The 2003 Anne & Gordon Samstag International Visual Arts Scholarships

samstag

University of South Australia
2003

Samstag

Rebecca Ann Hobbs
Anke Kindle
Maria Kontis
John Meade
Callum Morton
Simon Pericich
Samantha Small
Once more it’s November, and the University of South Australia is delighted to present another group of special individuals to the world; they are the seven, new recipients of Anne & Gordon Samstag International Visual Arts Scholarships – the Samstag Class of 2003. At different times next year they will each pack their modern swags and head off overseas, down a path already well lit by the eighty others who preceded them.

It is in the nature of young Australians to travel and this is cultural adventure of a high order, a testing research and development trek requiring personal stamina, shrewdness and confidence, but promising unusual rewards in experience and knowledge gained.
In the overarching context of world and national events, this by now straightforward, annual procedure might not seem unduly significant. After all, the persistent news these days looms grim and large, diminishing the currencies of normal life. But, increasingly as a community, we are recognizing the essential nature of cultural work and the vital contributions of insight which artists bring, with their power to materialize alternative worlds. All up, the Samstag artists – so often ahead of the game to begin – will return from their travels with added value as community assets.

Also adding some extra quality to our presentation this year is the 2003 catalogue essayist, Stephanie Radok, who has skillfully summarised each Samstager’s work and concerns, a difficult task in the space available and one requiring sure hands. She cuts to the chase with her useful questions about what it means to be a Samstag artist and an international Australian, in the context of world culture.

We warmly thank our selection committee for this year’s Samstag Scholarships, Lauren Berkowitz, John Barbour and Professor Kay Lawrence, Head of the South Australian School of Art. Chaired by Kay, the committee worked especially hard over several days, appraising, conscientiously re-examining and debating and, finally, releasing this fascinating group of Australian artists into the daylight of enviable opportunity.

Ross Wolfe
Director, 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 substantial will provided for awarding a number of scholarships, annually, to enable Australian visual artists to “study and develop their artistic capacities, skills and talents outside of Australia”.

His gift ranks as the most unique bequest made expressly for the development and education of Australian visual artists, and it is also, most probably, the greatest. 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 particularly 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
The Point of Knowing

Stephanie Radok

*Long for something you can’t name, the doctor said, and call it Australia.*  
*The Ancestor Game*, Alex Miller, 1992

We live in what the Chinese call interesting times. An uncertainty, an instability, an ongoing sense of crisis and manifold unexpected events make it clear that, contrary to all rumours, history never does end, that in some respects anything can happen and that you have to be there to see what will happen. In this twenty-first century world, the practice of art embraces a renewed awareness of its important role as a part of vast movements of thought and practice, and its responsibility to bear witness, to respond, to go on and simply to be.
Artists in Australia engage in global discourses yet Australian art on a world stage still tends to mean Aboriginal art. In the work of the Samstag Class of 2003 many references are made to Western culture, the artists all deal in the currency of ‘world’ culture. In this way contemporary art appears to be an international language, or is it global? Does using a ‘world’ language mean that you may not make or attend to the details of local languages? In the future will our artists become more global, or can they become more Australian?

Constructions of nationality are both fixed and fluid. In the case of Australia it is an ongoing and onerous task to define and describe what is one of the most heterogenous societies in the world, as around one hundred and fifty ethnicities meet and mix in relatively spacious and peaceful surroundings. In art practice in particular, the richness thus created continues to open new and unexpected levels of activity. The politics of the moment, involving refugee camps and border control, is a rearguard action compared to the long-term connections that have been, and are being made with Australia, by an immense plurality of people. The example set by Australian indigenous people involves intense concern with the local and the specific, adaptability and flexibility, and the incorporation of the new into existing systems.

