

ARTSPACE MACKAY and MACKAY REGIONAL COUNCIL present

2020 Libris Awards

The Australian Artists' Book Prize

CATALOGUE OF FINALISTS www.artspacemackay.com.au

Foreword

Hello and welcome to Artspace Mackay's 2020 Libris Awards: *The Australian Artists' Book Prize*. The lead up to this year's announcement and exhibition of finalists has been like no other in the history of the Libris Awards. The unfolding COVID-19 crisis has us rethinking, adapting and coming up with creative ways to stay connected and support our staff, local community and artists whilst continuing to showcase the very best of contemporary artists' books in a meaningful way. We're adjusting to this new reality by creating more online content and virtual opportunities to engage with this year's exhibition and artists' book entries.

This year entrants vie for four prizes in three categories: The Dalrymple Bay Coal Terminal National Artists' Book Award; the Mackay Regional Council Regional Artists' Book Award and the Artspace Mackay Foundation Tertiary Artists' Book Award. Guest judges Des Cowley (Principal Librarian, History of the Book and Arts, State Library of Victoria) and Robert Heather (former Director of Artspace Mackay who founded the Libris Awards in 2006) carried out the very difficult task of shortlisting 60 entries for display and award consideration from the 118 submitted entries. The calibre of entries this year was extremely high. I thank our judges Des and Robert for taking on this challenge and congratulate each and every finalist exhibited in this year's Libris Awards.

Artspace Mackay's significant collection of artists' books began its life with the Mackay City Library in the 1990s. With the opening of Artspace Mackay in 2003, our collection grew substantially with a gift of The Lyre Bird Press Archive from late master printmaker, Tate Adams. This is comprised of 300 artists' books, works on paper and related material. Over the years our collection has grown to include over 600 artists' books and the Libris Awards ensures it continues to flourish.

In these uncertain times, artists all over the world are responding to the challenges brought about by COVID-19 with the kind of ingenuity you'd expect from the highly creative. The arts are a beacon of hope in dark times and we are proud to be playing our part in supporting artists and sharing the joy of artists' books by any and all means possible.

Tracey Heathwood

Director, Artspace Mackay

COVER IMAGES: Selected finalists' works from the 2020 Libris Awards. **Helen MUELLER** *Once were mangroves* (detail) 2020, woodblock prints and ink wash, 59 x 27 x 5.3 cm. Image courtesy the artist; **Megan TSEN** *Introspection* 2020, ink and monoprint, 28 x 10 x 2 cm (dimensions variable). Image courtesy the artist; **Linda SPOWART** *Herbarium* (detail) 2020, watercolour and mixed media, 21.7 x 15.7 x 1.3 cm. Image courtesy the artist; **Matthew NEWKIRK** *Small talk* (detail) 2020, commercial printing, 21 x 15 x 0.5 cm. Image courtesy the artist; **Gracia HABY and Louise JENNISON** *A hemline of sky, forest, and water through smoke* (detail) 2020, set of three unopened artists' books, edition 75/75, 18.7 x 12.2 x 1.4 cm. Image courtesy the artists; **Dianne FOGWELL** *Inferno* (detail) 2020, linocut, woodcut, and burnt drawings, 79.5 x 27.5 x 3 cm. Image courtesy the artist; **Jānis NEDELA** *Equilateral triangular prism II* 2019, etched acrylic, printed pages of text, and mixed media, 7 x 7 x 40 cm. Image courtesy the artist; **Avril MAKULA** *Ellsworth Kelly's Australian summer* 2020, pigment ink, Magnani and Epsom paper, and book cloth, edition 1/3, 26.4 x 21.5 x 3 cm; Image courtesy the artist; **Doug SPOWART** *Home* (detail) 2020, digital press, edition: first state, 21 x 14.5 x 1.5 cm. Sydney: MomentPro. Image courtesy the artist.



artspace mackay

2020 LIBRIS AWARDS

Guest Judges

Artspace Mackay is delighted to introduce our guest judges in 2020:

DES COWLEY is Principal Librarian, History of the Book and Arts at State Library of Victoria, and has more than twenty years' experience working with rare books, including the Library's extensive artists' book collection. Des was a judge for the Victorian Premier's Literary Awards in 1998, 1999, 2003 and 2010, and a judge for the Prime Minister's Literary Awards 2016 and 2017. He is co-curator and co-author of the Library's permanent exhibition and publication *The World of the Book*, published by Melbourne University Press in 2007. He co-edited *Creating and Collecting: Artists' Books in Australia* in 2015 and has published numerous essays on artists' books in Imprint and other journals.

ROBERT HEATHER is a former Director of Artspace Mackay who founded the Libris Awards in 2006 to support the growth of the gallery's artists' books collection. He has worked in regional and public collections around Australia including positions at the Queensland Art Gallery, Cairns Regional Gallery, Regional Galleries Association of Queensland, State Library of Victoria and New England Regional Art Museum. He is a passionate supporter of printmaking and print history and has been involved in numerous exhibitions, collections, publications and conferences in the field. He is currently the Director of Advancement, Communications and Events at the University of New England.

THANKS to our Sponsors

Artspace Mackay would like to recognise the valuable contribution made by our 2020 sponsors and thank them for their ongoing support:

Dalrymple Bay Coal Terminal Pty Ltd
Mackay Regional Council
Artspace Mackay Foundation



INTRODUCING THE FINALISTS

2020 Libris Awards:
The Australian Artists' Book Prize

BERNARD APPASSAMY



Bernard APPASSAMY *Joseph's letter* 2020, laser cut and palm leaf bound book, 14.8 x 50 x 50 cm. Image courtesy the artist.

Category 1

My paternal grandfather Joseph was a devout Catholic. Before he died in Mauritius in 1960, he wrote a letter to my grandmother Ida and their eight children, as his emotional will.

In 2014, for the first time, it was circulated among my extended Catholic family. The widely divergent interpretations reflected the spectrum of religious beliefs within my family and ongoing polarising dynamics around virtue. The letter also mirrored social issues fuelled by similar divisive interpretations.

My palm-leaf bound book is inspired by Grapheme-colour synaesthesia. This is a neurological condition where an individual's perception of letters and numbers is associated with the experience of colours. Each coloured page of my book stands for a character of each word of Joseph's letter, referencing a colour alphabet from a US study in Grapheme-colour synaesthesia. I propose an alternative interpretation of Joseph's letter, non-judgmental and alluding to the Catholic notion of the Sacred Heart.

