

The Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

2007

The 2007 Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

University of South Australia

2007

s a m s t a g

Anthea Behm

Sarah CrowEST

Kirra Jamison

Paul Knight

Jess MacNeil

Nick Mangan



Anne and Gordon Samstag at home
Naples, Florida, USA, c1986
photograph courtesy of Mrs Florence (Robbie) McBryde

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 1970 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 outside of Australia".

His unique, in-perpetuity bequest, ranks as the greatest gift 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 an unusually 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, Kansas, *The Neglected Generation of American Realist Painters 1930-1948*, confirmed his status as a significant social-realist painter of the 'American Scene'. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Terre Haute, 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).

In 1973 the Samstags moved to Cairns, Queensland, before settling finally in Naples on the west coast of Florida, in 1976, 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.

Loose connections

Timothy Morrell

The benefit of foreign travel for artists was officially recognised in France in 1663 with the inauguration of the Prix de Rome, the forerunner of the Samstag and all other distinguished travelling scholarships. The recipients (unlike Samstag Scholars, who travel much more widely) all went to the same city and set up studios in the same place, the French Academy in Rome. The works they produced became so similar that it was difficult to tell them apart, and by the 1860s complaints were being made about their lack of originality. Their journey was made in pursuit of the one true source. Athens might have been a more logical destination, but ongoing struggles with the Turkish Empire meant that Greece was out of the question, besides which it seemed a little *too* foreign. Until the late 19th century there was a limit to how much European artists were expected to broaden their horizons.

A century and a half of change has thrown the world of art off its Rome-Paris axis. Samstag Scholars go to many other academies in many other cities and produce work of great diversity. They grew up in an era when international travel became relatively cheap. Any cultural

experiences that cannot be made accessible at first hand via a jumbo jet are today available in electronic form, usually on the Internet. Much has been made of the disintegrating sense of location caused by all this. Politically and economically the centres, while shifting, still manage to hold; but visual information comes from everywhere.

The universal availability of images, thanks to the camera and electronic dissemination, is an idea that was very striking to artists a generation ago. The assortment of images from the past and the present that bubbled up in the mass-media soup made a great impact on international art. Instantaneous information, however, was accepted remarkably quickly as a fact of life, and the technology providing it has advanced further. The rather clunky videotape recordings were replaced by digital video disks (DVDs) and vision (which we used to call 'footage' in the days when it was stored on lengths of tape or film) can be sent anywhere in no time through high-speed broadband. The all-pervading influence of the electronic media no longer preoccupies artists. Like the citizens of a besieged city, most artists (and other people) have learned to live with the bombardment. It seems normal. It will follow them wherever they go.

This year's Samstag Scholars all live and/or work with it in different ways, but it isn't the subject of their art, as it was in the case of so many artists a couple of decades ago. Anthea Behm and Sarah CrowEST have assimilated the electronic media to the extent that they produce short movies on DVD. Kirra Jamison evokes mythical culture with an intimacy that is better suited to paintings (which is what she makes) than to movies. Jess MacNeil makes both. Photographer Paul Knight makes pictures that often resemble film stills. Sculptor Nick Mangan works with unexpected conjunctions of things that refer to a global dissemination of culture that predates the camera by thousands of years.



Anthea BEHM
The Airhostess, from: *The Chrissy Diaries* 2005
still from synchronised four channel video installation
36 minute loop
parachute by 'Parachutes for Ladies'

As it is now possible to make a movie on your mobile phone, filmmaking has become as natural to many artists as talking. For **Anthea Behm** it seems to have become as natural as dreaming. Her work *The Chrissy Diaries* catalogues the female archetypes that girls dream of becoming when they grow up, but Behm portrays them with poignant disillusionment. The short film clips of Chrissy (played by Behm) fulfilling her fantasies don't quite match the glamorous images a little girl might imagine.

A contestant in a beauty pageant is represented as the modern day princess. Just like a princess in a fairy story, the lucky winner wanders tentatively through a dark wood, but instead of bearing the title bestowed upon her, the sash Chrissy wears is emblazoned with her phone number. As a bikini model she does her job as alluringly as possible and smiles bravely despite the sun in her eyes. Neither on a beach nor beside a hotel pool, Chrissy is in an anonymous waterhole, which can only be recognised as being beside the sea when an occasional wave breaks orgasmically over the horizon. The cheerleader's solitary routine is performed in rather awkward silence at night on a deserted playing field. The only sound is the rustle of pompoms. Without the supporting context of other cheerleaders and the roar of a crowd, all the choreographed exuberance seems a bit silly and sad. Incongruous elements infiltrate the *The Chrissy Diaries*. As happens in dreams, there's always something wrong with the picture.

