

The 2005 Anne & Gordon Samstag  
International Visual Arts Scholarships

**s a m s t a g**

University of South Australia



2005

# s a m s t a g

Mikala Dwyer

Michael Graeve

Michael Kutschbach

Viveka Marksjo

Edward Wright

Jemima Wyman

## Foreword

This publication honours six recipients of 2005 **Anne & Gordon Samstag International Visual Arts Scholarships**, awarded by the University of South Australia on behalf of Gordon Samstag's trustee, Bank of America Private Bank, Florida, USA. As luck would have it, this is the thirteenth group of Samstagers to be so celebrated, and the occasion also marks the amazing fact that ninety-nine Australian artists have benefited from the remarkable vision and generosity of Gordon Samstag, since the first scholarships were awarded in 1992.

Some impressive critical mass is accruing here.



Viveka MARKSJO  
*Delta - x/E-scape02* 2004  
3d CGI lambda print  
130 X 84

Besides what Samstag Scholarships represent in opportunities for personal professional development, they bring other benefits in a profession notoriously low in material rewards. Not the least of these is the rapid visibility achieved by Samstag scholars, who these days attract high interest across the spectrum of Australia's professional visual arts from the moment they are announced.

But perhaps of even greater value to the artistic bedrock of these creative individuals, is the positive impact on their self-belief which a Samstag Scholarship brings. Though artists may impress us with their typical air of assurance, it takes gutsiness to pursue the tenuous artist life of public experiment, low reward and risk. Hopefully their Samstag Scholarships will contribute to the sustaining self-belief these artists will need, in abundance, for artistic success. We wish them well!

This year's catalogue essayist, Peter Timms, is a renowned writer at the forefront of debate about directions and values in contemporary visual art. Peter's response to our brief is more polemic in nature than is usual, but we think it a good principle to allow strong opinion into the Samstag critical paradigm. We certainly appreciate his very independent contribution, which will stimulate our thinking and discussion.

We sincerely thank our selection committee for this year's Samstag Scholarships, Megan Walch, John Barbour and Professor Kay Lawrence. Meg Walch was an early Samstag artist, and we have been proud to observe her subsequent progress and distinguished achievement in the real world of art. As an outside voice on our selection committee, her experience and special insights have been a unique resource.

Ross Wolfe  
Director, Samstag Program



**Anne and Gordon SAMSTAG**  
photographed at Mamaroneck, New York, ca.1961

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## The Samstag Program

The Anne and Gordon Samstag International Visual Arts Scholarships were established in 1992 through a remarkable bequest by American artist Gordon Samstag, who taught from 1961 to 1972 at the South Australian School of Art, now a part of the University of South Australia.

Mr Samstag's will provided substantial funds for awarding, annually, a number of scholarships to enable Australian visual artists to "study and develop their artistic capacities, skills and talents outside of Australia".

His gift ranks as the most unique bequest made expressly for the development and education of Australian visual artists, and it is also, most probably, the greatest. Samstag Scholarships – presented through the South Australian School of Art - pay for all the costs of twelve months of overseas study, including provision of a particularly generous stipend, return airfares and institutional study fees.

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 exhibition at the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirmed his status as an American social realist painter of significance. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Indiana. There are also public murals painted by Samstag (commissioned by the Roosevelt Administration's Treasury Department Section of Painting and Sculpture) at post offices in Reidsville, North Carolina (1938) and Scarsdale, New York State (1940).

Following retirement, the Samstags lived for a while in Cairns, Queensland, before settling in Naples on the west coast of Florida, where Gordon died three years after Anne, in March 1990, at the age of 83.

*Research continues into the lives of Gordon and Anne Samstag.*

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## **Art in an Age of Anxiety**

Peter Timms



*I*n the 1980s, the Russian-born American artists Komar and Melamid held an exhibition in an upmarket Manhattan gallery which included a pair of tongue-in-cheek portraits, one of Hitler and one of Stalin, both painted in classic Socialist Realist style and more or less identical. A disgruntled member of the public protested at this glibness in the only way he knew how, by slashing the paintings and scrawling a note that read, “I’m fed up with irony”.

One can understand his frustration, perhaps, but was he being naive as well as destructive? What else but irony is possible? (Actually, the story is so good that one wonders if the artists themselves did the slashing in an effort to compound the ironies.)

Ever since Theodor Adorno proclaimed in 1949 that the Holocaust had rendered poetry impossible, poets and artists have worried about what art can do. As Humphrey McQueen puts it, ‘the eternal recurrence of Adorno’s remark registers a fear that art has been rendered mute. Or has it been reduced to absurdism and abstraction?’ <sup>(1)</sup>

These are not new questions, of course. Philosophers have been worrying for centuries about art’s role in relation to the social, moral and political order. The difference today is that we must ask them in an ethical vacuum. We have no founding principles on which to base our responses: the moral order, at least, has gone. Irony is, perhaps, our last resort, a way of stepping back into a protected zone in order to avoid such difficulties altogether.

