

The Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

'98

The 1998 Anne & Gordon Samstag
International Visual Arts Scholarships

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University of South Australia

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Craige Andrae

John Derrick

Christopher Howlett

Shaun Kirby

Anne Walton



Gordon SAMSTAG 1906–1990
Young Man Desires Position 1930
oil on canvas
127.3 x 120.7
Collection of the Sheldon Swope Art Museum,
Terre Haute, Indiana

Foreword

This publication celebrates five artists, awarded **Anne & Gordon Samstag International Visual Arts Scholarships** for study overseas, commencing in 1998. They are the sixth generation of Samstag Scholars – the talented Class of '98.

That a swag of forty-six scholarships (representing some \$2 million) has already been awarded since establishment of the Samstag Program in 1992, may surprise even close observers of the visual arts.

And while the Samstag Scholarship has consolidated its position as the most valuable award of its kind offered in Australia (the five artists will share around \$250,000 in stipends, institutional fees and return airfares) its true value, more significantly, is to be found in the rare form of opportunity it provides to its fortunate recipients, for personal artistic development.

This is Gordon Samstag's unrivalled, in-perpetuity legacy.

Each year there is skilful work required, behind the scenes, to facilitate the scholarship selection and production of the annual Samstag catalogue. We are particularly indebted to Bruce James, who, as our very first guest-essayist, has masterfully crafted a most entertaining and insightful discussion of the artists' work.

We are also grateful to this year's Selection Committee members – Janet Laurence, Wayne McIntosh and Ian North – who have so conscientiously delivered us this new group of candidates for higher office – the Class of '98.

I am certain that Gordon would be pleased.

Ross Wolfe
Director, Samstag Program

The Samstag Program

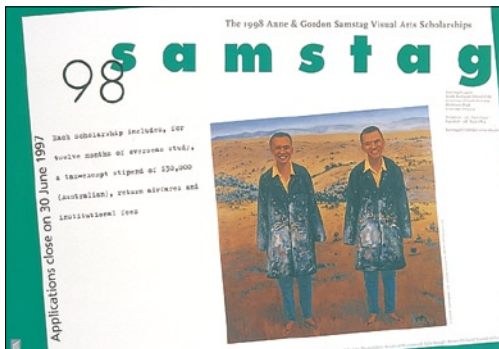
The Anne & Gordon Samstag International Visual Arts Scholarships were established in 1992 through the bequest of American artist Gordon Samstag, who taught from 1961 to 1972 at the South Australian School of Art. Gordon Samstag's remarkable gift to Australian visual artists ranks as one of the great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



1997 Samstag Poster
designed by David Zhu
poster image: *Stupid laughing 2* 1996, by Zhong Chen

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.

Samstag 98: This Thing Called Art

*I*s art, in its essence, a sensibility or a capability?

That is to say, is it a matter of feeling (enlisting reason, memory and imaginative fancy) or a matter of mere manufacture? I believe many of the significant debates surrounding contemporary visual practice can be expressed in the form of this enquiry. While it is reductive, even falsely oppositional, to characterise sensibility and capability as each other's extreme, and while it deprives these faculties of the mutuality which is their common circumstance in the world, nonetheless this thing called art cries out to us to be named.

This nomination is a valid commission of art criticism. I would venture to call it a professional obligation, save that the contempt in which it is held in the review columns of our national press indicates a contrary status. Like recitation, nobody does it anymore. It's dispiriting to reflect on the number of prominent Australian critics, especially in the mass media, who fall silent at this decisive juncture in the critical process. They stop their mouths with deprecations rather than assent to an object, a thing, whose constituent material or method of fabrication disconcerts them.

Promoting this taciturnity to the class of an aesthetic judgement, they render naming a transgressive act. That's why the question - sensibility or capability - can be so defensibly and productively applied at this moment in culture. In answering, we name the thing.

We name it art.

As in so many other significant contexts, it is Aboriginal society that supplies us with a powerful model for such an articulation. For the ancestral beings in the great creation sagas of Central and Eastern Arnhem Land, the deed of naming conducted that which was simply a psychic possibility into a state of physical reality. Grasses, rocks, animals, waterholes were 'told' into existence. The Wagilag Sisters and the Djang'kawu Sisters gave to airy nothing a local habitation and a name long before Shakespeare's Puck. Long before Yahweh.