Samstag Scholarships provide the opportunity for Australian artists to attend art institutions away from Australia, to mingle, to work and to measure their art practices. Some Samstagers may not return immediately to Australia, all will gain a new understanding of both home and away.
As this amazing opportunity for postgraduate study outside Australia takes hold of these seven artists, the question can be asked what will the Samstag Scholars take with them from Australia, what particular elements from here will travel with them to be joined to narratives elsewhere? There is no unity in the work of the seven beyond professionalism and rigour. In the complex and diverse art practices represented here, many disciplines are crossed and re-crossed – architecture, computer modeling, photography, fetishism, drawing, homelessness, the animal world, family history, design, making-do, eroticism, just like in the rest of the world…

Callum MORTON
Toys ‘R’ Us, Utrecht 2001
digital print
59.4 X 82
Callum Morton’s work has been called ‘the archaeological recuperation of interred forms and histories’. Part of his art practice involves making two-dimensional digital models and then fabricating these models into three-dimensional scale models. Recent work joins iconic modernist buildings to commercial interests, thus turning the Schroder House in Utrecht into a Toys ‘R’ Us shop, the Casa Malaparte in Capri into a Spizzico restaurant and the Farnsworth House in Illinois into a 7/11 store. The global rush of capitalism, to cover the earth with the same products and the same places through franchising, is here seen to work over and around other cultural agendas. The work displays the commercial uptake of modernist ideals in artworks that are strangely compelling. Morton’s research into modernist architecture that once was exclusive and extraordinary but has now become ordinary, even cheap and flimsy, confronts us with the visible movement of history and thus our own passing. Another element included in Morton’s three-dimensional works is sound, a device he uses to generate further narrative flows and discontinuities. The computer skills Morton uses for his models are used by both computer game designers and by architects. His work differs from what they do by telling a story against itself, to those able to read it.

Simon Pericich, whose works under discussion here are collaborations with Thea Costantino, is engaged with proving truth through lack of ability, by making something so ordinary it must be real. If only you could see how much I need you (2002) is a life-size caravan fitted out with the casual objects generic to ordinary
Some of the objects shown, the willow pattern crockery, the Golden Circle can of tinned fruit, hark back to earlier decades but even in today’s cosmopolitan Australia these home items remain pretty much the same. The artwork is embedded with a strong sense of its own mortality and was publicly destroyed as a performance event. It is timely in a global sense that, after all, it is poverty - a fairly uncommon topic for art - that is referenced most strongly in Pericich and Costantino’s work, for it is poverty that ‘lives’ rather than ‘stays’ in a caravan, and it is homeless people who use cardboard to make shelter.
It is curious then that one body of work by Samantha Small also concerns itself with the making of domestic spaces from cardboard. Small fabricates the rooms but exhibits only her photographs of them. In *Room Temperature* (2002) five rooms – *Dining*, *Living*, *Lounge*, *Spare* and *Bedroom* - reference the formal aspects of interiors painted by Vermeer. They contain pieces of ordinary floral carpet and patterned wallpaper as well as tiny brooms and cardboard boxes. The scale of the patterns on the wallpaper and carpet give away the illusion of these constructions as much as the corrugated cardboard edges visible at the windows. They suggest rental accommodation and somehow even a dusty smell and unloved aura and yet the light that pours in, always from the left, casts an enthralling warmth within them.
The rooms’ ambivalent fragility presents us with a homely/unhomely dichotomy, the uneasiness of cardboard, the hopelessness of their nostalgia. The light that shines into Small’s rooms is from an arc lamp, but the light does not need to be natural any more than the rooms need to be life-size to be both potent and memorable. Strangely affecting in their self-sufficiency, the rooms are puzzles, chambers of memories and the desire for manageability and control in an uncertain world.

The design work of Anke Kindle draws together the tasks and needs of everyday life with a surreal vision in funky biomorphic furniture with a distinct and animated presence. She is concerned to blur the boundaries between furniture design and sculpture by mixing up methodological approaches and techniques. Furniture is designed around the human form to be functional; sculpture is made in relation to the human body but with no need to be practical. Kindle’s work questions the edges of practicality, the limits of utility.

