

The Anne & Gordon Samstag
International Visual Arts Scholarships

s a m s t a g

2008

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International Visual Arts Scholarships

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University of South Australia

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Tracy Cornish

Hayden Fowler

Giles Ryder

Simon Terrill

Joshua Webb



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 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.

Alternative Realities

Louise Martin-Chew

*That's something that tends to happen with new technologies generally:
the most interesting applications turn up on the battlefield, or in a gallery.*

William Gibson, *Spook Country*, 2007:63

Novelist William Gibson spent decades writing science fiction. His most recent books, however, have arrived abruptly in the real world through the portal of the internet and virtual reality. In his 2007 novel, *Spook Country*, new media art – specifically locative art, geographically tagged artworks, virtual reality in particular places with a special viewing visor – is subject and inspiration. New media art has emerged, as Gibson's character suggests, in the vanguard.

To the extent that the Samstag Scholars for 2008 take the temperature of contemporary art in Australia, the diversity of media employed by this year's successful applicants suggests that creativity may not only be expressed in moving image as effectively as in static images, but also that non linearity, compaction of history, and the new portals available to all, are as intrinsic an influence on today's graduates of art schools as the art that has gone before.

That is not to suggest that the media dominates the subject; more that the possibilities of new technologies have been absorbed seamlessly into artists' practice, whether it be the compelling tableau Hayden Fowler unfolds between

the human world and the artifice of the goat, or Joshua Webb's apocalyptic landscapes pointing to a centralised trauma, a critique of the political and cultural systems which sustain us. Tracy Cornish creates installations and short moving sequences based on the codification in data transfer, a visualisation of the information stream which goes to the heart of abstracting the photographic process. And Giles Ryder, whose work probes minimalism in a specific, Australian sense, gives us colour and movement in neon in a manner which requires interaction with the viewer. All are imbued with a sense that, reduced to its elements, the world is not quiet and Rothko-esque but frenetic and technologically driven. On the edge of this group are the traditionally-made cinematic still photographs of crowds by Simon Terrill.

It was Auden's view that art may change nothing. Whether or not you subscribe to that idea, this art reflects a world in flux. It evinces a mood, an entwining of cumulative experience and experimentation on the way to a new age. It offers us perspectives on new ways of interacting and the formation of communities in the virtual world. The contemporary art market's vindication of new media in the marketplace was visible on 27 August, 2007 with Shaun Gladwell's five-minute video *Storm Sequence* (2000) selling for \$85,000 at a Sotheby's auction. (Gladwell, incidentally, was a Samstag Scholar in 2001.)

The reach of the Samstag Scholarships, which offer recently graduated Australian artists the opportunity for overseas study, is visible through a list of its alumni since the inaugural awards in 1993. And for this year's recipients, the opportunity to learn new skills in specific technologies available internationally, is essential to their ability to further their practice. The diversity of their preferred destinations is also telling in favour of the regionalist model of art influence, with Helsinki, Amsterdam, New Haven, London and Munich as centres of excellence. And all of the work from this year's recipients confirms the influence of globalisation on a cultural psyche.

The internet, the ultimate self-organising system, is both subject and transmitter for **Tracy Cornish** who began exploring the connections between art and science when the limited nature of available theory on process-driven photography became obvious during research toward her PhD. Quantum physics, specifically in areas of complex systems and network theory, and the non-linear connections between many systems, became her tool in uncovering the data codes and patterns which are now the platform for her art.

She sees the evolution of photography as an allegory for the evolution of information culture. In *[photo:fugue]*, DVD sequences transmit photographs as pure information, rather than as objects, with a soundtrack also created by digital translation of image scans



Tracy CORNISH
dissolve 2005
still from digital
video loop

into frequency. Cornish suggests her work process is half planned and half self organising, a feature of any complex system where the process may dictate the outcome.

emission glitches is a moving field on a grid of colour, with blurry sections which randomly form, coalesce, resolve, and then dissolve once again into part of the grid. It is a physical representation of computer glitches, giving “form and function to programming errors – presenting them as artefacts”¹. It is also meditative, colourful, arresting.

Pixellated information is also the subject of *dissolve*, which was made via the transfer of static photographs into coloured fields. While the imagery is information-based it reads, as do many abstracted images, like landscape of sorts. Its circular image dissolves and resolves into areas of light and dark expressed through colour change.