Bernard Appassamy 2020

LYN ASHBY



Lyn ASHBY *The Light Down Here* 2019, digital prints on Hahnemülle paper, edition 5/50, 33 x 24 cm. Image courtesy the artist.

Category 1

*Many of the books I make pose philosophical, narrative or material questions to the book form itself. Such questions often involve the nature of personal identity and human meaning in an apparently indifferent universe. For example, I wanted to see how the book form might extend or interpret Plato's notion in *The Allegory of the Cave*, in which it is proposed that we humans live as if in a cave, unwittingly mistaking the movement of shadows for reality. This allegory invites us to imagine what might be beyond our limited perception of things, and to conjure other possibilities in the true light of day. I took thousands of shots of humans casting shadows created in the small, everyday passing stories of their lives, and then, as if over the course of a single day and its shifting and swinging shadows, let the book propose another possibility for all these intersecting stories.*

Lyn Ashby 2020

RHONDA AYLIFFE



Rhonda AYLIFFE *Our homes have been incinerated* (detail) 2020, mixed media on Magnani Velata, 12.5 x 9 x 4 cm (closed); 71 x 101 x 0.2 cm (open). Image courtesy the artist.
Category 1

In the early hours of New Year's Eve 2019, the Badja fire emerged from the national park, west of my hometown Cobargo, and unleashed a hellfire. So much was lost that day. Our family was lucky - we saved our home, many families lost everything, including loved ones. My parents' shop, like many in the main street of Cobargo, was lost. Later in the day I took a single photo of the view from their veranda to that devastated main street, shrouded in thick acrid smoke.

My book is a response to that day. The double-sided single-sheet snake concertina is innocuous when folded with its black armband. When opened, one side memorialises that horrid vision, while the reverse contains an overlapping conversation in the style of protest placards with Greta Thunberg's famous line 'Our house is on fire' and my response 'Our homes have been incinerated.'

My work is both a lamentation and call for action Now.

Rhonda Ayliffe 2020

JUDY BARRASS



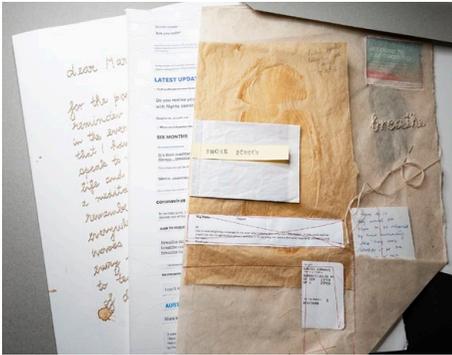
Judy BARRASS *10 minutes* (detail) 2020, matchbox book with various media and Perspex shelving, 64 x 58 x 35 cm. Image courtesy the artist.
Category 1

10 minutes is an interactive piece in the style of a board game. No reader's experience is quite the same as another's and the work is constantly changing. The matchboxes contain small books, paper sculpture, prints, collage, concertinas, all capturing a moment in time. They can be picked up, read, moved around, and placed.

10 minutes is a work for our modern, segmented lives when there is rarely time to fully appreciate works of art. It has been constructed from many 'ten minutes' of my own time snatched here and there in the midst of other things. I imagine it being read, unfolding day by day, 10 minutes here, 10 minutes there, as the boxes reveal their contents and move around the board. I like this idea that an artwork can be appreciated 10 minutes at a time, each 10 minutes a short journey of discovery whenever one finds the time; or that it can be read by several people at one time, each having a different experience, as a miniature exhibition.

Judy Barrass 2020

JULIE BARRATT



Julie BARRATT *The isolation files* (detail) 2020, photography, screen printing, and mixed media, 61 x 44 x 2 cm. Image courtesy the artist.

Category 1

At the beginning of March 2020, I travelled to a rural area in Finland to attend the Arteles Silence Awareness Existence Artist Residency. The program is designed for artists, researchers and creative professionals, wanting to retreat into silence in nature. The residency allows for concentration on creative work whilst providing a supportive, peaceful environment.

In order to support mindfulness and to maintain a focused working & living environment, the program includes silent days, daily meditation sessions and an Introduction to Meditation course. To further minimize distractions, Internet is only available in a designated room. Participants also have the opportunity to engage in the Finnish sauna culture, an ancient tradition for purifying your mind and body.

The first week centred around adjusting to the quiet routine of meditation, reading, resting and slowing down from our everyday business by taking walks in the forest and beginning to think about a new creative work.

By week two, daily life started to quickly become chaotic as news of the coronavirus and its spread across the globe filtered through to us all. Very soon thereafter began

the emotional rollercoaster ride of thirteen international artists all attempting to get back to their countries amidst imminent border closures, local transport networks closing down and pressure from family and friends to hurry home.

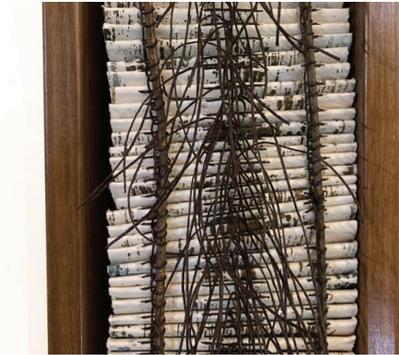
*Overnight, Internet and phones were restored, and news quickly filtered through of families becoming increasingly concerned for our ability to be able to return home. Borders were closing, and all the while there was the smell of fresh bread baking in the kitchen and snow softly falling, rendering the landscape soft and dreamy, added to the very surreal feeling of being in some sort of a dream! I was handed a sheath of papers with the latest updates from Australia and I continued to focus on my creative work as a diversion from the ever-escalating feelings of panic, of being 'stuck', of fear of family members becoming sick. In this mindset a new work gradually developed over the following weeks into a unique artist book titled *The isolation files*.*

*The isolation files artist book is a visual diary of my thoughts and feelings during a month of turbulence and escalating world fear, rendered through the mediums of photographs, screen and stencil printing, stitching and mixed media. I began the month of my Arteles residency by reading the sublime poetry of Mary Oliver, by the end of the month I was reading constant ABC updates on COVID-19. In keeping with the title, *The isolation files* is a 32 page, unbound artist book, housed in a large cardboard folder.*

As I write this artist statement, I have just hung up the phone after speaking with Josh from Qantas. With all flights now suspended to Australia until the end of May at least, I contemplate life in the Finnish woods and how best to utilize this unforeseen gift of time. Breathe in, breathe out...

