

The Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

'95

The 1995 Anne & Gordon Samstag
International Visual Arts Scholarships

samstag

University of South Australia

95

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Mehmet Adil
Marika Borlase
Catherine Brennan
Kate Daw
Ruth Fazakerley
Susan Fereday
Matthys Gerber
Marcia Lochhead
Sue Saxon
Lucy Turner
Megan Walch

Foreword

This publication witnesses the achievement of eleven artists who were awarded Anne & Gordon Samstag International Visual Arts Scholarships, tenable for twelve-months of study overseas, commencing from 1995.

These nine women and two men are beneficiaries of Gordon Samstag's vision to level the playing field for Australian artists, whom he knew to be as good as their international peers, but restricted unreasonably by geographic isolation. Consequently, this third group of Samstag Scholars will soon be embarking on lengthy and enviable creative adventures in New York, Utrecht, London, San Francisco, Los Angeles, Glasgow and Dundee.

Following the good news of their award, the preparations which "Samstagers" must make to secure their overseas study opportunity are, invariably, complex and taxing. For example, while under no obligation to enrol in formal degree courses, their project must nevertheless

demonstrate a full commitment to studio practice under the bona fides of an appropriate institution. Negotiations for acceptance into a preferred institution can be arduous and slow.

While concerned primarily with artistic development and enrichment, the Samstag experience is thus distinguished also by endeavour and self-reliance. Moreover, when confronted directly by the formidable dimensions of international contemporary art,



Matthys GERBER
L'Origine du Monde #1 1992
oil on canvas
200 x 300

scholarship recipients may discover, beneficially, that their own indigenous artistic character is distinct and viable.

In each of the first three years of the Samstag Program, it has been possible to award a larger number of scholarships than will usually be the case. This is because funds accumulated in Mr Samstag's bequest after his death, in 1990, and before the program commenced its operations in 1992. From 1995, the number of Samstag Scholarships awarded will stabilise at approximately five, annually.

One final matter. This "Class of '95" Samstag catalogue is intended simply as a document of record and neither accompanies an exhibition, nor aspires to an analysis of recipients' work. However, the catalogue does illustrate the selection committee's flexible criteria for art practice and its good judgement, in awarding the scholarships equitably between experienced artists of demonstrated achievement and those at the very beginning of their careers.

The selection committee for the 1995 Samstag Scholarships were Max Lyle (Head of the South Australian School of Art) Barrie Goddard (Senior Lecturer at the School) and, performance and installation artist, Lyndal Jones.

Ross Wolfe
Director, Samstag Program



Megan WALCH
8 items or less 1994
oil on canvas
170 x 46.5

The Samstag Program

The Anne & Gordon Samstag International Visual Arts Scholarships were established in 1992 through the bequest of American artist Gordon Samstag, who taught from 1961 to 1972 at the South Australian School of Art. Gordon Samstag's remarkable gift to Australian visual artists ranks as one of the great bequests to visual arts education in this country.

Mr Samstag died in 1990 in Naples, Florida, USA, having made substantial provision in his will for the funding of a number of annual scholarships, to enable Australian visual artists to "study and develop their artistic capacities, skills and talents in New York, New York and its vicinity, or elsewhere outside of Australia".

The value of the bequest was several millions of dollars at its inception, providing sufficient income to fund a number of scholarships generously, every year, in perpetuity. Samstag Scholarships pay for all the costs of twelve-months of study, including return airfare, tuition fees, materials and equipment, and reasonable living expenses.

In his will, Gordon Samstag proposed that the South Australian School of Art should administer the Scholarship Program on behalf of his American trustee. The South Australian School of Art, established in 1861, joined with other institutions in 1991 to form the University of South Australia. The Anne & Gordon Samstag International Visual Arts Scholarships were inaugurated by the University in 1992.

While entirely flexible about the destinations of scholarship recipients, Mr Samstag's will was prescriptive on some other matters. For example, the three-person selection panel must be chaired by the Head of the South Australian School of Art and include a senior, academic staff member of the school, as well as an artist of standing who is independent of the school.

An American citizen, Gordon Samstag was born in New York City on 21 June 1906 and studied at the New York Art Students League before continuing his studies at the Academie Colarossi in Paris.

A 1981 catalogue from the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, reveals him to have been a social realist painter of promise during the 1930s. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Indiana. There are also public murals by Samstag (apparently commissioned in the 1940s by the Roosevelt Administration's WPA program) at post offices in Scarsdale, New York and Reidville, North Carolina.

In Australia, Gordon Samstag exhibited at both the Contemporary Art Society and the Robert Bolton Gallery in Adelaide, and at the Leveson and South Yarra Galleries in Melbourne. Samstag also taught briefly at the Royal Melbourne Institute of Technology before he arrived in Adelaide. Following his retirement he lived for a while in Cairns before settling with his wife Anne in Naples, Florida, dying there, three years after Anne, in March 1990, at the age of eighty-three.

Research continues into the lives of Gordon and Anne Samstag.



