APPENDIX ONE: LIST OF SUBMITTED WORK

Booth, 2000-3
Stained plywood, light, sound track, CD player. 120cm x 210cm x 85cm

Reception, 2003-4
Office furniture, light box, computer, PowerPoint display, plastic indoor plant, surveillance camera, vinyl lettering. Dimensions variable

Trolley, 2003-4
Cardboard storage boxes, shredded documents, plastic bags, trolley. 350cm x 90cm x 220cm

Shredding room, 2004
Shredded documents, paper shredder, sensor. Dimensions variable

Storeroom, 2003
Constructed room, book pages, muslin, cardboard storage boxes, painted shelving, metal brackets. Dimensions variable

Rooms 714 and 715, 2001
Two room construction, office furniture, files, computer, QuickTime movie, acoustic tiling, observation mirror, surveillance camera, books
600cm x 290cm x 220cm approximately

Meeting room, Room 748, 2002-3
One room construction, two doors, vinyl lettering, office furniture, slide projector, 80 slides files, jacket, glasses. 400cm x 290cm x 300cm approximately

Surveillance and sorting room, 2003-4
Office furniture, convex observation mirror, recording equipment, surveillance monitors, computer, QuickTime movies, reconstructed shredded images, canite wall panels, pins, grain bags, shredded documents. 600cm x 290cm x 300cm approximately
APPENDIX TWO: OTHER WORK

In addition to resolving the work for the final submission, a number of other projects were completed during all phases of the research. Notably, these include a major solo installation of work at Contemporary Art Services Tasmania which resulted from my Australia Council residency in London, commissions to make site-specific work for Salamanca Arts Centre and Newcastle Region Gallery, and a site-specific project held in the State Library of Tasmania for Living Artists’ Week. While all of this work reflects some aspect of our relationship to language and to knowledge and was also used to trial a range of installation strategies, it does not always sit squarely within the research project's aims. These other projects have been included as support work in the form of documentation.

6=9: Now I lay me down to sleep, CAST Gallery, 2000

This was a collaboration with dress designer Sandra Alcorn for a group show that brought together three designers and three artists. Sandra and I made two tiny pillows, each embroidered with hair to spell out the words keep and wake.

Figure 1: Now I lay me down to sleep, collaboration with Sandra Alcorn (installation view), 2000
The pillows were displayed on small perspex tables encased in an organza curtain. Each artist and designer also displayed an individual work.

**Touching from a distance, 2001**

This was a group exhibition held simultaneously at the Fremantle Arts Centre, Perth, and Foyer installation venue, Hobart. Participating artists made one small work, which was exhibited in Hobart and a larger, related, work that was shown in Perth. The aim of the show was to make work that evoked the physical and psychological distance between the two venues.

Figure 2: I don't want to talk about it (detail), 2001

I made post cards for the Hobart venue that viewers could take with them. These were professionally printed on one side and, on the other, I hand wrote the words *I don’t want to talk about it*. For the Perth venue I filled a thick exercise book with the same text and displayed it on a small white student desk.

**Méditations, Paris 2002**

This work was created for a group exhibition held at Cité Internationale des Art, Paris, France whilst I was resident there. I used the strategy of palimpsest to reflect the experience of being in Paris. I bought a second hand copy of Rene Descartes *Méditations*,
pulled it apart and wrote over about 200 of the pages which were then pinned to the wall of the gallery in a grid formation.

The words I wrote over the text became a literal and visual pattern that commented on Descartes series of Méditations. I wrote the word 'un' over the first Méditation, the words 'un deux' over the second Méditation, 'un deux trois' over the third, and so on. In the gallery, the exhibited work formed a grid of 2.5 metres in height by 1.5 metres in width. A framed version of Méditations 1-3 was exhibited in Hobart in a group exhibition at Despard Gallery in mid 2002.

