

The Anne & Gordon Samstag  
International Visual Arts Scholarships

**s a m s t a g**

'97

The 1997 Anne & Gordon Samstag  
International Visual Arts Scholarships

**samstag**

University of South Australia

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Zhong Chen

Rosalind Drummond

Julie Gough

Steven Holland

Lyndal Jefferies

## The Samstag Program

*T*he 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 in 1940, at the Scarsdale Post Office, New York State

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 exhibition catalogue from the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirms him as an accomplished social realist painter during the 1930s. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Indiana. There are also public murals painted by Samstag (apparently commissioned by the Roosevelt Administration's WPA program) at post offices in Reidsville, North Carolina (1938) and Scarsdale, New York State (1940).

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.*





top: Gordon SAMSTAG, 1906–1990  
*Caleb Heathcote buys the Richbell farm* 1940  
oil on canvas mural, Scarsdale Post Office, New York State  
122 x 457



above: Gordon SAMSTAG, 1906–1990  
*Law and order in old Scarsdale* 1940  
oil on canvas mural, Scarsdale Post Office, New York State  
113 x 457

## Elephant Poo

In 1959, just two years before Gordon Samstag arrived in Australia, the *Antipodean Manifesto* declared Dada “as dead as the dodo” and repudiated abstract art as “insufficient for our time.....a death of the mind and spirit.”

The *Manifesto*'s principal intent was to assert the primacy of figurative painting, while lauding the importance of Australian subject matter and myth-making in our art. But it also represented a social argument against uncritical acceptance of received ideas and values, in this case the artistic ideas then emanating from New York and beginning to overwhelm a whole generation of Australian artists.

We do not know if Gordon Samstag read, or even knew of the *Manifesto*. What would he have made of it, fresh as he was from the international centre of avant garde art, yet artistically formed by the values of American social realism and experience of the Great Depression?

Whatever its historical weight or wisdom, the *Manifesto* was certainly a brave call by Bernard Smith and his seven artist co-signatories, for an Australian independence from its traditionally provincial relationship to international movements in art.

Fifteen years on, this debate was extended by Terry Smith in a well-known essay, *The Provincialism Problem*. Defining provincialism as “an attitude of subservience to an externally imposed hierarchy of cultural values”, he usefully proposed that provincialism is not merely a function of geographic location and that “most artists the world over live in art communities that are formed by a relentless provincialism”. Including, moreover, “most New York artists, critics, collectors, dealers and gallery-goers”.



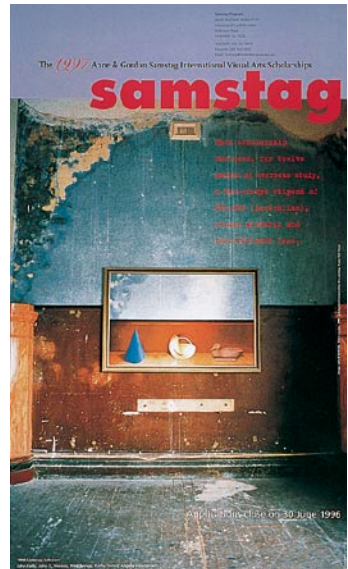
If one accepts this thesis in principle, the more imponderable question then arises of what it is that constitutes cultural independence .

It is unlikely in our era that it means an hermetic culture, unengaged with or unopen to the broad stream. Which community possessing sophisticated cultural ambitions but low critical mass -Adelaide for example - realistically would insulate itself or its artists from the reciprocal and stimulating benefits available in exchanges with larger, more dynamic centres? What innovations would artists bring about, without reference to the sustaining traffic in discourses of their fellow travellers, or direct cognizance of civilisation's achievements elsewhere?

Are these questions which any longer preoccupy Australian artists?

For while the embrace of international currencies might occasionally breed dysfunctional hybrids, its evasion is no longer a tenable option for most artists, who more likely will be predisposed to unimpeded contact and mobility as the most strengthening developmental path.