Julie Barratt 2020

MICHELLE BLACK



Michelle BLACK *The big one* | 604mm in 96 hours (detail) 2018, Fitzroy River mud, indigo, cotton rag paper, hoshō, waxed cord, spotted gum timber, and rusted wire, 130 x 15 x 14 cm. Image courtesy the artist.

Category 1

On Sunday 20 January 1918, Rockhampton woke to blustery conditions with a cyclone hovering off-shore from northeast Mackay. The Fitzroy River was already in a minor state of flood at this point. The following 96 hours saw rainfalls of 604mm. After a short respite, the rains returned to dump another 100 mm on Rockhampton, and even more in the surrounding districts. By Friday 1 February in 1918, 100 years ago, the Fitzroy River reached a new flood record of 9.73m.

*Interpreted from **Marooned: Rockhampton's great flood of 1918** by Barbara Webster, 2003. 100 years on from Rockhampton's record flood, Michelle started experimenting with techniques, materials and storytelling using scientific data to create a body of work representing recorded flooding of the Fitzroy River. 96 mud-monoprinted booklets were mounted to a height of 604mm to represent one of the downpours that contributed to the highest recorded flood in Rockhampton.*

Michelle Black 2020

SARA BOWEN



Sara BOWEN *North* (detail) 2020, 8-colour reduction lino cut, edition 8/9, 37.5 x 27 cm (open). Image courtesy the artist.

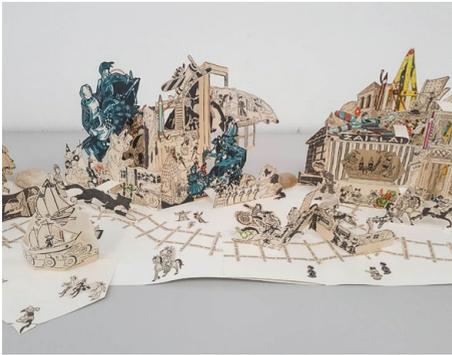
Category 1

My work has frequently referred to the plight of refugees, particularly those from Afghanistan, and their perilous journey to Australia. The majority of Australians are, or their forebears were, migrants and yet as a country we treat would-be migrants and refugees appallingly.

*North mirrors the same theme in the migratory flight of shorebirds, certain species of which are shared between Australia and Afghanistan. The book connects to an ongoing body of work, *Drift Tide*, concerning the journey from Asia to Australia and back again, over the sea. The book is an 8-colour reduction lino print showing a birds' eye view of the local shoreline between Sawtell and Boambee Headlands, near my home. The linear print is rebuilt into moveable wings that 'read' the landscape below as a series of shapes delineating the changing boundaries between land and water.*

Sara Bowen 2020

HANNAH CAPRICE



Hannah CAPRICE *The blue arrow* (detail) 2019, hand-cut collage on rag paper, 23 x 29 x 122 cm. Image courtesy the artist.

Category 1

The blue arrow is an altered book made from an out-of-print, Soviet-era children's book about a boy who lives in poverty. The boy visits the toy shop of the Befana, a good witch who delivers toys to children during the epiphany, but she denies his request for a toy train because his parents cannot afford to pay her. He leaves the shop feeling dejected, but the toys in the window feel sorry for him. Together the toys plan a rebellion against the Befana, and in the middle of the night they escape on the toy train to find him.

This altered book playfully reimagines their journey. The illustrations have been cut and collaged into a pop-up book, giving the toys dimension and life. The book itself – a discarded object – is a metaphor for the unseen value of the people and things we reject, overlook or throw away.

Hannah Caprice 2020

LAURA CASTELL



Laura CASTELL *Caras de madera* (faces in wood) (detail) 2020, solar plate etching and woodcut, edition 1/5, 19 x 14 x 2.5 cm. Image courtesy the artist.

Category 1

The woodcut technique and the figure have been a constant in my work over my artistic career. This book brings together many of those images, transformed from the original woodcut into a more intimate portrait of the face, using the solar plate technique. A line of text under each image represents my intention and the feeling I tried to capture while making the original woodcut. The book reflects my continuous interest in the face as a key element in expressing emotions, even when unintended, and my use of art to express concern for social issues. The title of the book in Spanish symbolises my South American background, growing up gently but firmly aware of differences in society, sensitive to the person sitting next to me on the bus.

Laura Castell 2020

JAZMINA CININAS



Jazmina CININAS *Estonian love token* (detail) 2018, used Estonian milk cartons and embroidery thread, 24.7 x 28.8 x 1.9 cm. Image courtesy the artist.

Category 1

This stab bound book forms part of a recent body of work that utilises repurposed materials in a conscious decision to engage with more environmentally sustainable art practices. The book makes use of milk cartons collected in the course of an artist residency at the Estonian Printing and Paper Museum, Tartu, in 2017, as well as a subsequent visit in 2018. This particular brand of milk, Farmi, features the slogan 'Thank you for loving Estonian milk' (Aitäh, et armastad Eesti piima). The design is loosely based on traditional Baltic jewellery. In being transformed into a 'necklace', the cartons themselves have been reimagined as an archetypal token of love, transformed from discarded ephemera into 'preciousness'.

Jazmina Cininas 2020

NEILTON CLARKE



Neilton CLARKE *Sugiyama Logbook* (detail) 2020, mixed media including woodblock print and embossed copper, 180 x 80 x 5 cm approx. Image courtesy the artist.

Category 1

The making of artist books has been a recurrent feature of my activity for two-plus decades and a useful vehicle to explore various bookish concerns, one being modes & nodes of readability, another looking at the realm of the book as architectural armature, with exterior, interior, supports, and other house-like features. While letters, words, phrases, stanzas, rhyme, phrasing and whatnot present as stock-standard components of the compendium of textual entities, Sugiyama Logbook pivots on visual references to both the natural and the architectural. The central, relief-printed Japanese cedar tree trunk (sugi) page, suspended from a copper-gilded spine and reminiscent of newspapers 'hanging out' in libraries, references the tree-clad Japanese mountain (yama) environs that were its source. The alternations between the slower-growing harder wood of winter and softer, fast-growth summer wood results in rhythmic impressions while simultaneously acting as a diary of sorts to such seasonal change.

Neilton Clarke 2020

VICTORIA COOPER



Victoria COOPER *Being present* (detail) 2020, digital press, MomentoPro, first state, 21 x 15 x 1.2 cm. Image courtesy the artist.

