

The Anne & Gordon Samstag  
International Visual Arts Scholarships

**s a m s t a g**

'96

The 1996 Anne & Gordon Samstag  
International Visual Arts Scholarships

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University of South Australia

'96

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John Kelly

John R. Neeson

Nike Savvas

Kathy Temin

Angela Valamanesh

## 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 funding 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 scholarships generously, every year, in perpetuity. Samstag Scholarships pay for all the costs

of twelve months of study, including reasonable living and materials expenses, return airfares and tuition fees.

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



**Gordon Samstag**, photographed in 1986 before one of two murals which he painted at the Scarsdale post office, New York State, during the mid-1940s.

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 State 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, Queensland 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.*

## Samstag's Class of '96

Gordon Samstag clearly believed that an international perspective is fundamental to mature visual arts practice. His own well-travelled background was urbane, reflecting the dimensions of his home town – New York, New York.

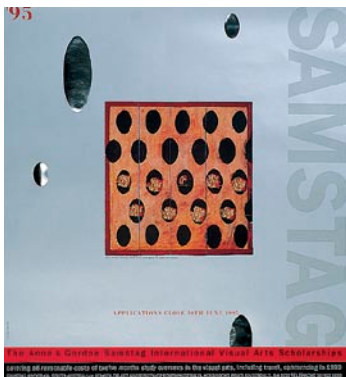
In devising the program which would, so dramatically, express his strong belief in Australian artists, Samstag's primary instinct – characteristically disruptive – was to get artists on the move and away from the familiar. However he also sought a more enduring outcome for his Samstag Scholars than the mere stimulus and pleasure derived from itinerant travel.

The Samstag Program is thus founded on a recognition that artists will secure greater developmental benefits in a lengthy period away from Australia, if, with generous financial support, they are engaged in programs of dedicated practice and study.

As a consequence, five artists – all recipients of the 1996 **Anne & Gordon Samstag International Visual Arts Scholarships** documented

in this catalogue – are presently negotiating their preferred programs of study with institutions overseas. For twelve months of study, they will each receive a tax-exempt stipend of \$28,000 (Australian) in addition to return airfares and the cost of institutional fees. Those familiar with the prohibitively high cost of overseas study will know that it is not unusual for fees at leading institutions to exceed \$20,000 (Australian) per annum.

The selection committee for the 1996 Samstag Scholarships – Max Lyle (Head,



**1995 Samstag Poster**  
designed by Michelle Brus  
poster image: *Untitled 1993*, by Lucy Turner

South Australian School of Art) Barrie Goddard (Senior Lecturer at the School) and, performance and installation artist, Lyndal Jones – have been required to distinguish, among the large national field, those candidates whose claim for further development is most compelling.

In this conscientious process, the qualities of individual works, regardless of their media, are exhaustively measured for skill in execution and for achievement aesthetically, or in concept, imagination and meaning. The committee also evaluates the overall body of work presented for consistency of values and intent.

The written proposal, which candidates articulate in support of their work and study project, may also be persuasive. In this way, **John Kelly's** paintings, which at first seem wholly defined by their humour, are revealed as serious, delightfully ambiguous investigations of Australian World War II camouflage artists; for example William Dobell's role in the production of papier-mâché cows. ("Said Bill, I think the authorities underestimate the eyesight of the Japanese airmen".)

Nor are **John R. Neeson's** apparently orthodox representations entirely what they seem. Employing the mimetic strategy of *trompe l'oeil*, Neeson skilfully demonstrates the inexhaustible capacities of painting, in disciplined works of meditative power which replicate the actual sites in which they then are installed.



John KELLY  
*Two men lifting a cow* 1995  
oil on linen  
150 x 178



John R. NEESON  
*Trades Hall Decoy* 1994  
oil on canvas  
120 x 214



Nike SAVVAS  
*Untitled (detail)* 1994  
 installation of polystyrene spheres, acrylic  
 paint, fishing line, vinyl on acetate, fans  
 850 x 1000



Kathy TEMIN  
*Home Display*, 1994  
 wood, perspex, paint and fur  
 200 x 140 x 50

**Nike Savvas'** often beautiful ensembles comfortably resist descriptive reduction, conceived as they are on a layered platform of critical enquiry into, for example, form, colour and language. Operating ostensibly through abstract, coded and formalist methodologies, Savvas also invests her work with historical and allegorical references, sometimes redolent of her Greek and migrant heritage.

