

The Anne & Gordon Samstag  
International Visual Arts Scholarships

**s a m s t a g**

2002

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University of South Australia

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Renato Colangelo

Sarah Elson

Mathieu Gallois

Annie Hogan

Timothy Horn

Astra Howard

Darren Siwes

Daniel von Sturmer

## Foreword

The splendid Class of 2002 heralds ten years of the **Anne & Gordon Samstag International Visual Arts Scholarships**. We are one decade and eighty scholarships old, which by the epochal measure of Gordon Samstag's magnificent, in-perpetuity bequest, is a harbinger of untold glory years ahead!

By happy chance, our celebration coincides with the University of South Australia's tenth anniversary year. Established in 1991 just as



Timothy HORN  
*Bump n' Grind* 2001  
glass, nickel-plated bronze  
50 X 77 X 33

the Samstag bequest was revealed, the University has enthusiastically facilitated an award which – as one prominent critic recently described the matchless Samstag opportunity – ‘will do more to put emerging Australian artists on the world stage than any other’.

Sadly, that world has recently changed. The grave and terrible events in America this past September 11 were a defining global moment, starkly illuminating the incomparable virtue of liberal culture, and the collective perseverance, wisdom and generosity required to sustain it. More vitally than before, our distinguished Samstag Scholars have become international emissaries of civilization, representing, as they do, the realm of dreams, intuition and progressive cultural values.

We are delighted to welcome Dr Russell Smith as our 2002 catalogue essayist. A specialist in Samuel Beckett and contemporary literary theory, Russell brings an engaging difference to the analysis of our Samstagers’ art, reminding us, for example, that ‘art is a mode of perception that involves being always innocent, forgetting everything in order to learn again what we thought we knew’. That insight, surely, has universal relevance.

Always we are most grateful to the hard working Samstag selection committee, this year Dereck Kreckler, Olga Sankey and Professor Noel Frankham – chaired so amiably by Noel in his capacity as Head of the South Australian School of Art. Their task was a mixture of diligence, passions and, ultimately, pleasure, at awarding such privileged opportunity to these irresistible Australian artists.

Ross Wolfe  
Director, Samstag Program



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

## The Samstag Program

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

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

Gordon Samstag's gift ranks as one of the greatest and most unique bequests ever made expressly for the development and education of Australian visual artists. 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 at the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirmed his status as an American social realist painter of significance. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Indiana. There are also public murals painted by Samstag (commissioned by the Roosevelt Administration's Treasury Department Section of Painting and Sculpture) at post offices in Reidsville, North Carolina (1938) and Scarsdale, New York State (1940).

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

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

## Making the Makers

Russell Smith

*Art is a mirror which goes fast, like a watch, sometimes.*

Franz Kafka<sup>1</sup>

How is it that art is always ahead of us? How is it that artists, who work so slowly, with such care and patience, who sleep in, and can't start, and don't know where they're going, always arrive before us? How is it that art knows what artists don't? How is it that art makes makers to make itself?

Art is a regime of value, a discipline of making, and a mode of attentiveness.

It is in the regime of value that our society reveals its most divided relation to art, and the dominant regime of value (though not the only one) is the economy. At the big end of town, art is the investor growth commodity par excellence, as the trade in impressionists, abstract expressionists and Young British Artists attests. As for the rest of us, there is a culture of grudging public support for contemporary art (witness the MCA débâcle), which must increasingly justify itself in terms of 'accessibility' and 'relevance', which we may as well call by their proper names 'marketing and public relations' and 'expanded market share'. Somewhere in all this there is a sense of art as important, but not that important, not in a way that counts.

Balanced between the oppressiveness of 'regime', and the subjectiveness of 'mode', discipline is a strenuous engagement both with the self and with society, an unwillingness to accept the given complacencies of either. Discipline is not a refusal to compromise, but a refusal to compromise *except on your own terms*. The discipline of making is the delicate negotiation of this compromise.



Attentiveness is where we come in. Art sharpens our focus, reminding us that our ways of seeing are in fact ways of not seeing. Art is a mode of perception that involves being always innocent, forgetting everything in order to learn again what we thought we knew. It is the quality of the attentiveness we give to art that gives art everything it gives to us, that shifts and unsettles the regime of value, and ultimately, that makes the makers.

