

The Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

2001

The *Millennial* Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

University of South Australia

2001

s a m s t a g

Christine Collins

Shaun Gladwell

Glenys Hodgeman

Anne Kay

Fassih Keiso

Linda Marrinon

Archie Moore

Rea

John Spiteri

Paul White

Foreword

*I*nternationally speaking, welcome 'down under', where we celebrate ten fascinating Australian artists, all recipients of the *Millennial Anne & Gordon Samstag International Visual Arts Scholarships* for study overseas, commencing in 2001.



Linda MARRINON, *The Victorian College of the Arts* 1999, terra-cotta, ht 34

It is the time of the 27th Olympic Games, an extraordinary event causing national euphoria in celebration of shared values, achievements and promise: an event which already popularly defines the idea of Australia in the 21st century. Australia, it is suggested, has tossed the cultural cringe and moved forward in some tangible way – ours is a country of the future.

The future, linked to international considerations, is always to the fore in discussion of Gordon Samstag's magnificent bequest, a development and research program for Australian artists unrivalled in this country either in scale (seventy-two scholarships have now been awarded since 1992), individual generosity, or likely cultural impact over time.

We express gratitude to Robyn McKenzie, our 'millennial' catalogue essayist whose special understanding of contemporary Australian art (she is currently the much-respected Editor of *LIKE, Art Magazine*) has ensured a lucid exposition of each artist's work and concerns. Robyn has also contributed some focus to 'now' issues within our bailiwick, notably the impact of globalisation on well-travelled artists and, of growing interest, the relationship between visual art practice and the culture of research within universities. This scrutiny of the institution, a motif of challenging presence in our cultural life, is echoed with subtle irony in the work of Samstag artist Linda Marrinon.

Our thanks to Derek Kreckler, Olga Sankey and Professor Noel Frankham, the Samstag *Class of 2001* selection committee. Led by Noel in his capacity as Executive Director of the South Australian School of Art, the committee has ably acquitted Gordon Samstag's injunction – in many ways an unenviable role – by determining which ten artists, from among so many worthy, should on this occasion be privileged with the unique Samstag opportunity.

This ninth generation of Samstag Scholars is comprised not only of very fortunate individuals – it is a force for destiny.

Gold, to Australia!

Ross Wolfe
Director, Samstag Program



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

The Samstag Program

*T*he **Anne and 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'.

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 very 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 catalogue from the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirms 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.

Art and Research

Robyn McKenzie

The Samstag Class of 2001 is notable for the mix of ages and range of experience (both inside and outside the art world) of the recipients. Many of these artists have identified specific technical training or the challenge of a period of critical examination of their work amongst an international peer group (both fellow students and staff) as what they are seeking from their time overseas, rather than the more generalised appeal of a different cultural context.

Yet the attraction of overseas study remains, as it always has been for the Australian artist, access to the 'motherlode' of cultural resources (museums and collections) available in international centres and a (sense of) closer proximity to the critical mass of activity that defines the contemporary art world.

International interaction and exchange occurs today at a range of levels involving a cross-section through the strata that make up the art world. This broadening out of activity is generally seen as a positive thing, but it brings with it a fear of the homogenisation associated generally with globalisation. As artists become 'citizens of the world', will they begin to constitute a class on their own, having more in common with each other regardless of what metropolitan centre they actually come from? And will they be more interested in talking to each other than to the local communities from which they spring?

Arguably, in the global context, the connection between an artist's work and where they come from (place and situation) matters only in so far as it functions to establish a signature 'personal identity'. This year's ten Samstag Scholars are undertaking study related to extending

their art practice – and however analytical or theoretically informed that is, or socially focussed – it still circulates in our society as ‘individual personal expression’.

One of the significant questions provoked for me in considering the context of these scholarships is the relationship of visual arts practice to the culture of research within the University. How does the development of ‘individual expression’ relate to the idea of research as part of a

collective project which is monitored by some idea of verifiability? What stands in the visual arts as ‘an original contribution to knowledge’? What is the difference – a distinction we may want to hold on to – between the practising artist and the academic researcher? Is research an appropriate term for the type of activity artists engage in?



Christine COLLINS
White Lies (detail) 1998
plastic soldiers, wire
250 x 150

What characterises much contemporary practice, as seen in the work of the 2001 Samstag Scholars, is a syncretic methodology: the combination of ideas, techniques and materials to make connections that cross over the logical or rational boundaries between categories of object or systems of thought.

Undoubtedly this activity has what could be termed 'knowledge effects', but not ones that sit comfortably, in my understanding, within academic traditions. Of course, these traditions are themselves changing – if not already changed. The idea of rigorous analysis through an irreproachable 'objectivity', is giving way to the idea of knowledge or understanding (both in the sciences and the humanities) as culturally relative, observer-dependent and driven as much by a creative searching through anomalies and ambiguities (the personal or subjective description of experience included), as by a progressive movement forward.

The issue of what constitutes 'research' in the creative arts is high on the agenda: in September a new initiative was announced between the Australia Council and the Australian Research Council, to work jointly through the impasse created by 'mismatched models of research and professional practice'.¹ In considering the work of the Samstag Class of 2001 we might think not only of how their art might be framed as research, but how the frame of research might need to be shifted to accommodate it.