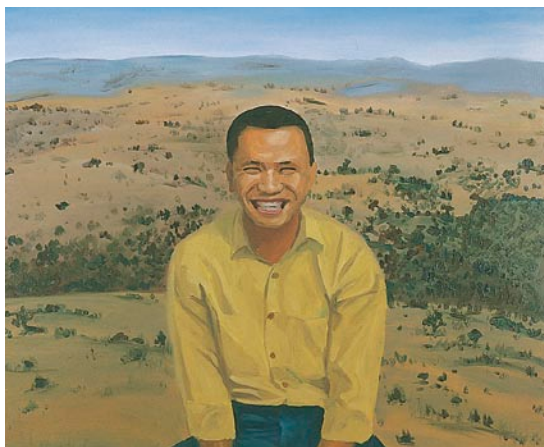
We now recognise with effortless perspicacity, that our late twentieth century social environment is subject to implacable world forces; equally, that the dominant "hierarchy of cultural values" which has influenced developments in Australian art is in disarray, blown away by the diversity which, irretrievably, has become common



1996 Samstag Poster  
designed by David Zhu  
poster image: *Third location* 1994, by John R. Neeson

international stock. By shifting the criteria of meaning away from hierarchies of materials, style and codes exclusively, this unprecedented common stock offers liberating choice and expressive latitude to artists. It is choice that includes ample prerogative to independently draw on and commit to the local, as subject, without suspending participation in international discourses.

Such a dichotomous artistic course could metaphorically be likened to the cyclical journey of that miraculous African seed, whose fertilisation depends upon its passage through the elephant's colon. Its pristine originality remains uncontaminated by this most natural voyage through a nurturing underworld.



Zhong CHEN  
*Stupid laughing 1* 1996  
oil on linen  
900 x 120

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And so will five new Samstag Scholars also voyage forth, in 1997, to stretch and test themselves in bracing engagement with the chaotic global leviathan.

**Zhong Chen's** deft renderings of landscape from the southern Flinders Ranges would by themselves serve to demonstrate his

grasp of Australian cultural issues. An emigrant from Zhongshan, China, Chen has claimed a view long colonized by the European, yet unremarked by oriental eyes.

That this might seem exotic would ignore the preponderance of landscape in traditional Chinese art and, more poignantly, the long history of emigration by Chinese people to the Australian bush.

By placing himself iconographically against this laden background, Chen lifts his subject matter to a social commentary on isolation and difference. Parodically laughing the Chinaman's mute, stock-in-trade smile, he becomes an exemplar of cultural ambiguity and camouflage.

**Rosalind Drummond** deploys photographic forms of representation in carefully staged, theatrical displays and installations, invoking psychological dimensions associated with voyeurism, a long-standing subject of her investigations.

Conventionally ascribed to morbid sexuality and the male gaze, voyeurism could be understood as the vicarious and compulsive observation of fellow humans



Rosalind DRUMMOND  
*Peeping Tom* 1995  
toned, found black and white photograph  
61 x 50.8



Rosalind DRUMMOND  
*Peeping Tom* 1995  
black and white photograph  
25.4 x 20.3

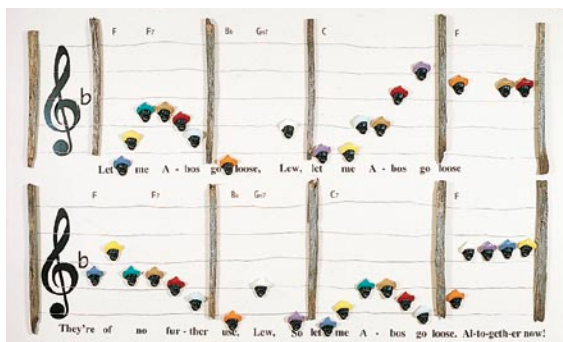
as sexual objects, in which – often risking ignominy – the watcher typically remains distanced and unobserved, the object unselfconsciously natural and thus libidinous.