The artists of the Samstag Class of 2002 are already ahead of us, exploring territories we will later discover were under our feet. The excellence of the Samstag Scholarships is that, more so than prizes or competitions or sponsored exhibitions or gifts of works, they are directly focussed on the middle term, sponsoring artists in perfecting the difficult discipline of making.



Annie Hogan's photographs of the untenanted interiors of Brisbane rental properties are heavy with phenomenological suggestiveness, almost like illustrations for Gaston Bachelard's *Poetics of Space*. The



Annie HOGAN  
*Comfort 2000*  
C type photograph, diptych  
120 X 96 each

notion of the house as an armature of the self is a familiar one, and Bachelard's work takes us from the attic to the cellar, through all the cupboards and corners of being. But Hogan's work is different – less sentimental, more rigorous, arriving at a crueller truth. For if the lived interior is always full of 'personal effects', Hogan's interiors are stripped bare: the boxes have been loaded in the car, the carpet vacuumed, and the room made ready for the next inhabitant. The home is revealed, poignantly, as a place of transience. What Hogan shows us is the shape of being without the being in it.

The distinctiveness of Hogan's approach is its drive towards abstraction, in both pictorial and philosophical senses. By her use of deep saturated colour, her distorted perspectives, and her framing of curtains, blinds and walls as fields of colour, her images emphasise the purely pictorial over photography's traditional role of 'evidence'. But if these techniques lean towards aesthetic detachment, her frequent use of diptychs restores intimacy by undermining the distance of photography's single perspective. *Comfort*, for instance, places the viewer inside the room, feeling the smell of the carpet and the cool slanting light. Without this delicate balance of detachment and involvement, Hogan's titles – *Precarious*, *Nebulous*, *Bittersweet* – might seem either ironic or obvious or both. Instead they perfectly complement the rigour and restraint of the images, creating a desolate and poignant sense of the 'lived'.

**Mathieu Gallois** offers a different take on suburban alienation.

*Frontier* was a full-scale polystyrene replica of a project home, erected amongst other ‘real’ project homes in Sydney’s southern urban sprawl. For Gallois, polystyrene is associated with ‘newness, consumerism, insulation and material alienation’ and thus relates to ‘the experience of life in the suburbs’. However, in making the work Gallois enlisted the support of local residents, developers and building suppliers, a negotiation with the community that was gently at odds with the superficial ‘alienation’ of the work. It is this ambivalent commitment to collaboration and critique that is distinctive about Gallois’ work. For if, on one level, *Frontier* is a scornful monument to the Dream Home, the process of bringing the work into existence entails an act of generosity and a kind of sardonic good faith. Battered by the elements and acts of vandalism, the work was eventually dismantled and removed, an inevitable sequence of events which gave it, despite the flimsiness of sarcasm and polystyrene, an improbable weight and poignancy.

A more recent work, *Drive Thru*, appears at first sight to repeat this gesture. A full-scale



Mathieu GALLOIS  
*Frontier* 1998  
polystyrene  
1430 X 1300 X 520



Renato COLANGELO  
*Bright's View 2000*  
silver gelatin print  
15 inches square

polystyrene replica of a Hungry Jacks restaurant, complete with streetfront signage and children's play equipment, it twists the parody of consumerism into a tighter circle. But at the same time, the impermanence of *Drive Thru's* installation at the *Helen Lempriere National Sculpture Award* prompts us to consider art itself in terms of the disposable aesthetics of consumerism. The 'take away' component of *Drive Thru* is really its ideational content, the 'concept' of a styrofoam Hungry Jacks. Its temporary embodiment in physical form is neither real nor ideal, but merely a form of 'packaging'.

**Renato Colangelo's** frame of reference is the family photo album as a repository of personal and collective memory. He is interested in 'exploring my relationship to my family's sentimental past identity', and in the ways Italo-Australians 'are participating in a continuous tradition almost oblivious to the fact that their traditional culture has been modernised and is all but gone'.

If the essence of photography is always to show us the past, this nostalgia is reinforced in Colangelo's work, since he shows us a way of life overtaken by history. There is a 'fifties' feel to many of Colangelo's images, most obviously because his subject matter is often suburban

interiors that have remained virtually unchanged since the post-war wave of Italian migration. But this effect also comes, I think, from his studied use of a 1950's camera and cumbersome hand-held flash. In some images the photographer even makes himself visible in the margins of the frame, an outstretched hand casting light on the dramatic *mise en scène*. These hand-printed black and white images evoke not just a way of life, but a mode of seeing, as characteristic of its era as the washed-out colour snapshots of the seventies, or the home videos of the nineties.