Category 1

Being present has its physical origins from the Bundanon Trust and the Shoalhaven River. In 2007 during my first Bundanon residency, I made electron microscopic images from collected detritus found in the river as part of my PhD project to create cultural and scientific narratives of freshwater.

Much of this visual work remained unexplored until my last Bundanon residence in 2018 where I reconnected with the potential for the exploration of new narratives. In the following year montages were constructed with the microscope images to create visual interventions into the human seen environment of the river.

In 2019, informed by the work of Martin Heidegger and Rachel Carson, Being present was produced from the visual and psychological reflection on the deep connections of existence inherent within and beyond everyday perception. It refers to the intricate and fragile bonds that exist in all things seen and unseen.

Victoria Cooper 2020

MARIAN CRAWFORD and FRANCESCA JURATE SASNAITIS



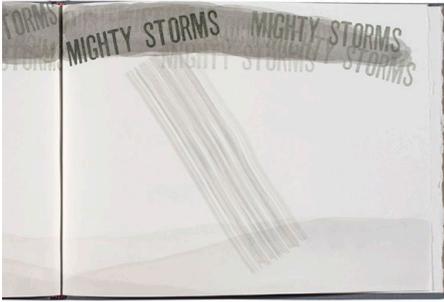
Marian CRAWFORD and Francesca Jurate SASNAITIS *GINTARAS / AMBER* (detail) 2019, photo-relief, letterpress, cellophane, and bookmark, edition 4/18, 26.7 x 15 x 1.2 cm. Image courtesy the artist. Photography: Tim Gresham.

Category 1

Gintaras is Lithuanian for amber. Writer Sasnaitis's family originates from Lithuania, one of the Baltic states where amber has been gathered, mined, traded and treasured since antiquity. In this collaborative artist book, amber represents the turbulent relationship between earth and air, stasis and movement, father and daughter. Sasnaitis's text weaves between Crawford's images of traditional Baltic textile patterns and pages of brilliantly coloured cellophane that imitate the infinite variegations of amber. The visual space of the page is by turn crowded, restrained and spacious; meaning evolves and accrues with each turn of the page.

Marian Crawford and
Francesca Jurate Sasnaitis 2020

JAN DAVIS



Jan DAVIS *TERANIA* (detail) 2020, stamping and ink wash, edition 2/3, 22 x 28 x 1.5 cm. Image courtesy the artist.

Category 1

TERANIA is the valley that lies to the north of my studio. To hold the open book in your hands is to feel the shape of the valley. To turn the pages is to make your way through the valley; to encounter its trees, its birds, and to be immersed in its fleeting atmospheric conditions. Day's end closes the book.

TERANIA demonstrates the way an artist's book can encapsulate space, in this instance a specific geographic space, and describe the passage of time. The interplay of variably stamped text and subtle washes represent the life that unfolds across the valley. It is an exercise in seeing and in reading. *TERANIA* is part of my paper-based practice that concerns itself with landscape.

Jan Davis 2020

FIONA DEMPSTER and BARRY SMITH



Fiona DEMPSTER and Barry SMITH *We are sorry* (detail) 2020, traditional wood type letter press on papers, 28 x 39 x 1 cm. Image courtesy the artists.

Category 1

Deckled Edge Press is a partnership between Fiona Dempster and Barry Smith. Both artists in our own right; we share a love of all things letterpress.

We believe strongly in fairness and equality and much of our work is based around these themes. Letterpress printing, with its history of democratising the written word and protest posters, is a perfect companion for expression of our social justice values.

We make mostly small editions, with a love for the written word, poetry and the odd slogan. We are sorry has layers and layers of sorry. As a nation, we have made three national apologies and this book has many more apologies in it – to asylum seekers detained in inhumane conditions; to future generations for our refusal to act on climate change; to people with disabilities in institutional care; and to returned veterans with PTSD, for starters. We are sorry.

Fiona Dempster and Barry Smith 2020

JOSEPHINE DUFFY



Josephine DUFFY *Postcards from the edges: from Sydney and Cork to Santander (detail)* 2018, wood engraving, etching, screen, lino, and collagraph prints, edition 32/35, 13.5 x 23 x 2 cm. Image courtesy the artist.

Category 1

Postcards from the edges: from Sydney and Cork to Santander presents the printed works of 21 artists I worked with in Australia and Ireland. Living and working in port cities on islands, the artists' responses to the theme of encounter when traversing landscapes, oceans, time and place, is realised as a collaborative dialogue in the tradition of postcards; of visual reminiscences written about, posted, received, displayed and archived. Their personal reflections on journeying, diaspora, identity, folklore, memory, mapping, transience, and the Anthropocene impact, are regaled robustly... or gently exposed... on the interleaved translucent message-pages. This album narrates seemingly invisible connections. Printed images and words guide the audience over terrains and oceans. Embarking on a voyage across the seas, the journeys encounter landscapes from nature, garden forests, farmlands, wilderness, industry wasteland, and city urbanisation. The works postulate the notion of statehood, and the fluidity of place using varieties of matrixes.

Josephine Duffy 2020

SETH ELLIS and MICHELLE VINE



Seth ELLIS and Michelle VINE *Correspondence (detail)* 2020, text and video, 21 x 15 x 3.7 cm (6 pieces). Image courtesy the artist.

Category 1

I came to Húsavík in June, as a traveling artist, and so of course I had to do something about the midnight sun. That is, I don't suppose I was required to, but I felt obliged to. How often do you live through such a large, simple, mundane set of circumstances, that violates the shape of the world you have always lived in?

Of course, if you're a native of Húsavík (or many other places) you go through this every year, so either it doesn't violate your world or you're used to the world violating itself. I have an unproductive horror of making tourist art, which is hard to avoid if you're only in a place for a month. You just barely have time to get over the same first impressions everyone else had before you, but if you don't act on those first impressions, and therefore make a lot of bad art, how can you flush them out?

I always come into a new place wanting to know what it's like to belong there. I'm increasingly convinced, though, that belonging to a particular place isn't something anyone can really know, even those who were born there. You can recognize belonging, or the lack of it, but you can't describe what it consists of to someone else. Coming to belong to a new place means, in some degree, losing awareness of it.

ANA PAULA ESTRADA



Ana Paula ESTRADA *I was there* (detail) 2020, digital print edition 36/100, 21 x 15 cm. Image courtesy the artist.