Curiously complicit with her subject and able to skilfully procure the erotic, Drummond nevertheless controls her material in such a way that the audience remains anxious and uncertain, suspending gratification. In *Peeping Tom* – inspired by British filmmaker Michael Powell – Drummond's found and then manipulated images of women are presented through characteristically sociopathic modes of voyeurism – surveillance, recording and collecting – in an oppressive forensic fiction which ultimately confronts the viewer.

**Julie Gough's** allegorical assemblages work principally to subvert the historical misrepresentations of Aboriginal peoples – both generic

and particular – which have become reified or stereotyped in the popular mind. A worldly and scholarly adventurer whose walkabouts rival *Boy's Own*, Gough took up art after a near-fatal but inspirational collision with a huge eagle, while riding pillion in outback, north Western Australia.

Her method – enhanced by earlier studies in pre-history and



Julie GOUGH  
*The world according to Rolf, verse 4, 1965, 1996*  
plaster, huon fenceposts, wire and text  
244 x 520

English – is to critically rework the assumed meanings of historical stories and cultural forms, and in the retelling, present these as beguiling deconstructions, visually enriched by a well-judged fondness for found bric-a-brac and kitsch ephemera.

Gough, sensitively attuned by her own cross-cultural credentials, builds her narratives sleuth-like from garnerings of eavesdroppings, absences and peripheral vision, taking care to not trespass, but determined also “to dislodge the evidence no-one thought to remove, or even knew was there”.



Julie Gough  
*Imperial Leather* 1994  
wax, cotton and hardboard  
149 x 204



One theory of human evolution has a seed-eating hominid, *Ramapithecus*, as the crucial ancestor of *Homo sapiens*, leaving the forests ten million years ago to develop the dexterities and uprightiness which then distinguished him from other animals of comparable intelligence. Along the way, human dependence on animals – for their utilitarian value as food, clothing, tools and labour – has been well-nigh absolute. And although our timeless relationship with them often elevates animals socially to the status of servile companions and, culturally, as mock humans in myths and moral fables (witness *Babe*), they are more fundamentally understood and fixed from the aloof perspective of anthropocentrism.

**Steven Holland** apprehends these assumptions, inviting us to considerably explore and contemplate the otherness of non-human lives and also, through this, our disengaged relationship to nature. In *The Fox and The Moon's Reflection*, the strewn fibre-glass corpses of feral animals, layered with pale band-aids, evoke both the actual predicament of introduced animals in Australia and our tethered European connection to them, socially and culturally.

*Past tense / future tense* recasts the suffocated Pompeii dog in

multiple of prototypical death, the usual condition of all Holland's animals. These dead dogs, museologically sorted, shelved and classified, illustrate the canon of empirical separation.



Steven HOLLAND  
*The Fox and The Moon's Reflection* 1995  
band aids and fibre glass  
600 x 700 x 2000



Steven HOLLAND  
*The Fox and The Moon's Reflection*  
(detail) 1995  
band aids and fibre glass  
600 x 700 x 2000

The mystical notion that life exists independently of the transient organisms which constitute its physical manifestations, can be seen at the core of **Lyndal Jefferies'** investigations and representations of the human body. She conceives of the human organism and its parts,

more in metaphysical terms than as the corporeal body posited and dissected by medical science.

In the way that matter might be reductively pursued to its incarnation as pure energy, so Jefferies would acquaint us with alternative considerations of our own physical constitution. In the installation *amorphous organ*, she presents a range of human organs handsomely sculpted in cast aluminium. These

elegant, flaccid and shimmering objects re-interpret the prescribed organisation of the body and are instead offered as independently viable entities, a simulation of individuation.

With *amorphous organ (amorphous pool)*, Jefferies creates an object from water, oil and powdered aluminium, whose reflective surface “self-heals” when broken. *Pool*’s transparent suggestion of bathing, counterpoints the western preoccupation with hygiene against a more sublime allegory of spiritual cleansing.