Colangelo's *Confrontation Series* is a frank portrayal of the troubles of family life, images rippling with dramatic tension like stills from a post-war Italian realist film. His great skill as a portraitist is evident in *Brigit's View*, which not only captures the questioning eyes and restless at-homeness of its subject, but becomes an eloquent record of a moment, in the moody tranquillity of the night sky and the city lights.

An investigation of the regime of value and the nature of the precious is at the heart of Sarah Elson's practice. Working largely with non-precious metals, Elson makes painstakingly delicate repoussé castings of small plant and animal forms – beetles, crickets, seed pods, flower bulbs,



Sarah ELSON  
*Air Plant 2001*  
copper and silver alloy  
9 X 6 X 4

roots, fibres and tangled stems. Creating what she calls a 'language of abundance', her forms are riotously organic in their morphology, suggesting all the messy randomness of growth. *Silver Magnolia*, for instance, is a transitional form frozen in time, grotesquely swollen with its enfolded potential. In the texture of its skin, its tracery of veins and its coarse powdery surface, Elson captures metal as a living thing, both fluid and gently resistant, capable of spreading to the papery thinness of petals, or compacting into the woody husks of stems and shells.

An important element of Elson's practice is the way she chooses to exhibit her works. Resisting the conventional presentation of jewellery on plinths, Elson's sculptures are mounted on pins studded directly into the wall, projecting precariously into the gallery space. From a distance they are almost imperceptible, a scattering of tiny seeds. In order to 'see' the works at all it is necessary to come up close, to be drawn into the intimacy of their scale. What is revealed is a kind of botanical cornucopia of casually overlooked living things. Like beachcombing, it is a celebration of the valueless preciousness of the 'found'.

The 'precious' is central to **Timothy Horn's** concerns, although here a playfully camp irony has inflated and transformed it into the 'gorgeous'. The point of reference for Horn's jewellery-like sculptures is the court of Louis XVI, where aristocrats vied with each other to wear bigger, gaudier, more expensive jewellery to each successive court appearance. In this world, size does matter, and Horn has exploded the baroque ornamentalism of courtly refinement to a larger-than-life scale, creating hypertrophic fantasy accessories for the brash, the shameless and the proud. If 'queer sensibility' can be

defined in part as a celebration of the fake and the ornamental, and a transvaluation of the hierarchies of 'taste', Horn plays these themes to the hilt, titling his monstrous baubles with trashy sexual puns such as *Golden Showers*, *Pink Bits* or *Bump 'n' Grind*.

Horn explores jewellery as a site for fantasy, self-expression, eroticism and display. His *Cinderella Complex* series, crafted from nickel-plated bronze, lead crystal and Easter egg foil, are like props for an upscale pantomime drag show, what he calls 'a queer rewriting of the Cinderella myth'. *Glass Slipper*, for instance, performs an Alice-in-Wonderland transmogrification of scale, turning a piece of bijou footwear into something both exquisite and monstrous. *Bearded Clam*, which translates details from the interior of *Residenz* – the baroque masterpiece by eighteenth century architect Balthasar Neumann – hints, as in a glass darkly, at the cruel vanity of fairytale godmothers, discovering something dark and libidinal buried in the folds of genteel ornament, a coiled force, a Sadean civility.



Timothy HORN  
*Glass Slipper (Ugly Blister)* 2001  
lead crystal, nickel-plated bronze  
51 X 77 X 33

Darren Siwes' images have become instantly recognisable. Photographing familiar South Australian landmarks, Siwes uses double exposure to superimpose the ghostly figure of an Aboriginal man in a suit and tie standing in a pose that suggests both a physical resoluteness



Darren SIWES  
*Trained Man* 2001  
cibachrome print  
100 X 120

as well as a 'here I am' gesture of simplicity and vulnerability. The landmarks are focal points of local cultural and historical identity: the Old Gum Tree where the colony of South Australia was founded; the Festival Centre, symbol of the city's cultural ambitions; Mt Lofty House, a grand colonial relic of aristocratic privilege.