Digital books, London, 2002

During my residency in London, I created around 20 tiny artist books, all based on digital images that evoked different aspects of my time there. Many of the books reflected my visits to libraries, but others were simply about the experience of being in London. These books have never been exhibited formally.
Inhabitation, Long Gallery, Salamanca Arts Centre, 2002

A work commissioned for the group exhibition 7 Warehouses, curated by Rebecca Greenwood and held at Salamanca Art Centre's Long Gallery. The exhibition celebrated the 25th anniversary of the Art Centre and the history of the warehouse buildings at Salamanca Place.
Inhabitation focussed on Hobart's early whaling industry and featured a 2.8 metre high sculptured replica of the pectoral fin of a humpback whale. Coated in a completely white surface that evoked soap or fat, it was positioned in front of a wall covered in white wallpaper that had been screenprinted with white text that listed details of 1830s and 40s whaling boats, the crew and their catch. A digital replica of a 19th century print showing people submerging their bodies into the carcass of a dead whale as a cure for arthritis was hung on the wall.

**Living History, State Library of Tasmania, 2003**

This was a site-specific installation and performance held as part of *Living Artists’ Week* in the Tasmaniana Library reading rooms in the State Library of Tasmania. The work responded to specific items about reading and writing held in the State Library of Tasmania's Heritage Collections. I sat at a small antique table in front of a reproduction of a silver albumen photograph, originally taken in 1856, of a young girl writing on the verandah of an historic Tasmanian homestead.

![Image](image_url)

*Figure 6: Living history (installation view), 2003*

I carried out a daily automatic writing performance in response to the image, recording my thoughts in a book that was left open on the table. Visitors could watch and read what I had written afterwards. They could also have a go at automatic writing themselves,
following instructions by listening to a CD through headphones left on the table. The work was accompanied by a display of small, linen covered books from a mid 19th century Hobart prison library. A display cabinet behind the performance area was covered in black velvet to evoke a sense of the unknown past.

Figure 7: Living history, member of public participating in automatic writing, 2003

**Fremantle Print Prize, Fremantle Arts Centre, Perth, WA, 2001**

One of the digital prints I developed from video footage of the EEG procedure I had at the University of Tasmania's Psychology Department was accepted into this prize. Measuring 1.2 metres by 85 cm, it featured a close-up of my head in the EEG cap against the acoustic tiling that lined the room.

Figure 8: Are you thinking what I'm thinking? 2001.
Inaugural Poimena Art Award, Poimena Gallery, Launceston, 2003

I entered a work entitled CONTENT (#3) in this prize, which required that a small cardboard box be used in the completed work.

Figure 9: CONTENT #3 (detail), 2003

I cut the word CONTENT out of one side of the box, as in a stencil, and then encased this inside two progressively larger frosted glass boxes, each also stencilled with the work CONTENT. The effect was that of a semi transparent Russian doll, the small cardboard box visible through the glass boxes via the stencilled letters CONTENT.


A major solo exhibition of a large-scale installation that was held at Contemporary Art Services Tasmania Gallery. This work resulted directly from my Australia Council Overseas Residency in London, which I took up from January to April 2002, to visit some of the great libraries of the world and develop new ways of working with the visual symbols of the book and the word. The installation incorporated a 9 metre long table, its surface engraved with a branch-like structure filled with ink; an animated projection of hundreds of famous book titles, and a large leather library chair. The
gallery was painted an intense red and was dimly lit, creating a rich, internal space that referenced the body, blood and opulence.

Figure 10: The Library (installation detail), 2003

Figure 11: The Library (installation detail), 2003

The exhibition was accompanied by an artist's talk and a performance of 'bibliomancy' readings in which I divined the answers to visitors' questions from a selection of books.
**IXL Show, Plimsoll Gallery, 2002-3**

This exhibition featured work by Tasmanian School of Art students and staff and was principally arranged for management of the IXL Art Hotel development to consider for purchase.