Sarah CrowEST's video works could be seen as a series of warped portraits of an artist. The speeded-up vignettes of CrowEST doing funny things in funny outfits, while irresistibly endearing, provide a harsh parody of an artist at work, desperate to succeed. She performs most of these sketches as a character she refers to as Bobblehead, who has a large spherical head with big dots for the eyes and mouth.



Sarah CrowEST
The joy of beauty 2004
stills from digital video
duration 11 minutes, 11 seconds
performed and directed by Sarah CrowEST

She looks like an innocent, perpetually surprised monster. Equipped with mallet, chisel and a long evening dress, she carves facsimiles of her blob-like head from a block of plaster. The balloon-headed figure mutilates herself, like Itchy and Scratchy, the stars of a cartoon show within a cartoon show, who delight Bart and Lisa Simpson by ripping each other apart. Bobblehead sticks a pin into the cuddly rounded forms of her misshapen cartoon anatomy until all the pastel-coloured body fluids have spilled out. The videos' accompanying vocal sounds, alternately slowed to guttural groans and speeded up to squeaky giggles, could serve as the sound track to either a horror movie or an episode of the Chipmunks.

Bobblehead has an alter ego, the sensibly bewigged and bespectacled Winifred, who embodies the earnestness of experimental art as she conducts her practice dressed in a white lab coat. She is impeccably organised while Bobblehead is impetuously messy. Together they span a range of references culled from TV and magazines: the cult of celebrity,

the style of contemporary Japanese manga, scientific experiments, beauty product promotions, cooking demonstrations and extreme makeovers. CrowEST uses visual languages that are now instantly familiar to explain something more obscure: what it feels like to be an artist.

Painting becomes a more intriguing phenomenon as alternatives to it proliferate. The question ‘Why painting?’ is an increasingly forceful one. In the work of **Kirra Jamison** the appeal of the medium is made very obvious by the way she uses it.

Kirra JAMISON
Cultivating Morris 2005
acrylic on canvas
192 x 122



The physical reality of the painted surface is strongly emphasised by the loose, dripping brushwork. This is in distinct contrast to photographic techniques that allow viewers to overlook the process of representation and imagine that the content itself is real. Jamison's blending of human and animal in her work creates mythical creatures. Her paintings are lyrical and mysterious, often omitting facial features and other details, allowing passages of paint to perform their traditional magic by taking form in the viewer's imagination. She exploits the ability of the decorative in art to liberate the imagination of both artist and viewer in ways that are not possible in precise depictions. The animal/human hybrids introduce shamanistic elements, and seem to offer primitivism as an antidote to the sense of detachment that comes with experiencing the world second-hand through the mass-media. These hybrids address the contemporary condition directly, and the artist describes them as reflecting the way life in the twenty-first century unfolds against a background of image-overload. Far from turning her back on the elaborate interconnectedness created by the digital revolution, Jamison actually illustrates the model that Gilles Deleuze and Félix Guattari have proposed for it: the rhizome.

Paul Knight takes direct and uninflected pictures of ordinary people. They are shown doing the things ordinary people do, but ordinary photographers don't photograph; the literal and emotional nakedness of his camera subjects is remarkably frank. Knight has gone to great lengths to avoid the kind of mundane blandness or gritty exposé that often characterises social realist photography. His photographs of people are intensely intimate and strangely ambiguous. The viewer cannot know for certain whether these are scenes of love or despair, ecstasy or anger. The cumulative effect, however, is distinctly bleak, and creates an impression that Knight is stripping away some of the niceties of conventional



Paul KNIGHT
Untitled 2006
type C print
142 x 164

appearance that give society its comfortable insulation. The practice of veiling the truth in popular culture is alluded to in his photographs of the curtains used in cinemas to maintain illusion by masking the reality of the screen.

Knight presents scenes of slightly skewed ordinariness with unfiltered brightness and clarity that eliminate the possibility of evocative atmosphere.

