foundation Development Grant in 2022. She has won several prizes, including the Jenny Birt Award, Gosford Art Prize and Hazelhurst Art on Paper Local Artist Award. Stephanie has held thirteen solo exhibitions and is currently preparing for her first solo exhibition in New York.

Evan Salmon



Pinnacle of Rock I (Bombo Quarry) 2022, oil on linen on board, 30 x 40 cm

Evan works from direct observation of his subject in the media of painting, drawing and printmaking. He is known for his landscapes, portraits and still life paintings.

Evan is a graduate of the National Art School (1991) and holds a Master of Fine Art (Research) from the College of Fine Arts, University of NSW (2002). He has exhibited extensively in Australia since 1991, having held twenty eight solo exhibitions, and been included in numerous group exhibitions. He was awarded the NSW Parliament

Plein Air Painting Prize in 2015 and was a finalist in the Sulman Prize at the Art Gallery of NSW in 2006.

Evan received a William Fletcher Foundation Development Grant in 2023. His work is held in public collections including the National Gallery of Australia, NSW State Parliament and the State Library of NSW. Evan is a Lecturer in Drawing at the National Art School.

Evan Shipard



The Stunt Mullet 2021, oil on linen, 152 x 102cm

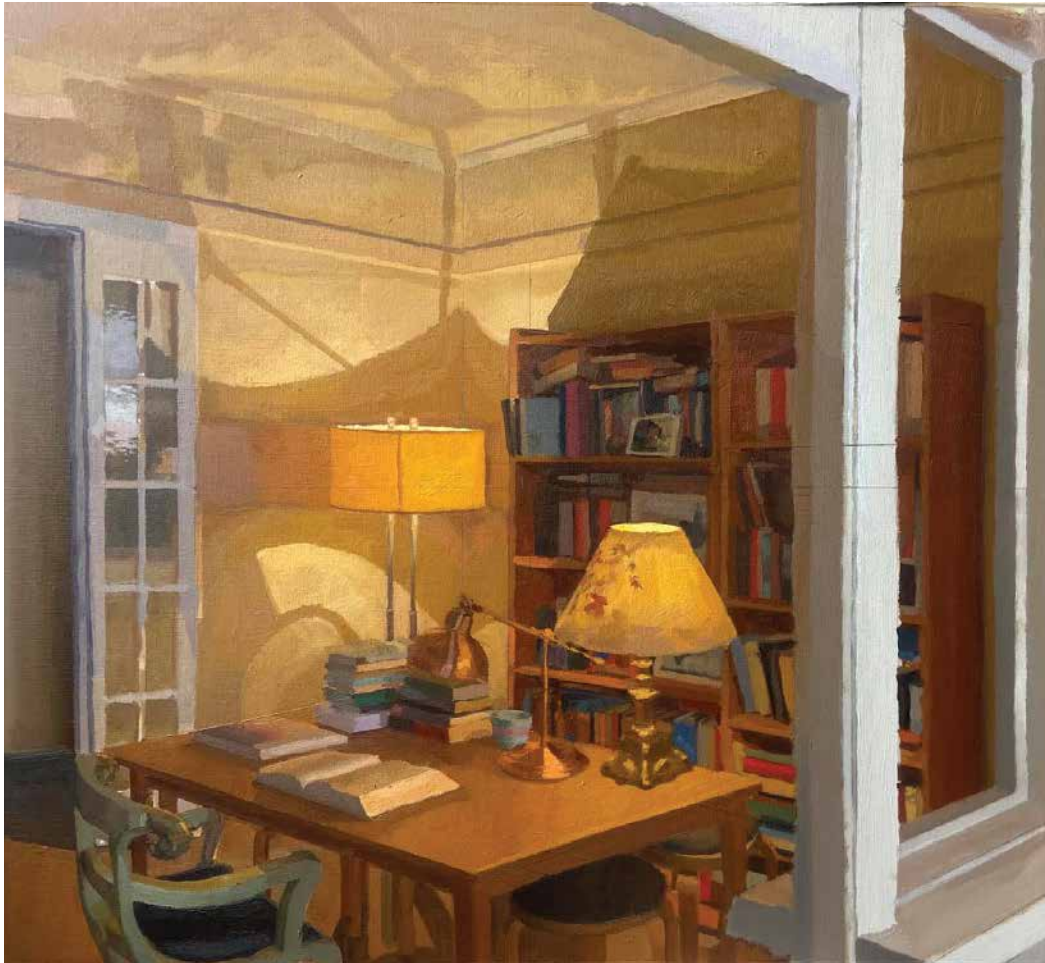
A classically trained artist, Evan has honed his craft for more than twenty years within the dynamic landscape of the film and entertainment industries around the world.

As an Archibald Prize, Shirley Hannan National Portrait Award and National Emerging Art Prize finalist, his work is concerned with history, mythology, beauty and the human condition. His artistic vision is a testament to his dedication to evoke drama and mood, crafted with an eye for detail and draughtsmanship.

Inspired by the luminous brushstrokes of the Australian Impressionists, Evan strives to capture the essence of light and emotion in his work, carrying on their legacy with passion and skill. Exploring various traditional media including oil painting, drawing and printmaking, he develops his work in his studio south of Sydney and en plein air in the landscape.

Evan was awarded a William Fletcher Foundation Development Grant in 2023.

Astro Spiller



Interior 2025, oil on canvas paper, 56 x 62 cm

Astro Spiller is a Central Victorian painter currently living in the Blue Mountains. He has studied at the Victorian College of the Arts and the Julian Ashton Art School, as well as internationally in Germany and Israel.

He was awarded William Fletcher Foundation Development Grants in 2023 and 2024.

Luke Thurgate



Love Story (top and bottom) 2024, oil on two boards in hinged frame, 22 x 34 cm

Luke Thurgate is an artist living and working in Sydney. He teaches at the National Art School, where he graduated in 2021 with a Master of Fine Art. Luke has developed projects with public and private galleries across Australia. He has been a finalist multiple times in the Dobell Drawing Prize, the Jacaranda Acquisitive Drawing Award, and the Tom Bass Prize for Figurative Sculpture. Luke was a recipient of a William Fletcher Development Grant in 2022.

Luke's work uses the monster as a surrogate 'other' to explore tensions between parody, sincerity, menace, pathos, transgression, vulnerability, romance and loss. His works appropriate the signifying capacity of art historical sources, referencing processes, materials and imagery from Renaissance and Baroque art making. Fused with content from popular culture, his practice transcribes the western canon through a lens of queer aesthetics and subjectivity.

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