A certain amount of anxiety about art's social, moral and political purpose underlies the works in this year's Samstag selection, without ever actually coming to the fore. Firstly, it is interesting to note that none of these works is overtly political. Despite references to such issues as medical technologies, feminist theory and the problems of modernist architecture, they could hardly be called rallying cries. If that represents a retreat, then it's a retreat into reality, for (as Komar and Melamid may have been trying to point out) art is not a very good vehicle for social or political protest. Art changes nothing, as Auden said, rather too pessimistically.

Nevertheless, although they eschew polemic, all these works have a strongly materialist emphasis. They are about concrete things in the here and now, things that are most likely to be of immediate concern to a relatively affluent, self-aware, urban middle-class. True to the theory that underpins them, this kind of art seeks to problematise what might otherwise be thought unproblematic. So, together, these works present a picture of the urban middle classes as undergoing some sort of identity crisis, a crisis, it would appear, that has its roots in our fraught, love-hate relationship with modern technologies.

These artists use sophisticated modern electronic equipment or synthetic materials such as plastics and polymers. They tend to favour industrial techniques such as laser-cutting and computerisation. Furthermore, they cite their engagement with new technologies as being, in itself, an important element of their work. All live in urban centres and all have expressed a desire to use their scholarship money to study in bigger urban centres overseas. Unsurprisingly, then, the natural environment is notable by its absence.



Michael GRAEVE  
*0, 16, 33, 45, 78* 2004  
installation and sound performances (studio view)  
variable dimensions

Nor do these artists appear to be very closely engaged with human nature. Their major interests are abstract and social rather than personal: what we might call broad concerns, rather than intimate ones. There is little hint here of the metaphysical: of the pain of love or bereavement, the ache of loss, melancholy, or even joy: certainly nothing of the intensity of *weltschmerz*. Indeed, there is something quite disconcerting about the confidence and insouciance suggested by these diverse works.

This is not to say that they are coldly unengaged. In fact, a couple of quite Romantic ideas lurk just beneath their apparently inscrutable surfaces. One is the archetypal Romantic notion of unity, integration and complexity. **Mikala Dwyer**, for example, tries to imagine a merging of perceiver with the perceived environment so as to blur the distinction between the subjective and objective worlds. She is interested in the ways our environments change our consciousness.

**Michael Graeve** revives the age-old quest for links between painting and music, in order, as he says, ‘to extend the frameworks for their creation and reading’.<sup>(2)</sup>



Mikala DWYER  
*Lovesongs for the Cannibals* 2003  
mixed media installation  
variable dimensions

And Edward Wright, through his novel *'Chinese whispers'* painting project, says that 'doubling, tripling, even quadrupling the images (not with copies but new originals) may add power through reinforcement, and an eccentric note as the memory of one image is spliced with others. All the solo exhibitions', he adds with a flourish, 'will add up to the one meta-work. Not a juxtaposition of works, but a continuum through which meaning evolves.' What could be more Romantic than that?

Along with unity and assimilation comes a corresponding interest in movement and change, which, as we've seen, Mikala Dwyer's constructions demonstrate quite clearly. Today, our anxieties about how we relate to the largely artificial, human-made environments most of us find ourselves living in are a natural outcome (or should that be 'a precursor') of worries about who we are. 'Identity' is a characteristically modern Western obsession.



Michael GRAEVE  
*ICN/IN* 2003  
installation of loudspeakers, amplifiers, microphones  
and air conditioning duct: VCA Gallery, Melbourne  
variable dimensions

**Jemima Wyman** views it through the distorting lens of Hollywood, which thrives on the invention and confusion of identities. If you want to explore the confusion between fiction and reality, there can be no better place to start. Much of that confusion stems from our loss of those literary and theatrical conventions that once applied to fiction, and our insistence that movies and television programs should be as ‘real’ as possible. Breaking down barriers and blurring distinctions doesn’t always have desirable consequences.