The recipients of the **Anne & Gordon Samstag International Visual Arts Scholarships** for 1998 allow us a promising, if less primordial, opportunity to contribute to a congress of naming. Here are five artists whose individual practices and collective project - to conscript them in a notional unity - beg nomination.

Craige Andrae is a questioner. His interrogative stratagem stems from Marcel Duchamp, as does, conceivably, his investment in a store-bought inventory of glass, timber, steel and other sub-industrial merchandise. He has also resuscitated Duchamp's dust, inviting that substance to colonise several of his faux-museological shelf constructions. More provocatively, a dust of deceasing flies and expended maggots distinguished an eerie vitrine he exhibited in the 1996 Adelaide Biennial.

Andrae's experience as a designer of commercial interiors and museum displays is a continuing source of subject matter and thematic content. There is a sense in which his 'art' is the advanced condition of his 'work'. He is exceptional among younger Australian sculptors in literally producing 'art works'. Yet these aren't empty takes on the evacuations of cultural consumerism. They have an effect of extreme

substantiality on the viewer, causing one writer to allude to their 'sheer clunky thingness', a phrase that belies the inherent elegance of Andrae's every installation.

Proving he is not tethered to conventions, least of all his own, a recent enterprise involved the unexpectedly poetic planting of sixty small, white crosses on a lawn behind the Museum of South Australia. Opportunely, this work, *Memorial*, figured in an exhibition called *Obiter Dictum*, a thing said by the way.



Craige ANDRAE
Fly (detail) 1996
perspex construction and flies
150 x 150 x 5

At a polar remove from Andrae, the painterly program of **John Derrick** is determined by Realist, arguably Social Realist, principles. In a recent body of work in the oil-on-canvas medium he catalogued the occupants of ‘nursing homes’ and ‘special accommodation houses’, terms which achieve the chilling ring of Nazi euphemism.

That these portrayals of incapacity and convalescence risk impropriety is part of their power. Is Derrick’s observation invasive, we must ask? Are his images compassionate ex-votos welcomed by their subjects or voyeuristic trophies they’re too weak or weak-minded to repel? Which is their genre: the portrait, the interior or the still life? If they deal with the institutional abjection of the marginalised, why then are they outrageously beautiful?

With his liking for the kiss of light on crumpled dressing gowns, for infirmary-issue fabric folded into flounces, and for human assemblies masked in the rueful incognito of their own emotion, Derrick is a Watteau of malaise.

Inert in his metallic cot, *Karl* has the lolling bulk of a hospitalised odalisque. Apart from his distracted eyes, he’s as factually banal as a cadaver. But in those eyes Derrick assigns the outward register of inner anxiety. We know this man to be of the tribe whose diurnal hours are absorbed, in the artist’s words, by slow regimes of ‘sleeping, eating, smoking and fighting with personal demons.’



John DERRICK
Gordon 1996
oil on canvas
90 x 60



Chris HOWLETT
Blue and white accompaniment 1997
mixed media
10 x 30

Abjection of a less corporal kind than Derrick's is the premise of a precocious and entertaining body of work by **Christopher Howlett**. His sculptural attitude is that of a larrikin who has just ransacked a manchester shop. His methodology locates somewhere between pillow-fighting and animatronics.

It seems contentious to state, since it contradicts the kinetic clownery of his work, but Howlett is a classical sculptor. Succinctness and formal certainty are brought

to bear on even his zaniest structures. He lends a standing mattress the demeanour of a caryatid, if admittedly a disorderly one. When Howlett's rude upholsteries gyrate, let alone when they crab-walk out the door, we remember the mobility that ancient carvers dreamed of bestowing on stony limbs and draperies.

Galatea steps off her pedestal, breathing.

Soft Accompaniment, whose horsy form has been marble-ised by the night sweats of numberless sleepers, hints at a fragment from the Parthenon. For this sculpture, Howlett lists his materials as 'pillow fabric, stuffing, succours and canned laughter', annexing components beyond the tangible repertoire of everyday statuary. Other works have been built from 'suspense', 'relief', 'uncertainty', 'temper tantrum' and 'silence'. In the commixture of these ingredients a category of practice, sculpture in this case, commences to dissolve.

