The Anne & Gordon Samstag
International Visual Arts Scholarships
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Peter Alwast
Stephen Bram
Kristian Burford
Nicholas Folland
Paul Hoban
Hanh Ngo
Deborah Paauwe
Matthew Warren
I am delighted to introduce this year’s eight successful candidates for **Anne & Gordon Samstag International Visual Arts Scholarships**.

Since 1992, when these generous scholarships were first awarded, the Samstag Scholarship’s international reputation has grown to become synonymous with excellence and achievement. This is quite simply because of the consistently high calibre of Samstag Scholarship recipients.

Samstag Scholars have also proven to be first-class ambassadors for Australian culture and education. We see evidence, constantly, that they contribute a refreshing difference to the overseas institutions in which they enrol. These institutions clearly value the stimulus of bright Australian perspectives, which are invariably well-informed, mature and independent.
Successive generations of Samstag Scholars have already brought and will continue to bring back with them to Australia influential professional links and a direct knowledge of international visual arts culture. We cannot underestimate the importance of this contribution to Australia’s position in the visual arts world.

The University of South Australia’s role in facilitating the Samstag bequest is enviable, giving us a pivotal position in relation to Australian visual arts and artists. We also bear responsibility for acquitting Anne and Gordon Samstag’s legacy with sufficient impact and flair to satisfy posterity.

In each of the seven years that Samstag Scholarships have been awarded, a handsome catalogue has celebrated the successful artists. We are grateful to M.A. Greenstein, whose essay brings an original and trans-Pacific perspective to the Class of ’99 catalogue, again stylishly designed by David Zhu. The participation of Ms Greenstein, who teaches art history and theory at Art Center College of Design in Los Angeles, one of America’s most exciting and influential art schools, demonstrates the productive institutional links which the University of South Australia has developed through the Samstag Program.

We acknowledge our Selection Committee - Anne Wallace, Andrew Hill and Ian North - who have had the happy task of awarding more scholarships this year than is usual. Anne Wallace, already an Australian artist of distinction, brought to her role as the external artist on the Committee the insights she gained as one of our earliest Samstag Scholars.

My congratulations to the Samstag Class of ’99.

Professor Denise Bradley AO
Vice Chancellor, University of South Australia
The Anne & Gordon Samstag International Visual Arts Scholarships were established in 1992 through the bequest of American artist Gordon Samstag, who taught from 1961 to 1972 at the South Australian School of Art. Gordon Samstag’s remarkable gift to Australian visual artists ranks as one of the great bequests to visual arts education in this country.

Mr Samstag died in 1990 in Naples, Florida, USA, having made substantial provision in his will for funding a number of annual scholarships, to enable Australian visual artists to “study and develop their artistic capacities, skills and talents in New York, New York and its vicinity, or elsewhere outside of Australia”.

The value of the bequest was several millions of dollars at its inception, providing sufficient income to fund scholarships generously, every year, in perpetuity. Samstag Scholarships pay for all the costs of twelve months of study, including reasonable living and materials expenses, return airfares and tuition fees.

In his will, Gordon Samstag proposed that the South Australian School of Art should administer the Scholarship Program on behalf of his American trustee. The South Australian School of Art, established in 1861, joined with other institutions

1998 Samstag Poster
designed by David Zhu
poster image: The Cheese Village (detail) 1996, by Shaun Kirby
in 1991 to form the University of South Australia. The Anne & Gordon Samstag International Visual Arts Scholarships were inaugurated by the University in 1992.

While entirely flexible about the destinations of scholarship recipients, Mr Samstag's will was prescriptive on some other matters. For example, the three-person selection panel must be chaired by the Head of the South Australian School of Art and include a senior academic staff member of the school, as well as an artist of standing who is independent of the school.

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 catalogue from the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirms him as an accomplished social realist painter during the 1930s. His work is represented in the Toledo Museum, Ohio and the Sheldon Swope Gallery, Indiana. There are also public murals painted by Samstag (apparently commissioned by the Roosevelt Administration’s WPA program) at post offices in Reidsville, North Carolina (1938) and Scarsdale, New York State (1940).