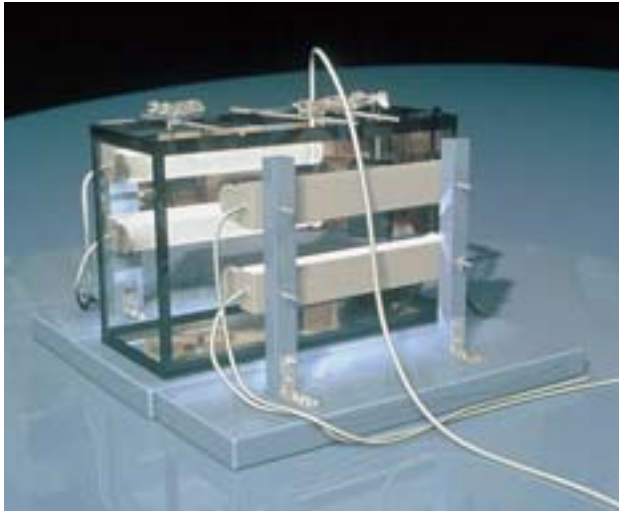


Edward WRIGHT  
*Cold Arse* 2004  
gouache on paper  
25 X 23



Jemima WYMAN  
*Turner Turner* 2001  
still frame from video

In any case, the works of this year's six Samstag scholars would suggest that everything is in flux, everything's up for reinterpretation or realignment - including one's own identity - nothing is fixed or sure (which is also a characteristically urban point of view). Much the same message is provided each evening by the SBS World News, of course, although in that case it's played out on a much bigger canvas and is a good deal scarier. In the affluent cities of the Western World, we are condemned to living out our lives as voyeurs, aware of horrors we can have no real appreciation of and against which we feel powerless to protest. That may, indeed, cause confusion about what's real and what isn't, although I think we tend to exaggerate it, giving too little credit for people's ability to adapt.



Viveka MARKSJO  
*Incubator 1a - b 2004*  
3d CGI lambda print  
100 X 75

Irony precludes passionate commitment. Irony requires distance, even a certain amount of disdain. It is, by its nature, arch and even a little decadent. And much of the irony we detect in these works is directed at the art of the recent past. Whatever else they might be about, the installations of Dwyer, Graeve, Kutschbach and Marksjo, Wright's 'chain-painting' performance and Wyman's videos are most of all about art itself. This is the way art has always worked, by being to a greater or lesser extent a commentary on the art that preceded it.



The great shadow of Modernism casts itself across all these works, as it casts itself over everything else. It is quite inescapable. Here, the phenomenon of Modernism is both revered – as is evident in the artists’ use of materials, tools and techniques that carry an aura of sleek modernity – and decried – as, for example, in Mikala Dwyer’s belief that Modernism did not allow for subjectivism or idiosyncrasy, **Viveka Marksjo**’s observation that high-tech medicine tends to ignore personal feelings or Edward Wright’s implication that Modernist art restricted the potential for give-and-take between artists and their audiences.

Whether or not we can agree with these contentions, or even accept them at face value, will depend on what we perceive Modernism to be (or ‘to have been’). Mikala Dwyer conflates Modernism with minimalism and reduction, **Michael Kutschbach** sees it as essentially a design and architecture style, Viveka Marksjo associates Modernism with the



Edward WRIGHT  
*Invisible* 2003  
gouache on paper  
18 X 18



Michael KUTSCHBACH  
*stanley, beatrice and friends* 2003  
mixed media installation  
variable dimensions

alienating effects of technology and Jemima Wyman with a disruption between the corporeal body and the spaces it occupies. Modernism is (or was) a hydra-headed monster and these artists, like most of those who set out to escape it, end up by paying it homage. It is, after all, the only reference point we have, for better or for worse, and we construct Modernism in a multitude of ways, each according to our own needs. One thing we assume all the artists will agree upon, however, is that certain institutions of Modernism – namely the art school and the public art gallery – are in good form and are worth preserving.

Through the good graces of the late Anne and Gordon Samstag, these six artists are being offered a rare and exceptional privilege. Most, I take it, have some overseas experience already, but a year's study at an English, European or American art school will be demanding all the same. Primarily, it will allow for an extended period of reflection and study, and perhaps some opportunities to exhibit. Jonathan Holmes, from the Tasmanian School of Art, recently surveyed a group of Australian artists who had completed Australia Council residencies overseas. Although the majority of them did not succeed in forming long-term professional relationships with overseas galleries, 'the number of artists who went on to have solo exhibitions and to be represented in survey exhibitions back in Australia is quite staggering and, of the artists I interviewed, a large number said that this was a direct result of their period of residency.'<sup>(3)</sup>

We can assume that this will be the case for Samstag scholars as well and I'd be surprised if they did not look back on this experience as being a major turning point in their careers.

