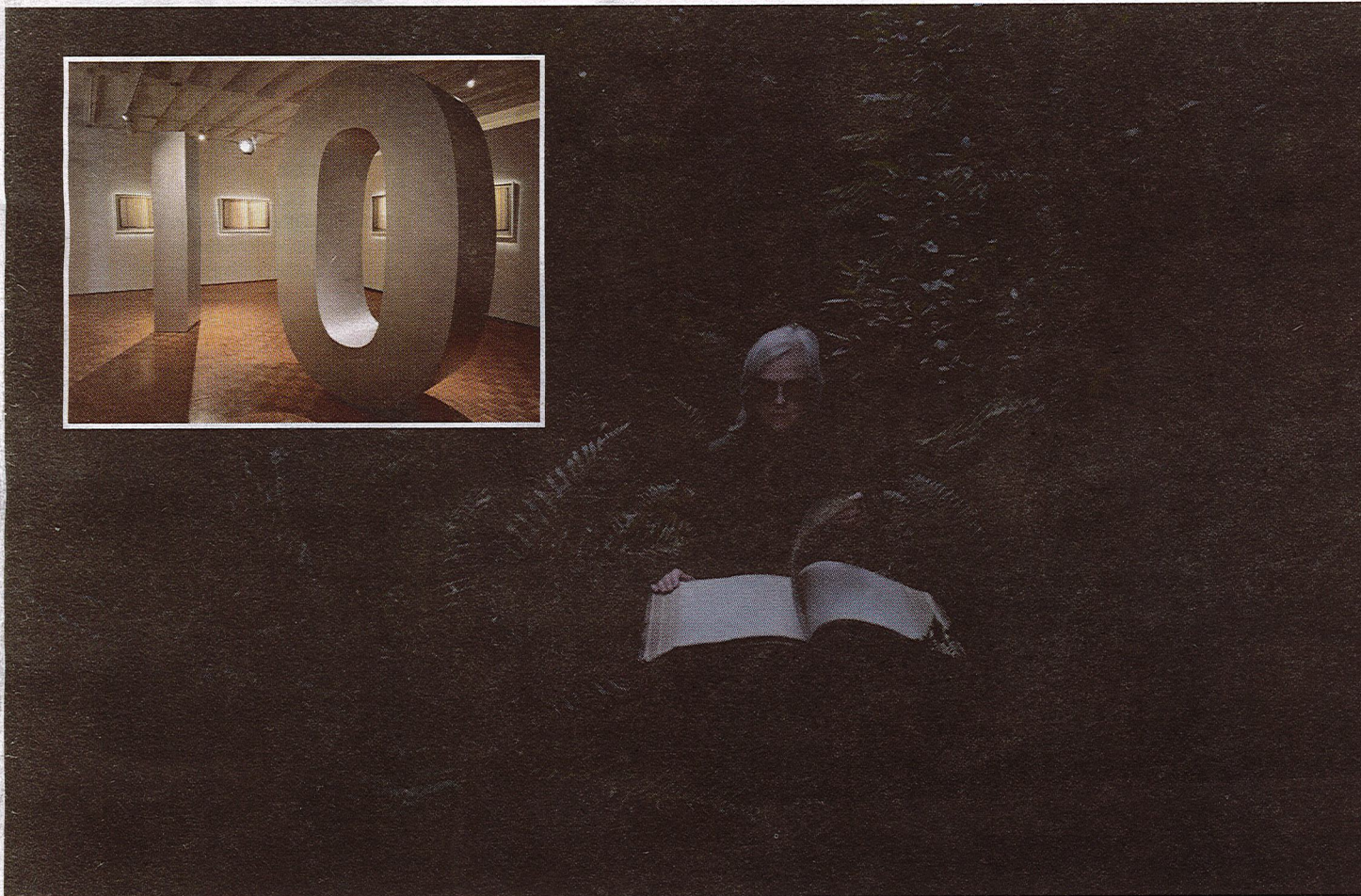
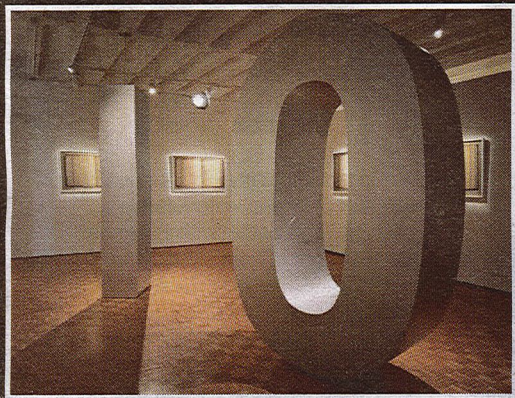




THE EITHER/OR CODE



Surrounded by ferns and trees in *The Learning*, with inset of *The End and the Beginning*, 2019.



Tasmanian artist Sally Rees recognised nationally.

MAJOR ART PRIZE AWARDED TO TASMANIAN ARTIST

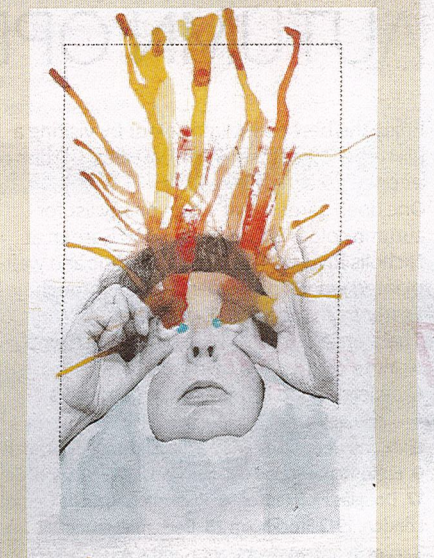
Suspended Moment: The Kathy Cavaliere Fellowship

Sally Rees, a Tasmanian artist known for her resolutely individual and experimental art practice, has been awarded Australia's richest art prize for female artists.