Lyndal JEFFERIES  
*amorphous organ (slump)* 1996  
cast aluminium and perspex shelf  
40 x 120

Ross Wolfe  
Director, Samstag Program

Zhong Chen

*Stupid laughing 2* 1996  
oil on linen  
200 x 200





## Rosalind Drummond

*Peeping Tom – Inventory* (detail) 1995  
three cabinets of found photographs and objects  
80 x 70 x 110



Julie Gough

*Brown Sugar* 1995  
mixed media  
180 x 300



Steven Holland

*past tense / future tense* 1995  
plaster cast Pompeii dogs and shelf  
200 x 190 x 45



Lyndal Jefferies

*amorphous organ (amorphous pool)* 1996  
aluminium, plastic, oil and water  
250 x 390





## Artists' Biographies

### Zhong Chen

Born 1969, Zhongshan, Peoples Republic of China

- 1996 Bachelor of Visual Arts (Honours), South Australian School of Art, University of South Australia, Adelaide
- 1994 Diploma of Visual Arts, North Adelaide School of Art, Adelaide
- 1989 Arrived Australia
- 1988 Graphic Design, Beijing Central Commercial Art College, Peoples Republic of China
- 1986 Free Brush Mark Painting, Zhongshan Visual Arts Centre, Peoples Republic of China
- Awards**
- 1997 Samstag International Visual Arts Scholarship
- 1996 1996 EVA Award, Pulteney Grammar School, Adelaide
- FH Faulding Residency, Adelaide Central School of Art Studios, Adelaide
- 1995 John Christie Wright Memorial Prize, University of South Australia, Adelaide
- Individual Exhibitions**
- 1997 Adelaide Central Gallery, Adelaide
- 1995 *Second Journey*, NEXUS Gallery, Adelaide
- Selected Group Exhibitions**
- 1996 *Helpmann Academy Exhibition*, Adelaide Festival Centre, Adelaide
- EVA*, Pulteney Grammar School, Adelaide
- 1995 *Helpmann Academy Exhibition*, Adelaide Festival Centre, Adelaide
- Narrative Maps*, Members Exhibition, Adelaide Central School of Art Studios, Adelaide
- Artery Party*, Carclew Youth Arts Centre, Adelaide
- 1994 *Can I Be You for a While*, North Adelaide School of Art, Adelaide
- 1988 *Untitled*, Hu-Bei Art Museum, Beijing, Peoples Republic of China

### Rozalind Drummond

Born 1955, Melbourne, Australia

- 1996 Master of Fine Art (Research), Victorian College of the Arts, University of Melbourne
- 1986 Graduate Diploma in Fine Art, Victorian College of the Arts, University of Melbourne
- 1984 Bachelor of Fine Art, Victoria College, Prahran, Melbourne
- Awards**
- 1997 Samstag International Visual Arts Scholarship
- 1992 Howard Thomas Memorial Fellowship, Association of Commonwealth Universities, London
- Asialink travel grant, Vietnam
- 1991 Asialink travel grant, Vietnam
- 1987 Australia Council travel grant, Italy and France
- Individual Exhibitions**
- 1996 *Bunny Rug*, Pendulum, Sydney
- 1995 *Peeping Tom*, Project Room, Monash University Gallery, Melbourne
- Bunny Rug*, 1st Floor, Melbourne
- E1027*, The Building 40 Project, RMIT, Melbourne
- 1993 *L'Extreme-Orient*, City Gallery, Melbourne
- 1991 *Shadow Zone*, Contemporary Art Centre of South Australia, Adelaide
- Scopic Territories*, Australian Centre for Contemporary Art, Melbourne
- 1990 *Shadow Zone*, City Gallery, Melbourne
- 1989 *The Illusion of Plans*, City Gallery, Melbourne
- 1988 *Faite Urbaine*, Australian Centre for Photography, Sydney; and Chameleon Contemporary Art Space, Hobart
- 1985 *Untitled*, George Paton Gallery, University of Melbourne
- Selected Group Exhibitions**
- 1996 *Contemporary Australian Photography, from the Collection*, National Gallery of Victoria, Melbourne

