

# WINDMILL TRUST 20 YEARS SCHOLARSHIP

Supporting regional NSW artists **1997–2017**





Windmill Trust Scholarship  
Supporting regional NSW artists  
20 Years 1997–2017

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Cover: Rachel Peachey and Paul Mosig  
*This /That*, Artbank collection 2017  
Print on Cotton Rag, 75 x 100cm



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# About the Windmill Trust Scholarship

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People often ask why the Windmill Scholarship? I remembered how my sister, Penny, when in hospital asked if their new windmill on their land was turning. The windmill is an Australian country icon and also means dynamism and the creation of energy - a metaphor for what the winning artists have certainly shown.

May the Windmill keep turning.

## **Primrose Moss**

Over 20 years ago, Primrose Moss after listening to the ABC Country Hour heard the plight of country people and how they coped with drought and the impact it had on their lives. One particular woman's story caught Primrose's attention and set her thinking.

The woman spoke as an artist married to a farmer who had to sell the majority of their stock and take a job in town, which left her to run the property, educate their children and with no time to paint. She spoke of the isolation, with no artists in the area to talk to and no art supplies within 150kms.

This was a person who had been an artist all her life. It was not just a hobby, but also her passion. Primrose realised that she may be one of many such people for whom practicing art in the bush is full of challenges.

In June 1995, when Primrose's sister and artist, Penny Meagher died, Primrose remembered the pleasure that Penny gained from her art making. And so the idea of the Windmill Trust was born. In 1997 the Windmill Trust awarded its first scholarship to Esad Muftic, a refugee from Sarajevo, living in regional NSW who had both outstanding artistic talent and financial need. Since then over 25+ regional artists have benefitted from the Windmill Trust Scholarship award.

The Windmill Trust Scholarship is awarded annually to a NSW Regional Artist/s and provides project specific funding to support their art making, practice and professional development. Over \$100,000 has been awarded since 1997. It is viewed as critical by NSW regional artists who have far fewer opportunities for networking, connections and exhibitions.

## **Windmill Trustees**

Primrose Moss, Paul Duffy, Richard Weinstein

## **Windmill Management Committee**

Julia Harvey, Sally Marwood, Victoria Weekes

The Windmill Trust is administered by NAVA (National Association of Visual Artists) who coordinate applications and support the judging process. Each year two to three independent judges from rural and regional areas are invited to judge applications.

## **About Penny Meagher**

Penelope Meagher (1935-1995), better known as Penny was born in Sydney and started drawing from an early age. She was educated at Ascham School, Darling Point and Frensham School, Mittagong. She studied economics at the University of Sydney.

In 1952, she went on a trip to London, where she enrolled at the Chelsea School of Art. From 1960 to 1962, she studied at the East Sydney Technical College, and later did a postgraduate degree in painting at the University of NSW.

Married to the late Justice Roderick Pitt "Roddy" Meagher, eminent art collector and mother to Amy, Penny continued to paint and sketch throughout her life. She became a Director of the Macquarie Galleries in the 1960s, Sydney and exhibited only rarely including the STILL LIFES exhibition at David Jones Gallery in 1984.

# A voice from the regions

## John McDonald

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It wasn't long ago that visiting the regions meant being resigned to the most basic dining options – whatever one might get at a pub or club, a takeaway or the local “Chinese”. I was brought up in such a country town and have memories of rudimentary meals in many other places. Today, however, the regions seem to be studded with chic restaurants, bistros and vineyards. The pubs and takeaways are still there, but if you want something more sophisticated there's usually a place to go.

Almost everyone would agree it's mark of progress for a town to have a greater range of culinary choices. It's also a boon for tourism - an industry every local council seeks to cultivate.

If councils took a similar attitude to regional galleries and other arts initiatives we'd be saying country towns had entered a new era of cultural maturity. Instead, from year to year, it's the same depressing routine: three steps forward, two steps back. While there are always galleries that seem to be riding high with supportive councils, generous local sponsors and benefactors, the past decade has shown the fragility of such success.

This is the reason why the constructive role played by regional arts organisations needs to be constantly reaffirmed. Times are changing, but local government still fluctuates wildly in its cultural attitudes and policies.

Even allowing for regular setbacks there has never been a better time to be an emerging artist in the country. The Internet has tethered the mighty bush to the world more effectively than Henry Lawson's “iron rails” ever managed. Greater ease of communication, combined with the changing demographics of many rural areas, is creating a more arts-friendly environment.

If local government still needs to be convinced of the value of arts activities the only effective bargaining points are economic success and the strength of public support. Neither can be taken for granted, but a growing number of refugees from the city, and new waves of migrants, are helping to break down the narrow attitudes of the past. Centres once dedicated almost exclusively to farming or mining, now enjoy a much broader range of shops and services. A vibrant arts community is an important part of that evolution.

