The Anne & Gordon Samstag
International Visual Arts Scholarships

samstag

2002
The 2002 Anne & Gordon Samstag
International Visual Arts Scholarships

University of South Australia
Renato Colangelo
Sarah Elson
Mathieu Gallois
Annie Hogan
Timothy Horn
Astra Howard
Darren Siwes
Daniel von Sturmer
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
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

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
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,
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.

**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
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.
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.


**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*
nopolystyrene

site specific

2000 X 2000
Annie Hogan

*Untitled I 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
Renato Colangelo

Born 1976, Melbourne, Victoria

1999 Bachelor of Arts (Photomedia), Sydney College of the Arts, Sydney
1997 Diploma of Visual Arts (Photography), Northern Melbourne Institute of TAFE

Awards
2002 Anne & Gordon Samstag International Visual Arts Scholarship
2001 Best Black and White Photograph, Nikon Summer Salon, Centre for Contemporary Photography, Melbourne

Individual Exhibitions
1999 Kaleidoscope Gallery, Melbourne
1997 Binary Bar, Melbourne

Selected Group Exhibitions
2001 *Lost and Found*, Immigration Museum, Melbourne
*Nikon Summer Salon*, Centre for Contemporary Photography, Melbourne
*Confrontations*, New England Regional Art Museum, Armidale
*National Portrait Prize*, Tweed River Regional Art Gallery, Gold Coast
1998 *College of Fine Arts*, Sydney
1997 *Mechanics Institute*, Brunswick, Melbourne

Collections
New England Art Museum

Sarah Elson

Born 1971, Tanunda, South Australia

1999 Bachelor of Fine Art (Honours), Curtin University of Technology, Perth
1991 Bachelor of Arts (Visual Art), Curtin University of Technology, Perth

Awards
2002 Anne & Gordon Samstag International Visual Arts Scholarship
2000 Open Award for Excellence, Craft Award, City of Perth
1999 School of Art Prize, Curtin University of Technology, Galerie Düsseldorf Scholarship
1999 Object Magazine Award

Individual Exhibitions
2001 *Necromancy*, Galerie Düsseldorf, Perth

Selected Group Exhibitions
2001 *Double Take: Recycling in Contemporary Craft*, Craft Queensland and Object Gallery, Sydney
*City of Perth Craft Awards*, Craft West Centre for Contemporary Craft, Perth
2000 *City of Perth Craft Awards*, Craft West Centre for Contemporary Craft, Perth
*Graduate Metal 8*, Queensland Conservatorium, Brisbane
*Added Dimension*, John Curtin Gallery, Curtin University, Perth
*Hatched: Healthway National Graduate Show*, Perth Institute of Contemporary Arts, Perth
1999 *Minimum Collateral Damage*, John Curtin Gallery, Curtin University, Perth
1998 *Past Tense Future Perfect*, Centre for Contemporary Craft, Sydney
*City of Perth Craft Awards*, Craft West Centre for Contemporary Craft, Perth
1997 *LUSH*, New Collectables Gallery, Fremantle
*Pin Pals*, Craft West Centre for Contemporary Craft, Perth
*Contemporary Collectables*, Contemporary Art and Design Gallery, Brisbane
1996 *ANIMA*, New Collectables Gallery, Fremantle

Collections
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

Selected Awards
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, Guninery Studio, Artspace Sydney

Selected Individual Exhibitions
2001 Drive Thru, Experimental Art Foundation, Adelaide
2000 Flight 934B, Centre for Contemporary Photography, Melbourne
1999 The Aesthetics of Disappearance, Artspace, Sydney
1998 Frontier, Blair Athol Neighbourhood Development, Sydney
Game Show, 200 Gertrude Street, Melbourne
1997 Alien-Nation, First Draft Gallery, Sydney
1996 Number 1, Marcus Clark Galleries, Canberra

Selected Group Exhibitions
2001 National Sculpture Prize, National Gallery of Australia, Canberra
The NSW Helen Lempriere Travelling Arts Scholarship, Sydney
The Helen Lempriere National Sculpture Award, Melbourne
2000 Australia Council Grant Recipient Exhibition, Australia Council
1999 Helen Lempriere Travelling Art Scholarship, Artspace, Sydney, NSW
Darebin La Trobe Art Prize
Nillumbik Art Award, Eltham Community Centre, Victoria
The Good, the Bad and the Ugly, 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

Awards
2002 Anne & Gordon Samstag International Visual Arts Scholarship
2000 13th Churchie Emerging Art Prize
1999 Griffith Award for Academic Excellence
1997 Griffith Award for National Sculpture Award
Queensland Artworkers’ Alliance Special Award

Individual Exhibitions
2000 evocation, Metro Arts development space, Brisbane
1999 Silence, smith + stoneley, Brisbane