Category 1
Category 3

I was there (vol. I and II) is a set of two limited-edition artist books that portray and tell the life stories of Kevin and Esta, two unrelated older individuals who I visited weekly for a period of two years. The books translate my conversations with them into a material form through an unconventional combination of text, image, the blank space of the page, and the book structure itself.

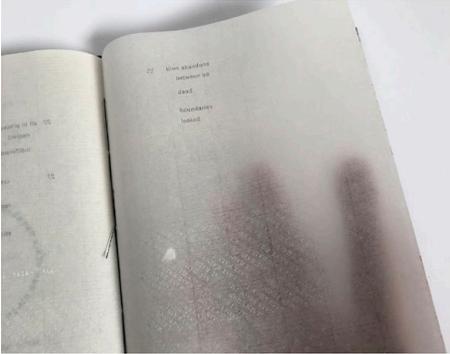
Ana Paula Estrada 2020

Whenever I come to a new place and wonder what it's like to belong there, I wonder also why I don't think more about my own home town. I haven't lived there in many years, but I understand it in a way that I don't feel anywhere else—at least, I understand the town I remember from my childhood. More of the places I remember are gone every year, swept away by redevelopment of a generic, upscale sort, the kind of thing that seems impossible to belong anywhere, and the kind of thing that is happening also to Húsavík. My studiomates and I were the last artists there; our workspace, an old fish-cleaning workroom, was taken over for some shop featuring winter gear that was just Icelandic enough to sell; and the house we lived in was snapped up also for tourist rentals. Global capital is rounding off the corners of the world.

How does a transient person belong, especially when so many places seem not quite to belong to themselves anymore? Well, you don't. But the act of not belonging can be interesting, and perhaps productive as well, for me and even, possibly, for the world I move through. That's the theory, anyway. In Húsavík I set out to figure out how it is that I, specifically, don't belong.

Seth Ellis and Michelle Vine 2020

CAREN FLORANCE



Caren FLORANCE *L O O P* (detail) 2020, letterpress, monoprint, and drawing on various papers, edition 2/16, 19 x 14.5 x 0.5 cm. Image courtesy the artist. Category 1

L O O P is a book based on a series of poems about birds and the disrupting of their international migration patterns. There isn't a bird in my book. It is bereft of living things. There is a lot of frustration, fear and questioning. It is a book about the climate change emergency, pushing poet John Bennett's quiet, polite worries into desperate territory. The books look battered because they are: the Chinese papers, pristine when I found them on a trip to Hangzhou, China, have been carried home in my luggage and through three house moves. They show their travel. I have pared the text down into chunks, printed wood and metal text with its back turned, plundered 'hell type' and printed it in white so that it shows fleetingly in the hand's motion, and drawn and erased through the book to give it a sense of my anger and futility. The book needs to be turned to read it through. There to here; here to there.

Caren Florance 2020

DIANNE FOGWELL



Dianne FOGWELL *Inferno* (detail) 2020, linocut, woodcut, and burnt drawings, 79.5 x 27.5 x 3 cm. Image courtesy the artist. Category 1

Since 1851 Australia's bushfires have caused 800 human deaths, billions of animals lost and immeasurable devastation to the environment. Statistics state 50% are caused by human activity including arson and carelessness. *Inferno* is the first book in a suite of books contemplating Australia's historical fires. It is a unique piece culminating from months of cutting, printing and learning about the facts of fire. 2019 was the tenth anniversary of Black Saturday, Australia's deadliest fire and the 2020 fires are considered the worst. Survivors speak of being in a 'war zone,' the noise, the smell, the speed of destruction and the helplessness. Black Saturday was an inferno of destruction causing 173 human deaths, 2,000 lost homes, left 7,500 homeless, burnt 4000,000 hectares and killed around 1,000,000 animals.

We cry for damage, loss of flora and fauna, donate money and time but still history repeats and I ask myself what have we learnt?

Dianne Fogwell 2020

ROBYN FOSTER



Robyn FOSTER *Tempest of unbidden thoughts (going round and round)* (detail) 2020, pen and pencil on folded paper with MDF base, 23 x 29 cm (diam.). Image courtesy the artist. Category 1

In my general arts practice I aim to create artist books through engaging sculptural paper forms. More often than not I create unique objects rather than editions. Colour and visual storylines are added using varying mediums including inks, stitching, cyanotype, paper cutting, drawing and printing.

For Tempest of unbidden thoughts (going round and round) I created a cylindrical folded paper form as the structure to underpin hand drawn illustrations. These imaginary creatures burst forth unbidden from my subconscious as I am drawing. The creatures march round and round in a never ending, colourful, tempestuous parade with no beginning and no end in sight. The jagged edges of the folded form add a jarring rhythm to the angst driven march.

The characters in this parade give form to the unbidden anxious thoughts which can invade our consciousness and inhabit our dreams during times of stress and uncertainty. These illustrations give a conscious nod to the yokai demons of Japanese folklore, and in giving them form, I aim to free these anxious thoughts, to understand them better, and engage with them on a different and open level.

Robyn Foster 2020

SALVATORE GERARDI



Salvatore GERARDI *Shadow lines* 2019, carborundum and relief print on double sided book, 12.5 x 100 x 18 cm (open). Image courtesy the artist. Category 1

'A life's work is not a series of stepping-stones onto which we calmly place our feet, but more like an ocean crossing where there is no path, only a heading, a direction, which, of itself, is in conversation with the elements.' David Whyte, *Crossing the Unknown Sea*

This work is informed by the coastal terrain of the Northern Beaches in Sydney where I live. I am in constant conversation with both familiar and unfamiliar concerns; searching new paths and directions to engage in. This work records my experiences and 'conversations with the elements' such as the shadow lines, shifting tides and transient imprints left at the water's edge.

Salvatore Gerardi 2020

LISA GILES



Lisa GILES *I can't believe* (detail) 2020, concertina folded digital print, edition 1/5, 22.5 x 35 x 15 cm. Image courtesy the artist.

Category 1

While travelling in the US, an American citizen intent on clinging to his right to bear arms stated to me, 'I can't believe you live in a country where you can't own a gun.' This comment and the horrifying statistic that gunshot wounds killed the equivalent of 1.6 Americans every hour in 2018 inform I can't believe. The work, a target paper, complete with human silhouette, scoring system and original bullet shots, from a public shooting range in Las Vegas brings a cold reality to gun violence in the US.

