

The Anne & Gordon Samstag  
International Visual Arts Scholarships

**s a m s t a g**

2000

The Year 2000 Anne & Gordon Samstag  
International Visual Arts Scholarships

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University of South Australia

2000

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John Harris

Károly Keserü

Marco Masci

David Ralph

Elvis Richardson

Sally-Ann Rowland

Troy Ruffels

Paula Wong



**Anne and Gordon SAMSTAG**  
photographed at Mamaroneck, New York, ca.1961

## Foreword

Inevitably, Samstag's Year 2000 catalogue suggests a *de rigueur* obligation to join the gathering millennial euphoria with a little whoopin' and hollerin', just by way of introduction to our excellent eight new Samstag Scholars, the fabulous *Class of 2000*.

Close readers know, of course, that 2000 is not the new era - it is the concluding year of the awesome old. But not for new players; this eighth generation of scholarship recipients can easily hedge their millennium bets - in 2001 they will still be overseas witnessing the light of that year's new beginnings. By any stretch, it is exciting.

To suggest though, that Samstag Scholars 'have it all' is perhaps a little crude, even if near the truth. The opportunity provided by the Samstag benefaction, its material generosity and the privileged latitude it offers for sustained artistic exploration, is simply without equal in Australia. We all thank Gordon and Anne, exemplars of vision devoted to the encouragement of talent!

Themes millennial recur in this catalogue through the enjoyable insights of our distinguished guest essayist, James Moss. Moss, who teaches art history and theory at the South Australian School of Art, has wryly observed that, 'next year, Andy Warhol will be an artist who lived in the last century' (well almost). We finally have something to think about, with this.

Our very sincere thanks to the hard-working selection committee of Anne Wallace, Olga Sankey and Noel Frankham. Chaired by Noel, the committee devoted several attentive days to a thorough consideration of Australia's best emerging artists.

The results are before you!

Ross Wolfe  
Director, Samstag Program



**Gordon SAMSTAG** 1906-1990

*Nurses* 1947

Oil on canvas

121.9 x 106.7

Collection of the Santa Clara Valley Medical Center  
San Jose, California

## The Samstag Program

The Anne and 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".

Samstag Scholarships pay for all the costs of twelve months of overseas study, including provision of a very generous stipend, return airfares and institutional study fees.

An American citizen, Gordon Samstag was born in New York City on 21 June 1906, and studied at the New York Art Students League before continuing his studies at the Academie Colarossi in Paris. A 1981 exhibition catalogue from the Wichita Art Museum, *The Neglected Generation of American Realist Painters 1930-1948*, confirms his status as a social realist painter of significance 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 (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.*

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## The World Is Not Enough

James Moss

*.....the surface of the world is now totally known to us, but the images that serve us by allowing us to look at the world, have become just as unknown as the unveiled world itself.<sup>1</sup>*

The relatively new global-cultural paradigm we have learnt to call 'post-modernity' will be recognised in future histories as the time when life finally caught up with art. A distinctive characteristic of the 20th century is the extent to which this age has been recorded in a vast array of images, the agency through which we have, in effect, come to know the world.

This comprehensive knowledge of ourselves and of our global environment - this ability to 'see' the world from a potential infinity of perspectives - has demonstrated that our perception of reality is entirely subject to context and point of view. As a consequence, the established narratives of meaning which had so long sustained us, have been supplanted by a relativistic, discontinuity of meanings that are simultaneously liberating and disconcerting.

The rise of the image as a deconstructive force in orthodox perception, had a particular precedent in the avant-garde art of the early decades of this century. Contemporary with this artistic dismantling of reality was a similar sacking of the citadel of classical physics, by the Theory of Relativity. As cultural paradigms go, relativity theory and Cubism are practically identical; the re-definition of the meta-illusion of space in art, mimicked the absence of space as an absolute in modern physics.

Commensurate with this trajectory in the sciences, relativity became the touchstone of modern art and has, with the passing of the century, become the condition of post-modernity.

Scratch contemporary culture and you'll find a surface of relativities; which is another way of saying that our perceptions of the world are now conditioned by diversity, the 'democratic' effect of which has been a collapse of the distinctions separating - amongst other things - truth and fiction, the literal and the symbolic, the real and the hyperreal, the image and reality.

Given the above has credence, what does this mean for artists in a world where there is little distinction between art and life, a world in which images have ceased simply to be descriptors, reflections of a basic reality, but have become the very texture of reality in all of its diversity? Well, contrary to the expectations of many, the transmutation from reality to hyperreality hasn't changed things much at all. Irrespective of whatever version of reality holds court, it simply provides another context in which artists can work and, given the expanded nature of our current realities, the contexts for artists are likewise expanded.