* * *

Clothes are the means by which culture wraps the body: this interface is the site of the work of **Christine Collins**. In *White Lies* she has fashioned the vestments of high office (cloak and crown) out of miniature plastic toy soldiers. The disjunction between the larger picture and the detail makes the point: underlying the beauty, stature and magnificence of the powerful figurehead is warfare, and death for many.

Collins uses textile-like processes: repeated elements are linked together, setting up a relationship between the overall image and underlying pattern. Made out of electronic resistors hooked together, the chain-mail fabric of *Dress* turns down the volume of heavily didactic political comment in preference for a pun: electronic code/social code. This work indulges a sensual interaction between materials and the implied corporeal form of the body. The shimmering veil of *Dress* conjures the sensuality of material moving over form, the interaction of texture and shape.



Christine COLLINS
White Lies 1998
plastic soldiers, wire
250 x 150



Shaun GLADWELL
Warped Wood 2000
oil on canvas, plywood decks, steel brackets
80 x 240, decks 62 x 28 each
(produced with the financial support of Peter Fay)

Using an absurdist logic that joins together things belonging to different categories, the project of **Shaun Gladwell** is loose canon anarchic. Historical cultural material, contemporary technologies, and the urban landscape are boiled up together in his pot. The result, in Gladwell's own words: 'John Glover would have made excellent skateboards in his spare time'.

Gladwell is interested in the creative distortions resulting from the transmission of images and ideas between different cultural zones and historical periods. In *Warped Wood*, he juxtaposes a Glover painting (an image that has been digitally copied and compressed along the horizontal axis and then repainted) with two custom-made skateboards. Building on the superficial connection between the curved lines of a typical Glover tree, and a skateboard's bent plywood deck, Gladwell sees a parallel between the two cultural activities. The distortion of natural form in Glover's paintings is mirrored in the way in which the skateboarder recodes the urban landscape, reassigning or distorting the use-value of urban architecture: 'the hand-rail becomes a slippery dip.'

A champion 'freestyle' skateboarder, in the video *Kickflipping Flâneur*, Gladwell draws a connection between the activity of the skateboarder in the contemporary urban city and the Modernist hero of the nineteenth century city, Baudelaire's flâneur, 'strolling/rolling incognito through the city'. The compelling, yet curious, works resulting from these wide-ball associations make a convincing argument for the 'wrong science' school of art.

The work of **Glenys Hodgeman** has developed directly out of her 'day-job' as an organ transplant co-ordinator. Her experience with

organ donation – often referred to as 'the gift of life' – provoked an interest in the broader notion of gift-giving in social practice, the economy of the relationship, its forms and meanings. Through both her experience and research Hodgeman concludes that a gift is not, as commonly thought, a gratuitous legacy, but a complex system of mutual obligations, very much part of the fabric of social bonding.



Glenys HODGEMAN
Curtain 2000
glued quilled paper death shrouds,
brass rings, brass curtain rod
150 x 150

The work *Legacy* recycles a crocheted tablecloth made for and given to Hodgeman by her grandmother. Hodgeman dissected the cloth which was worn and stained through the passage of time and use, reconstructed it and crocheted connecting parts to make a range of donor organ body parts: lungs, kidneys, heart and so on, finally painting the cotton with goauche. The intricate delicacy of the crochet filigree links with its subject: the complex emotional web involved in the transaction on the part of both gifting and recipient families.

Using a traditional craft technique called quilling, the work *Curtain* was made from paper death shrouds that cover bodies in transport from hospital to the funeral home or mortuary. Hodgeman's use of craftpractices – time-consuming and process-oriented, involving repetitive actions – is part of her own gift-giving in this work. It honours the obligations of the subject's gravity – the weight of responsibility involved in dealing with other people's stories.



The art practice of **Anne Kay** is diverse and utilises a variety of means in response to different situations.

Her materials are usually humble: often found, discarded objects unprepossessing in themselves, and the low-end technology of the slide projector. The conceptual processing which renders them art, is akin to the alchemist's secret of turning base metal into gold.

Anne KAY
Picture tree 1998
installation of wall bracket, infra-red motion
sensor and Hanimette projection on plastic bags
variable dimensions

Invited to participate in *Oblique* – a site-specific art project based in the small town of Otira in the South Island of New Zealand, she took some Sculpee III modelling clay with her. Her *Pocket Mountains* were a response to the landscape encircling the town. Placed on an available car roof they marry with the ubiquitous tourist brochure image of the mirror-lake.

The urban environment is Kay's usual habitat and its issues her subject. After reading an evocative description from the early 1820s of a journey along Paramatta Road, now one of Sydney's most congested and 'dirty' thoroughfares, then edged by a Turpentine Ironbark forest, Kay went in search of remnant bush preserved in a suburban parkland. In *Picture Tree* the image of a Blackbutt Gum, one of the trees she documented, appears on the screen of a plastic bag (now the endemic species of the area) as a luminous memory.

Making-do and allowing for happenstance, Kay's work is provisional by nature; its heroic/pathetic attitude (big themes/modest means) is what packs the punch.