The political nature of Siwes' work seems at first sight only too apparent. He comments that he feels little

connection to the traditional heritage of Aboriginal art, but instead, inspired by artists like Tracey Moffatt and Gordon Bennett, is interested in exploring the possibilities of Aboriginal art in new forms and new media. His is an identity art, perhaps, but an identity that is, like the figures in his photographs, blurred or partly erased. *Trained Man* shows a ghostly figure on a deserted railway platform at night, the punning title hinting at the suppression of cultural and individual identity, invoking the good citizenship of those who know how to wait, even for a train that may never come.

If Siwes' stubbornly repeated image can be read as a haunting figure of resilience, of survival despite the erasures of history, it is also a very contemporary presence, not only because of the suit and tie, but because the figure is so clearly a representation – a transparent



sign of presence rather than its opaque reality – that the viewer is forced to confront Aboriginality itself as not an essence but a sign, endlessly reinvented, endlessly contemporary.

**Astra Howard** describes her work as ‘action research’, a hybrid of social science and performance art by which she investigates how people relate to public space. A central problem of the human sciences is the way the presence of the observer changes the behaviour of the observed. Instead of trying to avoid this, Howard tackles it head on to explore its unpredictable complexities.

An early project involved sitting on a city sidewalk with a huge sheet of paper and a big black texta, making notes of everything she saw. Naturally, the ‘subjects’ under observation were curious to see what was going on. Recognising themselves as the subjects of research, they responded to their situation in various and unpredictable ways. Eventually the police were called and the disruptive presence of the researcher was removed.

For *Public [private] living spaces II* Howard lived for a week in a tobacconist’s booth at the entrance to Sydney’s Kings Cross Station, writing observations on people’s behaviour in reverse on the glass walls of her observation



Astra HOWARD  
*Public [private] living spaces II* 2000  
action research performance project, Kings Cross tobacconist, Sydney

post. People began to respond by writing back – curious questions, confessions, suicide notes, friendly chitchat. The project quickly became a focal point of discussion and debate throughout the neighbourhood. The unpredictable ‘research outcome’ from this project was perhaps to demonstrate how a transparent and permeable membrane between researcher and subject, between performance and everyday life, could open up an extraordinary space for subjectivity and self-expression at the heart of one of Sydney’s busiest public spaces.

**Daniel von Sturmer** is concerned with investigating the experience of public space, focussing specifically on the sequestered, privileged space of the art gallery. *General Review of Gain and Loss*, a collaborative exhibition with Leslie Eastman and Andy Thomson, transformed the gallery into a labyrinth of corridors, using screens and windows, camera obscura and video projections to turn the space outside-in, dismantling the various framing devices which separate a picture from its context, a gallery from its surroundings, art from ‘everyday life’. *Plane*, where von

Sturmer excised a section of the gallery wall and replaced it with plate glass, continued this style of intervention, for as it ‘opened up’ the gallery spaces to one another, multiplying lines of visibility and points of contact, the solid plane of glass barred access, evoking the ‘look but don’t touch’ conditioning of the well-behaved gallery visitor.



Daniel VON STURMER  
*Science Fiction* 2001  
DVD projection, loop 2.20 minutes  
acrylic screen 60 X 45

The other element of von Sturmer's practice is video, a medium seemingly incompatible with these spatial interventions. *Science Fiction* features a loop of five 'tricks', simple gags mostly done by running the video backwards – a blob of plasticine 'miraculously' regains its cuboid shape; a blob of blu-tac leaps up to attach itself to a fingertip; the surface of the water in a glass tilts weirdly sideways as in a force field. Projected onto a wall-mounted perspex screen, the video's studio backgrounds blend into the gallery surroundings so that these little stunts become dematerialised presences within the gallery itself, 'works of art' in the obvious, slightly silly sense. Their tricksiness, then, wittily calls attention to the privileges of the exhibition space, where, temporarily, the rules (in this case, of physics) do not apply.

1 Gustav Janouch, *Conversations with Kafka*. Trans. Goronwy Rees. London: Quartet Books, 1985. 143.

**Russell Smith** recently completed a PhD at the University of Adelaide on Samuel Beckett and the discourses of authorship, authenticity and value in literary theory. He currently teaches part-time in twentieth century literary and cultural studies at Adelaide University, and writes regularly on the visual arts for *Broadsheet* and *RealTime*.