Selected Group Exhibitions
2001 Primavera: The Belinda Jackson Exhibition of Young Artists, Museum of Contemporary Art, Sydney
Shoot! Photographs from the Corrigan Collection, Gold Coast Regional Art Gallery, Surfers Paradise
Buried in Cotton: a palladium print exhibition, Gallery 482, Brisbane
Hatched, Healthways National Graduate Show, Perth Institute of Contemporary Arts, Perth
Fresh Cut, Institute of Modern Art, Brisbane
Local Exposure: Contemporary photography from South East Queensland, Brisbane City Gallery, Brisbane
2000 looking at yourself looking at yourself, Stratton Gallery, Brisbane
Personal Best, Queensland College of Art Gallery, Brisbane
Points of Contact, CD-ROM and Artist translation book, The 8th Festival of Pacific Arts, New Caledonia
domestica, 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  Menage à Trois [principal 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
### Individual Exhibitions

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<thead>
<tr>
<th>Year</th>
<th>Exhibition</th>
<th>Location</th>
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<tbody>
<tr>
<td>2001</td>
<td>Collective Dependency, Darlinghurst – Sydney</td>
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<tr>
<td>2000</td>
<td>BodySCOPE 1 &gt; operation_regulation_privatisation_representation, Coogee Beach Women’s Public Toilets, Sydney</td>
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<td></td>
<td>Body in Space: interface through interaction, Sideon Gallery, Sydney</td>
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### Selected Group Exhibitions

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<tr>
<th>Year</th>
<th>Exhibition</th>
<th>Location</th>
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<tbody>
<tr>
<td>1999</td>
<td>Pasteurise, Kudos Gallery, Sydney</td>
<td>One, College of Fine Art, Sydney</td>
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<tr>
<td>1998</td>
<td>The Big Deal, Queensland College of Art, Brisbane City Gallery, Brisbane</td>
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<tr>
<td>1997</td>
<td>Morningside Precinct Redevelopment Art Project, Brisbane</td>
<td>Beyond the Boundaries, Queensland College of Art, Brisbane</td>
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### Recent Performance and Action Research Projects

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<th>Year</th>
<th>Exhibition</th>
<th>Location</th>
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<tbody>
<tr>
<td>2001</td>
<td>Blindspot: feeling cities – Paddington, Sydney</td>
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<td>Re-surfacing consensus – Darlinghurst, Sydney</td>
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<td>Securing Desire – Woolloomooloo, Sydney</td>
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<tr>
<td>2000</td>
<td>Public [private] &gt; living spaces I, 24 Hours Phone Box – Randwick, Sydney</td>
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<td>Public [private] &gt; living spaces II, KX tobacconist – Kings Cross, Sydney</td>
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<td>OperationSCOPE I-III – Kensington, Sydney</td>
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<td>1999</td>
<td>Rubbish re-appraisal – Bondi Junction, Sydney</td>
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<td></td>
<td>Reconstructing Space – Sydney City</td>
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### 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

### Awards

2002 Anne & Gordon Samstag International Visual Arts Scholarship

### Individual Exhibitions

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<tr>
<td>2001</td>
<td>Misperceptions, Greenaway Art Gallery, Adelaide</td>
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<td>Misperceptions, Nellie Caston Gallery, Melbourne</td>
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<tr>
<td>2001</td>
<td>ARCO World Art Fair, Madrid</td>
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<tr>
<td>2000</td>
<td>Across, Canberra School of Art Gallery, Canberra</td>
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<td></td>
<td>State of My Country: a survey of Contemporary Aboriginal Art, Hogarth Gallery, Sydney</td>
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<td></td>
<td>Chemistry, Art Gallery of South Australia, Adelaide</td>
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<td></td>
<td>Beyond the Pale: Adelaide Biennial of Contemporary Art, Art Gallery of South Australia, Adelaide</td>
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<td>1999</td>
<td>Living Here &amp; Now: Art &amp; Politics, Australian Perspecta Exhibition, Art Gallery of New South Wales</td>
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<tr>
<td>1998</td>
<td>15th National Aboriginal &amp; Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory, Darwin, and touring</td>
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<td></td>
<td>Three Views of Kaurna Territory Now, Artspace, Adelaide Festival Centre, Adelaide</td>
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<tr>
<td>1996</td>
<td>Guddhabungan, Jabal Centre, Australian National University, Canberra</td>
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</tbody>
</table>

### Collections

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

### Awards

2002 Anne & Gordon Samstag International Visual Arts Scholarship
2001 Tower Studio, Queens College, Melbourne
1999 Melbourne/Glasgow Cultural Exchange
1997 Australian Post Graduate Award

### Individual Exhibitions

<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition</th>
<th>Location</th>
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<tbody>
<tr>
<td>2001</td>
<td>Material From Another Medium, Centre for Contemporary Photography, Melbourne</td>
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<td></td>
<td>Science Fiction, Penthouse &amp; Pavilion, Melbourne</td>
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<tr>
<td>2000</td>
<td>Plane, 1st Floor, Melbourne</td>
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<tr>
<td>1999</td>
<td>Available Light, Royal Melbourne Institute of Technology MA Project Space, Melbourne</td>
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<tr>
<td>1998</td>
<td>Mediation, Talk Artists Initiative, Melbourne</td>
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</tr>
</tbody>
</table>
Selected Group Exhibitions

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),  
_Westpace, 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

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**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