Of course, what is real in relative terms also conditions what is true. And artists, who are inherently sceptical of the truth, now find themselves at play in an increasingly discursive realm.

The relative unknowability of the image is exploited in the photographic work of **Troy Ruffels** via the multifarious and multilayered points of reference encoded therein.



Troy RUFFELS  
*Location III* (installation view) 1999  
digital inkjet prints on canvas  
300 x 1200

Ruffels's images negotiate the plethora of intersecting concerns which have incrementally colonized the once-contradictory space between the twin poles of art and life; the continuing ubiquity of the modernist grid now extrapolated into an increasingly fragmented illusion of repetition, that draws as much from Mandelbrot as it does from Mondrian - the conflation of macro and micro elements that constitute the Euclidian and quantum dimensions of the world as we know it, and issues environmental that continue to haunt us in contradistinction of our facility to simulate natural realities.

All this is further compounded by Ruffels's use of state-of-the-art digitalisation, in which the photographic analogue is transformed into a second-order electronic code that adds another chapter to the teasing out of the tangled threads of reality and abstraction.

Things digital also feature in the work of **Károly Keserü**, although, in a sleight of hand, his paintings quote the pixilated surface of electronic imagery while simultaneously referencing the grid, post-

impressionism and a variety of expressionisms. A diversity of perspectives and points of view merge into single images, and while this work displays a quotational aspect of sorts, it's clear that the quotational devices apparent in the painterly innovations of the late



Károly KESERÜ  
*Untitled* 1999  
acrylic on canvas  
50 x 50

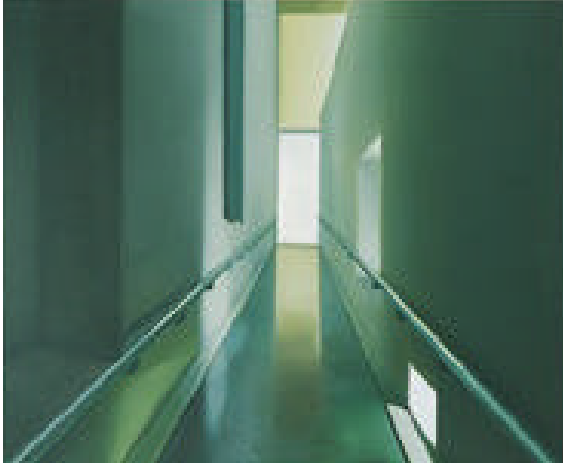
seventies and early eighties, were clunky by comparison with the smooth interstylistic conjunctions of late nineties neo-retro.

In addition, Keserü has superimposed the cool ironies of postmodern inversion that privilege the 'other'- folk art and craft - over the grid matrix of modernist aesthetics, toying with history by constructing a modernist/folk-art hybrid he calls *folkmodern*, while simultaneously creating a conjunction out of the once-great divide, between art and craft.

The duplicity apparent in the cheating heart of post-modernity is again invoked in the only other painter in the Samstag Class of 2000, **David Ralph**. The denotative aspect of Ralph's work seamlessly connects formalist photography, photo-realist painting, and the longevity of the surrealist impulse, while connoting a post-Watergate vision of architecturally inspired conspiracy theories, dreamscape settings of a corporate noir, the silences of which are eloquent of an interior monologue on the condition of late capitalism.



David RALPH  
*Triforium* 1998  
oil on canvas  
157 x 114



David RALPH  
*Slippery slope* 1999  
oil on canvas  
117 x 142

The style and technique of Ralph's work mimics the smooth and invisible workings of the modern corporate sector, however these interiors have a distinct retro, even metro look, their aesthetic functionalism the product of a time which perceived of 1984 as the future.

The condition of silence and the depiction of absence are two of the most potent devices in the avant-garde repertoire, not unbecoming of the secret codes of modern art. The installation work of **Sally-Ann Rowland** is a chip off the old psychoanalytic block, a kind of waiting game in which

all but the most minimal of narrative devices situate the work on the edges of memory - a mnemonic event-horizon, where time and space take on the qualities of slippage not unlike those experienced by Dave, the spaceman in *2001 - A Space Odyssey*.

It's hard to imagine there was a subconscious prior to the analogical conjunction of dwelling places and the mind. The sparse anonymous room in which, "real objects are altered, the familiar imbued with a strangeness that occurs in dreams",<sup>2</sup> is a potent signifier of the unconscious whose secret occupant is invariably absent, yet whose apparent presence is indicated in the few objects that populate the 'space', but which are perversely thwarted in their state of becoming; books with two spines, drawers without handles and chess pieces in treacle, the absent kings rendering the game futile and unending.

This work is more beautiful than it is bleak, more ingenious than existential, and the engagement it desires is aligned more with the politics of identity than the dialectics of isolation.