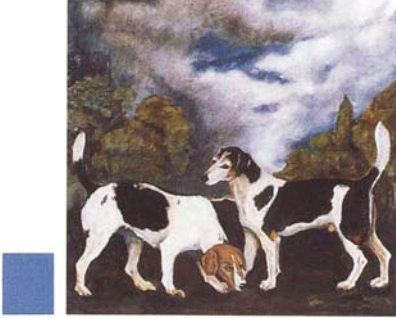
Gordon SAMSTAG, 1906 – 1990
Proletarian 1934
oil on canvas
122.7 x 106.7
The Toledo Museum of Art, Toledo, Ohio
Museum Purchase Fund

Mehmet Adil



Untitled 1994
plate glass and automobile tyre
glass 300 x 150 x 0.3

Marika Borlase



After Stubbs - heritage colours titled Henry V and Doeskin 1993
oil on board
900 x 1800

Catherine Brennan

The theory of a non-geometric metaphor for reason. The theory of abandonment. The theory of access. The theory of acknowledgment. The theory of acting as if you know. The theory of activity. The theory of addition. The theory of after. The theory of allusiveness. The theory of almost. The theory of anathemas. The theory of and. The theory of appearing or being reasonable given the terms of the process. The theory of appearing unreasonable but being reasonable. The theory of application. The theory of ascribing. The theory of audience. The theory of axioms. The theory of backs. The theory of beginning. The theory of being neither at the centre nor the edge. The theory of bending. The theory of betting its the same all the way down. The theory of between. The theory of bits. The theory of briefs. The theory of by. The theory of chance encounter. The theory of complexity. The theory of concealment. The theory of congealing. The theory of conjecture, revelation and placement. The theory of contention. The theory of contradiction. The theory of conventions. The theory of conversation. The theory of coupling and doubling. The theory of cunningly ceasing to be sardonic. The theory of cunningly ceasing to be two-dimensional. The theory of daubing. The theory of debt. The theory of deciding. The theory of desperately seeking sharp corners. The theory of difficult principles. The theory of disappointments. The theory of disentanglement. The theory of disorder. The theory of distant viewers. The theory of doggedness. The theory of dynamism. The theory of elaboration. The theory of end. The theory of event. The theory of everlasting. The theory of exaggeration. The theory of excess. The theory of explaining nothing. The theory of explanations. The theory of fabrication. The theory of faculties. The theory of faith. The theory of fear. The theory of fleshiness. The theory of frames. The theory of from. The theory of fucking. The theory of gratification. The theory of gripping. The theory of hanging on. The theory of haunting, inspiration and breathing. The theory of having a method and making decisions. The theory of heartfelt feeling. The theory of hmph. The theory of idle chatter and alabaster figures. The theory of illusiveness. The theory of imminent skills and penultimate products. The theory of improbability. The theory of in. The theory of incompleteness. The theory of inhalation. The theory of insistence. The theory of involvement. The theory of involving. The theory of judgements. The level. The theory of life-like representations. The theory of logic having absurd and unreasonable logicity. The theory of making it up. The theory of measure and remeasure. The theory of new. The theory of not nature. The theory of of. The theory of opposite. The theory of orthogonals. The overstatement. The theory of pan-dimensionality. The theory of paradox. The theory of permutation. The theory of plans. The theory of pleasure. The theory of plinthing. The theory of practice being reasonable. The theory of pressing. The theory of probability. The theory of process or evidence of process being central to the 'finished' thing. The theory of production. The theory of pure abstract knowledge, impure knitting and belligerent deduction. The theory of pure geometry and plain body. The theory of questions and sheer possibility. The theory of radius and diameter. The theory of ratio. The theory of raw material and noisy stuffs. The theory of realising. The theory of reasonableness. The theory of recess. The theory of reiteration. The theory of repetition. The theory of revelation. The theory of routine. The theory of sandwiches and footnotes. The theory of shifting. The theory of sighting. The theory of silence. The theory of simply insisting. The theory of slants. The theory of sleep. The theory of slipping. The theory of somethings. The theory of space. The theory of spaces. The theory of standards. The theory of stoppages. The theory of story. The theory of surface. The theory of sweet. The theory of taking account. The theory of the artists' riposte. The theory of the beginning of the end. The theory of the difference between thinking and knowing. The theory of the disintegrating Cartesian grid as the measure of the complexity of possible perceptions. The theory of the impossibility of insisting on one's own vision of order given that for every ordering there are endless others. The theory of the notion of the non-fixity of questions and answers or the fixity of the fact of questions and answers. The theory of the obverse, the converse and Plato's cave. The theory of the story so far. The theory of the. The theory of the things that were left out. The theory of there being no access to answers except by discovering what can and cannot be established by different forms of argument and what actions may or may not be commended as reasonable. The theory of there being no fixed point from which to think and make. The theory of this and that. The theory of to roll, to crease, to fold, to store, to bend, to shorten, to twist, to twine, to dapple, to crumple, to shave, to tear, to chip, to split, to cut, to sever, to drop... The theory of to. The theory of trace. The theory of troubling. The theory of understatement. The theory of unmediated thereness. The theory of urges. The theory of where. The theory of who gives a shit