The dimensions of her practice are well communicated in *Untitled*, a 1994 installation which functions not only as ironic metaphor for the 19th century colour theory of Seurat, but also, in its extraordinary kinetic effect, as a kind of celebration of postmodern upheaval.

The visceral charge emanating from **Kathy Temin's** impossible objects is not simply the consequence of their calculated absurdity. Where Wittgenstein's celebrated either/or image of a duck/rabbit succinctly illustrated our perceptual inability to entertain dual concepts and images simultaneously, Temin's "duck, rabbit and corner problems" overload us with a wilful excess of anarchic reference, plundered openly from the chapter and verse of modernism.

Yet, these stitched, stuffed, sprayed, housed and packaged objects transcend their diminished signifiers and are liberated, wise things, suffused with their maker's overarching creativity. More visibly of late, they reflect a determination to witness her own Jewish history – as the daughter of a Holocaust survivor and tailor.



The journey which artists take, over time, is sometimes unexpectedly distinguished by abrupt change in the methods and mores of their art-making. The propensity of artists to courageously enter new conceptual terrain is, of course, the very stuff of innovation, without which evolution can not occur.

A ceramic artist of repute and considerable sensibility, **Angela Valamanesh** has responded to this impulse for change, first by enlarging her vocabulary into sculptural objects of mixed media and, more recently, by extending these as ambitious installations.

In *Birds Have Fled*, the narrative is constructed not as explicit meaning, but as ‘felt’ apprehensions of metaphysical space, transition and loss. A universe of pleasurable darkness permeated with the translucent blue of a back-lit quotation from Colette is punctured by stellar islands of white light. A door is slightly ajar – a corner is piled with remnant anthropomorphous shells – a body is swallowed by the wall.

By once more rewarding a diversity of visual art practices, the selection committee have confirmed that there is no ‘Samstag style’. Nonetheless, joined by chance in Gordon Samstag’s beneficent scheme, the heterogeneous practices of his ‘Class of ’96’ could be said, almost, to converge.

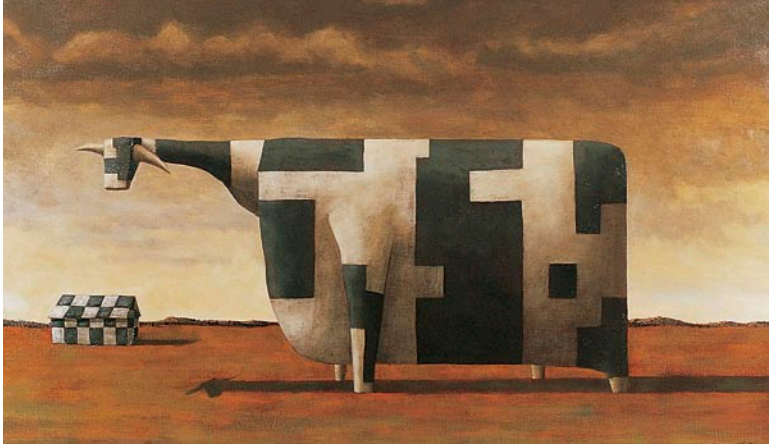


Angela VALAMANESH  
*Birds Have Fled* (detail) 1995  
installation of plaster, beeswax, wooden  
door and light box with text  
dimensions variable

Ross Wolfe  
Director, Samstag Program

John Kelly

*Geometric cow* 1995  
oil on linen  
91 x 152.5



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John R. Neeson

*Third Location*, 1994

installation at Trades Hall studio, Melbourne  
incorporating the painting *Trades Hall Decoy*  
oil on paper, wood and canvas  
painting 120 x 180, other dimensions variable



## Nike Savvas

*Untitled* (detail) 1994

installation of polystyrene spheres, acrylic paint  
fishing line, vinyl on acetate, fans  
850 x 1000