Sally-Ann ROWLAND  
*The spare room* (detail) 1999  
installation of felt, velvet, carpet, books, desk and timber  
450 x 450 x 300



Marco MASCI  
*The space between Randy and Jackson*  
(*Skinflicks*, p55, March 1996) 1998  
duratrans, plexiglass and fluoro lights  
80 x 110

The artistic concerns of **Marco Masci** are intricately enmeshed in the twin issues of representation and identity, towards both of which he has adopted a trans-institutional approach. With a background in photography and an eye to new representational technologies, this artist has enlisted “light, image and sculptural form”<sup>3</sup> to express the conflicting nature of belonging to, and yet being absent from, a socio-culturally prescribed ethnicity and gender. Masci’s interest in new formulations of materials and media is synonymous with his interests in the new orders of identity, and the conceptual wit that alternates between both foci can be seen to great effect. The ‘positive’ or central aspect of these images is illuminated and yet arbitrary, and it is

only by looking to the edges of these vaguely island-like shapes that they are revealed as contexts of desire.

Revealing, classifying and mapping the collective memory is the creative mission of **Elvis Richardson** and her work takes in “revelations of institutional and private spaces, and representations of sites of violence and crime”.<sup>4</sup> Diversity, in relation to both the performative act and the material found, is again the name of the game in this accumulation of levels of data and cultural detritus, the signifieds of which combine to

“address notions of loss and displacement within contemporary society, whilst questioning social mores and aesthetics”<sup>5</sup>.

Found: a photograph of a thirties-something woman in a white bikini in a beach-type location, standing in front of dark green, mini-minor deluxe with surfboard racks. She eyes the camera disinterestedly - “..move over a bit so’s I can get the car in” - it’s high noon, perhaps the sand is hot and she wishes he (?) would get a move on. Like most snapshots it’s a perversely unremarkable image, a blue-print of an original ‘real’ that was lost years ago, a relic/trace of an earlier decade. There is a kind of melancholy in the woman’s vulnerability and anonymity, as if this was the last known photograph taken of her prior to her mysterious disappearance.

Lost: a little girl, name of Joanne Ratcliffe. Her father appeals on TV for her return and she never does. This case, like the meaning of the image, any image, can never be closed.



Elvis RICHARDSON  
*Found Paints Lane, Chippendale,*  
30.4.98, 3:30pm 1998  
C-Type print from found 35mm  
transparency  
110 x 80



John HARRIS  
*The Parable of Experience* 1998  
yellow neon  
200 x 200

Relating to human experience is high on the agenda in the art of **John Harris**, ideally as it is staged within the context of the American sociopolitical landscape. Harris's aim is to make work that addresses the logic of the often absurd and spectacular artifice of 'the empire of signs', and which simultaneously offers itself as critical commentary on the nature of its own potent, post-ideological dynamics.

If this sounds like something of a tall order, it has been the modus operandi of much pop art since the inception of the genre, although Harris's art has little of the dead-pan literalness so indicative of pop. Instead, the symbolic is the dominant code, and encoded in Harris's work is the discursive and ubiquitous rhetoric of dystopia, urging adherence and targeting all levels of perceptual experience, from the

subliminal to the sublime. Scale in this context is relative, as the miniature *Billboard* suggests, Haiku-like in its semiotics of economy; and this relativity of scale is further compounded by *The Parable of Experience*, a billboard-size set of brackets designed as a device to enclose more than one line of text - a very ordinary ideogram, now ethereal in 'transcendent' green neon.

The hyperreal plethora of belief systems we engage with incurs a multitude of martyrs, and one crosses the dystopian landscape at one's own risk..... on a wing and a prayer.



John HARRIS  
*Billboard* 1998  
wood, plastic and electricity  
25 x 30

The radical absence of the aesthetic object and of the object, per se, in the art of late modernism, was often provided with a justification contextualised in the anti-rhetoric of Mahayana Buddhism, or Zen, a disposition towards the world emphasising the value of meditation and intuition. The attainment of perception is the nugget at the heart of the Zen credo, and such an attainment is also the creative vanishing point in the installation work of **Paula Wong**, work that hovers between dimensions relative to a phenomenology of process - consciousness and direct experience - and the material dimension that remains as traces of the passing of the moment.

Meditations on identity, “.....involving repetition such as string making, stitching, typing and knitting”,<sup>6</sup> intertwined with the gestural pleasures of randomness and indeterminacy, combine to provide a striking analogy of a personal journey into the light.



Paula WONG  
*Hsieh Ho's Sixth Canon:*  
*transmission of experience of the past in making copies #1, Bryson and Foster 1999*  
wax, paper, text and thread  
variable dimensions

And what about the millennium? Will the passing of one and the beginning of another have any distinctive bearing on the fortunes of artists in general and this group of Samstag Scholars in particular?