Lisa Giles 2020

SILVI GLATTAUER



Silvi GLATTAUER *Oscillation* (detail) 2020, photolithography and eco printed Saunders book paper, 18 x 15.5 x 6.6 cm. Image courtesy the artist.

Category 1

These book pages explore a personal narrative of identity that pendulates between Australia and Argentina. Silvi's book pages began in Australia with eco printing using local bush elements. The pages then made the journey to Argentina where they were overprinted, during a residency at Proyecto ACE in Buenos Aires, using photographic images from the La Puna region of North West Argentina.

Silvi Glattauer 2020

MANDY GUNN



Mandy GUNN *Book of book and scroll of scrolls* (detail) 2020, cut and woven book contents, and ribbon, 75 x 75 cm. Image courtesy the artist.

Category 1

I have been weaving with paper for about 25 years. The idea of a book of TEXT becoming a TEXT-ile and being transformed into the ancient way of communicating—a scroll—was part of the process. While words are an integral component, their nonsensical scrambled reincarnation create a different visual language. I have woven approximately 30 books, mostly classics with the fine paper pages that don't tear during the manipulation of the 'threads.'

How on earth DO you weave a book is the question always asked! After selecting a book with appropriate non brittle paper, I carefully pull the small bound sections away from the cover and cut the pages vertically with scissors into 1 cm wide strips which I then weave strip by strip into a fine white cotton warp on the loom. The process is a lengthy and meditative one usually taking some months.

Mandy Gunn 2020

GRACIA HABY and LOUISE JENNISON



Gracia HABY and Louise JENNISON *A hemline of sky, forest, and water through smoke* (detail) 2020, set of three unopened artists' books, edition 75/75, 18.7 x 12.2 x 1.4 cm. Image courtesy the artists. Category 1

The [artists' books] began with a picture which began with a catastrophe.

[From fire service updates and images and videos posted from on-the-ground and at-the-scene in a still-ongoing-at-the-time-of-publication series of bushfires, read on twitter in the summer of 2019–20, assembled under the hashtags #AustraliaBurns and #ClimateCrisis. At the time of making these artists' books,] the full impact on tree species and wildlife will not be known until more assessments are done as fire grounds become accessible. This is climate change in its most fundamental form.

[Collages pulled from] the snare of words [read at the time, and belonging to other people, in news articles, and a collection of books on the bedside table].

[From] foreign syntax.

I'm a grey and blue landscape. An assemblage of disparate scenes.

All the plants and algae, bacteria, invertebrates, fish, amphibians, reptiles, birds, mammals.

.... the animals confer that it will happen.

.... a range of harsh screeches and metallic whistles.

.... the moment of crisis has come.

Gracia Haby and Louise Jennison 2020

KIM HERRINGE



Kim HERRINGE *PTSD...a love story* (detail) 2020, letterpress and linocut blind embossing, edition 3/4, 15 x 39 x 2.5 cm. Image courtesy the artist.

Category 1

On our first date, my husband disclosed that he had been diagnosed with PTSD. My response 'Oh... OK... next.' It didn't phase me.

Things moved fast for us and we started building a life together. And I started my very steep learning curve of understanding PTSD and military culture.

Fast-forward nearly 5 years together... here we are. It hasn't been easy. Neither of us are perfect. But we are weathering the storm. Through the roller-coaster highs and lows of living alongside PTSD I often ask myself the following questions:

'What is love?'

'What is the line between dignity of risk and duty of care?'

'What is PTSD without love?'

This book is my own call and response. My own thoughts and experience living with, fighting and surviving as a partner of a war veteran diagnosed with PTSD and other mental health conditions.

Kim Herringe 2020

JOHN HINDS



John HINDS *MoMA D@DA* (detail) 2020, reduction linocut, drypoint, stencil, and handcolouring, edition 4/5, 65 x 50 cm. Image courtesy the artist.

Category 1

Wordplay, appropriation, and wit are essential to my current practice. Through media and print we are repeatedly bombarded with classic art and cultural images.

I use their familiarity and ubiquity as a currency for humorous visual exchange (some would call these memes).

In 2018, when NGV hosted an exhibition from MoMA in New York, the publicity included famous images by Warhol, Dali, Lichtenstein, Mondrian and Duchamp. This presented the unique opportunity to mash-up these works, and incorporate our own (once stolen) Picasso. The artist's book is an ideal format to combine works towards a thesis, and I have used a variety of printmaking techniques (reduction linocut, drypoint, stencil, hand colouring) to highlight the different sources.

Humorous titles, lettering, repetition and branding are all techniques borrowed from media, and are integral to the reading of this work.

John Hinds 2020

RHI JOHNSON



Rhi JOHNSON *Curiosities* (detail) 2020, mixed media, miniature cabinet, and coptic bound book, 21.5 x 25 x 12 cm. Image courtesy the artist.

Category 1

Curiosities is a mixed media work incorporating a Coptic-bound artist's book, miniature cabinet, bodily vase and four glass vials. The work references the historical notion of a cabinet of curiosities, which was a term used to designate a small collection of notable significance, often showcasing natural, cultural or biological oddities, or ranges of eclectic artefacts in general.

Curiosities is an investigation of female form and biology, birth trauma and subsequent instances of subconscious experience and processing. The work combines found imagery with drawing, painting and other forms of intuitive mark-making, all of which serve as a secondary revision of trauma response. The glass vials contain a mixture of natural, biological and manufactured materials which reference the remnants of physicality and human contact. The vase simultaneously refers to the female form, and ongoing deterioration. Collectively, these elements map a fragmented personal narrative and serve as a visual record of bodily experience and memory.

Rhi Johnson 2020

LESLEY KANE



Lesley KANE *Heat* (detail) 2020, monoprint, fabric dye, and ink, 9 x 95 x 0.4cm. Image courtesy the artist.

Category 1

Category 2

In the aftermath of one of the hottest summers on record the atmosphere has an afterglow of heat which lingers long after the sun has gone down.

Lesley Kane 2020

MARTIN KING



Martin KING *False ornithology diaries* (detail) 2020, etching, relief etching, wax, and hard cover books. 83 x 86 cm. Image courtesy the artist.