So dissolved are categories of practice in the present productions of **Shaun Kirby**, it's impossible to refer to him as a painter, a sculptor, a bricoleur or an installer, though he is each of those. Certainly he is an artist, but one for whom art is less a defining noun than an indefinite article. Flux, not fixity, is his element. His avowal is for ambiguity of meaning, or multiplicity of it, to the extent that any uni-dimensional reading of the work depraves it.

This is not to rank Kirby as an author of artistic non-sequiturs, though he can be relished for his irrationality. As with any playful undertaking, including the most playful of all - psychoanalysis - grim belief is required to begin, as well as to conclude, the session. We come to Kirby as player-patients. He's our comperre-therapist.

The title of his recent miscel-lany, *International Headache Conference*, advertised a pedigree at the fantastic end of art-historical



Shaun KIRBY
International Headache Congress (detail) 1997
mixed media installation



Shaun KIRBY
Next to nothing 1997
timber and printed fabric
800 x 300 x 400

style, as though early Dada was projectile-vomiting toward the late Surreal. Comprising several independent conceptions in apparent conversation, this crypto-aesthetic event was dominated by a pavilion propped on a Dali-esque armature of sticks. An architectural escapee from the wilder backwoods of the psyche, it boasted the appellation, *Next To Nothing*, a position it dared to occupy authoritatively.

More outrightly performative in approach, **Anne Walton** enacts a pursuit of the private and the socialised self. In her efforts to establish visual and aural counterparts for a variety of irreducible propositions at the delta of identity - interdicted femininity, hysteria, the phantasmal, the invisible, the unspeakable - Walton proffers herself as an experimental subject. Though not a Body Artist as such, her body's fibrous entirety is pressed into service as an executive instrument.

One of Walton's sustaining preoccupations is with language, or, more correctly, with its imprecisions and corruptions. It would be hard to dispel from the mind the image of the artist, clutching her tongue with her hand in *Slips of(f) the tongue*, as she attempted discourse with her audience. Or that of Walton repeatedly sucking in and releasing the business end of a household torch, so that her face, now illuminated, now obliterated,



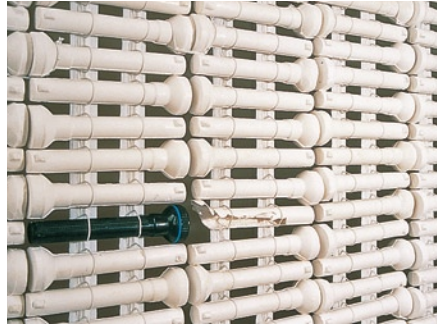
Anne WALTON
Baffle 1996
sound installation

oscillated between ecstasy and trauma. This action, too, was twinned with suggestively pre-verbal utterances.

Torches figure prolifically in Walton's presentations, either as quotidian realities or plaster simulacra. They can be understood as sculptural shorthand for the shedding of light, memorialising, perhaps, a timid infant's battery-powered conquest of the dark. Walton herself functions as a psychic light-shedder, broadcasting in bright trajectories across the shadowed terrain of the long-forgotten and the subconsciously suppressed.

Sensibility or capability? This quintet of Samstag Scholars more than persuasively confirms that art is in the province of the former, regardless of how loosely or laboriously it is made. There, nourished by the honest ministrations of contemporary artists like Andrae, Derrick, Howlett, Kirby and Walton, it is alive and well, and happy with its name.

Bruce James



Anne WALTON
Baffle (detail) 1996
sound installation

Craige Andrae

Fly 1996
perspex construction and flies
150 x 150 x 5



John Derrick

Karl 1996
oil on canvas
90 x 60



Christopher Howlett

Soft accompaniment 1997
mixed media
70 x 50



Shaun Kirby

Leave Having (detail of installation, *International Headache Congress*) 1997
wood, foam rubber, light fitting, rubber nose, electrical conduit
200 x 100 and variable conduit



Anne Walton

Slips of(f) the tongue 1995
performance for Safechamber, at Theatre 62, Adelaide

A tapering, blunt-tipped, muscular, soft and fleshy organ describes

- (a) the penis.
- (b) the tongue.
- (c) neither of the above.
- (d) both of the above.