The images are confronting and uncompromising, but instead of harshness, their realism creates an unexpectedly poetic tenderness.

As in the paintings of Lucian Freud, the voluptuousness and vulnerability of flesh becomes a subject in its own right. The situations that Knight depicts are often emotionally charged, yet give no sense of theatricality. Viewers get the strange feeling (much vaunted in documentary film and photography) of actually being there, but with Knight's photographs, we're not sure we should be. His work reverses the numbing effect caused by the mass-media, which has made us accustomed to seeing too much.



Jess MACNEIL
Opera House Steps December 2006
still from digital video
duration 2 minutes, 28 seconds

The strangeness in **Jess MacNeil's** videos of the Sydney Opera House can be more directly explained. Digital manipulation has removed the people but left their shadows. Surprisingly, the result is something that could be described as visual music. Possibly this is because the parallel lines of the steps suggest the staves of a musical score, on which the dark fragmented shapes ascend and descend like the notes on a scale. Their rippling movement is in itself musical, like a piano trill. Just as Vivaldi's *Four Seasons* evoke specific times of the year, MacNeil's videos represent particular times of day, and even specific months. The two videos of bright daylight and busy activity on the steps were filmed in March and December, and are titled accordingly. They contrast dramatically with the twilight serenity of boats on a still stretch of the Ganges River in *The Shape of Between*. The slightly slowed motion of the boats is cyclical, eventually returning them to the point where they began.

The title of that slow and lyrical passage gives some indication of MacNeil's approach to filmmaking, and emphasises that her intentions are more abstract than narrative. While the flickering shadows animate the otherwise static grid of the steps, the gradually changing configuration of the drifting boats articulates the fluid surface tension that keeps them afloat. Both backgrounds, the hard regular steps and the formless expanse of the water fill the frame completely. Movement also pervades every part, like a non-figurative colour-field canvas with a composition that is literally dynamic. It seems quite logical that MacNeil is also a painter.

Nick Mangan is a sculptor who animates three-dimensional space with the same gradual pervasiveness with which MacNeil animates two dimensions. His structures are essentially accretions, sometimes geological, like crystals; sometimes organic, like coral. They also incorporate unexpected combinations of objects, and reflect the collage principle



Nick MANGAN
Doomdrum 2005
found floor drum, speaker,
wood veneers, found dowel,
found teak, sound
75 x 45 x 50

that has continually influenced art since Picasso began sticking bits of bric-a-brac together a century ago. Mangan expresses an interest in the proliferation of exotic souvenirs associated with trade routes and colonialism. The meaning and use of such objects

transforms as their location alters, and they become recontextualized in a global system of information and commodity exchange. This is not new. The pearl shells readily available for thousands of years as Aboriginal currency on the west coast of Australia became ritual objects by the time trading networks had brought them to the central desert.

This phenomenon has now expanded immeasurably and become more complex. We live in a collage society pieced together from fragments so diverse that their origins are almost meaningless. Geographical and cultural divisions have dissolved to the point where everything is more or less loosely connected. Mangan's sculptures exemplify this. It is not, however, the connections that seem most significant (although his conjunctions of things, such as a photocopier with stalactites or a metal ladder with a termite colony, are striking). He expresses the accompanying dissolution. Termites provide a very useful analogy for this dual process because they not only invade and destroy objects, but also rearrange and construct matter. Mangan's sculpture *The Colony* suggests both growth and decay. The spiky construction of chewed wood could be alternatively read as skeletal remains or a thrusting edifice.

Like all this year's Samstag Scholars, he remains ambivalent about the effects of our densely cross-linked civilization, but makes them fundamental to his work.

Timothy Morrell is a curator and writer living in Brisbane, and has contributed regularly to periodicals on Australian art for the past 20 years. He has been a curator at the Art Gallery of South Australia and the Queensland Art Gallery, and his freelance curatorial work has included exhibitions in Australia, Asia and Europe, as well as public art projects in Brisbane.