I developed a small installation that consisted of 15 framed pages from historical texts arranged in a group above an antique writing table. The pages were from two of my writing performances and
were overwritten with the words *I know where I'm going* and *I have my work cut out for me.*

**Second sight: the vision of Roland Pope, Newcastle Region Art Gallery, 2003.**

This work was commissioned for the group exhibition *<LOOK>*, curated by Merryn Gates and held at Newcastle Region Gallery February - March 2004. The brief was to make work that evoked a conceptual link between the Newcastle Library and Gallery, which are sited next to each other. The completed work focussed on Dr Roland Pope, an ophthalmologist who donated an impressive collection of books and art works to the City of Newcastle in 1945. It incorporated a large circular 'eye' made from 200 small convex mirrors and a suspended image of Roland Pope from his Ex Libris, which was inside every one of his 4,000 donated books. The suspended image was laminated onto a clear perspex lens that hung 1 metre from the large 'eye', which was hung on the wall.

![Figure 14: Second sight, the vision of Dr Roland Pope, 2004](image)
APPENDIX THREE: BIBLIOGRAPHY


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Ilya/Emilia Kabakov, *Monument to a lost civilization/Monumento all civiltà perduta*. Milano: Edizioni Charta, 1999


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APPENDIX FOUR: LIST OF ILLUSTRATIONS

Part One: The central argument

Figure 1
Pages from one of my father's books.
Scanned from: Bond, MA and Walpole AS, Euripides: Hecuba.

Part Two: Context

Figure 1

Figure 2
Adrian Piper, Catalysis III, 1970

Figure 3
Liam Gillick, Wood way, 2002
Installation view, Whitechapel Art Gallery.

Figure 4
Jenny Holzer, Protect me from what I want, 1988
LED display on Spectacolour board. As installed in Picadilly Circus, London. Dimensions variable.

Figure 5
Mike Nelson, The coral reef, 2000
APPENDIX FOUR: LIST OF ILLUSTRATIONS


Figure 6

Rirkrit Tiravanija, *Untitled (tomorrow is another day)*, 1996

Figure 7

Mark Wallinger, *Mark Wallinger is innocent*, 1997
Ink on paper; dimensions variable. FRAC, Nord/Pas-de-Calais, Dunkirk.

Figure 8

Joseph Kosuth, *One and three chairs*, 1965
Folding wooden chair, photograph, blown-up dictionary definition. Private collection.

Figure 9

Liam Gillick, *Wood way*, 2002
Installation view, Whitechapel Art Gallery.

Figure 10

Joseph Kosuth, *Zero and not*, 1986
Silkscreen on paper. As installed at the Chambre d'Amis, Ghent.

Figure 11

Vitrine/small coloured pebbles glued on text, window; 9.5x23.5x98cm
Courtesy Sean Kelly Gallery, New York.
Figure 12
Ann Hamilton, *tropos*, (detail) 1993
48 burnt books, outcome of the happening created for the presentation of the work *tropos* at the Dia Foundation of Art, new York, 1993-4.

Figure 13
Bangor North Wales.
Scanned from: Corris, Michael. 'From black holes to boardrooms: John Latham, Barbara Stevini, and the order of undivided wholeness', *Art + Text*, No 49, 1994, p 69.

Figure 14

Figure 15

Figure 16
Michael Landy, *Breakdown*, 2001
Courtesy: Karsten Schubert and Thomas Dane, London.

Figures 17-18
Mark Wallinger, *Prometheus*, (detail and installation views), 1999

Figure 19
Bruce Nauman, *Four corner piece*, 1971
APPENDIX FOUR: LIST OF ILLUSTRATIONS


Figure 20

Scanned from: *2002 Biennale of Sydney: (the world may be) fantastic*. [Sydney]: the Biennale of Sydney, ©2002, p 132.

Figure 21

Ilya and Emilia Kabakov, *The big archive*, c1988

Figure 22

Ilya and Emilia Kabakov, *The man who flew into his picture*, c1988

Figure 23

Ilya and Emilia Kabakov, *Mother and son*, c1988

Figure 24-25

Scanned from: Riemenschneider, Burkhard and Grosenick, Uta (eds) *Art at the turn of the millennium*, Koln: Taschen, ©1999, p 446.