The soft seat sculptures *Anton and Effie* (2001-2002) lie on the floor like bodies we know from a cartoon. From a distance they appear to be made
from plasticine, as if they could easily form themselves into a ball and roll away. Then there are *Tulled Lena*, *Precious March* and *Quilted Venus* (2001-2002), respectively a lipstick mirror, a jewellery storage unit and a clothes stand. Each 1.8 metre object, cast from the same fibreglass mould and respectively ruched with pink tulle, surfaced with smooth shiny aluminium, or quilted with purple satin, is like a large tongue, an organ of extension, friction and potential pleasure. They suggest fetish objects that may have uses other than the ones for which they are signposted.

Many of the sculptural works made by John Meade share a certain surreal fetishistic ground with the work of Kindle. Meade’s indefinable objects for indefinable needs *Objects to Live By* (2000) are smoothly chromed, a seductive fashionable finish suggesting both industrial and
domestic settings. In a later work one of these objects reappears but it has become pink. Named by Meade Emotional motif, this object, a small bollard hung with a ring, is most recently, perhaps finally, manifested in thin dark latex rubber with a ring made from plaited linen thread. The viewer is unlikely to guess it but Emotional motif is a three-dimensional model of Jacques Lacan’s line drawing of his theory of the topology of the drive. (In brief what goes up must come down.) The object looks like some obscure erotic tool, a giant nipple, or a dummy for a child with a very large mouth.

By making this intellectual diagram three-dimensional, Meade is approaching theory through the body, pushing at making thought palpable and visible, creating simple forms to signify complex and latent layers of thought. The game of the work is to leave the viewer in a confounded state uneasily unaware of what it is that they have seen.

The photographs of Rebecca Ann Hobbs also border onto the unknown and the unsaid. Suck Roar (2001) is a series of seven self-portraits in which Hobbs pictures herself with a range of creatures from different species. The photographs have been digitally manipulated to intensify their color thus imitating the hand-colouring of another era, and though they are inkjet prints when exhibited they are framed with great formality. Each highly staged photograph sets up a relationship and suggests some communication between a human and another species - birds, possums, a dog, a squid, a stuffed fox, snails and a spider. The relationships become increasingly strange and attenuated.
Hobbs began the series planning to picture herself as a homeless person, but the imagery of cross-species relationships took over with all its metaphoric potential of investigating and depicting hierarchies of eroticism and power. In the title of the series, *Suck* refers to the feminine element, while *Roar* refers to the animal element. In each photograph Hobbs appears in the centre wearing carefully chosen old clothes with a certain stylish awkwardness. It is almost as if she has restaged documentary photographs of an isolated weird scientist in the fifties or earlier, caught on a Freudian threshold of misunderstanding.
Maria Kontis makes realistic black and white pastel drawings from photographs and from life. Her work embraces an exact semblance, but at the same time manages to make something unearthly or unstable enter the work and slant its apparently straightforward agenda. One way she does this is by including the blur familiar to us from photography, memory or fading light, thus making the viewer strain to see and by extension to understand.

Kontis has recently made a series of drawings called *Photographs that destroyed my life: 1946 –1985* (2002). Included in the series are typical family album images, an adolescent boy, two young men on the beach, two people with a car, a woman, two girls. There is no coherent story which the drawings illustrate; rather, they show moments of suggestive meaning which echo with implied narratives through our experience and memories. When the works were
exhibited the artist placed a nineteenth century mahogany table with a worn leather inlay into the room as a private tribute to Jorge Luis Borges. Other works by Kontis depict newspapers and open books of paintings by Vilhelm Hamershoi and Avigdor Arikha. These works contain a surrealistic intensity, they project mysterious auras of contemplation, confounding any direct reading.