Kathy Temin

*Corner, Green and Brown Problem* 1995  
wood, synthetic fur and acrylic paint  
114 x 144 and 93 x 151 x 26





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## Angela Valamanesh

*Birds Have Fled* (detail) 1995

installation of plaster, bees wax, wooden door  
and light box with text  
dimensions variable

text from the short story *The Rainy Moon* by Colette  
translated by Antonia White, published by Penguin Books

*.....You see, one day I might hear my own footsteps  
approaching on the other side of the door and my own voice  
asking me rudely: "What is it?" I open the door to  
myself and, naturally, I am wearing what I used to wear  
in the old days, something in the nature of a dark pleated  
tartan skirt and a high-collared shirt. The bitch I had in  
1900 puts up her hackles and shivers when she sees me  
double... The end is missing. But as good nightmares go,  
it's a good nightmare.*

*Colette*



## Artists' Biographies

### John Kelly

	1965	Born Bristol, United Kingdom	
	1995	Master of Arts (Fine Art), RMIT, Melbourne	
<b>Awards</b>	1985	Bachelor of Arts in Fine Art, RMIT, Melbourne	
	1996	Samstag International Visual Arts Scholarship	
	1994	Australia Council - Barcelona Studio	
	1993	John Storey Memorial Scholarship - RMIT	
<b>Individual Exhibitions</b>		Queen Elizabeth Silver Jubilee Trust Grant	
	1995	The Piccadilly Gallery, London Niagara Galleries, Melbourne	
	1994	Access Contemporary Art Gallery, Sydney	
	1993	Niagara Galleries, Melbourne	
	1990	Niagara Galleries, Melbourne	
	1988	Niagara Galleries, Melbourne	
<b>Selected Group Exhibitions</b>	1995	<i>The 1995 Archibald, Wynne &amp; Sulman Prizes</i> , Art Gallery of New South Wales and tour The Piccadilly Gallery, London <i>Australia Felix</i> , Benalla Visual Arts Festival, Benalla, Victoria <i>Dobell Drawing Prize</i> , Art Gallery of New South Wales <i>St Kilda Postcard Show</i> , Linden Gallery, Melbourne	
	1994	The Piccadilly Gallery, London <i>Moët et Chandon</i> , national touring exhibition <i>ACAF 4, Fourth Australian Contemporary Art Fair</i> , Royal Exhibition Building, Melbourne <i>Recent Acquisitions</i> , Bendigo Art Gallery <i>Salon des Refusés</i> , S.H. Ervin Gallery, Sydney <i>Images</i> , Access Contemporary Art Gallery, Sydney	
	1993	City of Richmond Acquisitive Art Award	
	1992	<i>Stories and Scapes</i> , Niagara Galleries, Melbourne <i>ACAF 3, Third Australian Contemporary Art Fair</i> , Royal Exhibition Building, Melbourne	
	1990	<i>Niagara Galleries at Hill-Smith Fine Art Gallery</i> , Adelaide <i>Self-Portrait Exhibition</i> , Roar 2 Studios, Melbourne <i>Aberdare Art Prize</i> , Ipswich Regional Gallery, Queensland <i>Swan Hill Print Prize</i> , Swan Hill Regional Gallery, Victoria <i>Fremantle Print Prize</i> , Fremantle Arts Centre, Perth	
	1989	<i>Four Young Artists</i> , Niagara Galleries, Melbourne <i>Heidelberg &amp; Heritage</i> , Linden Gallery, Melbourne <i>Niagara Print Exhibition</i> , Niagara Galleries, Melbourne <i>Scotchman Hill Vineyard Art Prize</i> , Geelong Art Gallery, Victoria <i>Aberdare Art Prize Exhibition</i> , Ipswich Regional Gallery, Queensland	
	1988	<i>Moët et Chandon</i> , national touring exhibition <i>Five Young Painters</i> , Storey Hall Gallery, RMIT, Melbourne <i>ACAF 1, First Australian Contemporary Art Fair</i> , Royal Exhibition Building, Melbourne	
	1987	<i>13 Painters</i> , York Street Gallery, Melbourne	
	<b>Collections</b>		Artbank, Sydney
			Bendigo Art Gallery, Victoria
			City of Richmond, Victoria
			Deakin University, Victoria
			Gallery of Sport, Melbourne Cricket Ground
			Holmes à Court, Perth
			La Trobe University, Melbourne Queen Victoria Museum and Art Gallery, Launceston