What can I say, suffice that next year, Andy Warhol will be an artist who lived in the last century.

(1) Virilio, P. 'Interview with Paul Virilio' by Jerome Sands, translated from the French by Sheila Glaser, *Flash Art* (#138, 1988)

(2-6) From written statements by the artists.

**James Moss** lectures in art history and theory at the South Australian School of Art. He has contributed articles and reviews to a range of journals and has authored numerous catalogue essays. His current research engages with contemporary reassessments of history; the deconstruction of historical narratives, relativities of fact and fiction - past and present - and the documentary possibilities of hypertext as a narrative device for re-framing historical events.

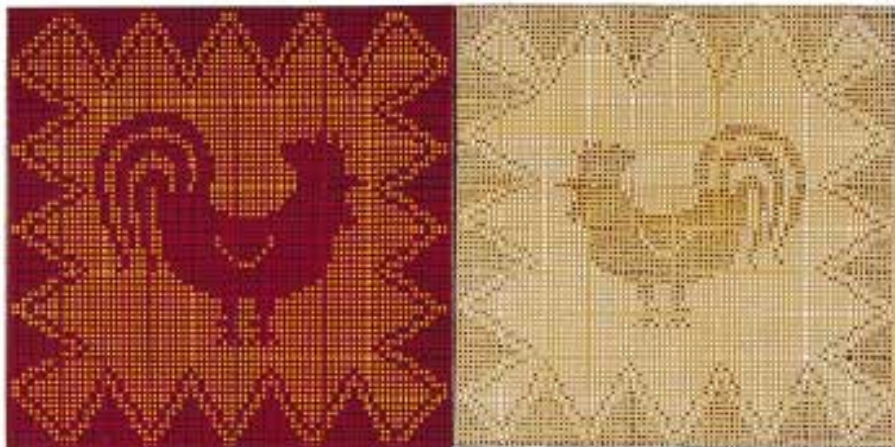
## John Harris

*Wing of a Martyr* (detail) 1999  
carved foam mattress  
250 x 300



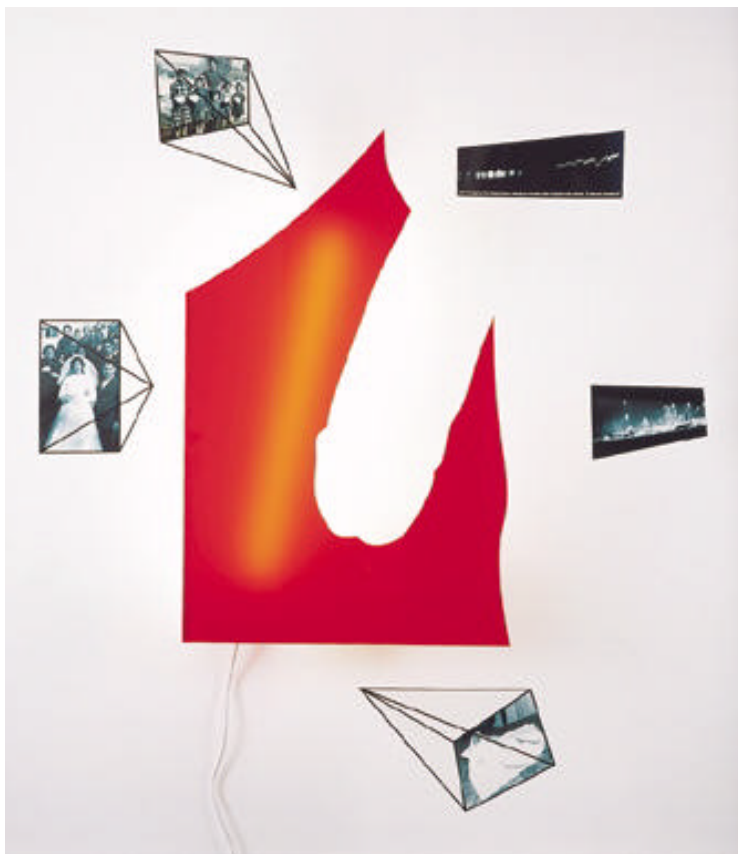
## Károly Keserü

*Untitled* 1998  
acrylic on canvas  
50 x 50



## Marco Masci

*Re: family, porn and travel as metaphor* 1999  
plexiglass, nova-jet prints and fluoro light  
100 x 100 x 15



## David Ralph

*Resting place* 1999  
oil on canvas  
121 x 142



## Elvis Richardson

*I am missing (unsolved)* 1999

black and white silver gelatin print, from photograph of  
Joanne Ratcliffe's father, published 'The Advertiser', 29 August 1973  
130 x 85