Suspended Moment: The Kathy Cavaliere Fellowship is a major new art award made possible with funds from the estate of the late installation and performance artist Kathy Cavaliere. For its first year, selected artists will each receive \$100,000 to realise an ambitious new work to be presented in three individual exhibitions.

Rees was selected with Frances Barrett and Giselle Stanborough to present new work at ACCA in Melbourne, Carriageworks in Sydney and Mona. This award cements Rees as a nationally recognised artist.

Rees will present *Crone*, a series of works comprising animations, prints and actions at Mona. She will create a Crone identity as an antidote to the perceived invisibility of ageing women in contemporary society. Through the Crone, the artist seeks to redefine the female elder as a powerful, transgressive figure. *Crone* will be unveiled at Mona in 2020.



Artist Sally Rees's work *Zap Zap*.

BRIGITA OZOLINS

Bett Gallery, Lvl 1, 65 Murray St Hobart
Until April 27
Price range: \$3000-\$20,000

Brigita Ozolins has few parallels in Tasmanian art. She makes immersive art by paying particular attention to the context of her works, and is known for creating environments, using sound and making performative readings of rare books part of her work.

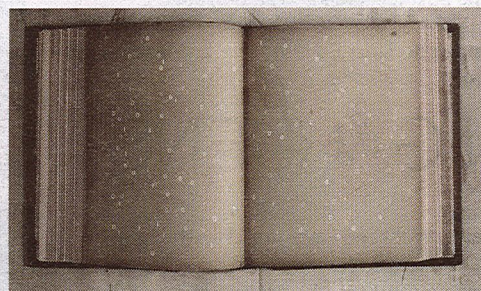
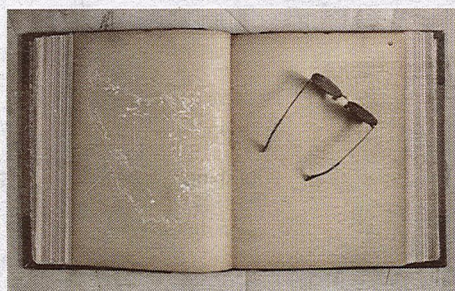
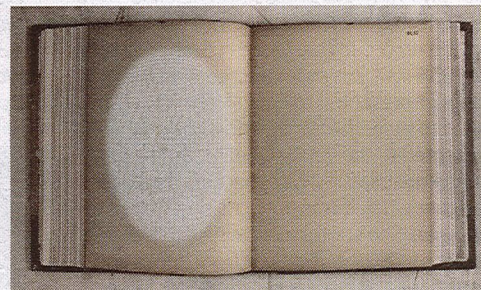
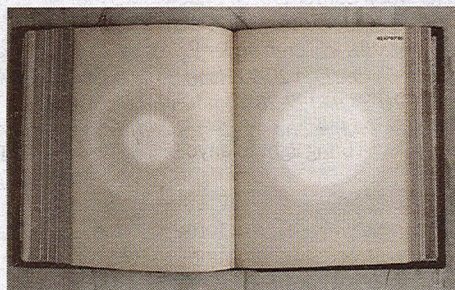
Ozolins also makes strong and constant use of binary numbers, the coding system at the root of all digital information exchange, as part of her art. Binary is rich in potential meanings – it is duality itself at its most raw.

Binary is on, off, black, white, nothing and everything. It is where all knowledge is stored. The presence of binary numbers in *The Learning* is unavoidable: in the centre of the dim room, a massive 1 and 0 hang, painted with a silver-grey hue, slightly suspended, slightly moving.

Around the walls are exquisite images of an open book. This volume looks exactly like something one might find in a shelf at the back of a dusty antiquarian store, or at an elderly relative's home. Its pages have that patina of ageing that makes books feel more precious, as if it might contain lost secrets of some kind.

Each set of open pages display strange and very beautiful imagery, which often looks to be constructed from light that glows out of the very fibre of the ageing paper. Images that echo mysterious woodcuts found in ancient texts about alchemy or astrology. One set is covered in scattered 1s and 0s – the binary again, drifting across the pages like stars in the night sky.

The images on the pages have a genuine allure to them, and recall a previous project of



Clockwise from top left: Page 60a; Page 46 47; Page 100; and Page 42.

Ozolins', *Grimstone*, that involved a book of which only two copies exist. However, *The Learning* feels much larger in its scope. Here, Ozolins is opening out an idea of what knowledge might be and where it is contained.

The central work of the show is an exquisite projection of a woman, wearing glasses made of tree rings, reading a large, blank book, seated outdoors in thick, luscious bush, surrounded by ferns and trees. There's a soundtrack that permeates the space: rich, deep ambient washes of tubular sound ripple out through the room. Everything is set out in a manner that just faintly

suggests a temple or shrine – not exactly a holy place, but a special one, like a library, where we are quiet and respectful.

The Learning is asking us how we see the gaining of knowledge. It does not say what kind of knowledge, but it tells us what it is composed of, what it is written on, and where it came from. Ozolins takes an empty book to the damp woods, where the paper it is made of comes from.

Ozolins reads and the wood shows visions of light and complex knowledge from the most ancient living system on the planet.