Figure 26

Projected video installation; dimensions variable; 13 minutes (loop); Edition of 3 plus 1 artist proof. Anthony Reynolds Gallery.
Figure 27
Lyndal Jones, *Prediction Piece 1*, 1981

Figure 28
Liam Gillick, *Erasmus is late in Berlin drawing tables*, 1996 (foreground) and *Erasmus is late in Berlin information room*, 1996 (background)
Foreground: 2 blue-grey tables, laser prints on coloured paper, glass, copies of *Erasmus is late*; variable. Background: Clay brown, light green and blue walls, halogen spotlights, 12 card boards with collaged information, 4 sheets of text in German; variable. *Erasmus is late in Berlin versus The what if? Scenario*, Schipper & Krome, Berlin, 1996.
Scanned from: Riemschneider, Burkhard and Grosenick, Uta (eds) *Art at the turn of the millennium*, Koln: Taschen, ©1999, p 175.

Figure 29
Liam Gillick, *Wood way*, 2002
Installation view, Whitechapel Art Gallery.

**Part Three: How the project was pursued**

All images without an artist's name are by Brigita Ozolins.

**Figures 1-3**

*Don't let it slip* (installation view and details), 1999
Book pages, muslin, light boxes, digital images. Honours submission, Tasmanian School of Art, University of Tasmania. Dimensions variable.

**Figures 4-5**

*Digital images*, unresolved work, 2000
Images on studio wall.
Figures 6-9

*My hands are tied* (installation view and performance details), 2000

Figures 10-12

*I have my work cut out for me* (installation view and performance details), 2001
Book pages, antique furniture, ink, sound track, daily 4 hour performance. Installation and performance at Linden Centre for Contemporary Art, St Kilda, Melbourne. Dimensions variable.

Figures 13-14

Marcus Prince and Brigita Ozolins, *Content, #1*, (installation view and detail), 2000
Site-specific collaboration at the Fine Arts Gallery, University of Tasmania; chalk, acrylic medium, fluorescent lighting. Dimensions variable.

Figure 15-16

*Voice* (installation view and detail), 2001
Book pages, muslin, brushed stainless steel, toughened glass. Site specific permanent work commissioned by the State Library of Tasmania. 300cm (h) x 600ccm (w) x 85cm (d).

Figure 17

Morris Miller Library, University of Tasmania, display cabinet, 2003
650m (w) x 150cm (h) x 55cm (d).

Figure 18

*CONTENT* #2, 2003
Book pages, muslin, vinyl film. Site specific installation in the entrance to the Morris Miller Library, University of Tasmania. 650m (w) x 150cm (h) x 55cm (d).

Figure 19

*CONTENT * #2 (detail), 2003
Book pages, muslin, vinyl film. Site specific installation in the entrance to the Morris Miller Library, University of Tasmania. 650cm (w) x 150cm (h) x 55cm (d).
Figure 20

Are you thinking what I'm thinking? 2001
Video still.

Figure 21

EEG data: Writing in English, 2001
A4 digital print.

Figure 22

EEG data: Writing in Latvian, 2001
A4 digital print.

Figure 23

Are you thinking what I'm thinking? 2001
Digital image from video still

Figure 24

Are you thinking what I'm thinking? Room 714, 2001
Constructed room, acoustic tiles, observation mirror, fluorescent light.
250cm (w) x 200cm (w) x 300cm (h) approximately.

Figure 25

Are you thinking what I'm thinking? Room 715, 2001
Constructed room, acoustic tiles, observation mirror, fluorescent light, office furniture and paraphernalia, computer, files, books, EEG data, quicktime movie. 300cm (w) x 200cm (w) x 300cm (h) approximately.