Giles Ryder's work is also preoccupied with abstraction, but his interest is in minimalism. He started life as an artist later than some, having worked as an industrial painter on Brisbane's Story Bridge for six years before entering art school. The industrial influence, alongside that of the great abstractionists such as Rothko, is visible in his art with glossy, hard surfaces of colour evoking car culture. He also uses neon signage and the reflective surfaces of advertising and consumption, and pared back, pearlescent and glossy striped paintings. All of these require interactivity with the viewer – the position from which the work is seen directly influences its effect.

In a recent (2007) exhibition at Peloton, a non-profit space he directs in Sydney, minimalist stepped coloured shelves, suggesting Donald Judd, protruded from the wall. Coated in reflective and glossy surfaces they were paired with a series of visceral, synthetic shapes made from expandable aerated foam, spray painted in bright colours, on aluminium rods – anything but sleekly sculptural – in the centre of the space.

Giles RYDER
The Speed of Night (detail) 2007
installation at BLOCKPROJECTS
gold-mirrored plinth, aerated foam,
neon, gold-frosted light bulb,
transformers, paint, plywood,
aluminium, mirror, perspex, steel
brackets, electrical cables
variable dimensions



A pair of minimalist striped paintings, auto-lacquer on aluminium, completed the group. This collision of styles describes Ryder's interest in a reduction of form, colour, line and medium as a parallel to the compaction of modern art history.

Joshua Webb has also drawn on his experience of working in industrial design to create a bricolage of imagery from available materials. *A new dawn* is an apocalyptic landscape, a desolate place where the rubbish stretches as far as the eye can see. A rising sun and portentous cloud only restore some sense of normalcy. Then, in the DVD version, above this same landscape hovers a distinctly unnatural and amorphous red shape. It moves, drapery floating as if shaped by a benevolent breeze, taking attention from the wreckage.

It's a neat conceptual fit, using a beautiful aesthetic to distract attention from sad realities. The reverse may also be true, with destruction drawing attention away from pursuit of beauty and ideas. Webb is driven by the contradictions in making art – and the need to make a space where art may exist in the world we inhabit – the rider being that in this period of late capitalism art may be simply a trophy for the rich.



The Gift is a baroque-looking assemblage of smashed sculpture and cultural totems. For Webb, who works across sculpture, assemblage, and painting, the aesthetic he desires drives his choice of media.

Joshua WEBB
The Gift 2006
styrofoam, silicone, polyurethane
400 x 130 x 240

Simon Terrill, like Cornish, is a photographer, and they share an interest in the natural sciences involving complexity and emergent theory. However Terrill's interest is in the self-generated energy of the human organism, specifically in crowd behaviours. To create *Swarm*, he spent a day in a light tower watching the crowd attending Sydney's 2005 Big Day Out concert. This is a traditional type C photograph, using a long exposure in which moving individuals in the crowd create a painterly blur, while the static elements are clear.



Simon TERRILL
Crowd Theory: Footscray Station 2006
produced in association with Footscray Arts Centre
type C print
170 x 250

Between the groups of people is detritus – litter, discarded possessions – representative of Freud’s suggestion that crowd behaviour takes on its own careless dynamic. And Terrill’s view from above allows people to be seen clinically – like insects on a slide, tiny, insignificant – yet part of an organism which is more than the sum of its parts.

His background in the theatre is more obvious in *Footscray Station*. In this work, and another significant community-driven event which produced *Southbank*, from the ‘Crowd Theory’ series, heightened lighting and a sense of staginess, make overt the largely constructed nature of these images.

Brueghel is an influence, but also ideas about crowds espoused by the likes of Baudelaire and Freud. Daniel Palmer suggested that Terrill’s work fused “social reality with carefully constructed artifice”². Its impact on the Footscray and Southbank communities extend their influence beyond the event and artworks themselves into the life of the community.

Hayden Fowler’s stills and videos also have a strong sense of theatrical narrative. Fowler’s animals operate instinctively within a highly sanitised set or background, but represent aspects of human nature.

Fowler grew up observing animals on his grandparents’ farm in New Zealand. His first degree was a Bachelor of Science (biology), and the work expresses real empathy with his subjects. These short films are very hands on – Fowler builds the sets, choreographs the action and films and edits the final work. He also manages the animals – the cast for *Hunger* were in his Sydney studio for days.

In *Goat Odyssey*, two brocaded goats move through a highly artificial and sterile set (tiled walls like a bathhouse, green carpeted floor, and industrial fan on the back wall). Doors to off stage are built into the set. Frames move on a non-sequential basis, showing goats variously entering, leaving, standing, performing, or on the small stage at the back of the set.