Stephanie Radok recently edited the Place issue of Artlink and exhibited in The Immigrant’s Garden with India Flint at Artspace, Adelaide Festival Centre. She is currently working on a book of essays about contemporary Australian art.
Rebecca Ann Hobbs

*Complex Social Groups* 2001
digital inkjet print
95 X 80
Anton and Effie 2001
foam, woollen upholstery fabric
65 X 65 X 110
Top:
*He does not remember this day* 2002
from the series: *Five photographs that destroyed my life: 1946-1985*
pastel on paper
56 X 76.5

Bottom:
*What was she like then?* 2002
from the series: *Five photographs that destroyed my life: 1946-1985*
pastel on paper
56 X 76.5
John Meade

Objects to live by 2000
cast stainless steel field on plinth
variable dimensions
Callum Morton

*Casa Spizzico, Capri* 2001
digital print
59.4 X 82
If only you could see how much I need you 2002
collaboration with Thea Costantino
cardboard, tape, paint
400 X 200 X 210
Samantha Small

Room Temperature: Dining Room 2002
C-type photograph on aluminium
110 X 161
Rebecca Ann Hobbs

Born 1976, Townsville, Queensland

2002 Bachelor of Fine Arts (Honours) Photography, Victorian College of the Arts, Melbourne
2001 Bachelor of Fine Arts, Photography, Victorian College of the Arts, Melbourne

Awards
2003 Anne & Gordon Samstag International Visual Arts Scholarship
2001 National Gallery of Victoria Trustee Award, Melbourne
Proud Friends of the VCA Acquisitive Prize, Victorian College of the Arts, Melbourne
Runner-up, Photo Technica New Australian Photo-Artist, Australian Centre for Photography, Sydney

Individual Exhibitions
2002 Suck Roar, Centre for Contemporary Photography, Melbourne
To April Love May, Linden – St Kilda Centre for Contemporary Arts, Melbourne

Group Exhibitions
2002 Knock Knock, First Draft, Sydney
Hatched, Healthway National Graduate Show, Perth Institute of Contemporary Arts, Perth
2001 Gallery Fundraiser Exhibition, First Floor, Melbourne
The Hutchins Art Prize, Hutchins School, Tasmania
Wallara Travelling Scholarship Exhibition, Victorian College of the Arts, Melbourne
2000 Proud, Victorian College of the Arts, Melbourne

Anke Kindle

Born 1972, Freiburg, Germany

2001 Bachelor of Fine Arts (Honours), University of Tasmania, Hobart
2000 Bachelor of Fine Arts, University of Tasmania, Hobart
1997 Diploma of Arts (Furniture Design), Box Hill Institute of TAFE, Melbourne

Awards
2003 Anne & Gordon Samstag International Visual Arts Scholarship

Selected Group Exhibitions
2002 City of Perth Craft Award, Craftwest Centre for Contemporary Craft, Perth
Hub-Yong Designers Month, Salamanca Arts Centre, Hobart
Design=Function+Fiber 11, Salamanca Arts Centre, Hobart
2001 Verge, Plimsoll Gallery, Hobart
Auction Tasmania, Salamanca Arts Centre, Hobart
Art from Trash, Moonah Arts Center, Hobart
Little Passions, Fine Art Gallery, T.U.U Building, Hobart
2000 Go-Designed for Production, Carnegie Gallery, Hobart
Mobilis, Salamanca Arts Centre, Hobart
Girly Bits, Entrepot Gallery, University of Tasmania, Hobart
Design=Function+Fiber 1, Salamanca Arts Centre, Hobart
1999 Design=Function, Salamanca Arts Centre, Hobart
Spectacular Speculums, Hobart Womens Health Centre, Hobart
The Video Case Exhibition, T.U.U Building, Hobart
1998 Foyer Furniture, Arts Victoria, Melbourne
Maria Kontis
Born 1969, Canberra, ACT

2003 Master of Fine Art, College of Fine Arts, The University of New South Wales, Sydney
1999 Bachelor of Fine Arts (Honours), College of Fine Arts, The University of New South Wales, Sydney

Awards
2003 Anne & Gordon Samstag International Visual Arts Scholarship
2002 Skills and Arts Development grant, Australia Council for the Arts
2001 Australian Postgraduate Award
2000 Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery, Grafton
1999 Jenny Birt Award, The University of New South Wales, Sydney
1998 Bainbridge Award for Drawing, The University of New South Wales, Sydney