**Peter Timms** is a freelance writer living in Hobart. He contributes frequently to journals in Australia and overseas and is Tasmanian art reviewer for *'The Australian'*. His most recent book is *'What's Wrong with Contemporary Art'* (UNSW Press, 2004)

1. *Humphrey McQueen, 'Thou shalt (not) make graven images', in Art Monthly Australia, May 2004, pp. 3-5*
2. *Quotations from the artists are from statements on their Samstag application forms*
3. *Unpublished letter to the writer, July 28, 2004.*

Mikala Dwyer

*Wish Flower* 2004

wood

158 X 93 X 81



## Michael Graeve

*p&s* 2003

oil on cotton

4 panels each 31cm x 152 cm

5 panels each 31cm x 122 cm



# Michael Kutschbach

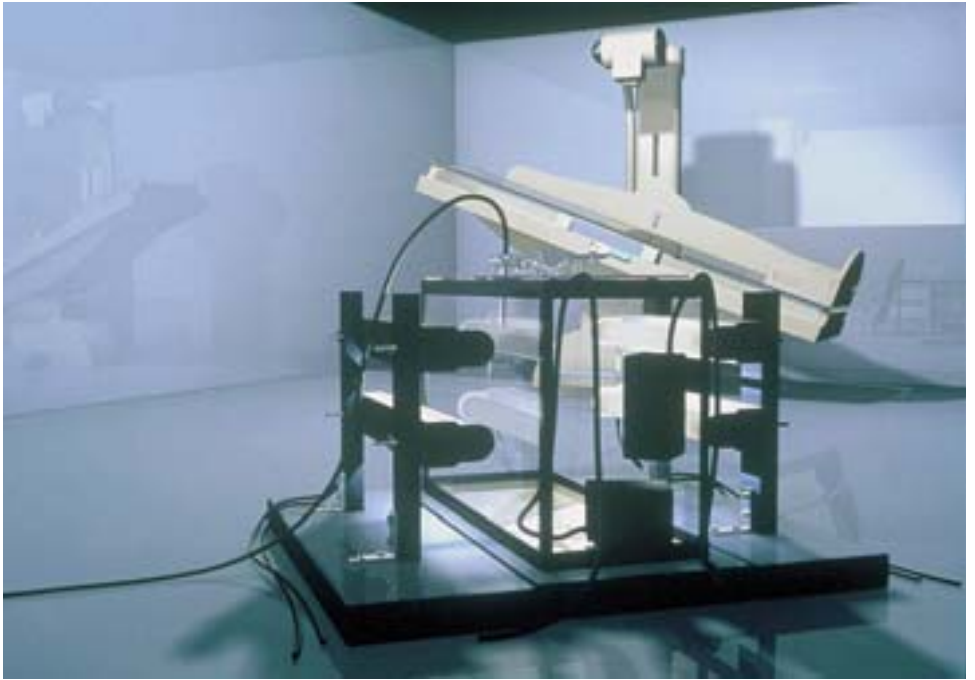
*little big things (team agnes) (detail) 2003*  
installation of twenty parts: plaster and acrylic  
variable dimensions





Viveka Marksjo

*Incubator/Delta* – x 2004  
3d CGI lambda print  
100 X 75



Edward Wright

*Sweeping Snow* 2003  
gouache on paper  
38 X 38



Jemima Wyman

*Vulva Girl* 2003  
still frame from video



# Artists' Biographies

## Mikala Dwyer

Born 1959, Sydney, New South Wales

2003 Master of Fine Arts, College of Fine Arts, The University of New South Wales, Sydney  
1983 Bachelor of Arts (Visual Arts), Sydney College of the Arts, University of Sydney

**Awards** 2005 Anne & Gordon Samstag International Visual Arts Scholarship

### Individual Exhibitions

2004 *Flowers, Flies and Someone Else*, Anna Schwartz Gallery, Melbourne  
2003 *Se'ance for Lost Space*, Hamish McKay Gallery, Wellington, New Zealand  
2002 *Art Lifting Art*, National Gallery of Australia, Canberra; and Wellington City Gallery, New Zealand  
2001 Sarah Cottier Gallery, Sydney  
2000 *Mikala Dwyer*, Museum of Contemporary Art, Sydney  
*iftytown*, Hamish McKay Gallery, Wellington, New Zealand  
1999 *uniform*, Sarah Cottier Gallery, Sydney  
1998 *I. .U.*, CBD Gallery, Sydney  
*Addons (Clothing Plan) (Closing Plan)*, Hamish McKay Gallery, Wellington, New Zealand  
1996 *Recent Old Work*, Sarah Cottier Gallery, Sydney  
*New Work*, Hamish McKay Gallery, Wellington, New Zealand  
*Tubeweight*, CBD Gallery, Sydney  
1995 *Hollow-ware & a few Solids*, Sarah Cottier Gallery; Sydney; and Australian Centre of Contemporary Art, Melbourne  
*Sad Songs*, Artspace, Sydney  
*Vincent (Aries)*, Dunedin Public Art Gallery, New Zealand  
1994 *woops*, Sarah Cottier Gallery, Sydney  
1993 *Henle's Loop*, Institute of Modern Art, Brisbane  
1991 *Untitled installation*, First Draft West, Sydney  
1990 *Wall to wall: ceiling to floor*, 200 Gertrude Street, Melbourne  
1989 *Ringin'*, First Draft, Sydney  
1985 *Poor Bare Forked Animal*, Chelsea School of Art, London, United Kingdom; and Avago, Sydney