In Australia, Gordon Samstag exhibited at both the Contemporary Art Society and the Robert Bolton Gallery in Adelaide, and at the Leveson and South Yarra Galleries in Melbourne. Samstag also taught briefly at the Royal Melbourne Institute of Technology before he arrived in Adelaide. Following his retirement he lived for a while in Cairns, Queensland before settling with his wife Anne in Naples, Florida, dying there, three years after Anne, in March 1990, at the age of eighty-three.

Research continues into the lives of Gordon and Anne Samstag.
Stretch. Yawn. Turn the calendar and click on box “next century.”

In decades to come, 1999 will just be another transitional year, a date to haggle over at conferences and pubs. For now, inching towards 2000 compels feverish millennial minds to either wax utopic or study the Roman timetable for apocalyptic signs to warn us that the end is near. For the calmer souls, we can rest easily on the insightful commentary offered by esteemed Harvard philosopher of science Stephen Jay Gould who reminds us that “[m]illennial questions record our foibles, rather than nature’s dictates, because they all lie at the arbitrary end of this spectrum” [my italics].¹ Remembering that the term millennium etymologically refers to a period of one thousand years, we are thus encouraged to read century portals as fictive doorways, funhouse thresholds that shove us into infinity or which scare us into thinking we’re too fat or too grotesque to walk through.
Of course when it comes to making and marketing art with a capital A, we don’t need millennial madness to unearth post-modern ennui or reinforce the modernist anxiety many of us (admittedly) still feel in trying to predict the rhythms of the emerging NOW. Indeed, our power to think ‘back to the future’ might eventually look like some weird form of sundial worship when turn of the century discussions of art roll around.

In the case of the **1999 Anne & Gordon Samstag International Visual Arts Scholarships**, we’re clearly looking at something more than curatorial genuflection. Sure, recognition of artistic moxie, curiosity and vision have all been accounted for; however this year, we’re looking at a group of artists whose concerns and works summarize some of the strongest globalizing tendencies of twentieth-century artistic production both in Australia and abroad. From the high and wry rationalism of neo-modernist abstraction and conceptualist punning to the messy irrationalities of painterly abstraction and computer generated video performance production. The only glaring omission

Peter ALWAST
*Monster 1 (detail)* 1998
polyurethane and acrylic
61 x 55
from the group is figure painting, which has risen from the dead in L.A. and New York though it never left Bombay.

The viewer will undoubtedly find this International Art consistency thrown into relief by a strange, arresting mix of talents and intentions that thankfully give ironic commentary and heart-felt grief equal footing in a contemporary arts matrix. I don’t mean this lightly, for if one considers the artistic perspectives of the eight Samstag Scholars in light of a world-wide discussion of art, one sees the shrewd and sensitive ways in which these artists have negotiated home-grown experience and channelled the ‘will to make stuff’ in spite, or in honour of International Art’s economy and boundaries — boundaries which themselves were once indeterminate and now hardened by scholastic calcification rites, regardless whether they are practised in Melbourne, London or Hanoi.

In other words, the work of this year’s Samstag recipients is at once reassuring and appropriately unnerving, as if the whole group was perched on a ledge of one set of histories, overlooking another that has yet to begin. And as a Yank looking...
down underneath the surface of eight, academy-informed, Australian art practices, I’m hard-pressed to wonder if nationality really has anything to do with making art, unless we’re confronted with the particularities of Australian parody, as captured by Nicholas Folland or the subtleties of self-determination that we see knotted through the work of Vietnamese expatriate Hanh Ngo. Politics of the State, for the moment, are now framed by the culture of Art.
I think it is worth mentioning in this regard that the 1999 Samstag Scholars prove the slow but inevitable breaking up of the European and American power base in art and the repositioning of the Asian-Pacific academy — an inevitable fact Mr Samstag intuitively anticipated in his bequeathed foundational support. At the same time, we can take note of the North Americanizing influence upon Australian artists, especially the aura that New York still casts upon the ‘young and the restless.’ In the eyes of precocious Kristian Burford, for instance, the Big Apple still looks like the centre of the artistic universe — well, at least his artistic universe which feeds on sculptural hyper-realism and urban decadence, and which is cosmolically constructed around fictive and poetic excess. Perhaps mindful of New York’s Robert Gober and Eric Fischl, Burford’s cunningly orchestrated *mise en scene* punctures our mundane reality with charged psycho-sexual taboo, the sort that easily conforms itself to a Lacanian analysis of soft porn literature or film. But worry not, *12:17pm: Melissa...* is a user-friendly installation that monumentalizes the orgasmic, self-feeding female body as an ordinary...
prop of mod living and allows just enough theory and perversity of subject/object relations to keep the author, protagonist and viewer on the edge.