The Windmill Trust Regional Art Scholarship, established in 1997 by Primrose Moss, sister of artist Penny Meagher, has been instrumental in asserting the value of regional arts. From the beginning the Trust recognised the needs of isolated artists in rural and remote NSW, providing stipends for materials, travel, study, and the costs of mounting exhibitions. It has underlined the importance of maintaining a voice from the country.

When people spoke of “regionalism” in the arts in 2003, they thought in terms of the city sending exhibitions to country centres. They never imagined that the regions might send an exhibition to the city.

Since then the sheer expense of life in the city has driven increasing numbers of artists into regional centres where they can find studio space and a less pressured lifestyle. There are significant groups of artists in Wedderburn and Bundeena, on the outskirts of Sydney; in the Southern Highlands, Hill End and Bathurst; in the Monaro, the Riverina, Broken Hill, in Newcastle and surrounds. The Northern Rivers area has the highest concentration of artists in Australia.

The diaspora of talent and the growth of the regional galleries network have created a more fertile environment for young artists. For those who choose to study at one of the metropolitan art schools it's now perfectly viable to return to live in the country upon graduation, as distance from the centre no longer means professional invisibility.

The 1990s was obsessed with theory, but landscape and environmental issues play a leading role today. This is not just because of the ongoing strength of indigenous art, but because landscape painters are seeking out locations all over the country. The renewed interest in landscape has led to a greater familiarity and appreciation of rural areas.

Like those new restaurants and vineyards, the strength of regional art is a tangible sign that a town is thinking about itself as a desirable place to live, not simply as a supply base. Culture is all about opening minds and learning from experience. It's about curiosity, and the willingness to think and dream outside of the confines of one's immediate environment. It's the energy that makes any locality, no matter how small or remote, into a part of a living network.



# 2016

## Duke Albada

*Inside Out*, 2016  
Installation and mixed media

A multi-disciplinary artist with a focus on social engagement, Duke Albada's work explores relationships within communities, surveying the social and cultural identity in relation to place.

In September 2016, Duke was an Artist in Residence at Apollo Estate, a social housing area in East Dubbo, NSW. 'Inside Out', highlights and breaks through a prejudiced perception of people based on their locality and reveals how affected persons perceive themselves. The accumulated artworks culminated in an arts trail and photographic publication that was presented as part of Artlands, the Regional Arts Australia Biennial conference in Dubbo in October 2016.

Duke Albada has exhibited extensively in Australia, Europe and the USA since 1998. She has showcased her garbage fashion Dregs2Diva in New York, had a six channel video artwork featured at the Byron Bay Airport, was a finalist at the prestigious Helen Lempriere National Sculpture Award, exhibited several times at Sculpture by the Sea in Sydney and had two collaborative artworks included in the Thessaloniki Biennale.

[duke-albada.com.au](http://duke-albada.com.au)

# 2017

## Rachel Peachey and Paul Mosig

*This / That*, Artbank collection 2017  
Print on Cotton Rag, 75 x 100cm

Rachel Peachey and Paul Mosig work with their two children in a collaborative practice that focuses on human / environment relationships. They have an ongoing interest in the way people inhabit and move through landscapes and how these challenges are navigated both individually and in groups.

'This / That' uses play and field studies as creative research tools to explore how the built environment effects our approach to risk, our emotional states, the way we relate to each other and the way we impose boundaries on our behaviour.

For these purposes, play is an activity that has no particular outcome in mind and can be undertaken at any age. Field studies are the re-occurring exploration of particular sites over time.