## Renato Colangelo

*Confrontation Series* 2000-2001  
silver gelatin print  
7 inches square in book form



Sarah Elson

*Silver Magnolia* 2000  
silver and copper alloy, wax  
6.5 X 5 X 35



## Mathieu Gallois

*Drive Thru* 2001  
polystyrene  
site specific  
2000 X 2000



Annie Hogan

*Untitled / 2000*  
C type photograph  
120 X 96



Timothy Horn

*Bearded Clam* 1999  
kiln-formed glass, nickel-plated bronze  
75 X 50 X 10





## Astra Howard

*Public [private] living spaces II* 2000  
action research performance project  
Kings Cross tobacconist, Sydney



Darren Siwes

*Give Way* 2001  
cibachrome print  
100 X 120



## Daniel von Sturmer

*Plane* (detail) 2000  
wall excision, wood  
glass pane 360 X 120



## Artists' Biographies

### Renato Colangelo

Born 1976, Melbourne, Victoria

<b>Awards</b>	1999	Bachelor of Arts (Photomedia), Sydney College of the Arts, Sydney
	1997	Diploma of Visual Arts (Photography), Northern Melbourne Institute of TAFE
	2002	Anne & Gordon Samstag International Visual Arts Scholarship
	2001	Best Black and White Photograph, Nikon Summer Salon, Centre for Contemporary Photography, Melbourne
<b>Individual Exhibitions</b>	1999	Kaleidoscope Gallery, Melbourne
	1997	Binary Bar, Melbourne
<b>Selected Group Exhibitions</b>	2001	<i>Lost and Found</i> , Immigration Museum, Melbourne
		<i>Nikon Summer Salon</i> , Centre for Contemporary Photography, Melbourne
		<i>Confrontations</i> , New England Regional Art Museum, Armidale
		<i>National Portrait Prize</i> , Tweed River Regional Art Gallery, Gold Coast
	1998	College of Fine Arts, Sydney
	1997	Mechanics Institute, Brunswick, Melbourne
<b>Collections</b>		New England Art Museum

### Sarah Elson

Born 1971, Tanunda, South Australia

<b>Awards</b>	1999	Bachelor of Fine Art (Honours), Curtin University of Technology, Perth
	1991	Bachelor of Arts (Visual Art), Curtin University of Technology, Perth
	2002	Anne & Gordon Samstag International Visual Arts Scholarship
	2000	Open Award for Excellence, Craft Award, City of Perth
<b>Individual Exhibitions</b>	1999	School of Art Prize, Curtin University of Technology, Galerie Düsseldorf Scholarship
	1999	Object Magazine Award
	2001	<i>Necromancy</i> , Galerie Düsseldorf, Perth
	<b>Selected Group Exhibitions</b>	2001
<i>City of Perth Craft Awards</i> , Craft West Centre for Contemporary Craft, Perth		
2000		<i>City of Perth Craft Awards</i> , Craft West Centre for Contemporary Craft, Perth
		<i>Graduate Metal 8</i> , Queensland Conservatorium, Brisbane
		<i>Added Dimension</i> , John Curtin Gallery, Curtin University, Perth
		<i>Hatched: Healthway National Graduate Show</i> , Perth Institute of Contemporary Arts, Perth
	1999	<i>Minimum Collateral Damage</i> , John Curtin Gallery, Curtin University, Perth
	1998	<i>Past Tense Future Perfect</i> , Centre for Contemporary Craft, Sydney
		<i>City of Perth Craft Awards</i> , Craft West Centre for Contemporary Craft, Perth
	1997	<i>LUSH</i> , New Collectables Gallery, Fremantle
		<i>Pin Pals</i> , Craft West Centre for Contemporary Craft, Perth
		<i>Contemporary Collectables</i> , Contemporary Art and Design Gallery, Brisbane
1996		<i>ANIMA</i> , New Collectables Gallery, Fremantle
<b>Collections</b>		John Curtin Gallery Art Collection