In an era of Lolita and butch feminism, Burford’s deadpan melodrama squeezes the juice, so to speak, out of a stacked (oops!) gender argument but remains an adolescent fantasy nonetheless. (They’d love him in L.A.). This becomes particularly apparent when one considers the work of the two women Samstag Scholars, Deborah Paauwe and Hanh Ngo. Paauwe, who also looks to New York City as

Kristian BURFORD
12:17 pm: Melissa ... (detail) 1998
fibreglass, timber and fittings
250 x 250 x 340
her next Mecca, throws Burford’s Peeping Tom perspective into relief with her highly personal surveillance of family photographs. Photography, after all, is burdened with the surreptitious posture of voyeurism and in Paauwe’s case, the step toward public scrutiny of her mother’s photo album achieves a pop patois of hidden Chinese identity. In works like *Blue Tights* or *From the Waist Down*, photography capitulates to Paauwe’s personal iconography of Australasian identity. It isolates rather than integrates signs of unspoken family memories. Paauwe says it frames an experience never had “first hand.” She and we know that photographs are not the only things that lie.

**Hanh Ngo**, like Paauwe, is motivated to grapple with the discrepancies of autobiographical reconstruction. Ngo, however, resists the cool, seductive remove of photographic documentation to find an earthier, and ultimately more controversial means of “decoding” fragments of Vietnamese Diasporic memory. She offers up pieces of richly pigmented tapestries, hand-crafted with signs and decorative patterns that are dislocated from their linguistic grammar, from a literature that knits social drama and poetic tragedy out of human grunts, shrieks and sighs. Here Ngo speaks of both Vietnamese and Australian language, giving voice to the alienated *Viet Kieu*, a Vietnamese expatriate, an outsider to her country of origins, an insider to her land of emigration. Caught in complex warp of past and
present, Ngo defiantly weaves an indigenous Vietnamese craft tradition into International Art practice, in order to capture the texture and history of psychological dislocation: In Vietnam, tapestry weaving is ascribed a low status and practised specifically by females; in the cosmopolitan circles of contemporary high art — well, we all know painting on canvas is really a textile art and that decoration has been recuperated by women and men who sew.

Ah, the question of high and low! You’d think that scuzzy pulp fiction and back-pocket politics had put this one to rest. But in matters of world art, the fine-folk dialectic has made it through centuries of discussion and it seems there’s no stopping it now.

That is, unless we’re talking about the messy markings left by Paul Hoban on any one of his mixed-media grounds. Everything, yes, everything in a Hoban “paint skin” is levelled to a surface of phenomenological and semiotic observation. Think of an ancient mapping of a central nervous system, a hide that records the origins of the world. Think palimpsest and pentimento. Hoban retrieves the raspy mumblings of shaman chants, once erased

Hanh NGO

Identity Badges 1997
installation of twenty-seven tapestries each 18 x 18
by eighteenth-century analysis, now muffled by vogue desires and noisy trash. As the non-official Samstag elder, Hoban reminds us of the visionary lineage of the “outsider” and the cultural nomad in “high” art – Beuys and Pollock – and, in so-called “low” art – Aboriginal symbolic life. Hoban may wish to route his Samstag Scholarship to Los Angeles, home to the plastic-bodied, sushi-loving, cha-cha mamma of pop culture and the Yaqui Indians. One can only imagine his sunny Yede, inspired by Yoruban religion, reworked with roller-blades, chopsticks and tortillas.