- The Movie Star Series-Six Video Installations*, Next Wave Festival, Welcome Hotel, Melbourne  
*Secret Archives*, Platform, Melbourne
- 1995 *Decadence*, 200 Gertrude Street, Melbourne  
*Non-Greenpeace Fundraiser*, Ether, Melbourne
- 1994 *Projection: Filming the Body*, The Basement Project, Melbourne  
*Colour Photography in Australia*, National Gallery of Victoria, Melbourne
- 1993 *Pure Cinema*, Charles Williams Gallery, RMIT, Melbourne
- 1992 *Sites of the Imagination*, National Gallery of Victoria, Melbourne  
*Location*, Australian Centre for Contemporary Art, Melbourne; and touring Asia  
*Vietnam*, Hanoi Fine Art School, Hanoi; Ho Chi Minh Fine Arts Museum, Ho Chi Minh City:  
The Waverley City Gallery, Melbourne; and Post-West, Adelaide
- 1991 *From the Empire's End*, Circulo de Bellas Artes, Madrid, Spain;  
Ivan Dougherty Gallery, Sydney; and Drill Hall Gallery, Canberra  
*Platform* (with Paul Morgan), Spencer Street Station Underpass, Melbourne  
*Imagining the City*, Citta Centrale, Storey Hall, RMIT, Melbourne
- 1990 *Twenty Contemporary Australian Photographers*, National Gallery of Victoria, Melbourne;  
Art Gallery of New South Wales, Sydney; and Queensland Art Gallery, Brisbane  
*Artists Against Animal Experimentation*, Deutscher Gallery, Melbourne  
*Greenpeace*, Linden Gallery, Melbourne  
*Fragmentation and Fabrication: Recent Australian Photography*, Art Gallery of  
South Australia, Adelaide
- 1989 *Ou Est La Femme?*, George Paton Gallery, University of Melbourne  
*BP Australia Acquisitive Exhibition*, South Melbourne Town Hall, Melbourne
- 1988 *Mirabilis-Post Appropriation*, George Paton Gallery, University of Melbourne  
*Excursions into the Post-Modern*, National Gallery of Victoria, Melbourne  
*Vasari Revisited*, 200 Gertrude Street, Melbourne
- 1987 *Quiddity*, 200 Gertrude Street, Melbourne; and Contemporary Art Centre of  
South Australia, Adelaide
- 1985 *Four Young Melbourne Artists*, Institute of Modern Art, Brisbane

**Collections**

Art Gallery of South Australia  
Monash University Gallery  
Melbourne City Council  
National Gallery of Australia  
National Gallery of Victoria

**Julie Gough**

Born 1965, Melbourne, Australia

- 1997 Master of Fine Arts (Research), Tasmanian School of Art, University of Tasmania, Hobart  
1994 Bachelor of Fine Arts, Honours, Tasmanian School of Art, University of Tasmania, Hobart  
1993 Bachelor of Fine Arts, Curtin University of Technology, Perth  
1986 Bachelor of Arts (Prehistory, Anthropology and English Literature),  
University of Western Australia, Perth

**Awards**

- 1997 Samstag International Visual Arts Scholarship  
1996 Australian Postgraduate Award Scholarship  
1995 Australian Postgraduate Award Scholarship  
1993 Curtin University - Member of Vice-Chancellor's List (academically highest 1% across  
university)

**Individual Exhibitions**

- 1996 *Dark Secrets/Home Truths*, Gallery Gabrielle Pizzi, Melbourne

**Selected Group Exhibitions**

- 1996 *Art Cologne Germany*, Jurors' Sponsorship Program (represented by Gallery Gabrielle Pizzi,  
Melbourne)  
*ACAF 5, Fifth Australian Contemporary Art Fair*, Royal Exhibition Building, Melbourne  
(represented by Gallery Gabrielle Pizzi, Melbourne)