### John R. Neeson

	1946	Born Melbourne
<b>Awards</b>	1995	Master of Arts, Monash University, Melbourne
	1996	Samstag International Visual Arts Scholarship
	1995	Artist in residence 1996 - The Bundanon Trust
	1994	Artist in residence - 200 Gertrude Street (Tower Studio, Queens College), Melbourne

**Individual Exhibitions**

- 1995 *Fifth Location*, Kevin Dosser Pavilion, Benalla, Victoria  
*Fourth Location*, Tower studio, Queens College, Melbourne
- 1994 *Third Location*, CFMEU studio, Trades Hall, Melbourne
- 1993 *First Location*, Linden Gallery, Melbourne
- 1992 Macquarie Galleries, Sydney
- 1991 Realities Gallery, Melbourne
- 1990 Bellas Gallery, Brisbane
- 1989 Pinacotheca, Melbourne
- 1988 Roz MacAllan Gallery, Brisbane
- 1987 Pinacotheca, Melbourne  
*Ten Years in Black & White*, Chameleon Contemporary Art Space, Hobart  
Roz MacAllan Gallery, Brisbane
- 1986 Macquarie Galleries, Sydney
- 1985 Pinacotheca, Melbourne
- 1984 Pinacotheca, Melbourne
- 1982 Pinacotheca, Melbourne
- 1980 Pinacotheca, Melbourne
- 1976 Pinacotheca, Melbourne
- 1974 Pinacotheca, Melbourne
- 1973 Pinacotheca, Melbourne

**Selected Group Exhibitions**

- 1995 *The Derwent Collection*, Tasmanian Museum and Art Gallery, Hobart  
*Chameleon: A Decade*, CAST, Hobart  
*Australia Felix*, Benalla Visual Arts Festival, Benalla, Victoria
- 1993 *Arrangement - Australian Still Life 1973-1993*, Museum of Modern Art at Heide, Melbourne  
Dick Bett Gallery, Hobart
- 1992 *Miniatures*, Realities Gallery, Melbourne  
*Contemporary Drawing*, Museum of Contemporary Art, Brisbane  
*10 Square: Works for Wilderness*, Linden Gallery, Melbourne  
*Discovery - Australian Artists in Europe 1982-1992*, Fine Arts Gallery, University of Tasmania: touring to Seville and Paris  
*A Tribute to Anthony Pryor*, Realities Gallery, Melbourne  
*Inherited Absolute*, Australian Centre for Contemporary Art, Melbourne  
*A Show of Strength*, Dick Bett Gallery, Hobart  
*The Angelic Space: A Celebration of Piero Della Francesca*, Monash University Gallery, Melbourne
- 1991 Macquarie Galleries, Sydney  
*Art and Architecture*, Faculty of Architecture, University of Melbourne  
*From the Landscape*, Museum of Contemporary Art, Brisbane
- 1990 *Fire and Ice: Aspects of Contemporary Australian Surrealism*, Manly Art Gallery and Museum, Sydney  
*Purchase Exhibition*, Linden Gallery, Melbourne  
Realities Gallery, Melbourne  
*ACAF 2, Second Australian Contemporary Art Fair*, Royal Exhibition Building, Melbourne  
Bellas Gallery, Brisbane
- 1989 *Landscape & Light*, Macquarie Galleries, Sydney
- 1988 *Australian Tapestries 1976-1988*, National Gallery of Victoria, Melbourne  
*Contemporary Works from the Collection*, Fine Arts Gallery, University of Tasmania, Hobart  
*Group Show*, Pinacotheca, Melbourne  
*St Kilda 1*, Invitation Exhibition, Linden Gallery, Melbourne  
*New Art 2*, Macquarie Galleries, Sydney
- 1987 *Artbanks' Big Paintings*, Ivan Dougherty Gallery, Sydney  
*Gold Coast City Art Prize*, Centre Gallery, Gold Coast, Queensland  
*The New Romantics*, Macquarie Galleries, Sydney  
*Selected Contemporary Drawings and Invitation Prize*, Heide Park and Art Gallery, Melbourne  
*Drawing Ideas*, Cockatoo Gallery, Launceston
- 1986 *Still-Life*, City of Ipswich Regional Gallery, Queensland  
*Aspects of Tasmanian Landscape*, Centre for the Arts Gallery, University of Tasmania, Hobart
- 1985 *Gower/Jenyns/Neeson/Wulff*, Fine Arts Gallery, University of Tasmania, Hobart  
*Isolaustralia*, Fondazione Bevilacqua La Masa, Venice  
*Australia*, Student Cultural Centres, Belgrade and Zagreb  
*Members Show*, Chameleon Contemporary Art Space, Hobart
- 1984 *Changing Hemispheres - 2 Eras of Australian Art Abroad*, University Gallery, University of Melbourne