Reworking culture also seems to be a preoccupation of Nicholas Folland, though I doubt you’ll find any expressive marks or metaphysical musings spoiling his bratty, minimalist objects. And as for going native, Folland brings his hip, transnational Gen-X style to bear on national culture, particularly the Australian manufactured landscape and the urban rites which conform dutifully, namely sports. By its own mythologizing standards, Aussieland has set itself apart in world media by using sports culture to train its people in the art of spectatorship and national identity. In Landscape (Sports Sunday) Folland seizes upon this myth and wryly plays it according to self-inflicted rules of the tyrannical
architectural grid:
Governance of space equals governance of power.

Folland’s sculptural satire is especially eerie if you stop to consider its relation to Stephen Bram’s architecturally inspired, neo-modernist studies of paint. At the beginning of the decade, Bram gained national recognition for his participation in reintroducing early European modernist theories of composition into the international chatter about the re-resuscitation of abstract painting. Now aligned with a savvy Amsterdam community of “abstract/conceptual” artists who think past canvas as surface and beyond lines as demarcations of space, Bram excavates architectural environs by applying paint directly to walls. He lets pigment and perspective open up composition, pushing for deliberate architectural and painterly illusion, intending walls and rooms to fly off into one another. The famous
Dutch artist Mondrian is said to have meditated for hours on his grids to arrive at his metaphysical program of Neo-Plasticism; Bram brings us up to date on the architectural guidelines of altered states. 

Peter Alwast likewise puts geometric abstraction back into the painting argument, but is motivated instead by more hybridizing, post-modern ideals. The youngest of the Samstag group, Alwast approaches ‘80’s New York minimalism with Pop Art in mind, entitling his works Monster and Return of the Living Dead. Bloated, bumby, but reduced to simple form, Alwast stuffs his flashy acrylic surfaces with enough silicone to turn a law suit.

While Alwast doesn’t speak of cosmetic surgery, he does seem obsessed with the grotesque, which appears to be a preoccupation of an age bred on cyborgs, genetic cloning, and spoon-fed weekly TV instalments of the paranormal. Matthew Warren is also part of the emerged technopop generation that thrives on spectacle, fragmentary logic and altered psychic experience. In Warren’s case, the rave aesthetic translates into a gothic multi-media production, ushering digitalized video and sound performance into a new Romantic age of self-inquiry. Romanticism, as we know, thrives best in brooding, primal landscapes and what could be more Ur than the Tasmanian wilds? In Warren’s mind, Western Canada runs a close second and
so we see his *homage* to TWIN PEAKS, THE X-FILES and to the dark, freaky spaces of imagination paved by the Kafkaesque Canadian filmmaker David Cronenberg.

Hmm. A century of out-of-control art, an epoch of scientific revolution gone wild and science fiction still holds us in its charge.

I’d say that’s a pretty good guide to the future.

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**M. A. Greenstein** is a Los Angeles -based art theorist and critic who writes on the idiosyncratic, the beautiful and the grotesque in contemporary world art and performance. Ms. Greenstein is currently on faculty at Art Center College of Design; Otis College of Art and Design; and the Claremont Colleges and works as contributing editor to World Art Magazine and Asian Art News.
Peter Alwast

*Return of the Living Dead* 1997
acrylic and silicone on wood
44 x 40
Stephen Bram

*Untitled* 1998
acrylic on wall
320 x 1000
Kristian Burford

12:17 pm: Melissa ... 1998
fibreglass, timber and fittings
250 x 250 x 340
Nicholas Folland

*Landscape (Sports Sunday)* 1997
mixed media
140 x 140 x 46
Paul Hoban

Proof 1998
acrylic, mixed media and resin skin on canvas
145 x 101
Surname Viet - Given Name Kieu (detail) 1998
installation with tapestry
15 x 10 (tapestry)
Deborah Paauwe

Blue Tights 1998
C type photograph
75 x 75
Matthew Warren

Nobody’s Home 1998
stills from video documentation of sound and video installation
**Peter Alwast**