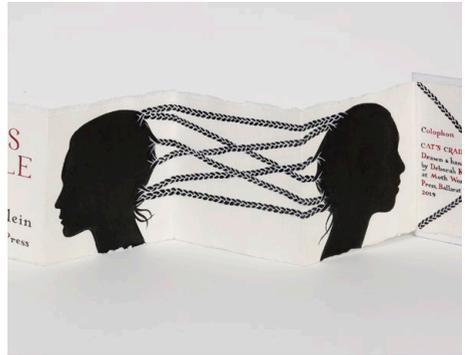
Category 1

I have documented a number of the birds I located within a few hundred meters of the edge of Lake Mungo. I have played with the history and mystery of the lake by slightly re-imagining the birds and the environment where I photographed them.

Each bird is shown over a double page spread in the books. Each image is printed as a positive and a negative, corresponding to a corporeal and metaphysical view. Some views of the birds are viewed upside down because of the orientation of the book. The positive and negative and diametrically opposed images suggest the way we understand and view the image is a little skewed—a definitive reading or meaning may not be possible. Additionally, each volume is embedded and sealed with wax then framed so that the contents of the diaries and the rest of the volume remains a mystery.

Martin King 2020

DEBORAH KLEIN



Deborah KLEIN *Cat's cradle* (detail) 2019, acrylic on wood, and pigmented drawing ink on paper, 16.5 x 15.5 x 1.5 cm (closed). Image courtesy the artist.

Category 1

For several years, I've employed silhouettes and intricately woven plaits (both singly and in combination) as metaphors for women's hidden histories.

Here, the ancient game of cat's cradle also references the equally age-old process of winding yarn into a ball. Initially, yarn comes in the form of a skein, or hank (also a term for hair), a loop that has been twisted into a coil. To avoid a tangled mess, it is essential to wind the skein into a ball, a time-consuming practice that traditionally requires the participation of two people.

Deborah Klein 2020

JO LANKESTER



Jo LANKESTER *Balding Bay to Charters Towers* (detail) 2020, intaglio, relief, collage, and hand-stitching, 71 x 51 cm (closed). Image courtesy the artist.

Category 1

The pictures that Jo Lankester makes explore ideas of aesthetics, experience, and elements of the landscape, colour, line, texture, and form. Her artist's books reflect her thought processes and compositional ideas and provide a place to work through them, providing a counterpoint to her two-dimensional prints for the wall. Her work is inspired by the unique combination of her local region's dry and wet tropical landscape extending west of Townsville to Charters Towers, Magnetic Island, and as far north as Weipa.

Balding Bay to Charters Towers is an artist's book of prints that reflect place through relating the immateriality of place – feelings, sensations, memories, and temperature.

Jo Lankester 2020

JENNA LEE



Jenna LEE *HIStory book* (detail) 2020, hand-pressed, recycled paper, and Solander box, 30 x 24.5 x 40.5 cm. Image courtesy the artist.

Category 1

Whose story is written as history? Created in response to the 250-year anniversary of Lieutenant James Cook's arrival, HIStory book looks to reclaim agency of historic representation of Aboriginal people in Australia. Cook is a powerful and enduring symbol for the omnipresent, white, patriarchal, narrative and its continuing assertion of power over First Nations stories.

*This book contains hand pressed paper from deconstructed pages of the Ladybird history book *The Story of Captain Cook* where I take this narrative and reconstruct it as a story of personal and cultural resilience, beauty and strength. The work is created through a ritualistic transformation Cook's printed story through acts of analysis, deconstruction and reconstruction to rewrite his story as my own. This act of defiance and personal dominance over his story is presented using paper vessels, reminiscent of those which my ancestors would have created, alongside 11 sheets of 'blank' paper.*

The book is presented in a purpose built, handmade Solander box. It draws out historical connections of the box to the Endeavour voyages through its creator Daniel Solander and the keeping of objects (much like the two paper vessels) within the walls of the British Museum.

Jenna Lee 2020

PETER LYSSIOTIS, VICTORIA COOPER and DOUG SPOWART



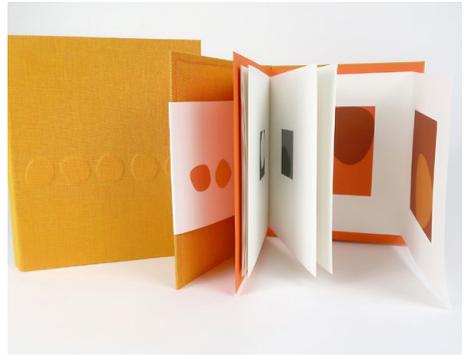
Peter LYSSIOTIS, Victoria COOPER, Doug SPOWART *What the moon let me see* (detail) 2018, photomontage, and archival inks on cotton rag, edition 2AP, 44 x 36.5 x 3 cm. Bendigo, VIC: SB Libris. Image courtesy the artists.

Category 1

The narrative of What the moon let me see is a journey. It is also about a father and son and how their lives and purposes in life interweave. The journey is to a mountain; it could be Thomas Mann's 'Magic Mountain', it could be the Bible's Mount Ararat or it might be that mountain you see on the horizon when you look out of your car window as you drive through the country. The father and the son may be Abraham and Isaac or Kafka and his father or the father and son who live next door, or you and your father ... the journey they're on involves making decisions; perhaps the son will release the father, maybe the father will free the son ... how do these two people read and map their worlds, how do they refer to the world here and the world beyond them?

Peter Lyssiotis, Victoria Cooper,
Doug Spowart 2020

AVRIL MAKULA



Avril MAKULA *Ellsworth Kelly's Australian summer* 2020, pigment ink, Magnani and Epson paper, and book cloth, edition 1/3, 26.4 x 21.5 x 3 cm. Image courtesy the artist.

Category 1

I first saw Ellsworth Kelly's paintings when I was eight years old, and was immediately and totally enthralled. It was a defining moment in my life—one I recall with clarity, even to this day—and it opened my eyes to the sheer beauty and visual impact of bold colour and clean lines. My book is an interpretation and an imagining of how Kelly might have been influenced by an Australian summer of scorching heatwaves and dramatic hailstorms. Presented in the form of a monograph featuring colour plates, it pays tribute to this important influence on my aesthetic sensibility.

Avril Makula 2020

ROBYN MAYO



Robyn MAYO *The southern lost city* (detail) 2020, ink drawing, 32 x 45 x 5 cm. Image courtesy the artist.

Category 1

The book is in concertina format with no text. I made the drawings during a long and arduous camp on Nathan River Station near the Lemmon Bright River in Australia's Gulf Country.