From 209 series 1995

computer-generated text of 209 theories, 975 words
in typeface Times, printed over Focoltone 1027 on Mega Matt 170gsm
11 x 10

Kate Daw



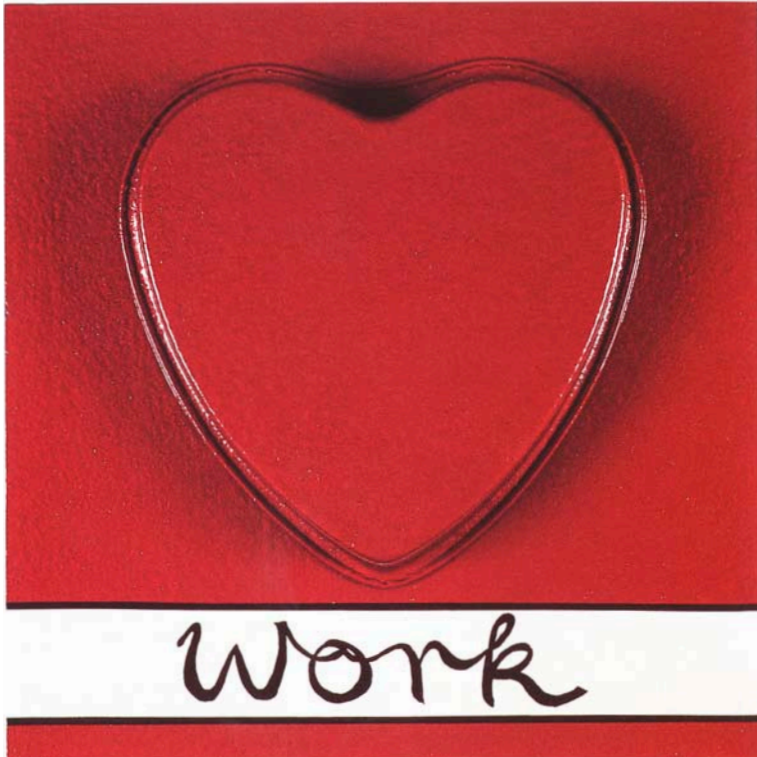
Restaurant 1993
oil on linen
86 x 61

Ruth Fazakerley



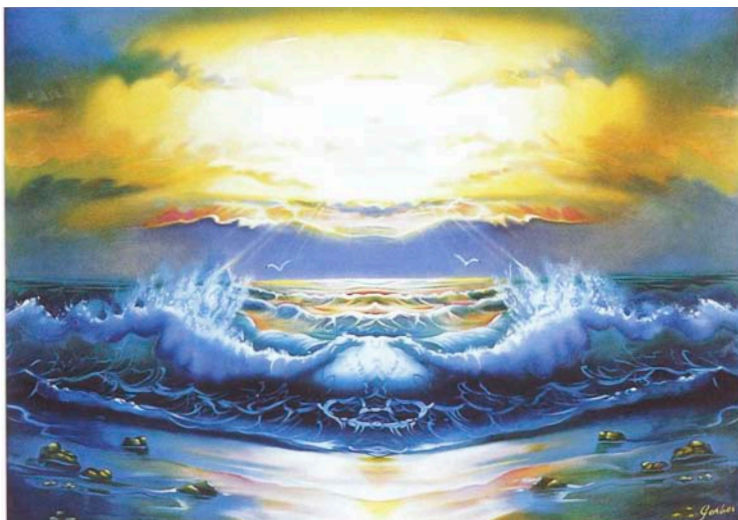
Family Snaps (detail) 1993
acrylic and oil on canvas
one of four paintings, each 70 x 70

Susan Fereday



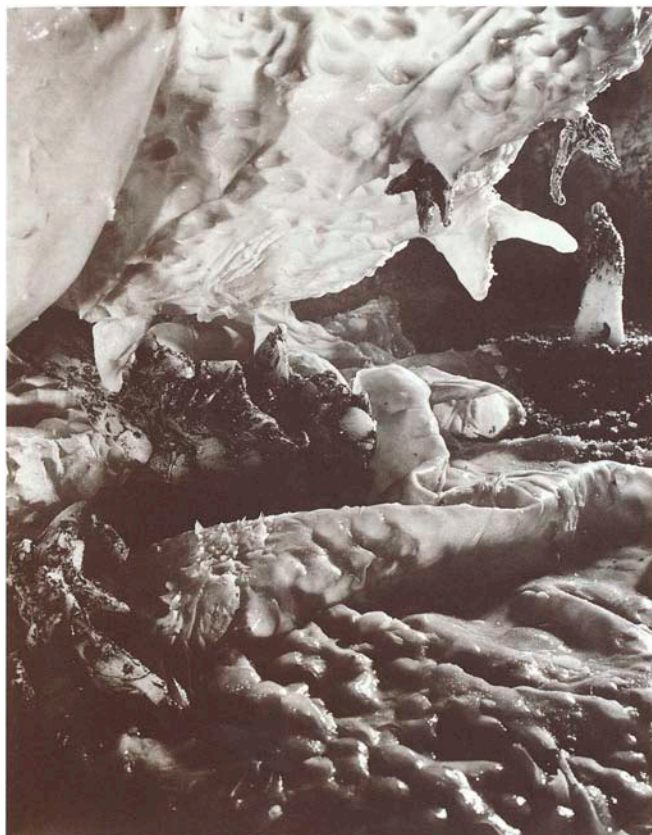
Love and Work 1995
mixed media on wood
30 x 30 x 8