### Selected Group Exhibition

2004 *Pegging Out*, Hazlehurst Gallery, Sydney  
2003 *Unpacked 11*, The Museum of Contemporary Art, Sydney  
*This was the future...Australian Sculpture of the 1950s, 60s, 70s and today*, Heide Museum of Modern Art, Melbourne  
*Still Life*, Art Gallery of New South Wales, Sydney  
*Face up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany  
Sarah Cottier Gallery, *Art 34'03* Basel, Switzerland  
Michael Lett Gallery, Auckland, New Zealand  
*The Shangri-La Collective*, Artspace, Sydney  
Armory Fair, Sarah Cottier Gallery, New York, USA  
2002 *Fieldwork: Australian Art 1968-2002*, The Ian Potter Centre, National Gallery of Victoria, Melbourne  
2002 *The Year in Art*, National Trust S.H. Ervin Gallery, Sydney  
*Helen Lempriere National Sculpture Award*, Werribee Park, Melbourne  
2001 *Good Work: The Jim Barr and Mary Barr Collection*, Dunedin Public Art Gallery, New Zealand  
*Necessary Invention*, Artspace, Sydney



- 2000 *Monochromes*, University Art Museum, University of Queensland, Brisbane  
Sarah Cottier Gallery, ARCO art fair, Madrid, Spain; and *Art 31'00*, Basel, Switzerland  
*Plastika*, Govett-Brewster Art Gallery, New Zealand  
*Bonheurs des Antipodes*, Musee de Picardie, Amiens, France
- 1999 *Contempora5*, Ian Potter Gallery, University of Melbourne  
*Avant-gardism for children*, University of Queensland, Brisbane;  
and Monash University Gallery, Melbourne  
*Brainland, - The Believer*: Mikala Dwyer, Maria Cruz, Anne Ooms, Art Gallery of NSW, Sydney  
*The Organic and the Artificial: Reinventing Modernist Design*, Plimsol Gallery,  
Centre for the Arts, Hobart
- 1998 *Nostalgia for the Future*, Artspace, Auckland, New Zealand  
*Opening Exhibition*, Sarah Cottier Gallery, Sydney  
*Body Suits*, Perth Institute of Contemporary Art, Perth  
*The Infinite Space: Women, minimalism and the sculptural object*,  
Ian Potter Museum of Art, Melbourne  
*Close Quarters: Contemporary Art from Australia and New Zealand*, Australian Centre for  
Contemporary Art and Monash University Gallery, Melbourne;  
Canberra School of Art; Govett Brewster Art Gallery, New Plymouth  
*Verve: An exhibition of visual poetry and poetic visuals*, S.H. Ervin Gallery, Sydney  
*Beauty 2000*, Institute of Modern Art, Brisbane  
Sarah Cottier Gallery, *Art 29'98* Basel, Switzerland
- 1997 *Objects and Ideas – revisiting minimalism*, Museum of Contemporary Art, Sydney
- 1996 *Nostalgia*, Monash University Gallery, Melbourne  
*Aerphost: an exhibition of contemporary Australian Art*, The Debtor's Prison, Dublin  
*Raindrops on Roses*, Sarah Cottier Gallery, Sydney  
*The Chartwell Collection: a selection*, Auckland Art Gallery, New Zealand
- 1995 *OreintATION*, 4th International Istanbul Biennale, Turkey  
Sarah Cottier Gallery, *Art 26'95*, Basel, Switzerland
- 1994 *True Stories*, Artspace, Sydney  
*The Aberrant Object: Women Dada and Surrealism*, Heide Museum of Modern Art,  
Melbourne  
*Aussemblage*, Auckland City Gallery, New Zealand
- 1993 *Australian Perspecta 1993*, Art Gallery of New South Wales, Sydney  
*Purl, The Fifth Melbourne Sculpture Triennial*, West Melbourne Primary School, Melbourne  
*Rad Scunge*, Karen Lovegrove Gallery, Melbourne  
*Monster Field*, Ivan Dougherty Gallery, Sydney
- 1992 *Primavera*, Museum of Contemporary Art, Sydney  
*Wish Hard*, 9th Biennale of Sydney, Wollongong City Gallery
- 1991 Collaborative installation with Maria Cruz, First Draft, Sydney  
*Disonnance: Frames of Reference*, Pier 4/5, Sydney  
*Discrete Entity*, Canberra School of Art Gallery, Canberra  
*Microcosm*, Gary Anderson Gallery, Sydney
- 1990 *Temporal Works*, Tin Sheds, Sydney
- 1989 *Exploring Drawing*, Ivan Dougherty Gallery, Sydney  
*Fresh Art*, S.H. Ervin Gallery, Sydney
- 1983 *ANZART*, Old Mail Exchange, Hobart