Hayden FOWLER
Hunger 2007
still from digital video
duration 15 minutes, 40 seconds

At times a goat paws – one foot, then the other – expressing something of the frustration and repression inherent in the ambiguous narrative. While goats are an archetype, and have long been part of human history (our only longer history with animals is in our relationship with dogs), they may symbolise fertility, vitality, energy.

In Fowler's *Odyssey*, the movements of frames are labyrinthine, a reference to the non linearity of computer games. The seemingly pointless and random sequence also evokes the human condition. Photographic stills, shot independently as separate works from the video, incorporate a man, naked but for a loin cloth which matches the goats' drapery.

Hunger also takes as its subject sexuality and desire. In this double-framed sequence, on the right, another tiled background – this time dark – drips milk from an invisible teat in the wall. Here the milk drips and pools whitely on the black tiles, wasted. In the frame on the left, lambs come

and go from a similar teat, falling to their knees in the way of lambs, tails wagging feverishly with the joy of hunger sated.

There is a political dimension to Fowler's narratives. *Hunger's* lambs parallel the profligate waste of the first world with the desperate poverty of the third. The goats in *Goat Odyssey*, the mice driven through the set in *White Australia*, and the cock in *White Cock* are following an imposed order, impotent and powerless despite the expression of instinctive behaviour.

There is a post-apocalyptic sterility in these images, rather like the bleak terrain through which Gibson trawls. However in the work of all of these artists, there is intrigue and interest in the challenges of new modes of interaction and differently-styled communities. Media is chosen, the way it always was, for its ability to give appropriate expression to content.

And all Class of 2008 Samstag Scholars share the desire for an intense period of study and engagement with other parts of the world, as a compelling part of the journey to further an art of ideas.

- 1 Tracy Cornish, Samstag Application, 2007.
- 2 Daniel Palmer, *Crowd Theory*, catalogue essay, 2006.

Louise Martin-Chew is a freelance writer based in Brisbane.

She is Brisbane art critic for The Australian newspaper, and contributes regularly to art magazines, journals and exhibition catalogues.

Tracy Cornish

emission glitches 2006
still from digital video loop



Hayden Fowler

Nursling III 2006
mounted digital photograph
80 x 120
photographer Michael Randall



Giles Ryder

Some Kind of Electric 2007

installation at Peloton

concreting stands, hand-tinted and painted-gloss
polyurethane on plywood, aluminium, aerated foam,
pigment, perspex, auto lacquer on aluminium
variable dimensions



Simon Terrill

Swarm 2005
type C print
180 x 230



Joshua Webb

A new dawn 2006
still from digital animation
duration two minutes



Artists' Biographies

Tracy Cornish

Born 1973, Adelaide, South Australia

2006 Doctor of Philosophy, University of South Australia, Adelaide
2001 Bachelor of Visual Arts (Honours), University of South Australia, Adelaide
1999 Advanced Diploma Applied & Visual Art, North Adelaide School of Art, Adelaide

Awards 2008 Anne & Gordon Samstag International Visual Arts Scholarship
2007 Australia Council, new work grant
ABN AMRO Emerging Artist Award, finalist
Arts SA, project development grant
Janet Holmes a Court, artist grant
2006 Arts SA, project development grant
Helpmann Academy, project grant
2005 World Year of Physics Art Prize, finalist
2003 Helpmann Academy, project grant
2002 Australian Postgraduate Award
University of South Australia Alumni Award
Hill-Smith/Malaysia Airlines Travel Award
2000 University of South Australia Chancellor's Award for Academic Achievement
1999 University of South Australia Chancellor's Award for Academic Achievement
North Adelaide School of Art Most Outstanding Visual Art Graduate

Individual Exhibitions 2007 *develop*, thirtyseven degrees, Sydney
2006 *Intertwingly*, Experimental Art Foundation, Adelaide
[photo:fugue], SASA Gallery, University of South Australia, Adelaide

Selected Group Exhibitions 2007 *Moving Translations*, SALA Moving Image Project, Light Square Gallery, Adelaide Centre for the Arts, Adelaide
2006 *Festival Attitude*, Magaza Cultural Centre, Bitola, Macedonia
2005 *Festival Attitude*, Magaza Cultural Centre, Bitola, Macedonia
Photonova, Nexus, Adelaide
Concord, SASA Gallery, University of South Australia, Adelaide
2004 *Skylounge*, National Museum of Australia, Canberra
2003 *Lume*, Adelaide Central Gallery, Adelaide
Peepshow, Brown Sugar Gallery @ Sugar, Adelaide
2002 *Memento Flori*, Australian Centre for Photography, Sydney
Flux, Contemporary Art Centre of SA, Adelaide
Money Shot, Adelaide Fringe Festival, Hindley St, Adelaide
2001 *Camera Obscured*, Adelaide Central Gallery, Adelaide