# 2015

## Harrie Fasher

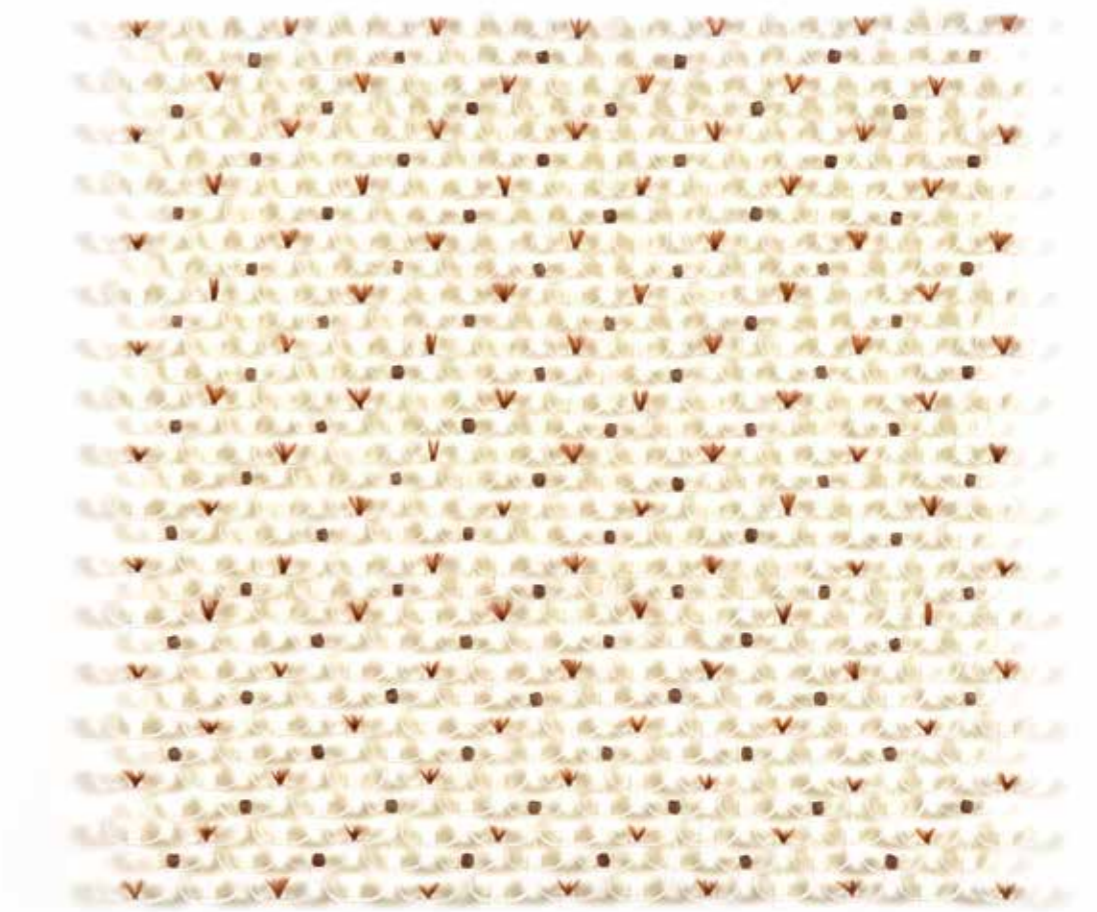
*Bold*, 2016  
Steel Sculpture, 74.5 x 25 x 13.5cm

Harrie Fasher is an artist and an accomplished equestrian with a passion for creating steel sculptures. Harrie investigates the horse and its relationship to humans on a physical, historical and mythological level. Her sculptures are dynamic, imbued with a sense of hand-sketched weightlessness whilst also capturing the strength, form, anatomy, movement and personality of the horse.

Harrie recently won the Helen Lempriere 2017 Scholarship. She has exhibited nationally and internationally with works shown at the National Museum of Australia, Canberra; Sculpture by the Sea, Sydney, Baer Art Centre, Iceland and Mall Galleries London.

Harrie has a keen interest in communities and the development of opportunities has seen her develop a series of creative welding workshops. The Women Welders of the West, Youth "Heavy Metal" and Seniors "Gone Bush" programs have been a runaway success.

Represented by King Street Gallery on William, Sydney  
harriefasher.com.au



# 2014

## James Blackwell

*Cosmos*, 2016  
Paper, Pandorea Pandorana seeds, 40 x 40cm

James Blackwell's artwork centres on themes of nature, silence, structure and meditation. Utilising natural materials gathered from the Australian bush and other resources, he reconfigures the materials into grid-like formations often in a three dimensions with the use of textured and handmade papers as support.

The overall effect produces intimate assemblages offering a contemplative space to reveal an aspect of tranquillity and stillness. In addition to conveying calmness, the work implies the passage of time.

The objects intricate detail and evident focus on process reveal a steady hand and time spent engaging with the material to read objects.

Bushwalking in the Blue Mountains has become part of the artist's lifestyle. James said, "Part of the joy in creating these works is seeing what can become of the easily discarded or ignored. I like to think of the valley floor as my art supply store!"

Represented by Lost Bear Gallery, Katoomba  
james-blackwell.com

# 2014

## Encouragement Award **Rochelle Summerfield**

*Lost, 2016*  
Pigment print on Lucia 315gsm paper, 77 x 100cm

Rochelle Summerfield, based on the NSW North Coast, creates images in new and mixed media of sassy women, exploring the female experience in suburbia and the Australian Bush.

She tells stories of exaltation and transformation featuring a female protagonist using collages of found, photographed and hand-drawn imagery. Along with a dose of humour and irony she references the grotesque, fables and art history. Rochelle explained that in applying for the Windmill she approached the application as a push to be more clear and strategic in how she approached her practice and that she used her grant to take advantage of a professional development opportunity to exhibit her new work at Brenda May Galleries, Katoomba Cultural Centre and the Tweed Regional Gallery during 2016.

Rochelle said "The grant built my confidence and extended my practice beyond the regional by building networks and I curated a show *Aberrant Play* at Grafton Regional Gallery."

[rochellesummerfield.com](http://rochellesummerfield.com)



## Joint Winner **Sally Williams (Chicken)**

*Trigonometric Identities (detail), 2017*  
Ink on paper, 400 x 150cm

Sally Williams's art practice explores her identity as a white female living in rural, regional, post-colonial Australia.