Figure 26

Are you thinking what I'm thinking? Room 715, (desk detail) 2001
Constructed room, acoustic tiles, observation mirror, fluorescent light, office furniture and paraphernalia, computer, files, books, EEG data, QuickTime movie. Dimensions variable.

Figure 27-28

Are you thinking what I'm thinking? Room 715, (installation and filing cabinet details) 2001
Filing cabinet, books, files. Dimensions variable.
Figure 29
*Booth*, 2003
Stained plywood, light. State Library of Tasmania Foyer. 120cm x 210cm x 85cm

Figure 30
*Booth* (detail), 2003
Stained plywood, light; 120cm x 210cm x 85cm

Figure 31
*Reception*, 2004
Light box, vinyl film.

Figure 32
*Reception* (work in progress), 2004
Desk, plastic plant, computer, light box, vinyl film. Dimensions variable.

Figure 33-34
*Trolley* (work in progress), 2003-4
Cardboard storage boxes, shredded documents, plastic bags. 350cm x 90 cm x 220cm.

Figure 35
*Shredding* (work in progress), 2003-4
Paper shredder, documents, security bins, plastic bags.

Figure 36
*Trolley* (work in progress, first version), 2003
Cardboard storage boxes, shredded documents. 350cm x 90 cm x 220cm.

Figure 37-8
*Shredding room* (work in progress), 2004
Shredded documents. Dimensions variable.

Figure 39-40
*Storeroom* (work in progress), 2003
 Constructed room, book pages, muslin, cardboard storage boxes, shelving, metal brackets. 300cm (w) x 300cm (h) x 300cm (d) approximately.
Figure 41-42
*Room 714 and Room 715*, (entrance details), 2001
Constructed room, acoustic tiling, signage. 600cm (w) x 220cm (d) x 300cm (h) approximately.

Figure 43-44
*Meeting room* (work in progress), 2004
Meeting table, 4 chairs, slide projector, 80 slides, files, documents, glasses, jacket. Dimensions variable.

Figure 45
*Meeting room* (first version), 2003
Board room tables, 12 chairs, slide projector, 80 slides, paper, pencils, glasses. Dimensions variable.

Figure 46
Digital project, unresolved work, 2001
Digital mock up for 3 gallery walls.

Figure 47
*Sorting and surveillance room* (work in progress, detail), 2004
Grain bags, shredded documents. Dimensions variable.

Figure 48
*Sorting and surveillance room* (work in progress). 2004
Office furniture, recording equipment, cane-ite wall panels, shredded images, pins. Dimensions variable.

Figure 49
*Sorting and surveillance room* (work in progress, detail), 2004
Canite wall panels, shredded images, pins. Dimensions variable.

Figure 50
*Are you thinking what I'm thinking?* (directional sign), 2001
Vinyl lettering.

**Appendix Two: Other work**

Figure 1
Collaboration with Sandra Alcorn, *Now I lay me down to sleep*, (installation view), 2000
Organza, perspex, hair. 350cm x 140cm x 70cm.
Figure 2
*I don't want to talk about it* (detail), 2001
Exercise book, handwriting, ink, student desk. 75cm x 50cm x 70cm.

Figure 3
*Méditations* (detail), 2002
Book pages from Descartes *Méditations*, handwriting, ink. 250cm x 150cm.

Figure 4
*Digital books*, 2002
Paper, cardboard, digital images. Each book, 9cm x 6cm.

Figure 5
*Inhabitation* (installation view), 2002
Wood, resin, framed print, silkscreen on wallpaper. Dimensions variable.

Figures 6-7
*Living history* (installation views), 2003
Antique furniture, convex mirror, black velvet, sound track, journal, handwriting, framed copy of silver gelatin image of Sarah Bisdee, books. Dimension variable.

Figure 8
*Are you thinking what I'm thinking?* 2001
Digital print. 95cm x 125cm.

Figure 9
*CONTENT #3* (detail), 2003
Frosted glass, cardboard; 75cm x 55cm x 35cm.