In man the tongue is

- (a) the principal organ of taste.
- (b) the principal organ of articulate speech.
- (c) the principal organ of expression and expression.
- (d) the principal organ of expression and expression.

The tongue

- (a) is a muscular organ.
- (b) is fixed to the hyoid bone.
- (c) has a mucous covering of a membrane with papillae.
- (d) contains taste buds and taste buds of which is sensitive to the taste of words.



Artists' Biographies

Craige Andrae

Born 1965, Murray Bridge, South Australia

- Awards**
- 1995 Bachelor of Visual Art, South Australian School of Art, University of South Australia, Adelaide
- 1998 Anne & Gordon Samstag International Visual Arts Scholarship
- 1996 South Australian Department for the Arts and Cultural Development, travel grant - UK and Europe
- Individual Exhibitions**
- 1993 *Love Song*, The Exeter Hotel, Adelaide
- Miscellaneous Remarks*, The Contemporary Art Centre of South Australia, Adelaide
- Listless Vessel*, Post West Gallery, Adelaide
- 1990 *Dumb, Deluded and Determined*, Deutscher Brunswick Street, Melbourne
- 1988 *Star Decor*, Club Foote Gallery, Adelaide
- 1987 *Reservoir*, Contemporary Art Centre of South Australia, Adelaide
- Selected Group Exhibitions**
- 1996 *1996 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide
- Memorial*, installation for *Obiter Dictum*, public art project curated by Alan Cruickshank, Adelaide
- 1995 *Clear*, Experimental Art Foundation, Adelaide
- 1994 *End*, Sym Choon Gallery, Adelaide
- Inaugural exhibition*, Red Shed Gallery, Adelaide
- Poltergeist 3*, Canberra School of Art Gallery, Canberra
- Poltergeist 2*, Canberra School of Art Gallery, Canberra
- Poltergeist 1*, Canberra School of Art Gallery, Canberra
- Postmodern Adelaide*, Union Gallery, University of Adelaide; and SATEP regional tour, South Australia
- Jemmy*, Ebenezer Studios, Adelaide
- 1993 *Men in Space*, Union Gallery, University of Adelaide
- 1992 *Walls*, Union Gallery, University of Adelaide
- 1991 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
- Transparencies*, University of South Australia Art Museum, Adelaide
- 1990 *Blackbud*, Bullring Gallery, Jam Factory, Adelaide
- 2FePb*, Bullring Gallery, Jam Factory, Adelaide
- 1989 *Machinehead*, Experimental Art Foundation, Adelaide
- 1988 *Object-anti-object*, Contemporary Art Centre of South Australia, Adelaide
- Acquisitions*, Art Gallery of South Australia, Adelaide
- 1987 *Additions*, College Gallery, South Australian College of Advanced Education, Adelaide
- 1986 *Post Sculpture*, Contemporary art Centre of South Australia, Adelaide
- 1984 *Origins*, College Gallery, South Australian College of Advanced Education, Adelaide
- Collections**
- Art Gallery of South Australia
- University of South Australia

John Derrick

Born 1969, Melbourne, Australia

- Awards**
- 1997 Bachelor of Fine Art (Painting) University of Melbourne
- 1998 Anne & Gordon Samstag International Visual Arts Scholarship
- Individual Exhibitions**
- 1997 George Gallery, St Kilda, Melbourne
- Selected Group Exhibitions**
- 1997 *Great St Kilda sell-off*, George Gallery, St Kilda, Melbourne
- 1996 *Graduate Exhibition*, Victorian College of the Arts Gallery, Melbourne
- 1995 *Show and Tell*, Victorian College of the Arts Gallery, Melbourne
- 1994 St Martins Gallery, South Yarra, Melbourne