Flora and fauna imagery are sourced from her farming heritage and immediate Australian landscape and are coupled with inspiration drawn from feminine and colonial influences such as quilting and cross-stitching. The result is repetition and patterning in her artwork with a touch of 21st century whimsy.

Sally said "On winning the Windmill Scholarship - it gave me a financial and moral boost. The fact that someone was willing to invest in my practice gave me the confidence to throw my heart and soul into the project".

[sallychicken.com](http://sallychicken.com)

# 2013

# 2013

## Joint Winner Karen Stone

Karen Stone is a paper artist living in the Northern Rivers of NSW. Inspired by flowers, floral patterns and the medium of pulp-paintings, her art practice weaves together fabric, memory and meaning to revisit and reflect upon the past. As evident in nature, her arts practice is informed by flowing partnerships between conceptual and technical research, and studio work.

The floral subject matter for these working drawings is sourced from images that connect Karen with childhood memories photographs of garden flowers, domestic fabric and vintage floral patterns. These drawings are re-invented by manipulating and cropping them in Photoshop and using water to dilute the printed ink-jet image.

Since winning the Windmill Scholarship Karen has had a number of solo and group exhibitions in Northern NSW and in 2014 was awarded a Scholarship to Penland School of Crafts in North Carolina.

[karenstoneartist.com](http://karenstoneartist.com)



# 2012

## Bradley Hammond

*Gosling Creek painting, 2016*  
Oil and acrylic on linen, 155 x 114cm

*Gosling Creek painting II, 2016*  
Oil and acrylic on linen, 155 x 114cm

Bradley Hammond gathers bulrushes from riverbanks to make the reed pens that are integral to his large-scale plant drawings which merge natural history and minimalism. He has held solo exhibitions in Melbourne, Sydney, Johannesburg, Paris and Bathurst and has participated in group exhibitions in Sydney, Melbourne, Essen, London, Lyon, Paris, Johannesburg and Cape Town. His work is held in public collections including Anglo American PLC, London, Mornington Peninsula Regional Art Gallery, Bathurst Regional Art Gallery, Johannesburg Art Gallery and Sasol Art Collection and in private collections globally.

In 2000 he won the prestigious ABSA Atelier award for contemporary art with a six-month residency at the Cite Internationale des Arts, Paris. Bradley has been shortlisted for number of awards including National Works on Paper Award, Fletcher Jones Art Prize, Waterhouse Natural History Art Prize, the Stanthorpe Prize 2010 and the Central West Regional Artists Award in 2011.

Represented by Sara Roney Gallery, Sydney





# 2011

## Nicole Welch

*Wildeornes Body*, 2016  
Image from video performance work

After studying, travel and living overseas Nicole Welch, returned to her hometown of Bathurst and found herself drawn to the surrounding landscape and its rich cultural history as a theme for her art practice.

In her works entitled *Illuminations*, Nicole photographed specific historical objects into the landscape coupled with projections onto the terrain thereby illuminating representations of Australia from the past by bringing them into the present. The resulting hybridised landscapes reveal the multiple historical paradigms informing our present-day relationship to country.

Nicole's current body of work, *Wildeornes Body* utilises projections and multi-media to reveal the symbiotic relationship humans have with the natural world, and the fragility and strength of both. Welch spent several weeks at BigCi artist residency near Wollemi National Park to create this artwork exhibited at Blue Mountains Cultural Centre in 2017.

Nicole has had numerous solo and group exhibitions and is hung in private collections and Parliament House, Canberra, National Library of Australia, Bathurst Regional Art Gallery and MAMA collections.

Represented by Brenda May Gallery, Sydney  
nicolewelch.com.au



# 2010

## Jane Lander

*The Dais*, 2014  
Drawing, stop gap animation

Jane Lander is a Hunter based artist with a practice in painting, printmaking, animation and drawing. She describes her interest as universal and personal, investigating domestic socio-political injustices and environmental concerns.

Jane's recent work SEA focuses on the drama and atmosphere of the sea which is such a force in the Newcastle environs. SEA reveals both the serenity and rage of our oceans, whilst investigating the philosophical questions that only nature inspires and cinematic experience that contemplation of the sea can evoke.

Her work is held in many collections including the Newcastle Art Gallery, Lake Macquarie City Art Gallery, Maitland Art Gallery, Muswellbrook Art Gallery and Broken Hill Art Gallery. Jane has been a finalist in many prizes including the William Dobell Drawing Prize, Blake Travelling Art Prize, NSW Parliament Plein Air Painting Prize and Kilgour Art Prize. SEA is Jane's second solo exhibition with Curve Gallery and she has participated in many solo and group exhibitions in Melbourne, Adelaide, Sydney and Newcastle.



# 2009

## Tracy Luff

*Element of Out of the box, 2016*  
Recycled cardboard, hessian and wood, 85 x 41 x 35cm

Tracy Luff is a Goulburn based visual artist working with a variety of mediums in both 2D and 3D, although the majority of her exhibited work has been sculpture, installations and relief work using the cut edges of fluted cardboard to create texture and form.