Figures 10-11
*The Library* (installation details), 2003
Wood, metal, bitumen, ink, books, red paint, projection, chair. Table: 900cm x 120cm x 80cm.

Figures 12
*The Library* (bibliomancy performance detail), 2003
Wood, metal, bitumen, ink, books, red paint, projection, chair, typewriter, reading lamp, catalogue cards. Dimensions variable.
Figure 13
*Palimpsests*, 2003-4
Antique pages, handwriting, ink, antique table. Dimensions variable.

Figure 14
*Second sight: the vision of Dr Roland Pope*, 2004
Convex mirrors, perspex, digital image. Large disc: 135cm diameter.
Smaller disc: 80cm diameter.
BRIGITA OZOLINS: CURRICULUM VITAE

Personal

Born 1954, Melbourne
Moved to Tasmania in 1983

Education

1999  BFA Hons, (First Class) University of Tasmania
1986  Graduate Diploma of Librarianship, University of Tasmania
1979  BA, Monash University, Victoria

Solo Exhibitions

      *CONTENT (#2)*, site specific installation in entrance foyer to Morris Miller Library, University of Tasmania, Sandy Bay.

2001  *I have my work cut out for me*, performance & installation, Linden Centre for Contemporary Arts, St Kilda, Melbourne.
      *Voice*, site-specific permanent installation commissioned by State Library of Tasmania, 91 Murray Street, Hobart.


1998  *I know where I’m going*, 5 day performance installation, Entrepot Gallery, Hobart.

1997  *Important Idea*, 3 day intervention on exterior Italian Pavilion, Venice Biennale, Italy.
Collaborations

2001 6=9, with Sandra Alcorn, CAST Gallery, Hobart, Tasmania; University of Tasmania North West Centre Gallery, Burnie, and Launceston University Gallery.

2000 CONTENT (#I), with Marcus Prince, Fine Arts Gallery, University of Tasmania, Hobart.


1998 Alias Art, artist in residence with Anne Mestitz, created a multimedia installation at Northgate Shopping Centre, Glenorchy, Tasmania.

1997/8 Odyssey, with Dawn Csutorus, installation in a shipping container, Hobart Summer Festival and Hobart School of Art.

1996 Pilgrimage, with Dawn Csutorus, landscape installations between Hobart and Launceston, Tasmania.

Group Exhibitions

2001 <LOOK>, Hunter Art 1: Art Tourist, Newcastle Region Gallery, New South Wales. IXL Show, Plimsoll Gallery, Tasmanian School of Art, Hobart.


2001 Touching from a distance: a Hobart and Perth exchange, Moores building, Fremantle, Western Australia, and Foyer, Hobart, Tasmania. Figure it, Plimsoll Gallery, Hobart.
APPENDIX FIVE: CURRICULUM VITAE

2000

6=9, CAST Gallery Hobart; University North West Centre Gallery, Burnie, and Launceston University Gallery

1999

Hatched, Perth Institute for Contemporary Art, Perth, Western Australia.
Trust Bank Art Exhibition, Inveresk, Launceston.
Person/art/place, Hobart Fringe Festival, Legal Aid Office, Hobart.

1998

Hutchins School Art Prize, Long Gallery, Hobart.
CAST Members Show, Cast Gallery, North Hobart.
Alice Springs Art Prize, Araluen Arts Centre, Alice Springs, Northern Territory.
The Box, Entrepot Gallery, Hobart.

1997

CAST Members Show, Contemporary Art Services of Tasmania Gallery, Hobart.
Hutchins School Inaugural Art Prize, Long Gallery, Hobart.
Trust Bank Art Exhibition, Launceston Show Grounds, Tasmania.
Body Works, Sidespace Gallery, Hobart.
Soundscapes, Carnegie Gallery, Hobart.

1996

Kissing the Blue Tongue, Long Gallery, Hobart.
Trust Bank Art Exhibition, Launceston Show Grounds, Tasmania.