*Bread roundsman Les Ratcliffe appeals on television for the return of his daughter.*

Photograph of Mr Les Ratcliffe reproduced by kind permission of  
Advertiser Newspapers Limited

## Sally-Ann Rowland

*The spare room* 1999

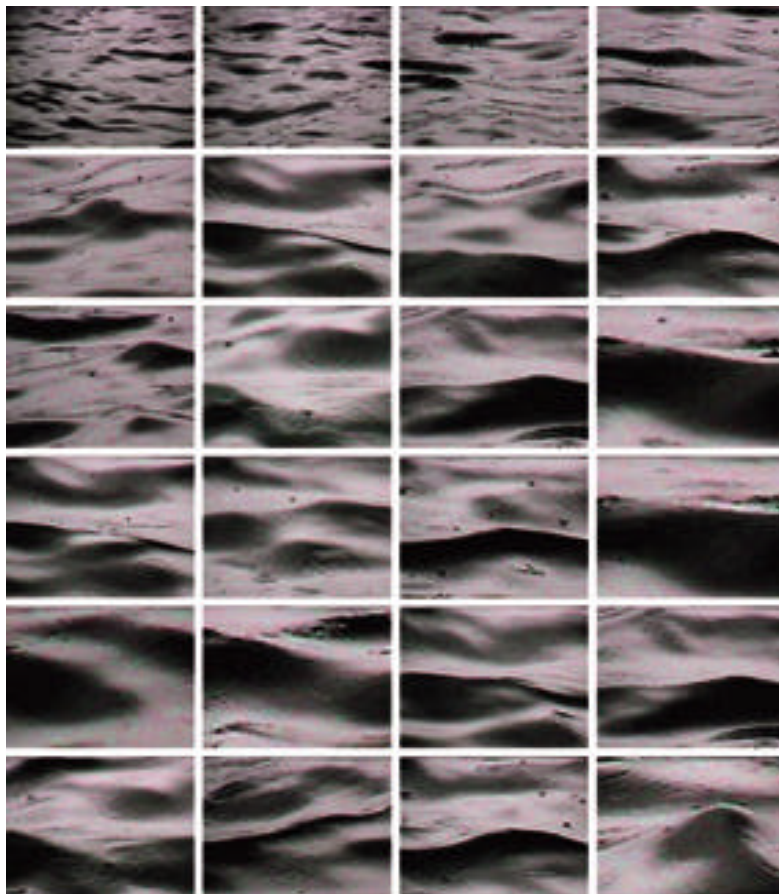
installation of felt, velvet, carpet, books, desk and timber  
450 x 450 x 300



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Troy Ruffels

*Location III* (detail) 1999  
digital inkjet prints on canvas  
300 x 1200



## Paula Wong

*The Prince* (detail) 1998  
type on paper , with silk thread  
200 x 300 x 400



## Artists' Biographies

### John Harris

Born 1975, Wagga Wagga, New South Wales

- Awards**
- 1998 Bachelor of Visual Arts (Honours), Queensland College of Art, Griffith University, Brisbane
  - 1997 Graduate Program, (Fall term), Studio Art, University of California, Irvine
  - 2000 Anne & Gordon Samstag International Visual Arts Scholarship
  - 1998 Art Gallery of New South Wales, Moya Dyring Memorial Studio, residency at the Cite Internationale des Arts, Paris
  - Arts Queensland, professional development grant
  - 1996 Queensland Art Gallery, Melville Haysom Memorial Art Scholarship, three month residency as visiting artist
- Individual Exhibitions**
- 1999 *Over and Above*, Cite Internationale des Arts Galleries, Paris
  - 1997 *Fall*, Institute of Modern Art, Brisbane
  - Horizon Scenes*, University of California, Irvine Gallery, Los Angeles
  - 1996 *Castles in the Air*, Metro Galleries, Brisbane
  - Natural Alibis*, Institute of Modern Art, Brisbane
- Selected Group Exhibitions**
- 1999 *23rd Japan International Art Exhibition*, Metropolitan Art Museum, Tokyo
  - 1998 *ex.cat*, Smith+Stoneley, Brisbane
  - Presence*, Process Gallery, Brisbane
  - Hatched: National Graduate Show*, Perth Institute of Contemporary Arts, Perth
  - Fake Plastic Trees*, Smith+Stoneley, Brisbane
  - Fresh Cut*, Institute of Modern Art, Brisbane
  - 1996 *End of Year Clearance*, Institute of Modern Art, Brisbane
  - Solitary Confinement*, Bogga Road jail, Brisbane
  - Do it*, Institute of Modern Art, Brisbane
  - 1995 *This is it, as it is*, Magazine space, Eagle Street pier, Brisbane
  - 1994 *Momentum*, Metro Galleries, Brisbane
  - A Brief Exposure*, Holy Trinity Church, Brisbane
  - Pictures are Paradoxes*, Queensland College of Art Gallery, Brisbane
  - 1993 *Fourteen New Artists*, Space Plenitude Gallery, Brisbane
- Commissions**
- 1998 Toadshow Productions and Queensland Performing Arts Trust, design consultant – set piece, *Kill Everything you Love*
  - 1996 Queensland Performing Arts Trust, designer, Brisbane Festival model