## Mathieu Gallois

Born 1969, East Melbourne, Victoria

	1996	Bachelor of Visual Arts (Honours), Canberra School of Art, Australian National University, Canberra
	1990	Furniture Design and Construction, Melbourne School of Woodcraft, Melbourne
<b>Selected Awards</b>	2002	Anne & Gordon Samstag International Visual Arts Scholarship
	2001	Special commendation: NSW Helen Lempriere Travelling Arts Scholarship Special commendation: The Helen Lempriere National Sculpture Award
	2000	National Association of the Visual Arts marketing grant
	1999	Australia Council New Work Grant
	1998	Pat Corrigan Artist Grant Scheme
	1997	National Association of the Visual Arts marketing grant
	1997	NSW Ministry of the Arts, Gunner Studio, Artspace Sydney
<b>Selected Individual Exhibitions</b>	2001	<i>Drive Thru</i> , Experimental Art Foundation, Adelaide
	2000	<i>Flight 934B</i> , Centre for Contemporary Photography, Melbourne
	1999	<i>The Aesthetics of Disappearance</i> , Artspace, Sydney
	1998	<i>Frontier</i> , Blair Athol Neighbourhood Development, Sydney <i>Game Show</i> , 200 Gertrude Street, Melbourne
	1997	<i>Alien-Nation</i> , First Draft Gallery, Sydney
	1996	<i>Number 1</i> , Marcus Clark Galleries, Canberra
<b>Selected Group Exhibitions</b>	2001	<i>National Sculpture Prize</i> , National Gallery of Australia, Canberra <i>The NSW Helen Lempriere Travelling Arts Scholarship</i> , Sydney <i>The Helen Lempriere National Sculpture Award</i> , Melbourne
	2000	<i>Australia Council Grant Recipient Exhibition</i> , Australia Council
	1999	<i>Helen Lempriere Travelling Art Scholarship</i> , Artspace, Sydney, NSW <i>Darebin La Trobe Art Prize</i> <i>Nillumbik Art Award</i> , Eltham Community Centre, Victoria
	1996	<i>The Good, the Bad and the Ugly</i> , Canberra Contemporary Art Space, Canberra

## Annie Hogan

Born 1965, Perth, Western Australia

	2000	Bachelor of Visual Art (Honours) (Photography), Queensland College of Art, Griffith University, Brisbane
	1997	Bachelor of Photography, Queensland College of Art, Griffith University, Brisbane
<b>Awards</b>	2002	Anne & Gordon Samstag International Visual Arts Scholarship
	2000	13th Churchie Emerging Art Prize Griffith Award for Academic Excellence
	1999	Griffith Award for Academic Excellence
	1997	Queensland Artworkers' Alliance Special Award
<b>Individual Exhibitions</b>	2000	<i>evocation</i> , Metro Arts development space, Brisbane
	1999	<i>Silence</i> , smith + stoneley, Brisbane
<b>Selected Group Exhibitions</b>	2001	<i>Primavera: The Belinda Jackson Exhibition of Young Artists</i> , Museum of Contemporary Art, Sydney <i>Shoot! Photographs from the Corrigan Collection</i> , Gold Coast Regional Art Gallery, Surfers Paradise <i>Buried in Cotton: a palladium print exhibition</i> , Gallery 482, Brisbane <i>Hatched, Healthways National Graduate Show</i> , Perth Institute of Contemporary Arts, Perth <i>Fresh Cut</i> , Institute of Modern Art, Brisbane <i>Local Exposure: Contemporary photography from South East Queensland</i> , Brisbane City Gallery, Brisbane
	2000	<i>looking at yourself looking at yourself</i> , Stratton Gallery, Brisbane <i>Personal Best</i> , Queensland College of Art Gallery, Brisbane <i>Points of Contact</i> , CD-ROM and Artist translation book, The 8th Festival of Pacific Arts, New Caledonia <i>domestica</i> , Space 43, Brisbane

- 1999 *Taken!*, SOApBOx Gallery, Brisbane  
*UNDER THE SKIN: Place, space and gender in contemporary Queensland photography*,  
 De Mondfort University, Leicester, United Kingdom  
*Spatial Eclipses/Temporal Anchorings*, Queensland College of Art Gallery
- 1998 *things visible and invisible*, Metro Arts, Brisbane  
*ritual and reflex*, Passage Gallery, Central Academy of Fine Art, Beijing
- 1997 *Disclosure: new photo artists '97*, Australian Centre for Photography, Sydney  
*ritual and reflex*, smith + stoneley on stratton, Brisbane
- Collections Pat Corrigan Art Collection  
 Brisbane City Gallery Collection  
 Griffith University Art Collection