The work of **Fassih Keiso** is located at the point of tension between Middle-Eastern Islamic and Western perceptions of the body and sexuality. Using computer-generated photo-based imagery, his work characteristically fragments the nude female body into a repetitive patterned schema, reminiscent of traditional Islamic patterning but also referencing the grid of Western geometric abstraction.



Fassih KEISO
Curtain For My Window (detail) 1999-2000
installation of computer, chair, table, pillow,
glass, light, CD, digital printing on paper,
canvas, vinyl and transparency
variable dimensions

The detail of these images is bizarre, body parts are divided and flipped into mirror images, inverted and multiplied as in a kaleidoscope. The resultant mounds and bilateral folds are sexually suggestive, reminiscent of seventies feminist 'central core' imagery, but pumped up, hysterical and macabre.

From one point of view the work suggests a play on the Islamic injunction against the representation of the human figure, and a parodic comment on the sublimation of sexual desire into ornament. On the other hand, these mutant bosomy folds, bejewelled and sequined, could be read as parodying the Western fantasy of orientalism as a kind of pornography. The meaning of this work lies somewhere in the crossing between cultures.



Linda MARRINON
Victorian Woman 1999-2000
terra-cruca, ht 27

The contemporary feel of the work of **Linda Marrinon** comes through its inventive engagement with the past: through the principle of selective affinity she constructs an alternative history of art, something that could have been, but wasn't until now. Her paintings of the early 1990s re-wrote the answers to the formal issues exercising the early Modernism of the School of Paris, through marrying the neo-classical tradition with the comic strip. Her most recent sculptural works suggest the nineteenth century atelier: in materials (terracotta biscuit) and subject

(small-scale versions of architectural edifices). The facture of the work plays the idea of the academic sketch off against something more contemporary like 'claymation'; their impressionist spontaneity is barbed with sly humour.

In *Interior of National Gallery* the sculpted scene includes part of a painting. The literal imitation of painting in sculpture, coupled with the 'impressionist' technique of rendering – supposedly an approach to sculpture learned from painting – constructs an elaborate joke around the idea of 'painterly' sculpture as 'sculptured' painting. Whatever game of references might be at play however, it is clear that Marrinon is just as sincerely absorbed in the logic of making the work, the necessities of technique, and the delight of physical touch: most apparent in her recent figure sculptures.

Growing up Aboriginal in a country town in rural Queensland, Archie Moore found words sometimes like a cut or a slap. In the jokey meanness of the playground, racist taunts came in forms that could be simultaneously hurtful and funny, depending on where you stood. This experience spurred an interest in language, as a structural system, and as a form of communication dependent for its sense on cultural context and values.



Archie MOORE
Yolk 1998
pastel on card
40 x 30

In his earlier works he explored the arbitrary connection between the phonetic element of language and its assignment of meaning. In these paintings he set up a conundrum juxtaposing the Russian word (a language he was learning at the time) for an object and an image of that thing against its pronunciation transliterated in English.

His later series, *Titled*, recalls and revisits that formative schoolyard experience more specifically. Using pastel on blackboard paint on canvas to mimic an institutional setting, he inscribes one word over another, choosing terms that come from two different points of view or

directions and describe two different feelings: “nice” and “nigger”, “mum” and “gin”. These new composite words are familiar yet strange. They resonate poetically and the formal play of the shapes of the yellow letters outlined in white against a black background holds our attention while we struggle with recognition, and ponder meaning.



Rea
EYE/I MMABLAKPIECE 1996
cibachrome print
165 x 80

Working with computer-manipulated photo-imaging processes the project of **Rea** has been to explore the power relations structuring representations of the black body, in particular the female black body. Photography has been a primary tool of the colonial system from the nineteenth century on, when the eye of the camera first shot and captured ‘the other’ as ethnographic specimen.

Focusing on representations of the black body in twentieth century popular kitsch, Rea revisits and remakes this history of images, reworking archival photographic material using digital technologies.

The role of the viewer is always implicated in her work. We see our own image reflected through the use of mirrors or, as in the self-portrait from the series *EYE/T'MMABLAKPIECE*, Rea holds the camera to her face, refusing the objectifying gaze and turning it back on us.

In her most recent series she works with a generic image from an old postcard of an Aboriginal man standing naked, holding a spear, shield and spear thrower. (The man in the photo is One Pound Jimmy, an artist and father of the renowned painter Clifford Possum Tjapaltjarri.) This image is placed alongside her self-portrait. Superimposed on the top of these images are a gun scope and a shooting range target, making the connection between actual violent attrition against Aboriginal people in our past, and the more persistent cultural violence of misrepresentation.

In the work of **John Spiteri** painting is extended through the medium of video and the logic of installation. His paintings exist in their own right: scenes and objects drawn in outline with a cartoon-like simplicity, and filled in with a limited palette of saturated colours. But through the use of video he develops their narrative impulse.



John SPITERI
Police Line-up 1999
installation of video, acrylic paint on wall
165 x 80

In *Nightlife* the camera tracks through the painting, now like a stage-set, while the soundtrack provides dialogue between unseen characters. The camera pans an empty streetscape stopping at a lit window, the soundtrack repeats a repertoire of inconclusive conversations between a central protagonist and the people he meets. Installed in the front window of 200 Gertrude Street, the viewer attracted by the lighted window is placed in the same position as the protagonist in the video – drawn in as they pass by, tempted into engagement, breaking off, going home. In this way Spiteri sets up an interaction between the fictive space of representation and the real space of the viewer, blurring the boundary between them.