## Collections

National Gallery of Victoria, Melbourne  
Art Gallery of New South Wales, Sydney  
National Gallery of Australia, Canberra  
Auckland City Gallery, New Zealand  
Museum of Contemporary Art, Sydney  
Waikato Museum, Hamilton, New Zealand  
Monash University Gallery, Melbourne

## Michael Graeve

Born 1971, Melbourne, Victoria

2004 Master of Arts, Royal Melbourne Institute of Technology, Melbourne  
2000 Bachelor of Arts (Media Arts), Royal Melbourne Institute of Technology, Melbourne  
1996 Bachelor of Arts in Fine Art (Honours), Royal Melbourne Institute of Technology, Melbourne

**Awards** 2005 Anne & Gordon Samstag International Visual Arts Scholarship  
2003 Bundanon Trust Artist in Residence, Bundanon

**Individual Exhibitions** 2004 *Length, width and depth*, CLUBSproject inc, Melbourne  
2003 *p&s*, West Space Inc., Melbourne  
*Recent works*, Conny Dietzschold Gallery, Sydney  
2002 *Installations*, Conny Dietzschold Gallery, Sydney  
2001 *s4p7(14)fl14n*, Penthouse & Pavement, Melbourne  
2000 *Stereo*, Talk Artists Initiative Inc., Melbourne  
1998 *ICNIINN*, Grey Area Art Space Inc., Melbourne  
*20th Century Church Bells for 19th Century Homes*, Museum of Dirt, Melbourne  
1997 *memory-repeat-process (painting, sound, repetition, progress)*, Platform 2, Melbourne  
*Untitled*, Grey Area Art Space Inc., Melbourne  
1996 *Sound and Painting Installation*, Grey Area Art Space Inc, Melbourne

**Selected Group Exhibitions** 2004 *2004, Australian Culture Now*, National Gallery of Victoria, Melbourne  
2003 *West Space Goes Downtown*, Downtown Art Space, Adelaide  
*Conny Dietzschold Gallery Cologne*, with John Nixon and David Thomas, Cologne, Germany  
*Art.Fair 2003 Cologne*, with Conny Dietzschold Gallery, Sydney/Cologne, Germany  
*PROJECTS One*, VCA Gallery, Melbourne  
2002 *Variable Resistance*, San Francisco Museum of Modern Art, USA  
*Sculpture 2002*, (sound sculpture) Conny Dietzschold Gallery, Sydney  
2001 *Primavera*, Museum of Contemporary Art, Sydney  
*Art>Music*, Museum of Contemporary Art, Sydney  
2000 *Sonic Residues 02*, Australian Centre for Contemporary Art, Melbourne  
*Paintings Are Ace*, Linden Arts Centre, Melbourne  
*14 Go*, Bendigo Art Gallery, Bendigo  
*The Retrieved Object*, Linden Arts Centre, Melbourne  
*Octopus no.1*, 200 Gertrude Street, Melbourne  
1998 *On the ashes of the stars...STEPHANE MALLARME a celebration*,  
Monash University Gallery, Clayton  
*50 Record Players*, Institute of Modern Art, Brisbane

**Selected Sound Performances** 2004 *What is Music?* Brisbane Powerhouse, Brisbane  
2003 *unsound 03*, Electronic/Experimental Arts Festival, Wagga Wagga  
2002 *Ornette's Free Jazz Vinyl Double Quartet*, the NOW now Festival, Space 3 Gallery, Sydney  
*Articulating Space*, Footscray Community Arts Centre, Melbourne  
2000 *Platstock, Platform 2*, Melbourne  
*Octopus no.1.*, 200 Gertrude Street, Melbourne  
1999 *Untitled, Synaesthesia*, Melbourne

**Collaborations** 2000 *Harmonia*, with Alex Gawronski, West Space Inc., Melbourne  
1998 *29 Compositions*, with Jamie Lyons, Platform 2, Melbourne  
*Colour Theory*, with Andrew McCausland, RMIT Project Space, Melbourne  
1997 *Ear to the Ocean*, with Ricky Swallow, Grey Area Art Space Inc. Studios, Melbourne

**Collections** Artbank  
Bundanon Trust

## Michael Kutschbach

Born 1975, Melbourne, Victoria

2004 Master of Visual Art, University of South Australia, Adelaide  
1996 Bachelor of Arts (Fine Arts), Victorian College of the Arts, Melbourne  
1992 Advanced Certificate of Art and Design, Royal Melbourne Institute of Technology, Melbourne