- Objective Images*, Faculty Gallery, RMIT, Melbourne  
 1982 *The Seventies*, National Gallery of Victoria, Melbourne  
 1981 *Pinacotheca at Watters*, Watters Gallery, Sydney  
 1979 *The Work and Its Context*, Australian Embassy, Paris  
 1978 *Road Show 2*, Visual Arts Board travelling exhibition, Regional Galleries, New South Wales  
 1977 William Angliss Prize  
 1976 William Angliss Prize  
 1975 *Artists' Artists*, National Gallery of Victoria, Melbourne  
 1967 Rudy Komon Gallery, Sydney
- Collections**
- Artbank, Sydney  
 Gold Coast City Gallery  
 Mornington Regional Gallery  
 National Gallery of Australia, Canberra  
 National Gallery of Victoria, Melbourne  
 Parliament House Collection, Canberra  
 State Bank of NSW  
 The Derwent Collection, Hobart  
 University of Melbourne  
 University of Tasmania

### Nike Savvas

- 1953 Born Sydney, Australia  
 1994 Master of Fine Arts, College of Fine Arts, University of New South Wales, Sydney  
 1992 Diploma in Education (Secondary Education), University of Sydney  
 1990 Graduate Diploma in Visual Arts, Sydney College of the Arts, University of Sydney  
 1988 Bachelor of Arts (Visual Arts), Sydney College of the Arts  
 1996 Samstag International Visual Arts Scholarship
- Awards**
- Individual Exhibitions**
- 1994 *Round*, CBD, Sydney  
*Nice Bubbles*, Gertrude Street, Melbourne  
 1993 *Communiqué*, Institute of Modern Art, Brisbane and Canberra Contemporary Artspace  
 1990 *Alternative Endings*, First Draft West Gallery, Sydney  
 1995 *Hong Kong – Sydney*, Fringe Club Gallery, Central Hong Kong  
*Tòmos – Occupied Space*, Artspace, Sydney  
 1994 *600,000 hours*, Experimental Art Foundation, Adelaide  
*Bet Your Life*, Annandale Galleries, Sydney  
*Coexistence*, Artspace, Sydney  
*Critique*, First Draft West, Sydney  
*Re-placing Australian Painting*, Test Strip Gallery, Auckland  
 1993 *Luminaries*, Fifth Australian Sculpture Triennial, Monash University Gallery, Melbourne  
*Untitled 1992*, 24 Hour Art, Northern Territory Centre for Contemporary Art, Darwin  
*Rad Scunge*, Karyn Lovegrove Gallery, Melbourne  
*Shirt-head*, Mori Annexe, Sydney  
*Australian Perspecta 93*, Art Gallery of New South Wales, Sydney  
 1992 *Op. Art*, Ars Multiplicata, Sydney  
*Comments on the Society of the Spectacle*, Window Gallery, Sydney  
 1991 *Ichthyoid*, collaborative installation at Performance Space, Sydney  
*Body Without Organs*, First Draft West, Sydney  
*Between Cultures*, Gallery 77, Sydney  
*Inherent Identity*, Performance Space, Sydney  
*Second Language*, Institute of Modern Art, Brisbane  
*1985-1991*, First Draft West, Sydney  
 1990 *Abstract Papers*, First Draft West, Sydney  
*No*, Milburn + Arté Gallery, Brisbane  
*Self-Raising*, First Draft West, Sydney  
*Prelude to the End of the Millennium*, Sylvester Studios, Sydney  
 1989 *First Sight*, First Draft, Sydney  
*Passion*, Sylvester Studios, Sydney