## Timothy Horn

Born 1964, Melbourne, Victoria

- 2001 Bachelor of Visual Art (Glass) (Honours), Canberra School of Art, Australian National University, Canberra
- 1988 Postgraduate Diploma (Sculpture), Victorian College of the Arts, Melbourne
- 1986 Bachelor of Fine Art (Sculpture), Victoria College, Prahran
- Awards** 2002 Anne & Gordon Samstag International Visual Arts Scholarship  
 2001 Arts ACT Project Funding Grant  
 Arts ACT Quick Response Grant  
 2000 GAS Conference, second prize, student exhibition, New York  
 Thomas Foundation Pilchuck Scholarship, Ausglass  
 1991 Project Development Grant, Visual Arts Board, Australia Council  
 1987 Queen Elizabeth II Silver Jubilee Trust Award
- Individual Exhibitions** 2001 *Cinderella Complex*, Drill Hall Gallery, Canberra  
 1992 *Ménage à Trois [principle singers and chorus]*, City Gallery, Melbourne  
 1989 *Water Organ*, Winter Folly, City Gallery, Melbourne
- Selected Group Exhibitions** 2001 *National Sculpture Prize*, National Gallery of Australia, Canberra  
*Vanessa Buemi and Timothy Horn*, Object Gallery, Sydney  
 1999 *Glass: Essentially Canberra*, Hsinchu Municipal Centre, Taiwan, La Salle College of the Arts SIA, Singapore. Object Gallery, Sydney  
*RFC Glass Prize*, touring exhibition, Sydney, Brisbane, Perth, Canberra, Wagga Wagga  
 1998 *Venezia Aperto Vetro 1998*, L'Instituto Statale D' Arte, Venice, Italy  
*RFC Glass Prize*, touring exhibition, Sydney, Melbourne, Perth, Brisbane  
*Fill This Space*, collaborative installation, Next Wave Festival, North Melbourne  
 1997 *Blundstone Travelling Fellowship*, Touring Exhibition, Launceston, Sydney, Melbourne, Perth, Canberra, Brisbane.  
 1996 *Love: at the Carlisle Street Motel*, Carlisle Street Motel, St Kilda
- Collections** National Gallery of Australia, Canberra  
 Private collections in Australia, USA and France

## Astra Howard

Born 1978, Sydney, New South Wales

- 1999 Bachelor of Design (Honours), College of Fine Arts, University of New South Wales
- 1998 Bachelor of Design Studies, Queensland College of Art, Griffith University
- Awards** 2002 Anne & Gordon Samstag International Visual Arts Scholarship  
 2000 Australian Postgraduate Award  
 1998 University Medal  
 Griffith Award for Academic Excellence  
 James Latham Memorial Award  
 1996 Queensland Arts Council Award

<b>Individual Exhibitions</b>	2001	<i>Collective Dependency</i> , Darlinghurst – Sydney
	2000	<i>BodySCOPE 1 &gt; operation_regulation_privatisation_representation</i> , Coogee Beach Women's Public Toilets, Sydney <i>Body in Space: interface through interaction</i> , Sideon Gallery, Sydney
<b>Selected Group Exhibitions</b>	1999	<i>Pasteurise</i> , Kudos Gallery, Sydney <i>One</i> , College of Fine Art, Sydney
	1998	<i>The Big Deal</i> , Queensland College of Art, Brisbane City Gallery, Brisbane
	1997	Morningside Precinct Redevelopment Art Project, Brisbane <i>Beyond the Boundaries</i> , Queensland College of Art, Brisbane
<b>Recent Performance and Action Research Projects</b>	2001	<i>Blindspot: feeling cities</i> – Paddington, Sydney <i>Re-surfacing consensus</i> – Darlinghurst, Sydney <i>In[site]</i> – Kings Cross, Sydney <i>Securing Desire</i> – Woolloomooloo, Sydney
	2000	<i>Public [private] &gt; living spaces I</i> , 24 Hours Phone Box – Randwick, Sydney <i>Public [private] &gt; living spaces II</i> , KX tobacconist – Kings Cross, Sydney <i>OperationSCOPE I-III</i> – Kensington, Sydney
	1999	<i>Rubbish re-appraisal</i> – Bondi Junction, Sydney <i>Reconstructing Space</i> – Sydney City