### Károly Keserü

Born 1962, Budapest, Hungary

- Awards**
- 1999 Bachelor of Fine Art (Painting), Victorian College of the Arts, Melbourne
  - 2000 Anne & Gordon Samstag International Visual Arts Scholarship
- Individual Exhibitions**
- 1999 *Arosagok*, Mu-Terem Galeria, Debrecen, Hungary
  - Folkmodern*, George Paton Gallery, University of Melbourne
- Selected Group Exhibitions**
- 1999 *POCO NOCO meets Arthur Boyd*, TCB Gallery, Melbourne
  - POCO NOCO meets Jacques Derrida*, Derrida Prize Exhibition, Victorian College of the Arts Gallery, Melbourne
  - Darrebini*, La Trobe Art Prize and Exhibition, Centre for Decorative Arts, Melbourne
  - 1998 *Room with a View*, JANAX, Myer shop window, Melbourne
  - Small Things*, Victorian College of the Arts Gallery, Melbourne
  - Space Invaders*, Victorian College of the Arts Gallery, Melbourne

- 1997 *Clothing Exchange*, DAMP, Grey Area Art Space Inc., Melbourne  
*Mystery of Being*, Victorian College of the Arts Gallery, Melbourne  
 1996 *Ego*, Temple Studio, Melbourne  
 1994 *Postcard Show*, Linden Gallery, Melbourne  
 1993 *Iglu*, csoport, RS 9 Theatre, Budapest, Hungary

## Marco Masci

Born 1977, Brisbane, Queensland

- 1998 Bachelor of Visual Arts in Photography, Queensland College of Art, Griffith University, Brisbane

### Awards

- 2000 Anne & Gordon Samstag International Visual Arts Scholarship  
 1997 Queensland Art Gallery, Hobday and Hingston Bursary  
 Queensland Artworkers' Alliance, art photography award

### Individual Exhibitions

- 1999 *Investigations into Certain Functions of Photography*, Metro Arts, Brisbane

### Selected Group Exhibitions

- 1999 *Sublime Absence*, Smith+Stoneley, Brisbane  
*Fuzz Factor Five*, Artspace, Sydney  
 1998 *Picture Perfect: New Australian Photo-Artists 1998*, Australian Centre for Photography, Sydney  
*Fuzz Factor Five*, Metro Arts, Brisbane  
*Peepshow*, Soapbox Gallery, Brisbane  
*Out of Town in Newtown*, King Street Gallery, Sydney  
*Fresh Cut*, Institute of Modern Art, Brisbane  
 1997 *Ritual & Reflex*, Smith+Stoneley, Brisbane  
*Shot*, Grunt Art Space, Brisbane  
 1996 *End of Year Clearance Sale*, Institute of Modern Art, Brisbane  
*Inception*, Alfred Street Studios, Brisbane  
*Pre-Millennia Tension*, Universal Joint Gallery, Brisbane  
*Gay and Lesbian Pride Art*, Artworx Gallery, Brisbane  
*Erratic*, Cross Gallery, Brisbane

## David Ralph

Born 1963, Warrnambool, Victoria

- 1998 Master of Fine Art by Research (Painting), Victorian College of the Arts, Melbourne  
 1985 Bachelor of Fine Art (Painting), Victorian College of the Arts, Melbourne

### Awards

- 2000 Anne & Gordon Samstag International Visual Arts Scholarship

### Individual Exhibitions

- 1999 *Transitional Space*, Robert Lindsay Gallery, Melbourne  
 1998 *Stasis*, West Space Gallery, Melbourne  
 1996 *Beneath the Surface*, Scope Gallery, Melbourne  
 1994 *Low Light*, Botanical Gallery, Melbourne  
 1993 *Vanishing Point*, Botanical Gallery, Melbourne  
 1992 *Paintings from the Brewery*, Botanical Gallery, Melbourne