### Kathy Temin

- 1968 Born Sydney  
 1993 Master of Fine Art, Victorian College of the Arts, University of Melbourne  
 1989 Bachelor of Arts, Victoria College, Prahran, Melbourne  
 1996 Samstag International Visual Arts Scholarship  
 1995 Artist in residence – Govett Brewster Art Gallery, New Plymouth, New Zealand
- Awards**

- Individual Exhibitions**
- 1995 Govett Brewster Art Gallery, New Plymouth, New Zealand  
*Three Indoor Monuments*, Australian Centre of Contemporary Art, Melbourne  
 Roslyn Oxley9 Gallery, Sydney
- 1994 *Residence*, home of Julian Dashpar and Marie Shannon, Auckland, New Zealand  
*Wall Drawings with Parts 1990–95*, Institute of Modern Art, Brisbane  
*Art Cologne Germany*, represented by Roslyn Oxley9 Gallery, Sydney  
*In the Box Dis-play: video*, CBD, Sydney  
*Dis-play Problem*, Anna Schwarz Gallery, Melbourne
- 1993 Store 5, Melbourne  
 Roslyn Oxley9 Gallery, Sydney  
*Drawings*, Sutton Gallery, Melbourne
- 1992 Bellas Gallery, Brisbane  
 Sutton Gallery, Melbourne
- 1991 *The Duck-Rabbit Problem*, 200 Gertrude Street, Melbourne
- 1990 *Repenting For My Sins*, Store 5, Melbourne  
*Wall Drawings*, Store 5, Melbourne  
*Terracotta DAS Sculptures*, Store 5, Melbourne
- 1989 *Photocopies*, Store 5, Melbourne
- Selected Group Exhibitions**
- 1995 *Wall Drawings and Situations*, 200 Gertrude Street, Melbourne  
*Fundraising Exhibition*, CBD Sydney  
*Sculptecture*, Hamish Mackay Gallery, Wellington, New Zealand  
*Smart Art*, Contemporary Artfair Stockholm, represented by Galerie Van Gelder, Amsterdam  
*Videonale*, Bonn Kunstverein, Bonn, Germany  
*Moët & Chandon*, national touring exhibition
- 1994 *Bad Toys*, Australian Centre For Contemporary Art, Melbourne  
*Drawings as Drawings*, Galerie Van Gelder, Amsterdam  
*Melbourne Seven*, David Pestorius Gallery, Brisbane  
*Art Hotel*, at Amsterdam Hilton Hotel, represented by Galerie Van Gelder, Amsterdam
- Loop Longford Cinema*, a Critical Cities project, Melbourne  
*Romantisystem*, Canberra Contemporary Art Space, Canberra  
*Drawings* (Louise Bourgeois, Asta Groting, Eva Hesse, Roni Horn, Kathy Temin, Rosemarie Trockel, Rachel Whiteread), Frith Street Gallery, London  
*Aussemblage*, Auckland City Art Gallery, New Zealand  
*Spoken Because 'I'*, Museum of Modern Art, Heide, Melbourne  
 Store 5, Institute of Modern Art, Brisbane  
*Working with the Wall*, Ivan Dougherty Gallery, Sydney  
*Babies and Bambies*, Arti et Amicitiae, Amsterdam
- 1993 *Art Cologne Germany*, represented by Roslyn Oxley9 Gallery, Sydney  
*The Exact Moment*, a Critical Cities project, Melbourne  
*Scrounge Time*, Centre for the Arts, University of Tasmania, Hobart  
*Australian Perspecta 1993*, Art Gallery of New South Wales, Sydney  
*Monster Field*, Ivan Dougherty Gallery, Sydney  
*High Pop*, Roslyn Oxley9 Gallery, Sydney  
*The Jewish Arts Festival*, 200 Gertrude Street, Melbourne  
*Wits End*, Museum of Contemporary Art, Sydney
- 1992 *The Body in Question*, Monash University Gallery, Melbourne  
*Supermart*, The Blaxland Gallery, Melbourne
- 1991 *Blundstone Boot Exhibition*, Chameleon Gallery, Hobart  
*Exultate Jubilate*, Store 5, Melbourne  
*Megasin 5*, Galerie Cannibal Pierce, Paris  
*Association City*, 200 Gertrude Street, Melbourne  
*The Sub versive Stitch*, Monash University Gallery, Melbourne  
*Frames of Reference; Aspects of Feminism and Art*, Pier 4/5, Sydney  
 100 Exhibitions, Store 5, Melbourne  
*Architectural Subjects*, Store 5, Melbourne
- 1990 *10 Animals*, Store 5, Melbourne  
*The Self Portrait Show*, Roar Studios, Melbourne
- 1989 *A3 Photocopies*, Store 5, Melbourne  
*Annotations*, 200 Gertrude Street, Melbourne
- Collections**
- Art Gallery of New South Wales  
 Art Gallery of South Australia  
 Art Gallery of Western Australia  
 Monash University Gallery  
 Queensland Art Gallery  
 University of Wollongong