**Awards** 2005 Anne & Gordon Samstag International Visual Arts Scholarship  
2003 ArtsSA, project grant  
Helpmann Academy, project grant  
2002 Martin Bequest Travelling Scholarship  
2001 Australian Postgraduate award

**Individual Exhibitions** 2004 *little big things*, Conny Dietzschold Gallery, Sydney  
2003 *stanley, beatrice and friends*, Greenaway Art Gallery, Adelaide  
2002 *lionel*, Contemporary Art Centre of South Australia, Adelaide  
2001 *sweet violet*, Greenaway Art Gallery, Adelaide  
2000 Adelaide Central Gallery  
1998 *roundhouse*, 220 Hindley Street, Adelaide

**Selected Group Exhibitions** 2004 *Melbourne Affordable Art Show*, (Greenaway Art Gallery),  
Royal Exhibition Building, Melbourne  
*mind's eye*, Hazelhurst Regional Gallery and Arts Centre, NSW  
2003 *Cologne Art Fair 2003*, Conny Dietzschold Gallery, Sydney/Cologne  
*Australia Art*, Conny Dietzschold Gallery, Cologne  
*Moving Image*, Mercury Cinema, Adelaide  
*Sydney Affordable Art Show*, (Greenaway Art Gallery), Fox Studios, Sydney  
*Arts SA SALA Windows* with Johnnie Dady  
*SALA*, Art Gallery of South Australia  
2002 *The Melbourne Art Fair*, Greenaway Art Gallery, Royal Exhibition Building, Melbourne  
*Freedman Foundation Awards Exhibition*, Sir Hermann Black Gallery, Sydney  
2001 *pre-fab*, Riddoch Art Gallery, Mt Gambier  
*Blanc*, Artspace, Adelaide Festival Centre  
1999 Central Studios, Adelaide Central Gallery

**Collections** Artbank  
FH Faulding  
Art Gallery of South Australia

## Viveka Marksjo

Born 1969, Stockholm, Sweden

	2003	Master of Fine Art (Research), Victorian College of the Arts, Melbourne
	2001	Graduate Diploma in Visual Art, Victorian College of the Arts, Melbourne
	1994	Bachelor of Education (Visual Arts), University of Melbourne, Melbourne
<b>Awards</b>	2005	Anne & Gordon Samstag International Visual Arts Scholarship
	2003	ANZ Visual Arts Fellowship Award
		Foote Trust Fund
	2002	Australian Postgraduate Award
<b>Individual Exhibitions</b>	2003	<i>Replacements/Displacement</i> , Westspace, Melbourne
	2000	<i>Interior/Exterior</i> , Aardwolf Gallery, Melbourne
	1994	<i>Decade Null</i> , Roar Studios, Fitzroy
<b>Group Exhibitions</b>	2003	<i>Reconnaissance</i> , Linden, St Kilda
		ANZ Visual Arts Fellowship Award, ANZ Bank, Melbourne
	2002	A4, Westspace, Melbourne
	2001	Post, VCA Gallery, Southbank
	2000	<i>Fragments and Segments</i> , Aardwolf Gallery, Melbourne
		<i>Emerging Artists</i> , Aardwolf Gallery, Melbourne
		<i>Inaugural Show</i> , Aardwolf Gallery, Melbourne
	1995	<i>Valentine's Day</i> , Roar Studios, Fitzroy
		<i>Selected Painters</i> , Roar Studios, Fitzroy
<b>Collections</b>		Victorian College of the Arts, Melbourne

## Edward Wright

Born 1971, Sydney, New South Wales

	2003	Bachelor of Fine Arts (Honours) National Art School, Sydney
	1999	Diploma of Fine Art, Julian Ashton Art School, Sydney
	1993	Bachelor of Design (Visual Communication) (Honours)
		University of Technology Sydney
<b>Awards</b>	2005	Anne & Gordon Samstag International Visual Arts Scholarship
	2001	Alice Bale Travelling Scholarship, Finalist
	1998	Julian Ashton Art School Scholarship
<b>Individual Exhibitions</b>	2004	<i>Free Idea with Every Work</i> , Australian Galleries, Sydney
	1997	Fourthleaf Gallery, Sydney
	1995	Bondi Pavilion Gallery, Sydney
<b>Group Exhibitions</b>	2004	<i>On Reason and Emotion</i> , Biennale of Sydney, Artspace, Woolloomooloo
		<i>Salon des Refuses</i> , S.H. Ervin Gallery, Sydney
		<i>Fresh #2</i> : Edward Wright and Mifori Burns, Michael Carr Gallery, Sydney
		<i>Infusion FONAS</i> , Cellblock Theatre, Sydney
	2003	<i>Artist books</i> , Byron Fine Art, Byron Bay
		Robin Gibson Gallery, Sydney
	2002	<i>Julian Ashton Annual Teachers Exhibition</i> , ASN Gallery, Sydney
		<i>Packsaddle</i> , New England Regional Museum, Armidale
		<i>Body</i> , Michael Commerford Gallery, Sydney
		<i>UTS Degree Show</i> , Powerhouse Museum, Sydney