Similarly, in *Police Line-up*, the viewer is implicated in – caught watching – the line-up of suspects. Spiteri's work is slow-acting and laconic, with a deadpan, wry humour that reels the viewer in.

Paul White uses everyday materials in his sculptural installations. Some objects are purchased, but the majority are found. A bric-a-brac of society's detritus – old plastic toys, blankets, lino – the abandoned, leftover and waste are re-cycled in his work, with a strong formal aesthetic sense governing this reinvestment.



Paul WHITE
Spin again/plastic reality 1999
detail of installation *Detour*
variable dimensions

In *Detour* the choice of materials is the magnet to firing the conceptual idea behind the work. A ladder with missing rungs stretches from floor to ceiling, a length of white pvc plumbing pipe sprouts a dangerous bouquet of electrical wiring, feeding bulbs made from the bodies of plastic toys, the synthetic colours emanating a noxious sickly glow. Nearby a striped road barrier is propped a-kilter. Reflecting on the construction of the individual within a conformist social system, the structures which attempt to corral, direct and monitor our progress (the ladders, the barriers, the lit ways) are rendered dysfunctional. With wires exposed, the sinister aspect of the circuitry or system is revealed: shoddy facture and questionable ends.

1. Comment attributed to Academy of Humanities President, Malcolm Gillies, in the joint media release of the Australian Research Council and Australia Council for the Arts, 'New Arts Alliance', 27/9/00.

Robyn McKenzie is an art historian and theorist, writer and critic. She is currently Editor of *LIKE, Art Magazine*.

Christine Collins

Dress 1999
electronic resistors
150 x 35



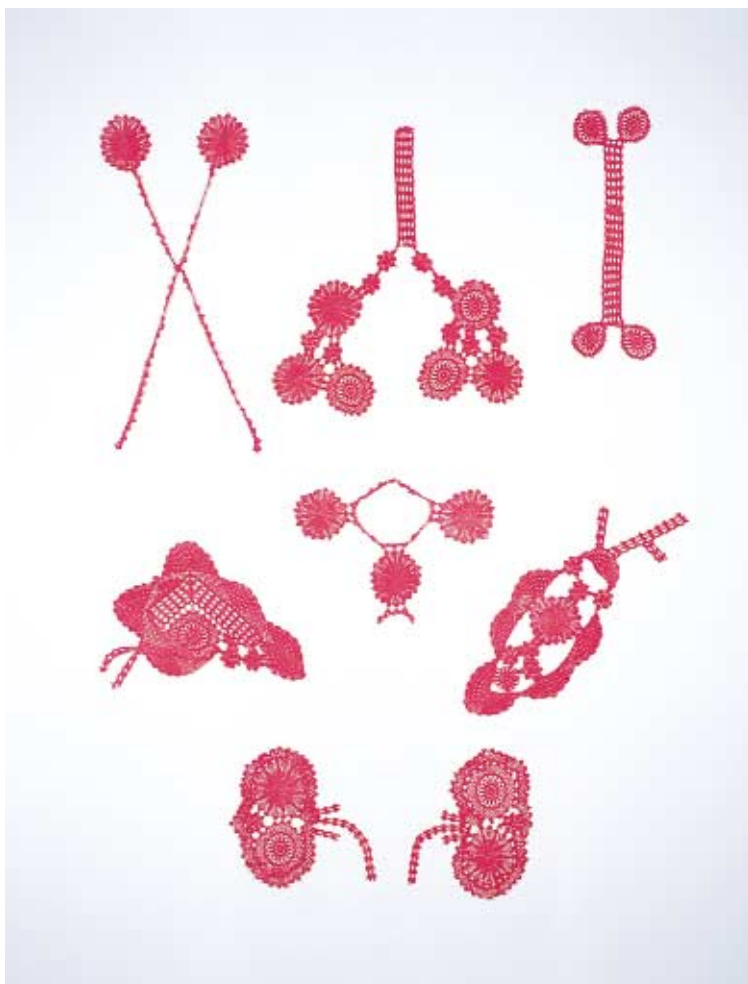
Shaun Gladwell

Kickflipping Flâneur 2000
digital video still
(camera: Michael Schiavello)



Glenys Hodgeman

Legacy 1999
cotton crochet, goauche
variable dimensions



Anne Kay

Pocket mountains 1999
Sculpee III modelling clay
6 x 30 x 100



Fassih Keiso

Curtain For My Window 1999-2000

installation of computer, chair, table, pillow, glass, light, CD,
digital printing on paper, canvas, vinyl and transparency
variable dimensions



Linda Marrinon

Interior of National Gallery 2000
terra-cotta, ht 31



Archie Moore

Titled 2000
pastel, blackboard paint on canvas
35 x 35 each



Rea

Don't shoot till you see the whites of their eyes (detail) 1998
installation of mixed media, digital photographs
variable dimensions