Born 1975, Warsaw, Poland

1997 Bachelor of Arts (Honours), Queensland University of Technology, Brisbane

**Awards**

1999 Anne & Gordon Samstag International Visual Arts Scholarship

**Individual Exhibitions**

1998 *A Work*, invitation studio project, *In Someone Else’s Studio*, Brisbane

1997 *OBRAZY*, Palace Gallery, Brisbane

**Selected Group Exhibitions**

1998 *Fresh Cut*, Institute of Modern Art, Brisbane

*ImMaterial*, Soapbox Gallery, Brisbane

*from A to M and back again*, Carbon Based Studios, Brisbane

1997 *Utopia*, Whitebox Gallery, Brisbane

*Pharmacology*, Fortitude Gallery, Brisbane

*Limit & Excess*, Palace Gallery, Brisbane

1996 *Absence*, Whitebox Gallery, Brisbane

*Asia Pacific Art Fair*, Coronation Hotel, Brisbane

*Meniscus*, Fortitude Gallery, Brisbane

*End of Year Clearance*, Institute of Modern Art, Brisbane

1995 *Red, White & Black*, Palace Gallery, Brisbane

**Collections**

Queensland University of Technology

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**Stephen Bram**

Born 1961, Melbourne, Victoria

1996 Master of Arts (Research), Royal Melbourne Institute of Technology, Melbourne

1987 Graduate Diploma in Fine Art, Victorian College of the Arts, Melbourne

1985 Bachelor of Art, Chisholm Institute of Technology, Melbourne

**Awards**

1999 Anne & Gordon Samstag International Visual Arts Scholarship

**Individual Exhibitions**

1998 *Anna Schwartz Gallery*, Melbourne

*Artspace*, Auckland

*Hamish McKay Gallery*, Wellington

1997 *CBD*, Sydney

*Room 4*, Melbourne

*In Situ*, Auckland

*Hamish McKay Gallery*, Wellington

*In Someone Else’s Studio*, invitation studio project, Brisbane

1996 *Anna Schwartz Gallery*, Melbourne

1995 *Anna Schwartz Gallery*, Melbourne

1994 *CBD*, Sydney

1993 *Anna Schwartz Gallery*, Melbourne

#150, *Store 5*, Melbourne

*Critical Cities*, 269 Albert Street, Brunswick

**Selected Group Exhibitions**

1998 *Stephen Bram, Melinda Harper, Rose Nolan, Gary Wilson*, Art Gallery of New South Wales, Sydney; and Perth Institute of Contemporary Art, Perth; and Canberra Contemporary Art Space, Canberra

*True Colours*, CBD, Sydney

*Elasticity and Volume*, Australian Centre for Contemporary Art, Melbourne

*Stephen Bram, Marco Fusinato, Rose Nolan*, Kunsthalle Deutz, Cologne; and Gallerie Y - Burg, Amsterdam
East International, Norwich Gallery, School of Art and Design, Norwich
On the Ashes of the Stars, Monash University Gallery, Melbourne
Strolling, Museum of Modern Art at Heide, Melbourne

1997 Geometric Painting in Australia 1941-1997, University Art Museum, University of Queensland, Brisbane
Minimalism; Museum of Contemporary Art, Sydney
Stephen Bram, Marco Fusinato, Rose Nolan, C.A.S.E. Haarlem, The Netherlands
Flat, project space, Faculty of Art & Design, R.M.I.T., Melbourne
1992, Talk Artists Initiative, Melbourne

1996 Practice as Technology, 200 Gertrude Street, Melbourne
Compost, Adelaide Festival, Adelaide
Photography is Dead - Long Live Photography, Museum of Contemporary Art, Sydney
Stephen Bram, Kerrie Poliness, Dion Workman, Hamish McKay Gallery, Wellington;
and Gallery 23A, Auckland

1995 Film, First Floor, Melbourne
Fashion Decor Interior, Monash University Gallery, Melbourne; and Roslyn Oxley9
Gallery, Sydney
Primavera, Museum of Contemporary Art, Sydney