The evolution of her technical expertise in working with this sculptural medium has been enriched by a fine sense of aesthetic and of conceptual investigation. Conceptually, and aesthetically, her work is grounded in her Chinese Malaysian heritage and her life in regional Australia.

Her artistic achievements include winning the National Art Award, Jennifer Lamb Veolia Creative Art Scholarship, Goulburn Art Award and selection as finalist for the Woollahra Sculpture Prize, Royal Bank of Scotland Emerging Artist Award, Conrad Jupiters Art Prize and the Country Energy Art Prize for Landscape Painting (2006-09).

Prior to the Windmill Trust Scholarship, Tracy had exhibited widely in group shows and solo shows in regional locations (including Maitland, Goulburn) Since winning the Windmill, her career has grown significantly, with a solo exhibition in Sydney and overseas exposure – exhibiting in international art fairs and exhibitions in Europe in 2015 and 2016.

[tracyluff.com](http://tracyluff.com)

# 2008

## Mic Eales

*Artist Book Scrolls, 2016*  
Wood, perspex and paper ink scrolls, 22 wide x 10 deep x 50cm high

Mic Eales is a sculptor/mixed media artist and an art-based researcher based in Northern NSW. He completed his PhD, *Different Voice, Different Perspective: An arts-based and evocative research response to original voice narratives of suicide* at Southern Cross University.

Mic sees himself as a storyteller – interpreting, reinterpreting and eventually retelling stories that are heartfelt and emotive and provide new insight into the issue of suicide.

It was after his brother's death that he began creating a series of artworks about the personal, social and cultural ramifications of suicide. Within the studio and his art practice, he places heavy emphasis on experimentation through play. Mic explores different media, materials, forms, designs and alternative methods of representation and "this requires vigorous engagement with the imagination and a belief in occurrences of a serendipitous nature" he adds.





# 2007

## Joint Winner Craig Cameron

*The Mountain Stream, 2016*  
Oil stick, acrylic paint, pastel and electric grinder on steel, 61 x 120cm

Craig Cameron's recent work questions the boundaries of painting through his use of found refrigerator panels; he reworks the panels with an angle grinder, applies gap filler and fresh paint to create artworks described as resembling "shadows on a gothic wall". Craig's past work was characterised by layering: layer upon layer over base materials such as perspex, canvas, masonite and sheet steel to produce artwork imagery that were both urban in outlook and three-dimensional.

Craig currently lives and works near the NSW South Coast village of Candelo.

Represented by Ivy Hill Gallery at Wapengo  
craigcameron.com.au

# 2007

## Joint Winner Andy Townsend

*The Somnambulist, 2016*  
Collage & drawing on masonite, 207 x 127 cm

Andy Townsend is from Wapengo on the far south coast of NSW. His art dovetails 2D and 3D modes of expression.

Collage is the principle informing his practice allowing chance to influence a creative pathway in the conception and development of an artwork. Assemblages of steel and salvaged objects become the subject of ink/collage drawings. Photomontages are the starting point for low relief sculptures.

Andy has had many solo and group exhibitions in regional, urban Australia and overseas, has received multiple awards and prizes and seen his sculptures in Sculpture by the Sea in Bondi and Aarhus. He continues to work on private commissions and commissions for public installations and exhibits with long time partner and collaborator, Suzie Bleach.

bleachandtowntsend.com





# 2006

Joint Winner  
**Samantha Small**

*Monument – Interior, 2017*  
Cast plaster, 18.5 x 23 x 9cm

Samantha Small works across a broad range of disciplines including sculpture, installation and photography.

Much of her work uses scale to consciously distort the viewer's perception of what is real and what is reconstructed, with the architecture of the interior remaining a recurring theme. Her early work created three-dimensional models based on existing interior spaces that were documented and presented as large format photographs. Later images of real spaces, perceived as fictions were realised. Other works explore scale through sculptural interventions in public space and site-specific installation, including *Stalemate* (2015), an upscale WWI toy tank captured in a life-size diorama.

Most recently Samantha exhibited in the 2015 *Sculpture by the Sea* exhibition at Bondi in Aarhus, Denmark and was awarded a Helen Lempriere Scholarship that supported the construction and presentation of the *Sculpture by the Sea* work, along with overseas travel and research. She is currently tapping into inspiration from a recent European trip and back in her Canberra studio preparing new works.

[samanthasmall.com.au](http://samanthasmall.com.au)



# 2006

Joint Winner  
**Rachel Ellis**

*Jean Bellette's studio window at Hill End, 2017*  
Oil on linen on board, 50 x 125.5cm

Rachel's work is mainly 'in-situ' and she responds to the immediacy of drawing and painting from life. "What moves me to respond is noticing a relationship of shape, line, form and colour and the interaction of these elements with light" Rachel says "I love the way light can transform what we see".