Matthys Gerber



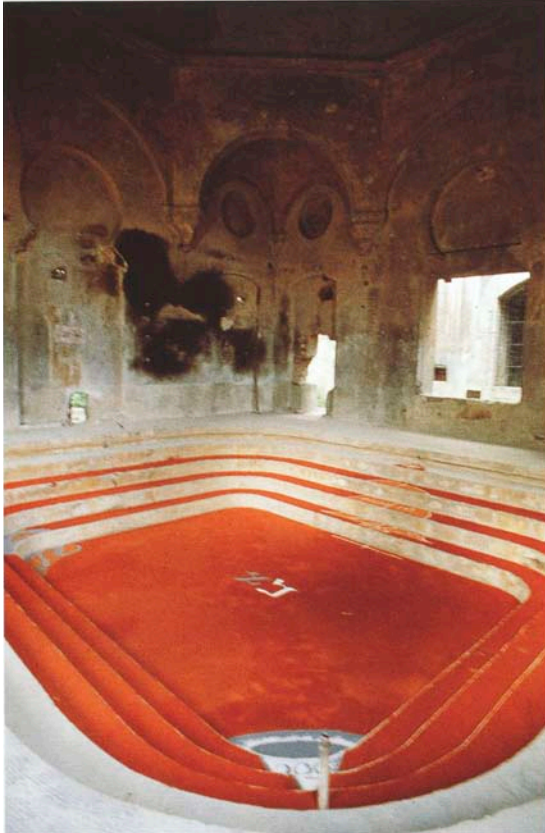
Holy War ii 1994
oil on canvas
165 x 233.5

Marcia Lochhead



Inwards (detail) 1993
one of twelve, gelatin-silver photographs
each 85 x 110

Sue Saxon



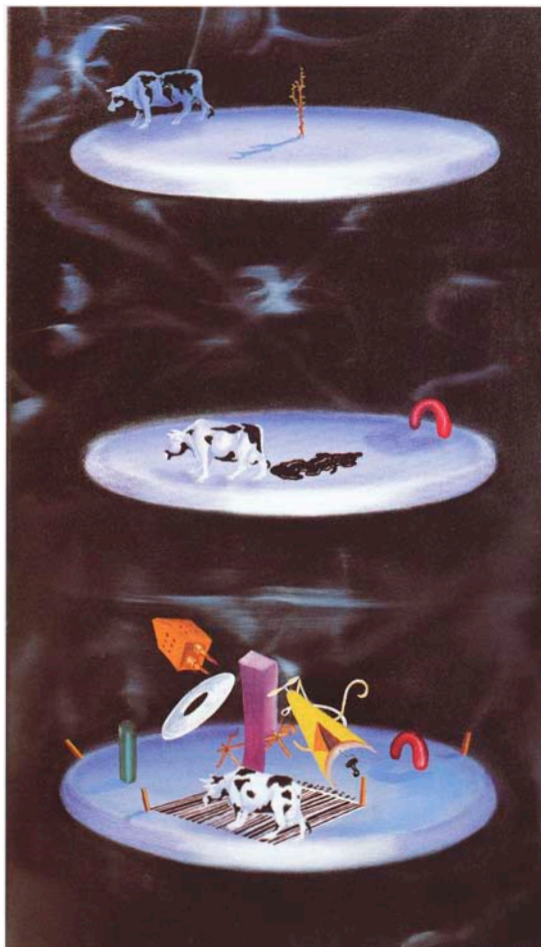
Malom To, Torok Furdo—Turkish bath-house 1993
collaborative installation with Heimo Wallner, Budapest, Hungary
paprika, salt and poppy seed