1994 Untitled 1994, Centre for Contemporary Art, Hamilton; and Hamish McKay Gallery, Wellington
Imagination and Metonymy, Artspace, Sydney
Melbourne Seven, David Pestorius Gallery, Brisbane
Loop: Part One, a Critical Cities project, Longford Cinema, Melbourne
Store 5, Institute of Modern Art, Brisbane
John McCaughey Art Prize, National Gallery of Victoria, Melbourne
Drawings as Drawings, Galerie Van Gelder, Amsterdam
Tableaux, Monash University Gallery, Melbourne

1993 Australian Perspecta 1993, Art Gallery of New South Wales, Sydney
Lauren Berkowitz, Deborah Ostrow, Kathy Temin, Stephen Bram, Studio 14,
200 Gertrude Street, Melbourne
Drawings, #133, Store 5, Melbourne
Stephen Bram & Andrew Hurle, Store 5, Melbourne
Store 5 Benefit, #132, Store 5, Melbourne
The Caboose, #130, Store 5, Melbourne

Collections
Museum of Contemporary Art, Sydney
National Gallery of Victoria
Deakin University
Benalla Art Gallery
Royal Melbourne Institute of Technology
B.H.P, Melbourne

Kristian Burford
Born 1974, Adelaide, South Australia

1996 Bachelor of Visual Arts (Honours), South Australian School of Art, University of South Australia, Adelaide

Awards 1999 Anne & Gordon Samstag International Visual Arts Scholarship

Selected Group Exhibitions 1998 Procrustean Bed, Experimental Art Foundation, Adelaide
1997 Smoke Rings, FAD Gallery, Adelaide
Premature Ejaculation, MADLOVE Gallery, Adelaide
1996 Uncured, Prospect Gallery, Adelaide
ECCE GUBERNATOR, SEAS Gallery, Adelaide

Commissions 1995 Works of art in Paul Cox feature film, Lust and Revenge
Nicholas Folland
Born 1967, Adelaide, South Australia
1998 Bachelor of Visual Arts, South Australian School of Art, University of South Australia, Adelaide

Awards
1999 Anne & Gordon Samstag International Visual Arts Scholarship
1997 Geoff Lloyd Memorial Prize, University of South Australia
National Universities Object Award

Selected Group Exhibitions
1998 Cleanskin, Experimental Art Foundation, Adelaide
Made-up, Caravan, Adelaide
1997 Helpmann Academy Auction, Hilton Hotel, Adelaide

Paul Hoban
Born 1954, Cowra, New South Wales
1994 Master of Arts (Visual Arts), South Australian School of Art, University of South Australia, Adelaide
1976 Diploma in Fine Art, South Australian School of Art, Adelaide

Awards
1999 Anne & Gordon Samstag International Visual Arts Scholarship
1997 Arts South Australia, project grant
1994 South Australian Department of Arts and Cultural Development, project grant

Individual Exhibitions
1998 Pinacotheca Gallery, Melbourne
1997 Voice Box, Greenaway Gallery, Adelaide
1995 PS, Greenaway Gallery, Adelaide
1993 Greenaway Gallery, Adelaide

Selected Group Exhibitions
1996 Messy and Restless, Contemporary Art Centre of South Australia, Adelaide
ACAF 5, Australian Contemporary Art Fair, Melbourne
White Hysteria, Contemporary Art Centre of South Australia, Adelaide; and Stripp Gallery, Melbourne
Work on Paper, Greenaway Gallery, Adelaide
1995 Collaborative Mural Project, Northfield Women’s Prison, Adelaide
1994 ACAF 4, Australian Contemporary Art Fair, Melbourne

Collections
Artbank
Michell Collection, Adelaide

Hanh Ngo
Born 1971, Kien Giang, Vietnam
1997 Master of Arts (Visual Arts), Canberra School of Art, Australian National University, Canberra
1993 Bachelor of Visual Arts (Honours), Canberra School of Art, Australian National University, Canberra

Awards
1999 Anne & Gordon Samstag International Visual Arts Scholarship
1998 J.G. Crawford Prize, Australian National University
1993 Mitchell, Guirgola and Thorpe award

Individual Exhibitions
1998 Surname Viet - Given Name Kieu, Canberra Contemporary Art Space, Canberra