Rachel's awards include the Blake Prize for Religious Art, Adelaide Perry Prize for Drawing and the Mosman Art Prize in 2013.

Her work is now held in public collections including the Art Gallery of New South Wales, St Patricks Cathedral, Parramatta and Macquarie Bank.

Represented by King Street Gallery on William, Sydney



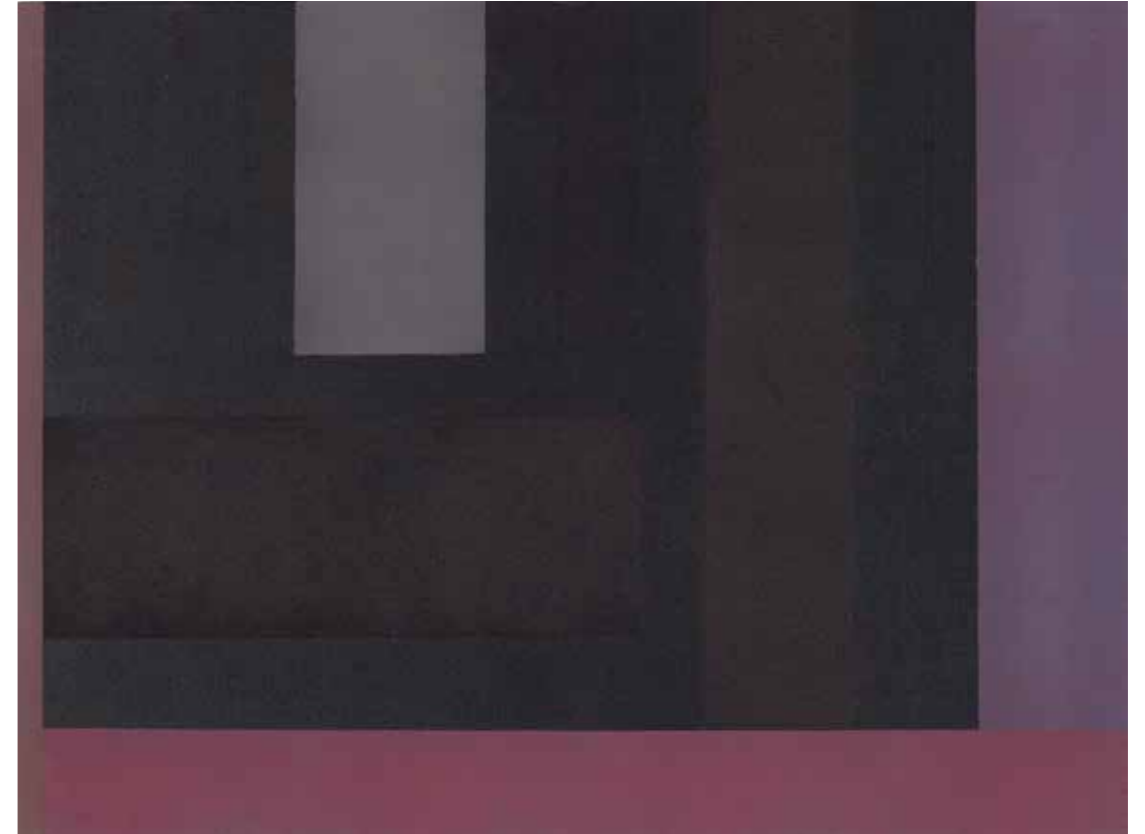
# 2005

Joint Winner  
**Jonathan Throsby**

*Hard Rain, 2013*  
Oil wax on linen, 1.8 x 2m

Jonathan Throsby's focus is on painting personal interpretations of the land. "Having lived and worked in some of the remotest areas of Northern and Western Australia," says Jonathan, "I am aware of another desert, one that has been created since white settlement, called after agriculture".

Jonathan paints and draws Australian landscape based upon his own physical and intimate experience of being in and on the land. "I do not paint views: my work is closely aligned to mapping of the land to the body, tracing contours, layers of human habitation."



# 2005

Joint Winner  
**Sandra McMahon**

*Monument - Interior, 2017*  
Cast plaster, 18.5 x 23 x 9cm

During 2005, after living in Goulburn district for ten years, Sandra McMahon observed the changes in the landscape that human occupation had imposed. This plus the organic lineal and formal qualities of the landscape was the inspiration for her art making. The endpoint is the complex layering of human marks and manipulations of that landscape.

In applying for the Windmill Sandra said "I saw it as an opportunity to assist me with the financial aspects of putting an exhibition together. It also helped me clarify the direction I want to take with my work."

Since then Sandra has worked as both a Curator and Director at various Regional Galleries. She currently co-owns Weswal Gallery in Tamworth and continues her artistic practice.

[weswalgallery.com.au](http://weswalgallery.com.au)



# 2004

Joint Winner  
**Tom Doherty**

*Sunset at Mt Hay, 2016*  
Watercolour on paper, 31 x 48cm

Tom Doherty's primary focus is on Plein Air watercolour landscape paintings with inspiration drawn from his home in the Blue Mountains.