Anthea Behm

The Bikini Model, from: *The Chrissy Diaries* 2005
stills from synchronised four channel video installation
36 minute loop





Sarah CrowEST

Snack: an architectural construction 2006
still from digital video
duration 6 minutes, 19 seconds
performed and directed by Sarah CrowEST



Kirra Jamison

Deer and Me 2006
acrylic on poly cotton
120 x 100



Paul Knight

Untitled 2006
type C print
149 x 120



Jess MacNeil

The Shape of Between 2006
still from digital video
duration 12 minutes, 59 seconds



Nick Mangan

The Colony 2005

axe, shovel and hammer handles, found dowel,
found teak forks and spoons, western red cedar,
elk hair, nylon hair, jute, teak stainer, wooden chopsticks
400 x 155 x 155



Artists' Biographies

Anthea Behm

Born 1977, Sydney, New South Wales

	2005	Bachelor of Fine Arts (Honours), College of Fine Arts, University of New South Wales, Sydney
Awards	2007	Anne & Gordon Samstag International Visual Arts Scholarship
	2006	Australian Postgraduate Award
	2005	The Kayell Photographic Award
	1999	Photo Technica Award – New Australian Photo Artist of the Year Kodak Australia Undergraduate Award
Individual Exhibitions	2006	<i>I like the way you move</i> , Artbox, Sherman Galleries, Sydney
	2001	<i>0293808430</i> , ROOM 35, Gitte Weise Gallery, Sydney
Selected Group Exhibitions	2006	<i>Projector</i> , Four Gallery, Dublin, Ireland <i>Rumours</i> , Firstdraft, Sydney
	2005	<i>Sold Out</i> , Truck Art, London, United Kingdom <i>I'm Interested in Everything</i> , Rocketart, Newcastle <i>Tag Team Tournament</i> , Firstdraft, Sydney
	2004	<i>Festivus04 – One Of</i> , Sherman Galleries, Sydney <i>The Schiaffo D'Anagni Travelling Arts Scholarship</i> , Firstdraft, Sydney <i>FIRST DRAFT IS DEAD! LONG LIVE FIRST DRAFT!</i> , Firstdraft, Sydney
	2003	<i>How long is a piece of string?</i> , PHATSPACE, Sydney <i>Are we there yet?</i> , Watch This Space, Alice Springs <i>three quiet rooms</i> , BUS, Melbourne <i>Murder in the Dark</i> , Firstdraft, Sydney
	2002	<i>The Alumni Prize</i> , Kudos Gallery, Sydney <i>Surveillance</i> , Firstdraft, Sydney
	2000	<i>CONSTRUCT</i> , COFA Exhibition/Performance Space, Sydney
	1999	<i>Pasturise; 1999 COFA Student's Association Selection Exhibition</i> , Kudos Gallery, Sydney <i>Photo Technica Award</i> , Australian Centre for Photography, Sydney <i>Australian Perspecta: The Politics of Everyday Fear or The Order of Things or You Wanna Get Outte Here, You Talk to Me or The Aesthetics of Disappearance or...</i> , Artspace, Sydney <i>Me</i> , Fine Arts Gallery, University of Tasmania, Hobart
Selected Performances	2005	<i>Settling Old Scores</i> , Artspace, Sydney
	2004	<i>Containers Project</i> , collaboration with Firstdraft, Next Wave Festival, Melbourne
Collections		Australia China Business Council, Australia Whitford Fine Art, United Kingdom

Sarah CrowEST

Born 1957, London, UK

	2004	Bachelor of Visual Arts (Honours), University of South Australia, Adelaide
Awards	2007	Anne & Gordon Samstag International Visual Arts Scholarship
	2005	Adelaide Critics' Circle, "Emerging Visual Artist of the Year" Malaysia Airlines/Australia India Council residency at Sanskriti Kendra, New Delhi Australian Postgraduate Award Scholarship Helpmann Academy, travel grant
	2004	University of South Australia Medal for academic achievement Constance Gordon Johnson Sculpture and Installation Prize Arts SA project grant
	2003	Helpmann Academy, new work grant University of South Australia Medal for academic achievement

Selected Individual Exhibitions

2006 *Getting Away With It*, 24HR ART, Darwin
 2005 *Sarah CrowEST! Get Rid of Yourself NOW!* Experimental Art Foundation, Adelaide
The Joy of Beauty and Sculpture, Firstdraft, Sydney; and Kings ARI, Melbourne
 2004 *The Bride Stripped Bare by her Bachelors, Even*, Bank Gallery, Adelaide
 2003 *Love and dissimulation*, Contemporary Art Centre of South Australia, Project Space, Adelaide
End of Roll Approaching, Downtown Artspace, Adelaide