Lucy Turner



Untitled 1993
oil and chalk gesso on paper
34 x 31

Megan Walch



8 items or less (detail) 1994
oil on canvas
170 x 46.5

Artist's Biographies

Mehmet Adil

	1953	Born Pelathousa, Ktima, Cyprus
	1992	Master of Visual Art, South Australian School of Art, University of South Australia
	1987	Bachelor of Arts (Craft), Curtin University of Technology, Western Australia
Awards	1971	Diploma in Engineering (mechanical), CTESE, Cyprus
	1995	Samstag Scholarship - Glasgow School of Art, Scotland
	1992	Kym Bonython Prize, South Australian School of Art
Individual Exhibitions	1994	<i>Project One</i> , Contemporary Art Centre, Adelaide <i>East End Market Carpark</i> , temporary public art project, Adelaide
	1992	<i>Critical City II</i> , Post West Gallery, Adelaide
	1991	<i>Critical City I</i> , Museum of Vacant Spaces, Adelaide
Selected Group Exhibitions	1994	<i>Newsprint & Ladder II</i> , Perth Institute of Contemporary Art, Perth <i>Draft Only</i> , Union Gallery, University of Adelaide <i>24 Hrs. 24 Shows (00-00)</i> , 'RE' Gallery, Adelaide <i>Jemmy</i> , Ebenezer Studios - Basement, Adelaide
	1993	<i>Short Sharp Shock</i> , Experimental Art Foundation, Adelaide
	1992	<i>Nine Lives</i> , Art Zone Gallery, Adelaide <i>Masters and Graduate Diploma Exhibition</i> , University of South Australia Art Museum, Adelaide
Collections	1990	<i>Gemellagio</i> , Mail Art Exhibition, Perth Institute of Contemporary Art Curtin University of Technology, Perth City of Fremantle, Perth

Marika Borlase

	1967	Born Melbourne, Victoria
	1991	Graduate Diploma of Fine Art, Victorian College of the Arts, University of Melbourne
Awards	1988	Bachelor of Arts (Painting), Victoria College, Melbourne
	1995	Samstag Scholarship - Chelsea College of Art & Design, London
	1990	Fred Williams Family Award
Individual Exhibitions	1994	<i>Heritage Colours</i> , Ether Ohnetitel, Fitzroy, Melbourne
	1993	<i>Heritage Colours</i> , First Draft (West), Annandale, Sydney
	1991	<i>Scape</i> , Linden Gallery, Melbourne
Selected Group Exhibitions	1990	<i>Tell them it was wonderful</i> , Ian Potter Gallery, University of Melbourne
	1989	<i>Post Graduate Exhibition</i> , Victorian College of the Arts Gallery, Melbourne
	1988	<i>Prahran Painters 1988</i> , Linden Gallery, Melbourne
	1987	<i>Prahran Painters 1987</i> , Linden Gallery, Melbourne
	1986	<i>Young Melbourne Artists</i> , B.A.D. Gallery, Melbourne

Catherine Brennan

	1956	Born Canberra, Australian Capital Territory
	1994	Master of Arts (Fine Art), Sculpture, RMIT, Melbourne
	1985	Bachelor of Arts (Fine Arts), South Australian School of Art
	1978	Bachelor of Arts (History) Honours, University of Dublin, Ireland
Awards	1995	Samstag Scholarship - Art Center College of Design, Los Angeles
Individual Exhibitions	1994	<i>9 Consecutive Installations</i> , 200 Gertrude Street, Melbourne <i>1771209 (hard) theories</i> , RMIT Post Graduate Studios, Melbourne <i>1771209 theories</i> , RMIT Post Graduate Studios, Melbourne
	1993	<i>Elected Critical Features</i> , The Museum of Vacant Spaces, (Observations and fictions), Melbourne
	1991	<i>Things, more things and some other things. Again.</i> Museum of Vacant Spaces, Prospect, Adelaide <i>Things, more things and some other things.</i> Museum of Vacant Spaces, Prospect, Adelaide
Selected Group Exhibitions	1995	<i>3 Consecutive Installations</i> , Grenfell Street Studios, Adelaide <i>Canberra National Sculpture Forum</i> , Canberra

- 1993 *Purl*, Fifth Australian Sculpture Triennial, West Melbourne Primary School Nos, Room 4, Linden, Melbourne
- 1992 *The Boundary Rider*, Ninth Biennale of Sydney, Bond Store, Sydney
Walls Two, Union Gallery, University of Adelaide
FACT: An Installation Publication, Experimental Art Foundation, Adelaide
Compost, Museum of Vacant Spaces, Prospect, Adelaide
Project one: Independent Vocabularies, University of South Australia Art Museum, Adelaide
- 1991 *Critical City at Post-West*, Post-West, Adelaide
- 1991 *Night in Critical City*, College Park, Adelaide
- 1990 *Discrete Entity*, Canberra School of Art Gallery
- 1990 *Black Bud*, The Bull Ring, Jam Factory, Adelaide
- 1989 *Collective: Recent Adelaide Art*, The College Gallery, South Australian College of Advanced Education, Adelaide
- 1989 *2 Fe Pb*, The Bull Ring, Jam Factory, Adelaide
- 1989 *Up in Flames*, Club Foote Gallery, Adelaide
- 1987 *Stripping the Bed Bare*, Experimental Art Foundation, Adelaide
- 1985 *Prix Sculpture*, Union Gallery, University of Adelaide, Adelaide
 Art Gallery of South Australia, Adelaide