NAIDOC Exhibition 1996, St Kilda Town Hall, Victoria; and Moonah Arts Centre, Hobart  
*Something to do with Ears*, Conservatorium of Music, University of Tasmania, Hobart  
*Wijay Na? (Which Way Now?)*, 24 Hour Art - Northern Territory Centre for Contemporary Art, Darwin  
*Disturbed Nature*, installation in *New Music Tasmania*, Tasmanian Museum and Art Gallery, Hobart

*Mutiny on the Docks*, Tasmanian Museum and Art Gallery, Hobart

*Handbag*, Festival Centre, Adelaide

1995 *On a Mission*, Boomalli Gallery, Sydney

*Significant Distractions*, Couch Culture Gallery, Hobart

*New Faces - New Directions*, Gallery Gabrielle Pizzi, Melbourne

*Nuini - We have Survived*, Tasmanian Aboriginal Group Exhibition, University of Tasmania Gallery, Launceston

*Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney

1994 *Art from Trash*, Moonah Arts Centre, Hobart

*National Graduate Exhibition*, Perth Institute of Contemporary Art, Perth

### Collections

National Gallery of Australia

National Gallery of Victoria

Powerhouse Museum

Tasmanian Museum and Art Gallery

## Steven Holland

Born 1960, Dwellingup, Western Australia

1995 Master of Arts (Visual), Canberra School of Art, Australian National University, Canberra

1989 Postgraduate Diploma in Art and Design, Curtin University of Technology, Perth

1985 Bachelor of Arts (Fine Arts), Curtin University of Technology, Perth

1980 Associate Diploma in Art Education, Curtin University of Technology, Perth

### Awards

1997 Samstag International Visual Arts Scholarship

1994 Australian Postgraduate Award Scholarship

### Individual Exhibitions

1996 *100 Macrame Owls*, Galerie Constantinople, Queanbeyan, New South Wales

1991 *A Plaintive 'plee-erk'*, Lawrence Wilson Gallery, University of Western Australia, Perth

1990 *Casting Dispersions*, installation, Perth Institute of Contemporary Art, Perth

1989 *Death of a Bird*, The Beach, Perth

### Performances

1996 D Block, with Acme Performers, Performance Space, Sydney

*Ferment*, Old Melbourne Cannery, North Fitzroy, Melbourne

1995 *Garage*, with Acme Performers, private residence, Canberra

*God Save the Queen*, with Acme Performers, Canberra Contemporary Art Space, Canberra

1993 *The Lion and the Rose*, Canberra Contemporary Art Space - Manuka Annex, Canberra

1989 *ARX 2, Artists' Regional Exchange*, Performance evening at Perth Institute of Contemporary Art, Perth

1986 *Cheap Beer for Christmas*, Praxis Gallery, Fremantle, Perth

### Selected Group Exhibitions

1996 *Spirit House*, Canberra Contemporary Art Festival, Canberra

*TAT 2*, Foyer Gallery, Canberra School of Art, Canberra

*The Pet Shop*, Fyshwick Pet Shop, Australian Capital Territory

*Ferment*, Old Melbourne Cannery, North Fitzroy, Melbourne

1995 *Multiple Constantinoples*, Galerie Constantinople, Queanbeyan, New South Wales