Hayden Fowler

Born 1973, Te Awamutu, New Zealand

2006 Master of Fine Art, College of Fine Arts, University of New South Wales, Sydney
2002 Bachelor of Fine Arts (Honours), College of Fine Arts, University of New South Wales, Sydney
1995 Bachelor of Science, University of Waikato, New Zealand

Awards 2008 Anne & Gordon Samstag International Visual Arts Scholarship
2006 Australia Council, new work grant
2004 Australian Postgraduate Award
2002 University of New South Wales Honours Scholarship
2001 Basil and Muriel Hooper Scholarship

Individual Exhibitions 2007 *Call of the Wild*, Gallery Barry Keldoulis, Sydney
2006 *AS SEEN ON TV*, Gallery Barry Keldoulis, Sydney
2005 *White Australia*, Elastic residence, London
Product Placement, Gallery Barry Keldoulis, Sydney
2003 *Postcards from Utopia*, University of New South Wales Roundhouse, Sydney
2002 *Progress in Harmony*, Space 3, Sydney

Selected Group Exhibitions 2007 *Windows*, Auckland Festival, Auckland, New Zealand
Eye to Eye, Dubbo Regional Gallery, Dubbo
Hayden Fowler, Christchurch Art Gallery – Te Puna o Waiwhetu, Christchurch, New Zealand
2006 December Group, *Gallery Barry Keldoulis, Sydney*
Pet Project, Australian Centre for Photography, Sydney; and Span Galleries, Melbourne
Art and About, AMP building, Sydney
Flaming Youth, Orange Regional Gallery, Orange
The Idea of the Animal, RMIT Gallery, Melbourne
gbk @ Melbourne Art Fair, Royal Exhibition Building, Melbourne
Sowing Seeds, Dubbo Regional Gallery, Dubbo
White Australia, Dubbo Regional Gallery, Dubbo
2005 *GBK@SPAN*, Span Galleries, Melbourne
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Selekta, West Space, Melbourne
Sunshine Policy, Blue Oyster Gallery, Dunedin, New Zealand
2004 *Beautiful Garbage*, Cheongju Art Centre, Cheongju, South Korea
Australian Artists, Pici Gallery, Seoul, South Korea
2003 *Tale-chaser*, Gallery 4A, Sydney
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
2002 *In the Flesh*, Firstdraft, Sydney
Expo, Imperial Slacks, Sydney
2001 *MINT*, College of Fine Arts, Sydney
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Fusion, Melbourne Film Festival, Melbourne
Eat My Shorts, Performance Space, Sydney
2000 *Downwardly Mobile*, Imperial Slacks, Sydney

Collections Wollongong University
Dubbo Regional Gallery

Giles Ryder

Born 1972, Brisbane, Queensland

2005 Master of Visual Arts, Sydney College of the Arts, University of Sydney
2003 Bachelor of Visual Arts (Honours), Sydney College of the Arts, University of Sydney
2002 Bachelor of Visual Arts, Queensland College of Art, Griffith University, Brisbane

Awards 2008 Anne & Gordon Samstag International Visual Arts Scholarship
2007 RIPE: Art and Australia/ANZ Private Bank Contemporary Art Award
Australian Postgraduate Award
2004 Zelda Stedman Young Student Scholarship, Sydney College of the Arts

Individual Exhibitions 2007 *The Speed of Night*, BLOCKPROJECTS, Melbourne
Some Kind of Electric, Peloton, Sydney
Light Works, George Petelin Gallery, Southport, Queensland
Neon Modernist, The MSSR Project, Brisbane
2006 *GR06*, John Buckley Gallery, Melbourne
NEW06, Australian Centre for Contemporary Art, Melbourne
2005 *Metallic*, Peloton, Sydney
2004 *Fade in, Fade out*, Firstdraft, Sydney
2003 *3 Colours*, Soapbox Gallery, Brisbane
A Night at the Drags, Soapbox Gallery, Brisbane