Selected Group Exhibitions

2006 *someone shows something to someone*, Canberra Contemporary Art Space
Snapshot, Experimental Art Foundation, Adelaide
Taking the Cure, Downtown Artspace, Adelaide
 2005 *Unrealised Projects 3*, G & A Studios, Sydney
Hatched, Perth Institute of Contemporary Art
Unwrapped, Earl Lu Gallery, Singapore; Metropolitan Museum of Manila, Philippines; Bangkok National Gallery, Thailand; National Gallery, Kuala Lumpur; and Bendigo Art Gallery, Victoria
Shimmer, Artspace, Adelaide Festival Centre
 2004 *Pins and Needles*, The Ian Potter Centre, National Gallery of Victoria
 2003 *BUILT!* ephemeral public art project, Adelaide Festival Centre

Collections

Art Gallery of South Australia
 National Gallery of Victoria
 Ararat Gallery, Victoria
 Queensland Art Gallery
 Okayama Prefectural Government, Japan
 Northern Territory Museum of Arts and Sciences
 The Powerhouse Museum, Sydney
 Artbank, Sydney

Kirra Jamison

Born 1982, Sydney, New South Wales

2006 Bachelor of Fine Art (Honours), Queensland College of Art, Griffith University, Brisbane

Awards

2007 Anne & Gordon Samstag International Visual Arts Scholarship
 2006 Griffith University Honours Equity Scholarship for academic excellence
 2005 Griffith Award for academic excellence

Individual Exhibitions

2006 *Pretty Faults & Petty Concerns*, Ryan Renshaw Contemporary Australian and International Art, Brisbane

Selected Group Exhibitions

2006 *Art for Arts Sake*, The Powerhouse, Brisbane
An Artists Dozen, New Farm Art Stockroom, Brisbane
Extract: Environments Real and Imagined, Metro Arts, Brisbane
Fresh Cut, Institute of Modern Art, Brisbane
Young Brisbane Artists, Gallery 419, Brisbane
 2005 *Brush Markings*, Departure Lounge, Burleigh Heads
 2002 *Walking the Street*, Newtown Arts Festival, Sydney

Paul Knight

Born 1976, Sydney, New South Wales

	2001	Bachelor of Fine Arts (Honours), Victorian College of the Arts, Melbourne
Awards	2007	Anne & Gordon Samstag International Visual Arts Scholarship
	2004	Australia Council new work grant Besen Foundation, Arts and Culture grant
Individual exhibitions	2006	<i>closer</i> , Neon Parc, Melbourne <i>Don't be something strong</i> , Australian Centre for Photography, Sydney
	2005	<i>Photographs</i> , Andrea Brenner Galerie, Düsseldorf, Germany
	2004	<i>Photographs</i> , Perth Institute of Contemporary Art <i>like a leaf clings to a tree, oh my darling cling to me...</i> , Gertrude Contemporary Art Spaces, Melbourne
	2003	<i>Photographs</i> , Centre for Contemporary Photography, Melbourne
	2003	<i>Untitled portrait (as proposition)</i> , Gertrude Contemporary Art Spaces, Melbourne
	2002	<i>Krater crater</i> , Centre for Contemporary Photography, Melbourne <i>A sensation of selflocating a position</i> , Penthouse & Pavement, Melbourne
Selected Group Exhibitions	2006	<i>City of Perth Photo-media Award</i> , Perth Institute of Contemporary Art <i>Stellar</i> , fundraiser auction, Centre for Contemporary Photography, Melbourne <i>kids stay free</i> , Neon Parc, Melbourne
	2005	<i>Gold coast Ulrich Schubert photographic art award</i> , Gold Coast City Art Gallery, Queensland <i>This urban world</i> , Devonport Regional Gallery, Tasmania <i>Nature by Proxy</i> , Brian Moore Gallery, Sydney <i>Art Fair Köln</i> , Andrea Brenner Galerie, Köln, Germany <i>Mittsommer Special</i> , Galerie Andrea Brenner, Düsseldorf, Germany <i>Awkward Silences</i> , Linden Art Gallery, Melbourne <i>MGA Collection: Recent Acquisitions</i> , Monash Gallery of Art, Melbourne <i>a portable model of...</i> , Plimsoll Gallery, Hobart, Tasmania <i>Outdooring</i> , Gallery Senkukan, Tokyo, Japan <i>Rotterdam International Art Fair</i> , Canvas International Art stand, Rotterdam, The Netherlands
	2004	<i>3 Australian Photographers</i> , Canvas International Art, Amsterdam, The Netherlands <i>Gold coast Ulrich Schubert photographic art award</i> , Gold Coast City Art Gallery, Queensland
	2003	<i>Gertrude studios 2003</i> , Gertrude Contemporary Art Spaces, Melbourne <i>Refresh: Five Years of Photo Technica</i> , Australian Centre for Photography, Sydney <i>outTakeout</i> , Kings Gallery, Melbourne <i>I heard it on the grapevine...</i> , Heide Museum of Modern Art, Melbourne <i>Return to the real: contemporary photo-media</i> , Burnie Regional Gallery, Burnie, Tasmania <i>Spatial Condoms/Premature Evacuation</i> (with Chantal Faust), BUS, Melbourne <i>Return to the real: contemporary photo-media</i> , Plimsoll Gallery, Hobart <i>Bloom: Perceiving independence</i> , Span Galleries, Melbourne
	2002	<i>Gertrude studios 2002</i> , Gertrude Contemporary Art Spaces, Melbourne
	2001	<i>Photo technica award, the whole picture – new Australian photo artists</i> , Australian Centre for Photography, Sydney <i>Stellar</i> , fundraiser auction, Centre for Contemporary Photography, Melbourne <i>Between place and non-place</i> , VCA Gallery, Melbourne <i>Interval response</i> , Open space arts society, Victoria, Canada; and Old School House Gallery, Qualicum Beach, Canada
Commissions	2006	Venice Architecture Biennale 2006, Australian Pavilion, Venice, Italy
Collections		Monash University Museum of Art National Gallery of Victoria Monash Gallery of Art Bouwfonds (Amsterdam) Corrigan collection Gold Coast City Art Gallery