*God Save the Queen*, Canberra Contemporary Art Space, Canberra

Gorman House Arts Festival, Canberra

*Goddard + de Fiddes*, QV1 Building, Perth

*Wild Cargo*, Canberra School of Art Gallery, Canberra

1994 *A Brush with the Bush*, Canberra Contemporary Art Space, Canberra

*Surfacing*, Canberra Contemporary Art Space, Canberra

*Floriade*, Flower Festival, Commonwealth Park, Canberra

- 1992 *ARX 3*, Artists' Regional Exchange, collaboration with Juliet Lea, Andrew Hayim and Chumpon Apisuk, in Bangkok and Chaing Mai, Thailand  
*An ARXaeological*, ARX 3, Artists' Regional Exchange, Capital Permanent Building, Perth  
*Do Something with a Blundstone*, Chameleon, Hobart  
*Terracists*, public artworks, Artrage Festival, St Georges Terrace, Perth
- 1991 *Australian Perspecta 1991*, Art Gallery of New South Wales, Sydney  
*Backward Glances*, collaboration with Aadje Bruce, Perth Institute of Contemporary Art, Perth
- 1990 *Gotham Goes Shopping*, Perth Institute of Contemporary Art, Perth  
*Art Dock*, Noumea, New Caledonia  
*October*, The Beach, Fremantle, Perth
- 1989 *Heidelberg and Heritage*, Linden Gallery, Melbourne  
*ARX 2*, Artists' Regional Exchange, Perth Institute of Contemporary Art, Perth  
*Book Works*, Perth Institute of Contemporary Art, Perth
- 1986 *Incongruous Marriage*, Praxis, Fremantle, Perth

#### Collections

Art Gallery of Western Australia  
National Gallery of Australia  
Richard Copley Smith, Kew Gardens, London  
University of Western Australia  
WAIT Collection, Curtin University of Technology

### Lyndal Jefferies

Born 1971, Auckland, New Zealand

- 1992 Graduate Diploma in Visual Arts, Sydney College of the Arts, University of Sydney  
1991 Bachelor of Arts (Visual Arts), Sydney College of the Arts, University of Sydney

#### Awards

- 1997 Samstag International Visual Arts Scholarship  
1995 Australia Council, Professional Development Grant  
Pat Corrigan Grant  
1992 Pat Corrigan Grant  
1991 Sydney College of the Arts Scholarship  
1990 William Fletcher Trust Scholarship

#### Individual Exhibitions

- 1996 *amorphous organ*, Artspace, Auckland, New Zealand; and 200 Gertrude Street, Melbourne  
*Amalgam*, Fortitude Gallery, Brisbane  
*Molecular*, CBD, Sydney  
*Mute Organ*, Pendulum, Sydney
- 1995 *Doll Parts*, CBD, Sydney  
*Heal*, First Draft, Sydney
- 1994 *Cleanse*, Selenium, Sydney
- 1993 *Finitude*, CBD, Sydney
- 1992 *Gentle Beatings*, First Draft West, Sydney

#### Selected Group Exhibitions

- 1996 *OPEN*, 151 Regent Street Gallery, Sydney  
1995 *Fundraising Exhibition*, CBD, Sydney
- 1994 *Soft, Pink, Flesh*, The Fresh Art Show, SH Ervin Gallery, Sydney  
*Dumb Paintings*, Selenium, Sydney
- 1992 *Home and Away*, Elam College of Art, Christchurch, New Zealand  
*New South Wales Travelling Art Scholarship Exhibition*, City Art Institute, Sydney
- 1990 *Suspended Sentence*, Jan Taylor Gallery, Sydney  
*Works off the Wall*, The Works Gallery, College of Fine Arts, University of New South Wales, Sydney

## Samstag Scholars

- 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

Samstag: The 1997 Anne & Gordon Samstag  
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*Elephant Poo*

by Ross Wolfe, Director, Samstag Program

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Secretary: Barbara Rix

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height x width x depth

Gordon Samstag's murals, *Caleb Heathcote buys the Richbell  
farm* (1940) and *Law and order in old Scarsdale* (1940), are  
reproduced courtesy of the Scarsdale Post Office, New York State.  
Mural photographs by Steve Napolitano

Selection committee for the 1997 Samstag Scholarships:  
Max Lyle (Chair), Barrie Goddard, Janet Laurence

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