Selected Groups Exhibitions 2007 *Recent Acquisitions, Monash University Collection*, Monash University Museum of Art, Melbourne
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Living Elvis, RMIT Gallery, Melbourne
In the Gap, Annandale Galleries, Sydney
Disco Baroque, UTS Gallery, University of Technology, Sydney
2006 *Helen Lempriere Travelling Art Scholarship*, Artspace, Sydney
Neo-Minimalism, John Buckley Gallery, Melbourne
Transpainting, Tin Sheds Gallery, University of Sydney
Transformative, Blindside, Melbourne
2005 *Artists Against Sedition Laws*, Casula Powerhouse, Sydney
[Untitled], MOP Projects, Sydney
The Adventure Project, Firstdraft, Sydney
SNO Group 2, SNO Showroom, Sydney
2003 *Stratification*, Soapbox Gallery, Brisbane
2002 *Third Year Degree Painting Show*, Edinburgh College of Art, Scotland, United Kingdom
2001 *Gene Pool*, Modus Gallery, Brisbane
2000 *Levitron*, Cambell Mahony Exhibiting Space, Brisbane

Collections Monash University Collection
Artbank, Sydney

Simon Terrill

Born 1969, Melbourne, Victoria

2005 Master of Fine Art, Victorian College of the Arts, Melbourne
1998 Bachelor of Fine Art, Victorian College of the Arts, Melbourne

Awards 2008 Anne & Gordon Samstag International Visual Arts Scholarship
2005 KPMG Tutorship Award
1997 National Gallery of Victoria Trustees Award

Individual Exhibitions 2007 *Crowd Theory #2*, Victorian Arts Centre, Melbourne
2006 *Crowd Theory*, Casula Powerhouse, Sydney
2005 *4Hz*, Ocular Lab, Melbourne
Orbit, West Space, Melbourne
Crowd Theory, Gabriel Gallery, Melbourne
2002 *H>M>L*, 45 Downstairs, Melbourne
7 Lonely Drivers, Enjoy Gallery, New Zealand
2001 *Four Photographs and A Sculpture*, Linden Centre for Contemporary Arts, Melbourne
1999 *Horizon Line of a Room*, TCB Art Inc, Melbourne
Machine Primate, Stop 22, Melbourne

Selected Group Exhibitions 2007 *Constructed Realms: Photography as Theatre*, Albury Regional Art Gallery, Albury
Everyday I Make My Way, Sutton Gallery, Melbourne
Perfect For Every Occasion: Photography Today, Heide Museum of Modern Art, Melbourne
2006 *City of Perth Photo-media Award*, Perth Institute of Contemporary Art, Perth
The William and Winifred Bowness Photography Prize, Monash Gallery of Art, Melbourne
2003 *Transfigure*, Australian Centre for The Moving Image, Melbourne
2002 *Deep Space: Sensation & Immersion*, Australian Centre for The Moving Image, Melbourne
Truckstop, Multimedia Art Asia Pacific, Beijing, China; and Vidarte, Mexico City, Mexico

Collections Albury Regional Gallery
Monash Gallery of Art
Artbank
KPMG Collection
Macquarie Bank Collection

Joshua Webb

Born 1981, Perth, Western Australia

2005 Bachelor of Arts (Art) Honours, Curtin University of Technology, Perth

Awards 2008 Anne & Gordon Samstag International Visual Arts Scholarship
2006 ArtsWA, fellowship
ArtsWA, new concepts grant
2004 ArtsWA, Quick Response Grant
2001 Curtin University of Technology, School of Art Prize

Selected Group Exhibitions 2006 *Salon refuse*, Breadbox Gallery, Perth
30th Anniversary Show, Galerie Düsseldorf, Perth
BECKON, Perth Institute of Contemporary Art, Perth
DOFA06, John Curtin Gallery, Curtin University of Technology, Perth
2005 *I was just leaving*, Curtin University of Technology, Perth
City of Perth Art Award, Perth Institute of Contemporary Art, Perth
Post-it, Keith+Lottie Gallery, Perth
Sun Shine people, Poolside collective, Mulberry Farm, Perth,
2004 *Coalesce*, Collaborative installation, Breadbox Gallery, Perth
POOLSIDE 500mg, Hudson Gallery, Perth
JOSH'S HOMEWORK, Perth Institute of Contemporary Art, Perth
IN HAPPINESS, Poolside collective, Breadbox Gallery, Perth
2003 *Love Tester*, Poolside Manifesto, Virus Lounge, Perth
2001 *Downsize*, Perth Institute of Contemporary Art, Perth

Collections Curtin University of Technology Art Collection

Samstag Scholars

- 2008** Tracy Cornish; Hayden Fowler; Giles Ryder; Simon Terrill; Joshua Webb
- 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 Bufardecì; 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 Sives; 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 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

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International Visual Arts Scholarships

Alternative Realities, by Louise Martin-Chew

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