John Spiteri

Nightlife 1998
installation, 200 Gertrude Street



Paul White

Detour 1999
installation
variable dimensions



Artists' Biographies

Christine Collins

Born 1967, Broken Hill, New South Wales

- 1999 Bachelor of Visual Arts, Sydney College of the Arts, University of Sydney
1994 Certificate in Applied and Visual Arts, Onkaparinga Institute of Vocational Education, Adelaide
- Awards**
- 2001 Anne & Gordon Samstag International Visual Arts Scholarship
1999 Most Outstanding Graduate Award, Centre for Contemporary Craft, Sydney
Basil and Muriel Hooper Scholarship, Art Gallery of New South Wales
1997 William Dobell Scholarship, Sydney College of the Arts
- Selected Group Exhibitions**
- 2000 *The 14th Fibre Textile Biennial*, Tamworth City Gallery, New South Wales
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
1999 *This Way Up, Object Gallery*, Centre for Contemporary Craft
1997 *RFC Glass Prize*, Glass Artists Gallery, Sydney; Craft Victoria, Melbourne; Perth Galleries, Perth; Studio 1818, Denver; Brisbane City Hall Gallery, Brisbane

Shaun Gladwell

Born 1972, Auburn, New South Wales

- 1996 Bachelor of Fine Art (Honours), Sydney College of the Arts, University of Sydney
- Awards**
- 2001 Anne & Gordon Samstag International Visual Arts Scholarship
1997 studio residency, Artspace, Sydney
1996 William Fletcher Trust Grant
- Selected Group Exhibitions**
- 2000 *Not Quite Right*, Grey Matter, Sydney
An Appointment With Reality, Sir Hermann Black Gallery, University of Sydney
1999 *Works on Paper*, Academy of Fine Arts, Ljubljana, Slovenia
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
1998 *Indahause*, Herringbone Gallery, Sydney
Joshua Raymond & Shaun Gladwell, College of Fine Arts, Sydney
Loud, National Media Festival of Youth Culture and the Arts, <http://www.loud.org>
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
1997 *Hatched: Healthway National Graduate Show*, Perth Institute of Contemporary Art, Perth
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney

Glenys Hodgeman

Born 1964, Mount Barker, South Australia

- 1999 Bachelor of Visual Arts (Honours), South Australian School of Art, University of South Australia, Adelaide
- Awards**
- 2001 Anne & Gordon Samstag International Visual Arts Scholarship
2000 Australia Council Emerging Artist studio residency, SEAS Studios, Adelaide
Elizabeth Yeo Award, International Transplant Conference, Canberra
- Selected Group Exhibitions**
- 2000 *Comfort*, Du Plessis Building, Adelaide
Struth, Adelaide Fringe Event, Hindley Street, Adelaide
Memorial, Adelaide Arcade
1999 *20 x 20 Exhibition*, Artspace, Adelaide Festival Centre, Adelaide
Barbie on a Steak – Construction and Reconstruction of Barbie, Port Adelaide Community Centre, Adelaide
Shap Art, Hindley Street, Adelaide

Anne Kay

Born 1958, Nassau, Bahamas

	1999	Bachelor of Visual Arts (Honours), University of Western Sydney - Nepean, Sydney
	1994	Bachelor of Visual Arts, Sydney College of the Arts, University of Sydney
Awards	2001	Anne & Gordon Samstag International Visual Arts Scholarship
	1999	Pat Corrigan artist's grant
Individual Exhibitions	2000	<i>Conversational Portraits</i> , Elastic Project Space, Sydney
	1994	<i>Floral Clock</i> , first draft, Sydney
	1992	<i>Untitled</i> , first draft (West), Sydney
Selected Group Exhibitions	2000	<i>Emergency Rescue</i> , Ruby Ayre Gallery, Sydney
		<i>10 Day City</i> , Gallery 19, Sydney
	1999	<i>20:20 Vision</i> , Tin Sheds Gallery, Sydney
		<i>evergreen archive</i> , Platform 2, Melbourne
		<i>S__Hot</i> , Artspace, Sydney
		<i>Oblique - The Otira Project</i> , Otira, New Zealand
		<i>Helen Lempriere Travelling Art Scholarship</i> , Artspace, Sydney
	1998	<i>Visiting Pieces</i> , with Lisa Kelly, Westspace, Melbourne
		<i>Mythopaea II</i> , Old Bega Hospital, Bega, New South Wales
		<i>Helen Lempriere Travelling Art Scholarship</i> , Artspace, Sydney
	1996	<i>Ten Year Anniversary Show</i> , first draft, Sydney
	1995	<i>The Viaduct Project</i> , Federal Park, Sydney
		<i>Critical Spaces</i> , Artspace, Sydney
	1994	<i>Home</i> , Pendulum, Sydney
	1993	<i>Untitled 93</i> , The Performance Space, Sydney