Tom said, "The dramatic effects of weather patterns in the place I live, the airy, changeable and ambiguous atmosphere and mood of the mountains constantly inform my work. This led to my interest in breaking down the components of living organisms and forces of nature – vapours, mists and gases. All these elements make themselves felt in my work. The Windmill Trust Scholarship gave me affirmation that I was on the right path".

[tomwdoherty.com](http://tomwdoherty.com)

# 2004

Joint Winner  
**Sarra Robertson**

*Hiatus, 2016*  
Mixed media, 60 x 89.7cm

After being awarded the Windmill Trust Scholarship in 2004, Sarra pursued opportunities in North America partaking in a pop-up exhibition in New York headed by photographer Michael Halsband.

A series of Sarra's works on paper was also secured by Swedish Interior Design Company 'Akeba' founders Tommy and Anki Belsander.

After further studies in psychology, Sarra moved to Melbourne where she exhibited constantly, but most notably as visual headliner for the Darebin Music Festival in Northcote 2007/8, Brunswick Street Gallery 'Works on Paper' Retrospective in Fitzroy 2008 and group shows in Carlton and Brunswick.

Sarra resides in the Northern Rivers NSW with her children and has re-entered her studio after a 6-year hiatus from art making. She is aiming to reveal her new direction from lineal to figurative in an exhibition at the Tweed Regional Gallery in 2018.



# 2002

## Stephanie Jones

*1km from home (life is sweet), 2017*  
inkjet print on archival rag, 112 x 266cm

Stephanie Jones works primarily in the areas of drawing and installation, often with ephemeral materials and in site-specific locations. Her practice focuses on the domestic as both a physical and psychological space.

Stephanie's recent work is concerned with the language of ornamentation, drawing on sources such as wrought-iron gates and fencing, interior architectural mouldings, textile designs and patterned wallpapers. Her use of materials such as icing, bubblegum and textured wallpaper explores 'internal' themes including love, longing and loss. Stephanie noted "I am interested in inverting the trivial, the sentimental and the feminine, making these notions the very heart of the matter".



Stephanie said "The Windmill Scholarship was a wonderful form of support during my post-graduate studies (Masters of Philosophy) and I produced a lot of work in the immediate period following. My art career has had many ups and downs over the years, projects still tick over slowly and I know I have the skills and resilience to ensure my own windmill spins rapidly again in the future."

[stephaniejones.com.au](http://stephaniejones.com.au)



## Joint Winner Karen Bulgin

*The Garden of Eden (Oxley Beach), 2016*  
Watercolour on arches, 56 x 76cm

Karen Bulgin is an abstract artist living in Port Macquarie. Before studying art, she studied geography - atmospheric conditions, winds, and cloud formations - and this influence is evident in her paintings.

Karen believes that "art can put us in touch with that deep place from which life flows..." and thus nominates nature as one of her greatest inspirations. Painting urban settings and figures in the landscapes, she feels that the immediate environment was and still is her major reference source as an artist.

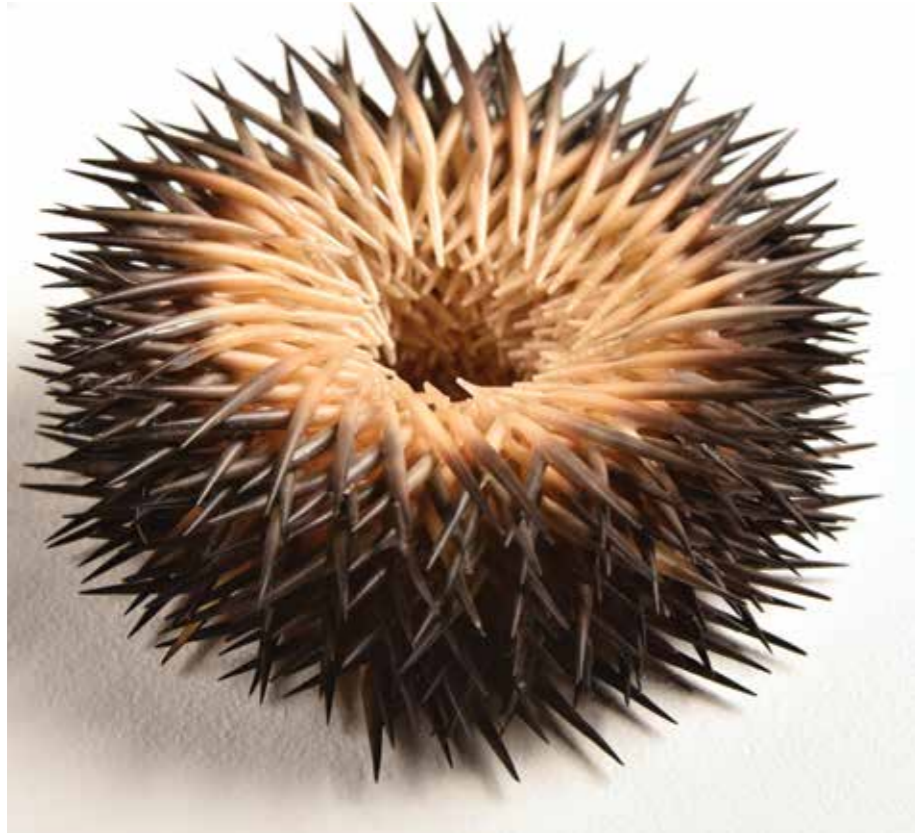
In 1989 Karen was awarded the Sir William Dobell Art Foundation Art Prize for Painting and continues to paint and exhibit at regional NSW Galleries.