Collections

Kate Daw

- 1965 Born Esperance, Western Australia
- 1989 Bachelor of Arts (Fine Arts), Victorian College of the Arts, Melbourne
- 1995 Samstag Scholarship - Glasgow School of Art, Scotland
- 1993 Asialink residency - Maharaja Sayajirao University of Baroda, India
- 1989 National Gallery of Victoria Award
- 1995 *Double Happiness & a new configuration of paintings*, William Mora Galleries, Melbourne
- 1993 *An Exhibition*, William Mora Galleries, Melbourne
Carlo & Winkle, 200 Gertrude Street, Melbourne
Dancing Girls, Store 5, Melbourne
- 1992 *That's not a Hat That's a Love Affair*, William Mora Galleries, Melbourne
- 1995 *Australian Perspecta 1995*, Art Gallery of NSW, Sydney
- 1994 *Platform*, Public Art Installation, Spencer Street Subway (with Clare Hart), Melbourne
- 1994 *Prototypes*, Linden Gallery, Melbourne
Dancing Girls, Banner project, William Mora Galleries, Melbourne
- 1993 *Pure Cinema*, RMIT Gallery, Melbourne
An Installation Publication, Fifth Australian Sculpture Triennial, RMIT Gallery, Melbourne
- 1992 *Excess Baggage*, Chameleon Contemporary Artspace, Hobart and Arthouse, Launceston
The Autumn Show#2, RMIT Gallery, Melbourne
The Art Fair Show, William Mora Galleries, Melbourne
SWIM, Linden Gallery, Melbourne
- 1991 *2 ; Kate Daw/Linda Judge*, Linden Gallery, Melbourne
Potlatch: An Installation Publication, 200 Gertrude Street, Melbourne
Keith and Elizabeth Murdoch Travelling Scholarship Exhibition, Victorian College of the Arts Gallery, Melbourne
- 1990 *The Fake Show*, The Lounge, Melbourne

Awards

Individual Exhibitions

Selected Group Exhibitions

Ruth Fazakerley

- 1965 Born Liverpool, United Kingdom
- 1993 Bachelor of Art (Visual Arts) Honours, South Australian School of Art, University of South Australia
- 1988 Bachelor of Science (Computing Science) Honours, University of Adelaide
- 1985 Bachelor of Science (Physics) Honours, University of Adelaide
- 1995 Samstag Scholarship - Duncan of Jordanstone College of Art, Dundee, Scotland
- 1994 University of South Australia Medal
- 1995 *Carrots, X-Vector* at the Exeter Hotel, Adelaide
- 1994 *Looking at the Billboard*, collaborative billboard project, Take Space Make Place
- 1993 *Graduating Students Exhibition*, South Australian School of Art

Awards

Selected Group Exhibitions

Susan Fereday

- 1959 Born Adelaide, South Australia
1992 Master of Arts (Fine Art) by Research and Exhibition, Deakin University, Victoria College, Melbourne
- Awards**
Individual Exhibitions
- 1986 Bachelor of Arts (Fine Art), Victoria College, Melbourne
1995 Samstag Scholarship
1994 *The Object of Photography*, Institute of Modern Art, Brisbane
1993 *Object a, Experimental Art Foundation*, Adelaide and Sutton Gallery, Melbourne
1992 *Ascendant, Anxious Objects, Astonish Me*, Linden Gallery, Melbourne
1991 *If You Can't Take the Heat Get Out of the Kitchen*, Room 4, Linden, Melbourne
1990 *Win*, Store 5, Melbourne
Value, 200 Gertrude Street, Melbourne
1989 *Art Fades (1,2,3,4....)*, Australian Centre for Photography, Sydney
1988 *A Moment's Hesitation Before She Changes the Expression On Her Face*, Linden Gallery, Melbourne
- Selected Group Exhibitions**
- 1994 *The Aberrant Object: Women, Dada and Surrealism*, Museum of Modern Art at Heide, Melbourne
Read My Lips, Ascent Gallery, Next Wave Festival, Melbourne
Group, Sutton Gallery, Melbourne
1993 *Reflex*, Centre for Contemporary Photography, Melbourne
touring to University of Tasmania, Launceston; Union Gallery, Adelaide;
Australian Centre for Photography, Sydney
Luminaries, Fifth Australian Sculpture Triennial, Monash University Gallery, Melbourne
Pure Cinema, RMIT Gallery, Melbourne
Vitae: An Installation Publication #7, Fifth Australian Sculpture Triennial, RMIT Faculty Gallery, Melbourne
Parcel Post Show, Fifth Australian Sculpture Triennial, Linden Gallery, Melbourne
Margaret Stuart Endowment, National Gallery of Victoria, Melbourne
Group Show, Sutton Gallery, Melbourne
1992 *5 x 8, Sutton Gallery*, Melbourne
Public Spaces: Public Art Personal Vision, Linden Gallery, Melbourne
Tongue, Public Art Installation, Platform, Spencer Street Underpass, Melbourne
1991 *Artists Portraits of Artists*, Victorian Centre for Photography, Melbourne
Cité, Sight, Site, Linden Gallery, Melbourne
Body Without Organs, First Draft West, Sydney
1990 *Amoré*, Artspace, Sydney
I am Never Sure of My Place, Public Art Installation, Platform, Spencer Street Underpass, Melbourne
Palimpsest, University of Tasmania, Hobart
1987 *Beatrice Faust Curates: From Boubat to Fereday*, Photographers Gallery, Melbourne
1985 *Women 150*, Linden Gallery, Melbourne
1984 *Lady Fairfax Selection Exhibition*, Art Gallery of New South Wales, Sydney
1982 *Women's Art Movement Group Show*, W.A.M., Adelaide
- Collections**
National Gallery of Victoria
National Gallery of Australia