Individual Exhibitions
2002 Eight Photographs that Destroyed my Life, Gitte Weise Gallery, ROOM 35, Sydney and Grafton Regional Gallery, Grafton
2001 The dream I had, and later lost, Gitte Weise Gallery, ROOM 35, Sydney

Selected Group Exhibitions
2001 John Olsen Award Exhibition, College of Fine Arts, The University of New South Wales, Sydney
2000 Jacaranda Acquisitive Drawing Award Exhibition, Grafton Regional Gallery, Grafton; and touring Australia
Triangle: The International Drawing Research Institute, Newbery Gallery, Glasgow School of Art, UK and Central Academy of Fine Arts, Beijing, China
The NSW Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
An Appointment with Reality, Sir Hermann Black Gallery, Sydney
1999 Works on Paper, Equrna Gallery, The Academy of Fine Arts, University of Ljubljana, Slovenia
Hatched: Healthway National Graduate Show, Perth Institute of Contemporary Arts, Perth
Jenny Birt Award Exhibition, College of Fine Arts, The University of New South Wales, Sydney

Collections/Commissions
Grafton Regional Gallery
Mural Artist for the Sultan of Brunei’s royal suite at the Nusa Dua Beach Resort Hotel, Bali, a mural for the Orchard Hotel, Singapore, and easel paintings for the Music House, Brunei.

John Meade
Born 1956, Ballarat, Victoria

2000 Master of Arts by Research (Sculpture), RMIT University, Melbourne
1995 Bachelor of Arts (Fine Arts) (Honours), RMIT University, Melbourne
1994 Bachelor of Fine Art (Sculpture) Victorian College of the Arts, Melbourne
1991 Certificate of Art and Design, RMIT TAFE, Melbourne

Selected Awards
2003 Anne & Gordon Samstag International Visual Arts Scholarship
2001 Cinemedia grant, co-recipient with J. Clemmens, C. Henschke and A. Trevillian
Besen Family foundation grant for Propulsion
2000 Arts Victoria New Works grant
RMIT Foundation grant for Objects to Live By
1999 Asialink, India Residency
APA Scholarship
1994 National Gallery of Victoria Trustees Award
**Individual Exhibitions**

2001  *Propulsion*, Australian Centre for Contemporary Art, Melbourne, and Art Gallery of New South Wales, Sydney

2000  *Objects to Live By*, Sutton Gallery, Melbourne

1999  *Mean Yellow*, Victorian Arts Centre forecourt, Melbourne International Festival