Fassih Keiso

Born 1956, Syria

	1998	Master of Fine Arts (Research), Victorian College of the Arts, Melbourne
	1983	Post Graduate Diploma in Theatre & TV Design, Institute of Fine Art, University of Lebanon
	1982	Bachelor of Fine Arts, Institute of Fine Art, University of Lebanon
Awards	2001	Anne & Gordon Samstag International Visual Arts Scholarship
	1998	Pat Corrigan artist's grant
	1995	Australia Council, project grant
		Arts Victoria, professional development grant
Individual Exhibitions	2000	<i>Special Project –Summer</i> , P.S.1 Contemporary Art Centre, New York
		<i>Manipulations: Sex, Arab and computer</i> , Newspace, Sydney
	1999	<i>Skins</i> , Nexus Gallery, Adelaide
	1998	<i>THEY SHOOT BELLY DANCERS Don't They?</i> Part two, School of Art Gallery, Victoria College of Arts, Melbourne
		<i>THEY SHOOT BELLY DANCERS Don't They?</i> Part one, 200 Gertrude Street, Melbourne
	1996	<i>Veiled Bodies</i> , Helen Gory Gallery, Melbourne
	1995	<i>Under the Veil, Behind the Veil</i> , Linden Gallery, Melbourne
Selected Group Exhibitions	1999	<i>Diaphanous</i> , Chijmes, Singapore: Span Galleries, Melbourne
		<i>Second Skin</i> , Project Space, Melbourne
	1998	<i>Constructed in the Field of the Other</i> , Artspace, Sydney
		<i>Taken</i> , Project Space, Royal Melbourne Institute of Technology, Melbourne
	1997	<i>Patterning in contemporary art</i> , Metropolitan Museum of Manila, Philippines: Lahore, Pakistan: Canberra School of Art Gallery, Canberra
	1996	<i>Group E</i> , Gallery Maraya, Beirut
		<i>Faraway so close</i> , Helen Gory Gallery, Melbourne
	1994	<i>The Thousand Handed Hydra</i> , National Gallery of Victoria, Melbourne

Linda Marrinon

Born 1959, East Melbourne, Victoria

- | | | |
|-----------------------------------|------|--|
| | 1999 | Master of Fine Art (Sculpture), Victorian College of Arts, Melbourne |
| | 1982 | Bachelor of Fine Art (Painting), Victorian College of Arts, Melbourne |
| Awards | 2001 | Anne & Gordon Samstag International Visual Arts Scholarship |
| | 1997 | Australia Council, Greene Street Studio, New York residency |
| | 1991 | Australia Council, Cité International des Arts, Paris residency |
| Individual Exhibitions | 2000 | Roslyn Oxley9 Gallery, Sydney |
| | 1998 | Tolarno Galleries, Melbourne |
| | 1996 | Roslyn Oxley9 Gallery, Sydney |
| | 1994 | Roslyn Oxley9 Gallery, Sydney |
| | 1993 | Tolarno Galleries, Melbourne |
| | 1991 | Cannibal Pierce Galerie Australlienne, Paris
Roslyn Oxley9 Gallery, Sydney
Tolarno Galleries, Melbourne |
| | 1989 | Cannibal Pierce Galerie Australlienne, Paris
Tolarno Galleries, Melbourne |
| | 1987 | Institute of Modern Art, Brisbane
Roslyn Oxley9 Gallery, Sydney |
| | 1986 | Tolarno Galleries, Melbourne |
| | 1983 | George Paton Gallery, University of Melbourne |
| Selected Group Exhibitions | 1999 | <i>Word</i> , Museum of Contemporary Art, Sydney
<i>The Persistence of Pop</i> , Monash University Gallery, Melbourne |
| | 1998 | <i>Funk de Siècle</i> , Museum of Modern Art at Heide, Melbourne |
| | 1995 | <i>Australian Perspecta</i> , Art Gallery of New South Wales, Sydney |
| | 1994 | <i>Transcultural Painting</i> , Tamsui Arts Centre, Taiwan
Museum of Art, Taiwan;
Hong Kong Visual Arts Centre, Guangzhou, China; Ian Potter Gallery, Melbourne
<i>Bad Toys</i> , Australian Centre for Contemporary Art, Melbourne |
| | 1993 | <i>High Pop</i> , Roslyn Oxley9 Gallery, Sydney
<i>Wit's End</i> , Museum of Contemporary Art, Sydney |
| | 1992 | <i>The Nude</i> , Museum of Modern Art at Heide, Melbourne |
| | 1991 | <i>Association City</i> , 200 Gertrude Street, Melbourne |
| | 1990 | <i>Art with Text</i> , Monash University Gallery, Melbourne
<i>Questions of Belief</i> , Contemporary Art Centre of South Australia, Adelaide |
| | 1989 | <i>No. 27 Linda Marrinon Sculptures</i> , Store 5, Melbourne
<i>Irony, Humour & Dissent</i> , Manly Art Gallery and Museum, Sydney |
| | 1988 | <i>Propositions</i> , Artspace, Sydney |
| | 1986 | <i>Rebels & Precursors</i> , University of Melbourne Gallery, Melbourne |
| | 1985 | <i>Visual Tension</i> , Australian Centre for Contemporary Art, Melbourne |
| | 1984 | <i>Meaning & Excellence: Anzart, Australian & New Zealand Artists in Edinburgh</i> ,
Edinburgh School of Art Scotland; Australian tour
<i>Form→Image→Sign</i> , Art Gallery of Western Australia, Perth
<i>Vox Pop: Into the Eighties</i> , National Gallery of Victoria, Melbourne |
| | 1983 | <i>Australian Perspecta</i> , Art Gallery of New South Wales, Sydney
<i>Comic Stripping</i> , George Paton Gallery, University of Melbourne |