Matthys Gerber

- 1956 Born Delft, Holland
1994 Master of Fine Art, College of Fine Arts, University of New South Wales
1976 Julian Ashton Art School, Sydney
1995 Samstag Scholarship - Hogeschool voor de Kunst, Utrecht, The Netherlands
- Awards**
Individual Exhibitions
- 1994 *Veritatis Splendor*, Sarah Cottier Gallery, Sydney
Sickness & Health, Karyn Lovegrove Gallery, Melbourne
1993 *Lucifer with A Cullen*, Yuill/Crowley, Sydney
1992 *L'Origine du Monde*, Yuill/Crowley, Sydney
Mother and Son, Karyn Lovegrove Gallery, Melbourne
1991 *Matthys Gerber: Works on Paper*, Mori Gallery, Sydney
1990 *Europe*, Mori Gallery, Sydney, and Gertrude Street, Melbourne
1989 *Paintings*, Mori Gallery, Sydney
1988 *Paintings*, Mori Gallery, Sydney
1986 *Three Paintings for Alphaville*, Coventry Gallery, Sydney
1985 *Shiny Drawings*, Coventry Gallery, Sydney
1984 *Rituals of Envy*, Coventry Gallery, Sydney

- Selected Group Exhibitions**
- 1980 *Hogarth Galleries*, Sydney
- 1995 *Virtual Reality*, National Gallery of Australia, Canberra
- 1994 *White*, Sarah Cottier Gallery, Sydney
- John McCaughey Prize*, National Gallery of Victoria, Melbourne CBD, Sydney
- Faciality*, Monash University Gallery, Melbourne
- Romantisystem*, Canberra Contemporary Art Space, Canberra
- Landed*, National Gallery of Australia, Canberra
- 1993 *The Nude*, Heide Park Art Gallery, Melbourne
- Wits End*, Museum of Contemporary Art, Sydney
- High Pop*, Roslyn Oxley9 Gallery, Sydney
- Paradise*, Budapest, Hungary (curated by Andreas Reiter-Raabe)
- 1992 *Artists of the Gallery*, Yuill/Crowley, Sydney
- Courts and Jesters*, Ars Multiplicata, Sydney
- Distraction*, Yuill/Crowley, Sydney
- 1991 *Penultimate*, Yuill/Crowley, Sydney
- Lust*, University of Tasmania, Hobart
- Association City*, Gertrude Street, Melbourne
- 1990 *Paraculture*, Artists Space, New York
- Out of Asia*, Heide Park Art Gallery, Melbourne (touring regional galleries)
- Art with Text*, Monash University Gallery, Melbourne
- 1989 *Pure*, Mori Gallery, Sydney; Queensland College of Art Gallery, Brisbane
- 1988 *Re-Animator*, Artspace, Sydney
- 1987 *Colourfl*, Coventry Gallery, Sydney
- Collections**
- 1986 *Interrupted Dialogue*, Artspace, Sydney
- National Gallery of Australia, Canberra
- National Gallery of Victoria, Melbourne
- Newcastle Regional Art Gallery, New South Wales
- Wollongong City Art Gallery, New South Wales
- Broken Hill Regional Art Gallery, New South Wales
- Allen Allen & Hemsley, Sydney
- News Limited, Sydney

Marcia Lochhead

- 1970 Born Kyabram, Victoria
- 1993 Bachelor of Arts (Visual) Honours, Canberra School of Art, Australian National University
- Awards**
- 1995 Samstag Scholarship - Glasgow School of Art, Scotland
- Individual Exhibitions**
- 1993 *Photographic and Fax machine Installation*, Canberra School of Art, Photo-space Gallery
- Selected Group Exhibitions**
- 1993 *Graduating Student Exhibition*, Canberra School of Art Gallery