### Selected Group Exhibitions

- 1998 *ANZ VCA Post Graduate Fellowship Exhibition*, Cathedral Gallery, ANZ Head Office, Melbourne  
*National Works on Paper Award*, Mornington Peninsula Regional Gallery  
*The Gold Coast City Conrad Jupiter's Art Prize*, Gold Coast City Art Gallery, Surfers Paradise  
*The Autumn Show*, La Trobe Street Gallery, Melbourne  
 1997 *The Mornington Peninsula Drawing Prize*, Mornington Peninsula Regional Gallery  
*Work Exhibition*, West Space Gallery, Melbourne  
 1996 *Australia Felix*, Scope Gallery, Benalla  
*The Geelong Contemporary Art Prize Exhibition*, Geelong Art Gallery, Geelong

- 1995 *Australia Felix*, Scope Gallery Space, Benalla  
 1994 *Postcard Show*, Linden Gallery, Melbourne  
 1992 *City of Richmond Acquisitive Award*, Richmond Town Hall, Melbourne  
 1989 *Faber Castell Australian Drawing Awards*, Rex Irwin Gallery, Sydney  
 1988 *St Kilda City Council Acquisitive Prize Exhibition*, Linden Gallery, Melbourne

### Elvis Richardson

Born 1965, Sydney, New South Wales

- |                                   |   |
|-----------------------------------|---|
| <b>Awards</b>                     | 1995 Master of Art, University of New South Wales, Sydney<br>1992 Bachelor of Art, University of New South Wales, Sydney  |
| <b>Individual Exhibitions</b>     | 2000 Anne & Gordon Samstag International Visual Arts Scholarship<br>1996 Pat Corrigan artist's grant<br>1999 <i>Synthetic</i> , Herringbone Gallery, Sydney<br>1998 <i>Police Radio 01/12/97 – 31/12/97</i> , 151 Regent Street Gallery, Sydney<br><i>The Downing Centre Windows</i> , Performance Space, Sydney<br>1997 <i>Retrieval</i> , First Draft, Sydney<br>1996 <i>Ache</i> , Pendulum Gallery, Sydney<br>1995 <i>I really want to kill you but don't remember why</i> , Artspace, Sydney<br>1994 <i>Exploding Underground</i> , Farringdon Station, London<br>1993 <i>Belonging</i> , collaborative project with Geoff Barker, Arthaus, Sydney<br>1989 <i>Memories of Dissection</i> , Rondeau, Sydney   |
| <b>Selected Group Exhibitions</b> | 1999 <i>Sublime Absence</i> , Smith+Stoneley, Brisbane<br>1999 <i>Australian Perspecta</i> , Australian Centre for Photography, Sydney<br><i>Toxic</i> , Performance Space, Sydney<br>1998 <i>Mondo Cane</i> , Herringbone Gallery, Sydney<br><i>Shorn</i> , Temple Studios, Melbourne<br><i>Helen Lempriere NSW Travelling Art Scholarship</i> , Artspace, Sydney<br><i>1 hour photo</i> , 1st Floor, Melbourne<br><i>The Caretakers Residence</i> , collaborative performance with DeeJ Fabyc, Pile On – The Bridge, Construction in Process VI, Melbourne<br>1997 <i>Helen Lempriere NSW Travelling Art Scholarship</i> , Artspace, Sydney<br><i>Artists Against Racism</i> , S H Irving Gallery, Sydney<br>1996 <i>Walk the Street</i> , Goulds Bookshop window, Sydney<br>1995 <i>Walk the Street</i> , Newtown Police Station, Sydney<br>1994 <i>Inner Sydney Artists</i> , Australian Embassy, Jakarta<br>1993 <i>one on one</i> , Australian Centre for Photography, Sydney<br>1990 <i>Ideal Format</i> , Northern Territory Centre of Contemporary Art, Darwin<br>1989 <i>Artist Run Spaces</i> , Artspace, Sydney |
| <b>Commissions</b>                | Australian Centre for Photography, 11:11, <i>4 Artists</i> , published book of images   |

### Sally-Ann Rowland

Born 1974, Adelaide, South Australia

- |                                   |   |
|-----------------------------------|---|
| <b>Awards</b>                     | 1997 Bachelor of Visual Arts, South Australian School of Art, University of South Australia, Adelaide<br>1996 Bachelor of Arts (Honours), The University of Adelaide  |
| <b>Selected Group Exhibitions</b> | 2000 Anne & Gordon Samstag International Visual Arts Scholarship<br>University of Adelaide Scholarship<br>Adelaide Central School of Art, fellowship<br>1999 <i>Gold Card2</i> , Experimental Art Foundation, Adelaide<br>1998 <i>Underbelly</i> , Hindley Street, Adelaide<br><i>Fleurieu Biennale</i> , McLaren Vale wineries, South Australia<br><i>Procrustean Bed</i> , Experimental Art Foundation, Adelaide<br>1997 <i>Helpmann Academy Auction</i> , Hilton Hotel, Adelaide |