Archie Moore

Born 1970, Toowoomba, Queensland

	1998	Bachelor of Art, Queensland University of Technology, Kelvin Grove, Queensland
	1991	Certificate in Art and Design, Gateway TAFE, Eagle Farm, Queensland
Awards	2001	Anne & Gordon Samstag International Visual Arts Scholarship
	1998	Eddie Hopkins Memorial Drawing Competition: judges' commendation
Individual Exhibitions	1997	<i>Dysphoria</i> , The Development Space, Metro Arts, Brisbane
Selected Group Exhibitions	1999	<i>Eclectica</i> , Avant Gallery, Fortitude Valley
	1998	<i>Hatched: Healthway National Graduate Show</i> , Perth Institute of Contemporary Art, Perth
	1997	<i>Oui Avant Garde à Clue</i> , with Geoffrey Vagg, Palace Gallery, South Brisbane
	1996	<i>End of Year Clearance</i> , Institute of Modern Art, Brisbane
		<i>All Stock Must Go</i> , Campfire Group, <i>2nd Asia-Pacific Triennial</i> , Queensland Art Gallery, Brisbane
	1995	<i>Show</i> , H Block Gallery, Queensland University of Technology, Brisbane
		<i>Boo-Meringue</i> , Fireworks Gallery, Brisbane
	1994	<i>Open House</i> , Palace Gallery, South Brisbane
Commissions	1999	<i>Vent</i> , Stage X Youth Festival, King George Square, Brisbane City Council

Rea

Born 1962, Coonabarabran, New South Wales

	1999	Master of Arts (Visual Art) Canberra School of Art, Australian National University, Canberra
	1993	Bachelor of Fine Arts, College of Fine Arts, University of New South Wales, Sydney
Awards	2001	Anne & Gordon Samstag International Visual Arts Scholarship
	2000	Biennial Indigenous Arts Fellowship Award, New South Wales Ministry for the Arts and Sydney City Council
	1999	Australia Council, development grant
	1998	Australia Council, new work grant
		Sydney Gay & Lesbian Mardi Gras, presentation grant
	1996	Australia Council, project grant
	1994	Australia Council, development grant
Selected Individual Exhibitions	1999	<i>rea-probe</i> , Photomedia Gallery, Canberra School of Art, Australian National University, Canberra
	1997	<i>EYE//MMABLACKPIECE</i> , Boomalli Aboriginal Artists Co-operative, Sydney
		<i>Ripped into Pieces: Blak Body series</i> , Laura Aboriginal Dance & Cultural Festival: Cairns Regional Gallery, Queensland
	1996	<i>EYE//MMABLACKPIECE</i> , Contemporary Art Centre of South Australia, Adelaide
	1995	<i>Ripped into Pieces: Blak Body series</i> , The Performance Space, Sydney
Selected Group Exhibitions	2000	<i>Beyond the Pale</i> , Adelaide Biennial of Contemporary Australian Art, Art Gallery of South Australia, Adelaide
	1999	<i>Empire and I</i> , Pitshanger Manor Gallery, London; United Kingdom tour 1999/2000
		<i>ways of being</i> , Ivan Dougherty Gallery; NSW regional tour
		<i>Flesh and Blood</i> , Museum of Sydney, Sydney
	1998	<i>Remanence</i> , former Magistrates' Court and City Watch House, Melbourne
		<i>Re-take: Contemporary Aboriginal and Torres Strait Islander Photography Exhibition</i> , National Gallery of Australia, Canberra
		<i>The National Aboriginal & Torres Strait Islander Heritage Art Award</i> , Old Parliament House, Canberra
		<i>Moët & Chandon Touring Exhibition and Award</i> , National Gallery of Australia, Canberra
		<i>BLAK bABE(z) & kWEER kAT(z)</i> , with Brook Andrew, Gitte Weise Gallery, Sydney
	1997	<i>BLAK ON TRAK</i> : Boomalli Aboriginal Artists Co-operative, Sydney
		<i>Blak Letter Law: Indigenous Artists Frame the Law</i> , University of Sydney Law School
		<i>Australian Perspecta: Between Art & Nature</i> , Royal Botanic Gardens, Sydney

- Telstra 14th National Aboriginal & Torres Strait Islander Art Award*, Museum & Art Gallery of Northern Territory, Darwin
- 1996 *Guddhabungan: A Festival of Aboriginal & Torres Strait Islander Art*, Melville Hall, Australian National University, Canberra
The National Aboriginal & Torres Strait Islander Heritage Art Award, Old Parliament House, Canberra
- 1995 *Moët & Chandon Inaugural Touring Exhibition and Award*, National Gallery of Victoria
True Colours, UK tour 1994 – 95; Australian tour 1996
16 Songs, University of North Texas Art Gallery, Denton Texas; USA tour 1995 – 1996
Clevergirls, College of Fine Arts Gallery, University of New South Wales, Sydney
- 1994 *The National Aboriginal & Torres Strait Islander Heritage Art Award*, Old Parliament House, Canberra
Yiribana, Aboriginal and Torres Strait Islander Gallery, Art Gallery of New South Wales
Localities of Desire, Museum of Contemporary Art, Sydney
Don't Leave Me This Way: Art in The Age Of AIDS, National Gallery of Australia, Canberra
LIFEWORKS, Tandanya National Aboriginal Cultural Institute, Adelaide
Blakness: Blak City Culture! Australian Centre for Contemporary Art, South Yarra; Boomalli Aboriginal Artists Co-operative, Sydney; Australian tour
Fresh Art, S.H. Ervin Gallery, The Rocks, Sydney
Lookin' Good, Boomalli Aboriginal Artists Co-operative, Sydney