Sue Saxon

- 1960 Born Sydney, New South Wales
- 1992 Graduate Diploma in Professional Studies, College of Fine Arts, University of New South Wales
- 1983 Bachelor of Art Education, Alexander Mackie College of Advanced Education, Sydney
- Awards**
- 1995 Samstag Scholarship - New York University
- 1993 Hungarian Government Scholarship to Fine Arts Academy, Budapest, Hungary
- Individual Exhibition**
- 1994 *Ultima*, Rom Gallery, Sydney
- 1993 *Malom To, Torok Furdo - Turkish Bathhouse*, Budapest, Hungary (collaboration with Heimo Wallner)
- Foyalmot Galeria - The Danube Water-meter Gallery*, Budapest, Hungary (collaboration with Sandy Saxon)
- 1990 *Born and Bread*, Mona Terrace, Sydney (collaboration with Sandy Saxon)
- 1989 *Three Women*, Tikat Gallery, Newcastle, New South Wales
- 1995 *Jewish Arts Festival*, Powerhouse Museum, Sydney
- 1994 *Moët et Chandon Travelling Exhibition*, Art Gallery of New South Wales, Sydney
- 1993 *Tondo, Jozsefvarosi Galeria*, Budapest, Hungary
- Fourth Annual Artists Symposium*, Shrattenberg, Austria
- Selected Group Exhibitions**

- The National Graduate Show 1993*, PICA, Perth
 1992 *Travelling Art Scholarship Exhibition*, The Works Gallery, College of Fine Arts, UNSW, Sydney
 Young *Dissonants*, COFA Gallery, University of New South Wales, Sydney
 1991 *Young Dissonants - Dissonance: Aspects of Feminism and Art*, The Works Gallery, College of Fine Arts, UNSW, Sydney

Lucy Turner

- 1971 Born Sydney, New South Wales
 1993 Bachelor of Arts (Visual), Canberra School of Art, Australian National University
Awards 1995 Samstag Scholarship - Chelsea College of Art & Design, London
 1991 Canberra School of Music - Scholarship for flute study
Selected Group Exhibitions 1993 *Graduating Student Exhibition*, Canberra School of Art Gallery
 1991 *Young Painters*, Berrima District Art Society, Bowral, New South Wales

Megan Walch

- 1967 Born Hobart, Tasmania
 1989 Bachelor of Fine Arts, Honours, Tasmanian School of Art, University of Tasmania
Awards 1994 Samstag Scholarship - San Francisco Art Institute
 1982 National Art Award, Australia. State Winner
Individual Exhibitions 1994 *A Niche for Lights*, Dick Bett Gallery, Hobart
 1990 *Still Life*, Chameleon Contemporary Art Space, Hobart
 1989 *Rites of Passage*, (collaborative installation with R Greenwood), The Long Gallery, Hobart
Passage II, (collaborative installation with R Greenwood), Cradle Mountain Gallery, Cradle Mountain, Tasmania
Selected Group Exhibitions 1986 Freeform Gallery, Hobart
 1993 *City of Hobart Art Prize*, Town Hall, Hobart
The Little Big Show, Exit 339 Gallery, Hobart
 1991 *Lust*, Plimsoll Gallery, Centre for the Arts, Hobart
Ooze, works by six contemporary Tasmanian Artists, ROAR 2 Studios, Melbourne and Chameleon Contemporary Art Space, Hobart
 1990 E A Joyce Despard Street Gallery
Same Ground Different Places, Chameleon Contemporary Art Space, Hobart
In House Exhibition, Salamanca Arts Centre artists in residence, The Long Gallery, Hobart
 1989 *Night, Nacht, Noir*, Chameleon Contemporary Art Space, Hobart and The Institute Gallery, Launceston

Samstag Scholars

- 1995** Mehmet Adij; Marika Borlase; Catherine Brennan;
 Kate Daw; Ruth Fazakerley; Susan Fereday; Matthÿs Gerber;
 Marcia Lochhead; Sue Saxon; Lucy Turner; Megan Walch
- 1994** Lynne Barwick; Michele Beevors; Matthew Calvert;
 ADS Donaldson; Sarah Lindner; Anne Ooms; Robyn Stacey;
 Carl Sutherland; Paul Uhlmann; Anne Wallace
- 1993** Shane Carn; Robert Cleworth; Sally Cox; Mark Hislop;
 Jacqueline Hocking; Nigel Jamieson; Ruth McDougall;
 Sally Mannall; Ruth Marshall; Roger Noakes

Samstag: The 1995 Anne & Gordon Samstag
International Visual Arts Scholarships

Foreword by Ross Wolfe, Director, Samstag Program

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ISBN 0-86803-134-8

Graphic design by David Zhu
Scanning, filmwork and printing by Finsbury Press Pty Ltd
Edition of 600

All measurements are given in centimetres:
height x width x depth

With thanks to the Toledo Museum of Art, for permission
to reproduce *Proletarian*, by Gordon Samstag.

Selection committee for the 1995 Samstag Scholarships:
Max Lyle (Chair)
Barrie Goddard
Lyndal Jones

The Anne & Gordon Samstag
International Visual Arts Scholarships Program is grateful for
the support of NationsBank Trust, Florida, USA
trustee of the estate of Gordon Samstag.