# 2003

## Suzie Coumbe

For artist, Suzie Coumbe her primary material is salvaged timber from forests. From there they become elements within unique sculptures that feature tiny little people. "I wanted to put a human scale in there. It's to do with human interaction with nature. They become these objects of care." Suzie's art practice has evolved from the tactile nature of fibre, thread and textiles to large sculptural commissions, 3D works and installations, using varied materials from woven stainless steel to perspex and industrial felt.

These works often dealt with landscape and the human connection to place and identity. Thread as a metaphor of connection and belonging plays a large role in most of her artwork. Society is woven together: each thread separate but belonging to a whole. Suzie has participated in many group exhibitions and solo exhibitions in Newcastle and participated in the Echico Tsumari Art Triennial.



2001

Joint Winner  
**Christine McMillan**

*Echidna spine series* (detail), 2001  
Echidna spines, 8 x 10 x 16cm

Christine McMillan spent much of her art life exploring the meaning of the words 'push the idea' - advice given to her by artist, Ken Unsworth. Her works investigate complex ideas, from environmental concerns, to stories about collection of materials and sculptural pieces that demonstrate the effects of force on clay.

Christine uses a range of materials including Xanthorrhoea resin, echidna spines, carp scales, Stipa seeds, clay and coal. Her work is the result of identifying, experimenting and getting to know the characteristic of each material, and demonstrates the artist's impressive ability to move seamlessly across media. As an Arts and Health Coordinator at Arts OutWest (AOW), she curates exhibitions, develops and manages arts health projects. She has exhibited in shows at Number 47 Rylstone and in regional galleries including solo shows at Bathurst Regional Art Gallery, Western Plains Cultural Centre, New England Regional Art Museum and Bundaberg Art Gallery. Her work has been exhibited at Mount Tomah Botanic Garden and the University of Wollongong Gallery.



2000

**Camille Kersley**

*All the Stories*, 2016  
Ceramic pieces, 30 x 40cm

Camille Kersley engages in the act of 'making' as a means of navigating her way through the often puzzling experience of being human. Camille's work is deeply embedded in a process-focused practice: on a personal level, through the materials she works with and by the approach and methods she uses to create her work.

Camille says "My preference for working with found materials (site specific clay, rock, saps, stains, shapes...) places the work firmly in the context of particular times and places and supports my interest in honouring the small and insignificantly considered phenomenon that I observe and experience around me."



# 1999

## Peter Rutherford

Of mixed descent from Ireland and the Wiradjuri tribe, Peter Rutherford, held a deep interest in drawing and art from his early years, completing his first oil painting at the age of nine.

He gained respect and appreciation for open space and outback landscapes during his childhood and maintained a love of both ocean and coast. His art covers politics, humour and conservation.

Peter said in 2007 "Winning the Windmill was a great boost to my confidence and drive. It enabled me to purchase the necessary equipment towards my first exhibition."

# 1998

## Julie Savage

"Painting unavoidably focuses my thoughts. It brings intensity, an immediacy, which brings the mind into sharp focus,...I work in oils because they are flexible, malleable, able to grow, develop and be changed. They are forgiving and welcoming. I can examine the self through the materials and process."

# 1997

## Esad Muftic

*Untitled, 1996,*  
Pastel crayons on board, 75 x 100cm

The inaugural Windmill Trust Scholarship went to Esad Muftic, a refugee from Sarajevo, who possessed both outstanding talent and need. Esad arrived in Australia from Sarajevo in November 1995. In the preceding 20 years he was one of the most renowned graphic artists and was Professor of Drawing and Graphic Art at the Academy of Fine Arts, University of Sarajevo.

On arriving in Australia around 1994, Esad was impressed by the character of the light, the different colours of the landscape and flora which inspired him to change to paint as a medium.

His focus remains on capturing in paint, the Australian landscape.



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We would also like to thank Maunsell Wickes, PPM and our generous donors who have made the Windmill Trust Scholarship a success.

Many hundreds of artists have trusted us with their applications and their dreams and we look forward to being able to support them for another 20 years.

**Primrose Moss, Paul Duffy & Richard Weinstein**



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