Jess MacNeil

Born 1977, Nova Scotia, Canada

2004 Master of Visual Arts, Sydney College of the Arts, University of Sydney
1998 Bachelor of Visual Arts (Honours), Sydney College of the Arts, University of Sydney

Awards

2007 Anne & Gordon Samstag International Visual Arts Scholarship
2006 Fauvette Loureiro Memorial Artists Travelling Scholarship
Australia Council, new work grant
2005 Freedman Foundation Travelling Scholarship
2003 Zelda Stedman Young Artist Scholarship
2002 NSW Ministry for the Arts, NSW artists marketing grant

Individual Exhibitions

2006 *The Shape of Between*, Gallery Barry Keldoulis, Sydney; and Elastic residence, London
2005 *Plant*, Gallery Barry Keldoulis, Sydney
2004 *The Rate of Forgetting*, Gallery Barry Keldoulis, Sydney
2003 *Tenuous Ground*, Gallery Barry Keldoulis, Sydney
2002 *Souvenir*, Gallery Wren, Surry Hills, Sydney

Selected Group Exhibitions

2006 *Strange Times*, The Art Organisation, International Gallery, Liverpool, United Kingdom
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Flaming Youth, Orange Regional Gallery, Orange
Art and Football at the German Bundestag, Berlin, Germany
gbk @ Melbourne Art Fair, Royal Exhibition Building, Melbourne
FIFA World Cup Art Posters, Multiple Box, Sydney; and Goethe Institute, Sydney
Material Witness: Representations of Space, Contemporary Art Centre of South Australia, Project Space, Adelaide
2005 *Translation*, Gallery 101, Melbourne
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Freedman Foundation Awards, Sir Herman Black Gallery, University of Sydney
International Painting on Paper, Gallery Barry Keldoulis, Sydney
Emerging Artists, Span Galleries, Melbourne
2004 *Two for One Two*, MOP Projects, Sydney
The Year in Art, S.H. Ervin Gallery, Sydney
Perception, Conception, Deception, Soapbox Gallery, Brisbane
2003 *The Year in Art*, S.H. Ervin Gallery, Sydney
Two for One, MOP Projects, Sydney
Julie Fragar, Jessica MacNeil, Shaan Syed, Grunt, Vancouver, Canada
2002 *Surveillance*, Firstdraft, Sydney
Deskjob, Mori Gallery, Sydney
2001 *Space*, Tin Sheds Gallery, Sydney
2000 *Magic Bullet Theory*, Imperial Slacks, Sydney