Selected Group Exhibitions
1998 Contemporary Australian Craft to Japan, Hokkaido Museum of Modern Art, Japan and touring Sapporo; Tokyo; Takaoka; and Shiga
13th Tamworth FibreTextile Biennial - Many Voices, Tamworth Regional Gallery, Tamworth and national tour
1997 Vietnamese Voyages, Australian National Maritime Museum, Sydney
Vietnam Voices, Casula Powerhouse Arts Centre, Sydney
Corps, Crafts ACT Gallery, Canberra
Turn the Soil, R.M.I.T, Melbourne; and national tour
1996  *Re Affiliations*, Susannah Place, NSW Historic Houses Trust, Sydney; and tour to Melbourne, Canberra, Adelaide, Berlin and Bonn

*Midnight Sun*, National Gallery of Victoria, Melbourne

1994  *11th Tamworth Fibre/Textiles Biennial*, Tamworth Regional Gallery, Tamworth and national tour

**Collections**
- Australian National Maritime Museum
- Casula Powerhouse Arts Centre

**Deborah Paauwe**

Born 1972, Pennsylvania, USA

1995  Post-Graduate Diploma in Management (Arts), University of South Australia, Adelaide

1994  Bachelor of Arts (Visual Arts), South Australian School of Art, University of South Australia, Adelaide

**Awards**
- 1999  Anne & Gordon Samstag International Visual Arts Scholarship
- 1998  First Prize, works on paper category, EVA 98, Pulteney Grammar School, Adelaide
- 1994  Arts SA Emerging Artists, project development grant

**Individual Exhibitions**
- 1998  *Blue Room*, Greenaway Art Gallery, Adelaide
- 1996  *pillow talk*, Greenaway Art Gallery, Adelaide
- 1994  *nu-ren (woman)*, Greenaway Art Gallery, Adelaide

**Selected Group Exhibitions**
- 1998  *ACAF 6*, Australian Contemporary Art Fair, Melbourne
- 1997  *The Measured Room*, Contemporary Art Centre of South Australia, Adelaide
- 1996  *The Hutchins School Art Prize*, The Long Gallery, Hobart
- 1995  *Recent Acquisitions*, Albury Regional Art Centre, Albury
- 1994  *femme*, North Adelaide School of Art Gallery, Adelaide

**Collections**
- Art Gallery of Western Australia
- Albury Regional Art Centre
- Artbank
- The University of Adelaide

**Matthew Warren**

Born 1971, Burnie, Tasmania

1995  Graduate Diploma of Art, Craft & Design, University of Tasmania, Hobart

1994  Bachelor of Fine Arts, University of Tasmania, Hobart

**Awards**
- 1999  Anne & Gordon Samstag International Visual Arts Scholarship

**Media Performances & Exhibitions**
- 1998  *I Miss You*, installation with video, Salamanca Arts Centre, Hobart
- 1998  *Six Blind Mice*, live soundscape & sightless drawing performance, Centre of the Arts, Hobart
- 1998  *The Ecstasy of Communication*, Long Gallery, Hobart
- 1998  *Empire Studios Presents - Two Cans and a Piece of String*, video phone booths, Hobart Fringe Festival, Salamanca Arts Centre, Hobart
1997  *Empire Studios Presents - Empire State*, internet and multimedia projections, Launceston Inveresk Railyards; and Burnie Kmart carpark/Reece House; and Queenstown Paragon Theatre
*Empire*, multimedia projections, AMP, WheatSilos & Syrup, Hobart
*Phantasmsex/schemeland*, soundscape for David McDowall, C.A.S.T. Gallery, Hobart
*Dream Up*, video/multimedia, touring play by Salamanca Theatre Company throughout Tasmania

1996  *Our Forgotten Memories & The End of Memories*, two video installations in Pulp, Burnie Regional Gallery, Burnie
*The Morpheus Project*, Couch Culture Art Space, Hobart
*Blue Bird Blur*, slide show with soundtrack - collaboration with Edward Colless for The Performance Space project: Big New Sites; played in Village cinemas throughout Australia
*Blue Baby Blue*, Couch Culture Art Space, Hobart


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**Samstag Scholars**

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; Matthýs 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