## Troy Ruffels

Born 1972, Devonport, Tasmania

	1996	Bachelor of Fine Arts (Honours), School of Art, University of Tasmania, Hobart	
<b>Awards</b>	2000	Anne & Gordon Samstag International Visual Arts Scholarship	
	1999	National Australia Day Council, State Awards Arts Category (Tasmania), Young Australian of the Year	
		Arts Tasmania, Artsbridge travel grant	
	1998	University of Tasmania, Australian Postgraduate Award	
	1997	Arts Tasmania, professional development grant	
<b>Selected Individual Exhibitions</b>	1999	<i>Zero Horizon</i> , <C.A.S.T>Gallery, Hobart <i>Troy Ruffels PHE 99</i> , Najera Art Gallery, Madrid <i>Location</i> , Devonport Regional Art Gallery, Devonport <i>Transmission</i> , <C.A.S.T>Gallery, Hobart; and University Fine Art Gallery, Launceston	
	1998	<i>6th New York Digital Salon</i> , Visual Arts Museum, New York; and tour to Madrid, Milan, <i>Barcelona</i> , Alicante, Canary Islands and Lisbon. <i>World Print Festival</i> , Ljubijana, Slovenia <i>Excursive Sight</i> , Plimsoll Gallery, Hobart <i>Winter Here</i> , Winter There, Gallery One, Canberra; and Sidewalk Gallery, Hobart <i>A Flourishing Ecology</i> , Long Gallery, Hobart	
	1997	<i>Primavera</i> , Museum of Contemporary Art, Sydney <i>5th New York Digital Salon</i> , Museum of Visual Art, New York; and tour to Madrid <i>Naught Plus One</i> , Plimsoll Gallery, Hobart	
	<b>Collections</b>		Artbank
			Devonport Regional Gallery

## Paula Wong

Born 1965, Melbourne, Victoria

	1999	Master of Arts (Fine Arts), RMIT University, Melbourne	
	1996	Bachelor of Arts (Fine Arts) (Honours), RMIT University, Melbourne	
<b>Awards</b>	2000	Anne & Gordon Samstag International Visual Arts Scholarship	
	1999	Australia Council, Tokyo residency	
	1998	Pat Corrigan artist's grant	
		26th Zeniten competition, Tokyo, International 2nd grand art prize	
	1997	200 Gertrude Street Inc., Melbourne, studio residency	
	1996	Second Dan ranking in Shodo, Tokyo, Japan	
<b>Individual Exhibitions</b>	1998	<i>Trace</i> , Linden Art Gallery, Melbourne <i>Dr Wong's Sea Gardens</i> , Westspace Gallery, Melbourne <i>Swamped</i> , 200 Gertrude Street, Melbourne	
	<b>Selected Group Exhibitions</b>	1999	Moet and Chandon Australian Touring Exhibition <i>Deacons Graham and James/ Arts 21 Award</i> , Ian Potter Museum of Art, University of Melbourne
		1998	<i>Institutional Transit Lobby</i> , 200 Gertrude Street, Melbourne <i>Overview 1998</i> , Linden Art Gallery, Melbourne <i>26th Zeniten competition</i> , Tokyo
<b>Exhibitions</b>		<i>Artflog</i> , Grey Area Art Space Inc., Melbourne <i>Post-Postcard Show</i> , Linden Art Gallery, Melbourne	
	1997	<i>Adjacent</i> , 200 Gertrude Street, Melbourne	

## Samstag Scholars

- 2000** John Harris; Károly Keserü; Marco Masci; David Ralph; Elvis Richardson; Sally-Ann Rowland; Troy Ruffels; Paula Wong
- 1999** Peter Alwast; Stephen Bram; Kristian Burford; Nicholas Folland; Paul Hoban; Hanh Ngo; Deborah Paauwe; Matthew Warren
- 1998** Craige Andrae; John Derrick; Christopher Howlett; Shaun Kirby; Anne Walton
- 1997** Zhong Chen; Rozalind Drummond; Julie Gough; Steven Holland; Lyndal Jefferies
- 1996** John Kelly; John R. Neeson; Nike Sawas; Kathy Temin; Angela Valamanesh
- 1995** Mehmet Adil; Marika Borlase; Catherine Brennan; Kate Daw; Ruth Fazakerley; Susan Fereday; Matthÿs 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 Year 2000 Anne & Gordon Samstag  
International Visual Arts Scholarships

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by James Moss

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University of South Australia  
GPO Box 2471  
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South Australia 5001

Telephone: 08] 8302 0865  
Facsimile: 08] 8302 0866  
International: +618)  
Samstag@unisa.edu.au  
[www.unisa.edu.au/samstag/contents.html](http://www.unisa.edu.au/samstag/contents.html)

Director: Ross Wolfe  
Administrative Assistant: Jane Wicks

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