## Angela Valamanesh

	1953	Born Port Pirie, South Australia
	1993	Master of Arts (Visual Arts), South Australian School of Art, University of South Australia, Adelaide
<b>Awards</b>	1977	Diploma in Design (Ceramics), South Australian School of Art, Adelaide
	1996	Samstag International Visual Arts Scholarship
<b>Individual Exhibitions</b>	1993	Australian Post Graduate Award Scholarship
	1989	Japan/South Australia Cultural Exchange Scheme - travel throughout Japan
	1995	<i>A bowl is a bowl is a bowl is a bowl . . .</i> , Jam Factory Craft & Design Centre, Adelaide
		<i>Birds Have Fled</i> , installation, University of South Australia Art Museum, Adelaide
	1994	<i>Draft Only</i> , Union Gallery, Adelaide
	1993	Cuppacumbalong Craft Centre, Canberra
	1991	Enkyo, Ichinomiya-city (Nagoya), Japan
	1987	Bonython-Meadmore Gallery, Adelaide
	1983	Bonython Gallery, Adelaide
	1981	Bonython Gallery, Adelaide
<b>Selected Group Exhibitions</b>	1980	Jam Factory Gallery, Adelaide
	1995	<i>Frank Thing</i> , Sym Choon Gallery, Adelaide
	1994	<i>21st Birthday Show</i> , The Jam Factory Craft & Design Centre, Adelaide
		<i>Artist Windows</i> , Adelaide Festival Fringe
	1993	<i>Masters &amp; Graduate Diploma Exhibition</i> , University of South Australia Art Museum, Adelaide
		Aptos Cruz, Adelaide
	1990	<i>Survey of Australian Crafts</i> , Meat Market, Melbourne
	1989	<i>People and Places</i> , Cuppacumbalong Craft Centre, Canberra
		<i>Encounters 3</i> , College Gallery, South Australian College of Advanced Education, Adelaide
	1988	<i>Contemporary Craft in South Australia</i> , Adelaide Festival of Arts, Festival Centre, Adelaide
	<i>Blossom Jars with Ikebana</i> , Jam Factory, Adelaide	
1986	<i>Craft Festival</i> , Adelaide Festival of Arts, Festival Centre, Adelaide	
1985	Gryphon Gallery, University of Melbourne, Melbourne	
1984	<i>Teapot 2 Exhibition</i> , Old Bakery Gallery, Sydney	
1983	<i>Teapot Exhibition</i> , Elmswood Crafts, Adelaide	
<b>Collections</b>	1980	Art of Craft, Art Gallery of South Australia
		Alice Springs Crafts Centre Art Gallery of South Australia

## Samstag Scholars

- 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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*Samstag's Class of '96*  
by Ross Wolfe, Director, Samstag Program

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The photograph of Gordon Samstag is reproduced from  
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Selection committee for the 1996 Samstag Scholarships:  
Max Lyle (Chair)  
Barrie Goddard  
Lyndal Jones

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