Collections

Hamilton Regional Gallery, Victoria
Gadens Lawyers Corporate Collection, Brisbane

Nick Mangan

Born 1979, Geelong, Victoria

2001 Bachelor of Arts (Fine Art), Victorian College of the Arts, Melbourne

Awards 2007 Anne & Gordon Samstag International Visual Arts Scholarship
2006 Australia Council, Greene Street studio residency, New York
2004 ANZ Bank Private, emerging artist program
2003 Arts Victoria, new work grant

Individual Exhibitions 2006 Sutton Gallery, Melbourne
2005 *The Colony*, Gertrude Contemporary Art Spaces, Melbourne
2003 *In the crux of matter*, Sutton Gallery, Melbourne
2002 *The Obolus*, Studio 12, Gertrude Contemporary Art Spaces, Melbourne
2001 *OBTX4Plastralwallmold*, Penthouse and Pavement Gallery, Melbourne

Selected Group Exhibitions 2006 *Uncanny Nature*, Australian Centre For Contemporary Art, Melbourne
Adventures with form in space: The Fourth Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney
Recent Acquisitions, Museum of Contemporary Art, Sydney
Super Natural, The Physics Room, Christchurch, New Zealand
2005 *Slave*, VCA Gallery, Melbourne
Re:thinking, BUS, Melbourne
2004 *2004: Australian Culture Now*, Ian Potter Centre, National Gallery of Victoria; and ACMI, Melbourne
Primavera, Museum of Contemporary Art, Sydney
2004 National Works on Paper, Mornington Peninsula Regional Gallery, Mornington, Victoria
"Drawing", Mir11, Melbourne
Work in progress, Spacement, Melbourne
2003 *vécu*, Conical, Melbourne
Compendium, Platform, Melbourne
2002 *In the Making*, 1st Floor Artists' and Writers' Space, Melbourne
Carbon Copy and Giant Molecules, Penthouse and Pavement, Melbourne
Pure Negativity, Westspace, Melbourne
Mutable Spaces, Metro Arts, Brisbane
Only the Lonely, Block Gallery, Sydney
Why do Birds Suddenly Appear, Boutwell Draper Gallery, Sydney
2001 *200 Gertrude St Studio artists show*, Gertrude Contemporary Art Spaces, Melbourne
Mixed bag, collaboration with Masato Takasaka and Bianca Hester, Ocular Lab, Melbourne

Collections National Gallery of Victoria
Monash University Museum of Art
Museum of Contemporary Art, Sydney
Artbank

Samstag Scholars

- 2007** Anthea Behm; Sarah CrowEST; Kirra Jamison; Paul Knight; Jess MacNeil; Nick Mangan
- 2006** Christine Aerfeldt; Andrew Best; Pia Borg; Claudia Chaseling; Sean Cordeiro; Claire Healy
- 2005** Mikala Dwyer; Michael Graeve; Michael Kutschbach; Viveka Marksjo; Edward Wright; Jemima Wyman
- 2004** Guy Benfield; Louisa Bufardeci; Julie Henderson; TV Moore; Simone Slee; Tim Sterling
- 2003** Rebecca Ann Hobbs; Anke Kindle; Maria Kontis; John Meade; Callum Morton; Simon Pericich; Samantha Small
- 2002** Renato Colangelo; Sarah Elson; Matthieu 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; Karoly Keseru; 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 Sawwas; 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 2007 Anne & Gordon Samstag
International Visual Arts Scholarships

Loose connections, by Timothy Morrell

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

Telephone: (08) 8302 0865
Facsimile: (08) 8302 0866
International: +(618)

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

Director: Ross Wolfe
Administrative Assistant: Jane Wicks

Copyright © Samstag Program, the artists and Timothy Morrell, 2006
All rights reserved. This publication is copyright. Apart from any fair
dealing for the purpose of private study, research, criticism or review,
as permitted under the Copyright Act, no part may be reproduced by
any process without written permission

ISBN 1 920927 48 4

Graphic design by fusion.com.au
DVD produced by fusion.com.au
Reprographics and printing by Finsbury Printing
Edition of 1,000

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

Selection committee for the 2007 Samstag Scholarships:
Kay Lawrence, Paul Hoban, Jon Cattapan

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



UniSA