## Jemima Wyman

Born 1977, Sydney, New South Wales

2001 Bachelor of Visual Arts – Honours 1st class, Queensland University of Technology, Brisbane  
1997 Bachelor of Visual Arts, Queensland University of Technology, Brisbane

**Awards** 2005 Anne & Gordon Samstag International Visual Arts Scholarship  
2004 Australia Council, Los Angeles Studio Residency  
2000 Queensland Art Gallery, Melville Haysom Scholarship

**Individual Exhibitions** 2003 *See-Saw*, The Farm, Brisbane  
2002 *Kinetophilia*, YZ Space (UWS), Sydney  
*Chroming*, Bellas Gallery, Brisbane  
2000 *Lightweight Poncho*, Palace Gallery, Brisbane  
*Leak*, Satellite Space, Brisbane  
1999 *Pink Bits*, Palace Gallery, Brisbane

**Selected Group Exhibitions** 2004 *Talking about Abstraction*, Ivan Dougherty Gallery, Sydney  
2003 *Colour*, Queensland Art Gallery, Brisbane  
*Post-Performance*, The Farm, Brisbane  
*Sub-Topic*, Hervey Bay Regional Gallery  
2002 *Unit 197*, Gamma Space, Melbourne  
*Westpac Art Prize*, Mosman Art Gallery  
*The Portia Geach Memorial Award*, S.H.Ervin Gallery, Sydney  
2001 *Art from Europe and America*, Merivale Street, Brisbane  
*Virtually Furniture*, Brisbane Powerhouse  
2000 *Next Gen*, Metro Arts, Brisbane  
*Recall*, Plimsoll Gallery, Hobart; Monash University Gallery, Melbourne;  
Toowoomba Art Gallery, Toowoomba; and  
Riddoch Art Gallery, Mt Gambier  
*Tunnel Channel*, Flinders St Station, Melbourne  
1999 *VCR*, Metro Cinema Space, Brisbane  
*Colourfield*, Soapbox Gallery, Brisbane  
*Transit Lounge*, Smith & Stoneley on Stratton, Brisbane  
1998 *Griller Girls*, Institute of Modern Art, Brisbane  
*Fragility*, Smith & Stoneley on Stratton, Brisbane  
1997 *After Image*, Development Space Metro Arts, Brisbane  
1996 *Solitary Confinement*, Boggo Road Gaol, Brisbane

## Samstag Scholars

- 2005** Mikala Dwyer; Michael Graeve; Michael Kutschbach; Viveka Marksjo; Edward Wright; Jemima Wyman
- 2004** Guy Benfield; Louisa Bufardeci; Julie Henderson; TV Moore; Simone Slee; Tim Sterling
- 2003** Rebecca Ann Hobbs; Anke Kindle; Maria Kontis; John Meade; Callum Morton; Simon Pericich; Samantha Small
- 2002** Renato Colangelo; Sarah Elson; Matthieu Gallois; Annie Hogan; Timothy Horn; Astra Howard; Darren Siwes; Daniel Von Sturmer
- 2001** Christine Collins; Shaun Gladwell; Glenys Hodgeman; Anne Kay; Fassih Keiso; Linda Marrinon; Archie Moore; Rea; John Spiteri; Paul White
- 2000** John Harris; Karoly Keseru; Marco Masci; David Ralph; Elvis Richardson; Sally-Ann Rowland; Troy Ruffels; Paula Wong
- 1999** Peter Alwast; Stephen Bram; Kristian Burford; Nicholas Folland; Paul Hoban; Hanh Ngo; Deborah Paauwe; Matthew Warren
- 1998** Craige Andrae; John Derrick; Christopher Howlett; Shaun Kirby; Anne Walton
- 1997** Zhong Chen; Rozalind Drummond; Julie Gough; Steven Holland; Lyndal Jefferies
- 1996** John Kelly; John R. Neeson; Nike Savvas; Kathy Temin; Angela Valamanesh
- 1995** Mehmet Adil; Marika Borlase; Catherine Brennan; Kate Daw; Ruth Fazakerley; Susan Fereday; Matthys 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

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Kay Lawrence, John Barbour, Megan Walch

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