Christopher Howlett

Born 1974, Vunapope, Kokopo, Papua New Guinea

	1997	Bachelor of Visual Arts (Honours), Queensland University of Technology, Brisbane
Awards	1998	Anne & Gordon Samstag International Visual Arts Scholarship
Individual Exhibitions	1997	Plotz Gallery, Brisbane
Selected Group Exhibitions	1997	<i>Freshcut-new blood at the IMA</i> , Institute of Modern Art, Brisbane
	1996	<i>Cue</i> , Kick Arts, Cairns Contemporary Art Space, Cairns, North Queensland; Institute of Modern Art, Brisbane; and The Freemason's Grand Lodge, Adelaide
		<i>Asia Pacific Hotel Art Fair</i> , Whitebox Gallery, Coronation Hotel, Brisbane
		<i>Preview</i> , Plotz Gallery, Brisbane,
		<i>National Graduate Show</i> , Perth Institute of Contemporary Art, Perth
		<i>Das Objekt</i> , Whitebox Gallery, Coronation Hotel, Brisbane
		<i>Detail and Fragment (Graduate Archive)</i> , Palace Gallery, Queensland University of Technology, Brisbane
	1995	<i>Stolen Objects & Memories</i> , Place Gallery, Queensland University of Technology, Brisbane
		<i>Compact</i> , Nepean Exchange, University of Western Sydney, Sydney
		<i>Unintelligibility</i> , H Block Gallery, Queensland University of Technology, Brisbane
		<i>Infiltration</i> , performance at H Block Gallery, Queensland University of Technology, Brisbane
		<i>Technology is our Friend</i> , film screening at H Block Gallery, Queensland University of Technology, Brisbane
Collections		Queensland University of Technology Art Collection

Shaun Kirby

Born 1958, London, England

	1997	Master of Arts (Research) Royal Melbourne Institute of Technology, Melbourne
	1985	Bachelor of Arts (Fine Arts), South Australian School of Art, University of South Australia, Adelaide
Awards	1998	Anne & Gordon Samstag International Visual Arts Scholarship
	1989	South Australian Department for the Arts and Cultural Heritage, travel grant - Spain, Germany, Mexico, France and Switzerland
Individual Exhibitions	1997	<i>What Was He There: What Actually Happened</i> , Stripp, Melbourne
		<i>International Headache Congress</i> , Australian Centre for Contemporary Art, Melbourne
	1996	<i>International Headache Congress</i> , Experimental Art Foundation, Adelaide
	1995	<i>Old Dust and Medical Gas</i> , Sym Choon Gallery, Adelaide
		<i>Labour Exchange</i> , Public Art Project, Adelaide
	1994	<i>Blot Maladies</i> , Union Gallery, University of Adelaide
	1993	<i>Junkshop Big Ears</i> , (RE) Gallery, Adelaide
	1992	<i>Cultic Gloss</i> , Contemporary Art Centre of South Australia, Adelaide
		<i>92 Critical City</i> , Post West Gallery, Adelaide
	1991	DC Art, Sydney
		Anima Gallery, Adelaide
Selected Group Exhibitions	1997	<i>Still Life Still Lives</i> , Art Gallery of South Australia, Adelaide
		<i>Fold</i> , Umbrella Studios, Townsville
		<i>Wardrobe</i> , Mad Love Gallery, Adelaide; and Performance Space, Sydney
	1996	<i>Shape Shift</i> , Australian Centre for Contemporary Art, Melbourne
		<i>Out of Adelaide</i> , Experimental Art Foundation, Adelaide
		<i>Ruins in Reverse</i> , Storey Hall, RMIT, Melbourne
		<i>White Hysteria</i> , Contemporary Art Centre, South Australia, Adelaide; and Stripp, Melbourne
	1995	<i>Frankthning</i> , Sym Choon Gallery, Adelaide
	1994	<i>Postmodern Adelaide</i> , Union Gallery, University of Adelaide; and SATEP regional tour South Australia
		<i>Jemmy</i> , Ebenezer Studios, Adelaide