1998  *Hauler Me*, Sutton Gallery, Melbourne

1997  *Tour de Force*, with Christopher Langton, 200 Gertrude Street, Melbourne

1996  *Swimming Pool Incident*, First Floor, Melbourne

1995  *Imposter*, The Basement Project, Melbourne

1994  *Sex Work*, with Yvonne Werner, Temple Studios, Melbourne

**Selected Group Exhibitions**


1999  *Live Acts #3*, Chunky Move at Revolver, Melbourne

1998  *Probe*, Melbourne International Festival

1997  *Queer'dom*, PICA, Perth

1996  *Universe #1*, Molecular Reality, Experimental Art Foundation, Adelaide

1995  *Bad Gay Art*, Mardi Gras Gallery, Sydney

1994  *Personals*, MIT Gallery at Tolarno, Melbourne

**Collections**

Monash University Collection, Melbourne

Museum of Contemporary Art, Sydney

**Callum Morton**

Born 1965, Montreal, Canada

1999  Master of Fine Arts (Sculpture), RMIT University, Melbourne

1988  Bachelor of Fine Arts (Painting), Victoria College, Melbourne

1985  Bachelor of Architecture, Royal Melbourne Institute of Technology, Melbourne

**Awards**

2003  Anne & Gordon Samstag International Visual Arts Scholarship

2000  New Work Grant, Arts Victoria

1999  New Work Grant, Australia Council

1997  Seppelt Contemporary Art Award

1996  New Work Grant, Australia Council

1995  Monash University Inaugural Art Awards
Selected Individual Exhibitions

2002  Gas and Fuel, Anna Schwartz Gallery, Melbourne  
       The Big Sleep, Karyn Lovegrove Gallery, Los Angeles
2001  Local => General, Roslyn Oxley9 Gallery, Sydney
2000  Don’t Even Ask, Roslyn Oxley9 Gallery, Sydney
       Malice in Blunderland, Galleri Tommy Lund, Copenhagen, Denmark
1999  International Style, Santa Monica Museum of Art, Los Angeles and Roslyn Oxley9 Gallery, Sydney
1998  Lockout, CBD, Sydney  
       Cellar, First Floor, Melbourne
1997  now and then, Govett-Brewster Art Gallery, New Plymouth, New Zealand
       Strip, Karyn Lovegrove Gallery, Melbourne
1996  been there, Artspace, Sydney
1995  The Heights, Karyn Lovegrove Gallery, Melbourne
1994  Cul-de-sac, 200 Gertrude Street, Melbourne
1993  Sanctuary, Critical Cities (Melbourne), Charles Street, Fitzroy, Melbourne  
       Office, Store 5, Melbourne
1992  View, Post West, Adelaide

Selected Group Exhibitions

2002  Milan Art Fair, Italy  
       Bittersweet, Art Gallery of New South Wales, Sydney
       Gulliver’s Travels, CAST Gallery, Hobart; Ivan Dougherty Gallery, Sydney; Monash University Gallery, Melbourne
       The Armory Show, New York (with Gimpel Fils)
       20, Roslyn Oxley9 Gallery, Sydney
2001  Feature, Govett-Brewster Art Gallery, New Plymouth, New Zealand
       Artissima, Turin, Italy
       The (Ideal) Home Show, Gimpel Fils, London, UK
2000  Longevity, Ian Potter Museum, Melbourne
       Rent, Overgaden, Copenhagen and Australian Centre for Contemporary Art, Melbourne
       Facsimile, Bendigo City Art Gallery, Bendigo and Plimsoll Gallery, Hobart
1999  Signs of Life, Melbourne International Biennale, Melbourne
       Facsimile, LAC Gallery, Caracas, Venezuela
       The Queen is Dead, Stills Gallery, Edinburgh, Scotland
       The Persistence of Pop, Monash University Gallery, Melbourne
1998  Everybody Knows, Care of Space d’arte contemporanea and gallery Openspace, Milan, Italy
       Strolling, Museum of Modern Art at Heide, Melbourne
       Every Other Day, Roslyn Oxley9 Gallery, Sydney
       Snapshot, First Floor, Melbourne
       Proscenium, Artspace, Auckland, New Zealand
       Rough Trade, Plimsol Gallery, Hobart and the Tanks, Cairns
1997  Seppelt Contemporary Art Award, Museum of Contemporary Art, Sydney
       Power Corruption and Lies, Institute of Modern Art, Brisbane
       World Speak Dumb, Karyn Lovegrove Gallery, Melbourne
       Art <=> Advertising, Robert Lindsay Gallery, Melbourne
1996  The Expanded Field, 200 Gertrude St, Melbourne
       Ruins in Reverse, Royal Melbourne Institute of Technology Gallery, Melbourne, curated by Susan Fereday
1995  The Object of Existence, Australian Centre for Contemporary Art, Melbourne
       Australian Perspecta, Art Gallery of New South Wales, Sydney
       Videonnale # 6, Bonn, Germany
1994  Passage: Spatial Interventions, Monash University Gallery, Melbourne
       Loop: Part One: A Critical Cities Project (Melbourne), Longford Cinema, Melbourne

Collections

Monash University Gallery, Melbourne
Queensland Art Gallery
Simon Pericich
Born 1980, Geraldton, Western Australia

2001 Bachelor of Fine Arts, Curtin University of Technology, Perth
1999 Advanced Certificate of Art and Design, Central West College of TAFE, Perth

Awards 2003 Anne & Gordon Samstag International Visual Arts Scholarship
2002 ArtsWA Quick Response grant
2001 ArtsWA Quick Response grant/Arts Flight
2000 La Sculpture Vivante Award, Curtin University of Technology, Perth