## Darren Siwes

Born 1968, Adelaide, South Australia

	1997	Graduate Diploma of Education, University of South Australia
	1996	Bachelor of Visual Arts (Honours), University of South Australia
<b>Awards</b>	2002	Anne & Gordon Samstag International Visual Arts Scholarship
<b>Individual Exhibitions</b>	2001	<i>Misperceptions</i> , Greenaway Art Gallery, Adelaide <i>Misperceptions</i> , Nellie Caston Gallery, Melbourne
	<b>Selected Group Exhibitions</b>	2001
2000		<i>Across</i> , Canberra School of Art Gallery, Canberra <i>State of My Country: a survey of Contemporary Aboriginal Art</i> , Hogarth Gallery, Sydney <i>Chemistry</i> , Art Gallery of South Australia, Adelaide <i>Beyond the Pale: Adelaide Biennial of Contemporary Art</i> , Art Gallery of South Australia, Adelaide
1999		<i>Living Here &amp; Now: Art &amp; Politics</i> , Australian Perspecta Exhibition, Art Gallery of New South Wales
	1998	<i>15th National Aboriginal &amp; Torres Strait Islander Art Awards</i> , Museum and Art Gallery of the Northern Territory, Darwin, and touring <i>Three Views of Kauria Territory Now</i> , Artspace, Adelaide Festival Centre, Adelaide
	1996	<i>Gudhabungan</i> , Jabal Centre, Australian National University, Canberra
	<b>Collections</b>	Art Gallery of South Australia Artbank

## Daniel von Sturmer

Born 1972, Auckland, New Zealand

	1999	Master of Arts by Research, Royal Melbourne Institute of Technology, Melbourne
	1996	Bachelor of Arts (Fine Arts) (Honours), Royal Melbourne Institute of Technology, Melbourne
<b>Awards</b>	2002	Anne & Gordon Samstag International Visual Arts Scholarship
	2001	Tower Studio, Queens College, Melbourne Australia Council New Work Grant
	1999	Melbourne/Glasgow Cultural Exchange
<b>Individual Exhibitions</b>	1997	Australian Post Graduate Award
	2001	<i>Material From Another Medium</i> , Centre for Contemporary Photography, Melbourne <i>Science Fiction</i> , Penthouse & Pavement, Melbourne
	2000	<i>Plane</i> , 1st Floor, Melbourne
	1999	<i>Available Light</i> , Royal Melbourne Institute of Technology MA Project Space, Melbourne
	1998	<i>Mediation</i> , Talk Artists Initiative, Melbourne

## Selected Group Exhibitions

- 1997 *Weightless*, 1st Floor, Melbourne  
*Occlude*, 200 Gertrude Street, Melbourne
- 2000 *Blink*, Australian Centre for Contemporary Art, Melbourne  
*Rapture*, Video Arcade, Platform, Melbourne  
*Museum MaGoGo*, PB Gallery, Melbourne
- 1999 *Where the Wild Roses Grow*, Transmission Gallery, Glasgow, Scotland  
*Museum MaGoGo*, Glasgow Project Space, Glasgow, Scotland
- 1998 *Mnemosyne* (collaboration with Andy Thomson), Centre for Contemporary Photography Gallery, Melbourne  
*Cube*, (collaboration with Andy Thomson and Leslie Eastman), Australian Centre for Contemporary Art, Melbourne
- 1997 *Going Nowhere: a video show*, Grey Area Art Space Inc., Melbourne  
*General Review of Gain and Loss* (collaboration with Andy Thomson and Leslie Eastman), Westspace, Melbourne
- 1996 *Focus #2 MMM*, Robert Lindsay Gallery, 45 Flinders Lane, Melbourne  
*The Expanded Field*, 500 Sites, by David Thomas, Westspace, Melbourne  
*Box*, Fringe Festival Exhibition, Royal Melbourne Institute of Technology, Melbourne  
*Times Five*, Fringe Festival Exhibition, Victoria College of the Arts Gallery, Melbourne

## Samstag Scholars

- 2002** Renato Colangelo; Sarah Elson; Mathieu Gallois; Annie Hogan  
Timothy Horn; Astra Howard; Darren Siwes; Daniel von Sturmer
- 2001** Christine Collins; Shaun Gladwell; Glenys Hodgeman; Anne Kay; Fassih Keiso;  
Linda Marrinon; Archie Moore; Rea; John Spiteri; Paul White
- 2000** John Harris; 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 Carn; Robert Cleworth; Sally Cox; Mark Hislop; Jacqueline Hocking;  
Nigel Jamieson; Ruth McDougall; Sally Mannall; Ruth Marshall; Roger Noakes



Samstag: The 2002 Anne & Gordon Samstag  
International Visual Arts Scholarships

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