John Spiteri

Born 1967, Camperdown, New South Wales

- 1999 Master of Fine Art, College of Fine Arts, University of New South Wales, Sydney
- 1996 Associate Research Student, Goldsmiths College, London
- 1989 Bachelor of Education (Art), College of Fine Arts, University of New South Wales, Sydney
- Awards**
- 2001 Anne & Gordon Samstag International Visual Arts Scholarship
- 1994 New South Wales Travelling Art Scholarship, New South Wales Ministry for the Arts
Dyason Bequest, Art Gallery of New South Wales
- Individual Exhibitions**
- 1999 *A New Life*, Sali Gia Gallery, London
Six Pictures, Project 11, Sydney
Three Places, Artspace, Sydney
- 1998 *Nightlife*, 200 Gertrude Street, Melbourne
- 1997 *Cabaret*, 1st Floor, Melbourne: CBD Gallery, Sydney
- Selected Group Exhibitions**
- 2000 *The Hidden III*, Konstakuten, Stockholm
Sydney! Vienna!, Academy of Fine Arts, Vienna
February 2000, Newspace, Sydney
- 1999 *Cave*, Sali Gia Gallery, London
A Mountain and a Valley, Cubitt Gallery, London
- 1998 *Show Me the Money 3*, 8 Dukes Mews, London
Supports for Each Other, with R. Pulie, CBD Gallery, Sydney
Mary Teague, Robert Pulie, John Spiteri, Gallery 19, Sydney; 1st Floor, Melbourne
The Bible of Networking, Konstakuten, Stockholm; Sali Gia Gallery, London
- 1997 *Child Bride*, Artspace, Auckland, New Zealand
- 1996 *Ocular*, Pendulum Gallery, Sydney
- 1995 *Hatched: Healthway National Graduate Show*, Perth Institute of Contemporary Art, Perth

Paul White

Born 1976, Parramatta, New South Wales

	1997	Bachelor of Visual Arts (Honours), University of Western Sydney - Nepean, Sydney
Awards	2001	Anne & Gordon Samstag International Visual Arts Scholarship
	2000	Gunnery Studio Program, Artspace, Sydney
	1997	William Fletcher Trust Grant
Individual Exhibitions	2000	<i>Lounge Space Project</i> , Casula Powerhouse, Sydney
	1999	<i>Detour</i> , Room 35, Sydney
	1998	<i>n>4+g7-?i1).</i> , Y, Open House Gallery, Sydney
	1997	<i>Untitled</i> , 151 Regent Street, Sydney
Selected Group Exhibitions	1999	<i>Hack</i> , Grey Matter, Sydney <i>Nine Lives</i> , Casula Powerhouse, Sydney <i>Qintex</i> , Smith and Stoneley, Brisbane <i>Al Eisen and Friends</i> , Herringbone Gallery, Sydney
	1998	<i>Helen Lempriere Travelling Art Scholarship</i> , Artspace, Sydney <i>Symbol (Mx6)</i> , first draft, Sydney <i>Suspension</i> , Herringbone Gallery, Sydney
	1997	<i>Sterile Until Opened or Damaged</i> , Artspace, Sydney <i>Love Letters to John McDonald</i> , 151 Regent Street, Sydney <i>Hatched: Healthway National Graduate Show</i> , Perth Institute of Contemporary Art, Perth

Samstag Scholars

2001	Christine Collins; Shaun Gladwell; Glenys Hodgeman; Anne Kay; Fassih Keiso; Linda Marrinon; Archie Moore; Rea, John Spiteri; Paul White
2000	John Harris; Károly Keserü; 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 Carr; Robert Cleworth; Sally Cox; Mark Hislop; Jacqueline Hocking; Nigel Jamieson; Ruth McDougall; Sally Mannall; Ruth Marshall; Roger Noakes

Samstag: The 2001 Anne & Gordon Samstag
International Visual Arts Scholarships

Art and Research by Robyn McKenzie

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@unisa.edu.au
www.unisa.edu.au/samstag/

Director: Ross Wolfe
Administrative Assistants: Jane Wicks and Elfriede Zwick

Copyright © Samstag Program, the artists and Robyn McKenzie, 2000
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by means electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher

ISBN 0-86803-679-X

Catalogue editing and co-ordination by Stephanie Radok
Graphic design by David Zhu at designCentric
Scanning, filmwork and printing by Finsbury Printing
Edition of 1,000

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

Selection committee for the 2001 Samstag Scholarships:
Noel Frankham, Olga Sankey, Derek Kreckler

The Samstag Program is grateful for the support of Bank of America Private Bank, Florida, USA, trustee of the estate of Gordon Samstag.