Individual Exhibitions 2002 minus monsters, (in collaboration with Thea Costantino), Mandurah Performing Arts Center, Mandurah

Selected Group Exhibitions 2002 girl-6156, Goddard de Fiddes, Perth
Peep and Death, Risque Sex Boutique, Perth
Hotel 6151, Rhodes Hotel, Perth
Hatched: Healthway National Graduate Show, (in collaboration with Thea Costantino), Perth Institute of Contemporary Art, Perth
2001 Tactical Intervention Strategies, (in collaboration with Thea Costantino), Perth Institute of Contemporary Art, Perth
2000 More Than Ping Pong, (in collaboration with Thea Costantino), Artshouse, Perth
Sculpture Survey 2000, (in collaboration with Thea Costantino), Gomboc, Perth
1999 Boxed, (in collaboration with Thea Costantino), Corridor Gallery, Perth

Samantha Small
Born 1973, Canberra, ACT

2000 Postgraduate Studies, Willem de Kooning Academie, Rotterdam, The Netherlands
1997 Bachelor of Visual Arts (Honours), University of South Australia, Adelaide

Awards 2003 Anne & Gordon Samstag International Visual Arts Scholarship
2001 Australia Council New Work grant
2000 Freedman Foundation Travelling Scholarship (Amsterdam, London, New York)
1999 EVA – Emerging Visual Artist (sculpture)
1998 FH Faulding Graduate Travel award (Japan, Hong Kong, China, Europe)
1996 Geoff Lloyd Memorial Prize for sculpture

Individual Exhibitions 2002 Room Temperature, Room 35, Gitte Weise Gallery, Sydney
2001 Open Inspection, Contemporary Art Centre of South Australia, Adelaide
1998 Duck outa Water, Gallery Spain, Contemporary Art Centre of South Australia, Adelaide
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<tr>
<th>Year</th>
<th>Exhibition Title</th>
<th>Location</th>
<th>Details</th>
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<tr>
<td>2002</td>
<td>Driveway, Fringe Festival Project, Adelaide; Sir Hermann Black Gallery, Sydney and Canberra Contemporary Art Space, Canberra</td>
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<td>2001</td>
<td>Department of Spatial Delinquency, 220 Hindley Street, Adelaide</td>
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<td>2000</td>
<td>Installation Stills, Contemporary Art Centre of South Australia, Adelaide</td>
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<td>DIA Presentatie, Foto Biennial, TENT, Witte de Withstraat, Rotterdam, The Netherlands</td>
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<td>Pipe Tales, September in Rotterdam Project, Gil and Moti Homegallery, The Netherlands</td>
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<td>1999</td>
<td>Blaise Meredith: The Decree of Urban V1, Adelaide Central Gallery, Adelaide</td>
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<td>Showroom, Top Floor Gallery, Adelaide</td>
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<td>Underbelly, Cosmopolitan Building, Hindley Street, Adelaide</td>
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<td>Cleanskin, Experimental Art Foundation, Adelaide</td>
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<td>Helpmann Academy Graduate Exhibition, Gerard &amp; Goodman Building, Adelaide</td>
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<td>1997</td>
<td>Disclosure…Emerging Artists ’97, Australian Centre for Photography, Sydney</td>
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<td>Pixels://Click/Print, Ngapartji Multimedia Centre, Adelaide</td>
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<td>1996</td>
<td>Inscripting the Self, Mad Love Gallery, Adelaide</td>
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<td>Foresight, Zone Gallery, Adelaide</td>
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**Collections**

Artbank, Sydney
2003  Rebecca Ann Hobbs; Anke Kindle; Maria Kontis; John Meade; Callum Morton
       Simon Pericich; Samantha Small

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 Keserű; 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 Dow; Ruth Fazakerley;
       Susan Fereday; Matthijs 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 2003 Anne & Gordon Samstag International Visual Arts Scholarships

The Point of Knowing by Stephanie Radok

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

Selection committee for the 2003 Samstag Scholarships:
Kay Lawrence, John Barbour, Lauren Berkowitz

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