1995

Kicking the pig, Long Gallery, Hobart.

Grants, Awards, Commissions, Residencies

2003

Pat Corrigan Artist Grant

2002

Arts Tasmania Project Grant
Rosamund McCulloch Studio Residency, Cité Internationale des Arts, Paris, France (May-June 2002)

2001

State Library of Tasmania Art Commission (permanent work in foyer of State Library Building, Murray Street, Hobart)
Australia Council London Studio Residency (Jan-April 2002)

1999  
Australian Postgraduate Award to undertake PhD  
Awarded the University Medal, University of Tasmania

1998  
Moonah Arts Centre Artist in Residence Grant (with Anne Mestitz)

1997  
First Prize Trust Bank Student Art Award

1996  
First Prize Trust Bank Student Art Award (acquisitive)

Collections

Trust Bank Collection, Queen Victoria Museum and Art Gallery, Launceston, Tasmania.  
Private collections in Hobart, Melbourne, Sydney, Adelaide and Germany.

Bibliography

2004  
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Stowell, Jill, 'Portrait of the artist', *The Herald Weekender* (Newcastle), 02/014/04, p 14  

2003  
Goulet, Rose-Marie, 'Carnet de voyage Australien/An Australian diary', *Espace*, No 63, Printemps, 2003 p 26-32  
Rankin-Reid, Jane, 'The creativity of adopted agony', *The Sunday Tasmanian*, 15/09/02; 'Writing reflection', *The Sunday Tasmanian*, 09/03/03
Knights, Mary, '7 Warehouses', Catalogue essay, Salamanca Art Centre, 2002

Kunda, Maria, ‘Figure it’ Catalogue essay, Plimsoll Gallery, 2001

Ball, Jessica, ‘6=9’, Catalogue essay, CAST, 2000
Andersch, Joerg: ‘6=9’, The Mercury, 13/8/00; ‘Content with an obscure meaning’, The Mercury, 27/5/00; ‘The Limitations of Language’, The Mercury, 18/3/00
Kelly, Sean, ‘My hands are tied’, Artlink, v20 #2, p95-6 ; “Brigita Ozolins has a way with words”, Art Monthly, April 2000, # 128, p42
Maxwell, Helen, ‘Reflections on the latest Graduate Shows’, Art Monthly, May 2000, #129, p 7-10
‘Don’t let it slip’ reproduction of 3 images, Siglo, Summer 2000
‘Brigita’s novel approach to art’, The Mercury, p7, 11/3/00
Andersch,Joerg, ‘The Limitations of Language’ The Mercury, 18/3/00

Lamb, Eve, ‘It’s interesting, it reaches out to people – and, yes, it is art’, The Mercury, 25/6/98

1997  Andersch, Joerg, ‘Mystery Odyssey into a Shipping Container’, The Mercury, 27/9/97
Conferences and presentations

2003

*Installation: style or strategy?* Refereed paper, ACUADS Conference, 1-4 October 2003, Tasmanian School of Art.
Forum presentation, *Moonah Arts Centre*, Tasmania, October 2003
*Living Artist Week*: presentations in State Library of Tasmania and Tasmanian School of Art, Hobart

2002

*Are you thinking what I’m thinking?* Paper presented at *Consciousness Reframed 2002: non-local, non-linear, non-ordinary*. 4th International cAAiia Star Research Conference (University of Wales, UK), Perth, Western Australia, 1-4 August 2002 in association with BEAP, the Biennale of Electronic Arts Perth, 2002

2001

*Portraiture and place*, artist's panel and presentation, National Portrait Gallery Conference, held at the University of Tasmania, 2001
*The power of the word: art and text in the 20th century*, Linden Contemporary Art Gallery Forum, St Kilda, Victoria, 2001
Forum presentation, Elizabeth College, Hobart, Tasmania 2001

1999

*I know where I’m going*, paper presented at the *Simone de Beauvoir Conference*, Philosophy Department, University of Tasmania, 2002