- # 31 : 8 : 55 : 19, collaborative installation as 'Ruby Haze', with George Popperwell and Hewson/Walker, *Adelaide Installations* (incorporating the 1994 *Adelaide Biennial of Australian Art*, Art Gallery of South Australia) Gerard and Goodman Building, Adelaide
- 1992 *1992 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide
Independent Vocabularies, University of South Australia Art Museum, Adelaide
Being Contemporary, Contemporary Art Centre of South Australia, Adelaide
- 1993 *The 10,000 Eyes of Dr Mabuse* (collaborative performance) Mad Love Inc, Adelaide
- 1991 *Recent Australian Art*, Deutscher Brunswick Street, Melbourne
Transparencies, University of South Australia Art Museum, Adelaide; and 200 Gertrude Street, Melbourne
- 1990 *Blackbud*, Bullring Gallery, Jam Factory, Adelaide
Questions of Belief, Contemporary Art Centre of South Australia, Adelaide
Young Contemporaries, Irving Galleries, Sydney
- 1989 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
Rolling Towards Bethlehem, Experimental Art Foundation, Adelaide
- 1988 *Australian Art Post 1960*, Deutscher Gertrude Street, Melbourne
The Image in Question, Experimental Art Foundation, Adelaide
- 1987 *Some Provincial Myths*, Contemporary Art Centre of South Australia, Adelaide
- 1986 *A First Look: Phillip Morris Arts Grants Purchases 1983-86*, University Drill Hall Gallery, Australian National University, Canberra
A Versions: Picasso's Weeping Woman, Experimental Art Foundation, Adelaide
Unprintable Books, Contemporary Art Society, Adelaide
- 1985 *Effigies*, Experimental Art Foundation, Adelaide
Dreams of Youth, Experimental Art Foundation, Adelaide; and Riddoch Gallery, Mount Gambier
- 1984 *Fresh Cut*, Experimental Art Foundation, Adelaide
Middle White Major, Contemporary Art Society, Adelaide

Collections

The Phillip Morris Collection
 Art Gallery of South Australia

Anne Walton

Born 1955, Melbourne, Australia

- 1997 Bachelor of Visual Arts (Honours), South Australian School of Art, University of South Australia Adelaide
- 1985 Bachelor of Law, University of New South Wales, Sydney
- 1975 Bachelor of Arts, University of New South Wales, Sydney

Awards

- 1998 Anne & Gordon Samstag International Visual Arts Scholarship
- 1996 Helpmann Academy Project Grant

Individual Performances

- 1996 *beyond (the) pale*, at Helpmann Academy performance festival during *Satellite*, Adelaide Festival Centre, Adelaide
Sweet and sour, at *A Progressive Dinner*, The Performance Space, Sydney
Untold words, The Knitting Factory, Soho, New York
In (mmm...) other words, Harkness Dance Centre, New York
- 1995 *Slips off(f) the tongue*, Safechamber at Theatre 62, Adelaide
Hissterical dog growl and other oral o missions, Safechamber at Theatre 62, Adelaide
Subject missing presumed dead: a semiotic RIP, Safechamber at Theatre 62, Adelaide
Walk don't walk, during street event, *Looking at the Billboard*, Adelaide

Selected Group Exhibitions

- 1997 *Duende*, collaborative exhibition with Julie Henderson and Caroline Farmer, Experimental Art Foundation, Adelaide
- 1996 *Satellite*, Helpmann Academy exhibition, Artspace, Adelaide
- 1992 *Addressing the Chair*, Canberra Contemporary Art Space, Canberra

Samstag Scholars

- 1998** Craigie 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

Samstag: The 1998 Anne & Gordon Samstag
International Visual Arts Scholarships

Samstag 98: This Thing Called Art
by Bruce James

Published by:
Samstag Program
University of South Australia
GPO Box 2471
Adelaide
South Australia 5001

Telephone: 08] 8302 0865
Facsimile: 08] 8302 0866
International: +618)
Samstag@underdale.unisa.edu.au
Web: <http://www.unisa.edu.au/samstag/contents.html>

Director: Ross Wolfe
Secretary: Barbara Rix

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Craige Andrae's *Fly*, was photographed by Michal Klivanek

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height x width x depth

Selection Committee for the 1998 Samstag Scholarships:
Janet Laurence
Wayne McIntosh
Ian North

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trustee of the estate of Gordon Samstag