The images draw the viewer through huge rock formations, which began forming 320 million years ago, when huge movements in Earth's crust pushed 1.4 million-year-old sandy sediment from below the sea to the surface. Erosion eventually created wide chasms between high sandstone towers of irregular shapes now known as Lost Cities.

*Among the tall, irregular, naturally formed columns, I marvelled at the Darwin Woollybut (*Eucalyptus miniata*) whose white trunks contrasted against the many different reds in the sandstone columns and the Native Fig (*Ficus platypoda*) whose trunks creep down the rock face, its twisted roots reaching down into the soil below the formations, desperate for water.*

Robyn Mayo 2020

CLYDE MCGILL



Clyde MCGILL *Jean's manuscript* (detail) 2020, Japanese paper, ink, and linen thread, dimensions variable. Image courtesy the artist.

Category 1

She carried them with her, reading page by page, by candlelight, by grey yellow stormlight. Rereading, selecting, rolling them over in her hands, holding them up to sunrises, sunsets, streetlights.

Clyde McGill 2020

CAROLYN McKENZIE-CRAIG



Carolyn McKENZIE-CRAIG *Termite texts* (detail)
2020, concrete and archival ink on Hahnemühle
paper, 22 x 38 x 1 cm. Image courtesy the artist.
Category 1

Termite texts examines the home as relational discourse to capital, feminist politics and the need to de-centre modes of production and viewing. It involved myself, termites, a house, a builder, three pest control providers and a radio producer. Using site-based investigation, I considered structure-as-object discourse and thought through dismantling my home. I saw the house as a geographic and sociological enterprise and asked how do we dismantle capital relations of desire and learn to talk to termites?

I looked at termites as agents of capital demolition. I was profoundly moved by the intensity of their material labour over my own human desire to 'own' this stolen land and I

imagined harnessing this labour to dismantle the base value of our market economy (the home). As a by-product of their eating process termites can devour capitalism. This symbiotic relationship between my political views and my emotional desire for a home confronted everything around the discourse of making in a time of climate crisis and viral contamination. It confronted my own network dependency on capital structure.

I obsessively weighed every piece of aggregate that I dug up from the area of termite damage, holding them in my hand like nuggets of gold. They represented my absurd desire to 'own' something and the termites desire to exist in a grounded subterranean dialogue that humans could learn much from.

Carolyn McKenzie-Craig 2020

HELEN MUELLER



Helen MUELLER *Once were mangroves* (detail)
2020, woodblock prints and ink wash,
59 x 27 x 5.3 cm. Image courtesy the artist.
Category 1

Mangrove ecosystems are critical to our shorelines. They form a buffer between land and water, providing protection from erosion, filtering runoff, and are primary sea life nurseries. They are highly efficient carbon sinks. Chronic pressures on these environments from land clearing, the use of herbicides and pesticides, global warming and associated drought and severe storms are endangering them with potentially catastrophic consequences for the health of land and sea.

I spent time working with a citizens' science project that monitors the mangrove forests of the Daintree in Far North Queensland. I had the privilege of venturing into a terrain where humans do not routinely go and to viscerally experience an environment of gritty beauty and intricate interrelationships. This piece is my response to the mystery, majesty and fragility I was exposed to in this environment, one tragically and fatally often written off as a 'swamp'.

Helen Mueller 2020

DANIELLE MINETT



Danielle MINETT *Field notes* 2018, Polaroid transfer and altered notebook, 7 x 15 x 1 cm. Image courtesy the artist.
Category 1
Category 3

Field notes speaks to all those who have suffered loss and are living in what's left behind. It is a minimalist depiction of the everyday struggles of working through grief and how life must still go on. Each page bares a single thought, often misspelled, out of alignment, questioning and full of deep emotion. Accompanying these musings is a single Polaroid transfer from everyday life – keys left in the door, a bare winter tree, knitting left unfinished, a sun rise..... These images are fragile and the very nature of the medium means over time they will break down, fade and leave only traces behind. These every day moments from an everyday life tell the story of love, loss and what is left behind.

Danielle Minett 2020

NICOLA MOSS



Nicola MOSS *Field notes (detail)* 2019, collage, mixed media, assorted paper, and book box, 26 x 18 x 4 cm. Image courtesy the artist.
Category 1

Field Notes describes a book of small works typically produced in situ. Together the pages explore nuances of experience and place – inscribing relationships, memories and emotional value from the trees Moss has ‘met.’ Each double-sided page is developed through drawing, frottage, print, eucalypt stain, and conversation.

Moss’ art practice explores the value of healthy environment, with a particular interest in the sense of well-being contact with plants can provide in our everyday lives. Field Notes is made from papers carried and worked on site in various communities. They reflect her immediate sensory responses to distinguishing characteristics of trees encountered.

Nicola Moss 2020

MIKA NAKAMURA-MATHER



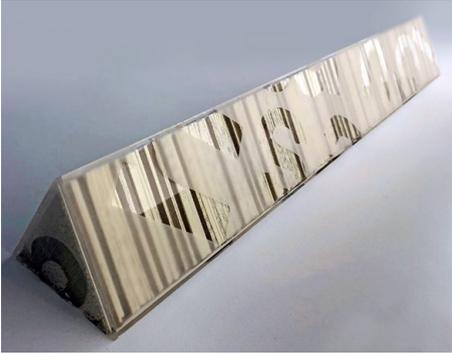
Mika NAKAMURA-MATHER *His spirit remains but his shadow is gone* 2020, mixed media and Japanese timber, 15x 10 x 5.5 cm. Image courtesy the artist.
Category 1

My father, Kentaro Nakamura, passed away suddenly last year. He suffered from myelopathy and for the last few years of his life he struggled with walking and was unhappy he was forced to use a walker to get around.

For His spirit remains but his shadow is gone, I chose phrases from two letters he wrote to me in Japanese and my replies in Japanese. I used these exchanges to create the pages of the book (adding a translation in English). I combined our words with images of his walker, taken in and around our family home, casting its shadow alone where his used to be too. As his illness progressed I saw the deterioration in his handwriting, but he never stopped sending me messages. I believe his spirit remains even though his shadow is gone, and we will never forget him.

Mika Nakamura-Mather 2020

JĀNIS NEDĒLA



Jānis NEDĒLA *Equilateral triangular prism II* 2019, etched acrylic, printed pages of text, and mixed media, 7 x 7 x 40 cm. Image courtesy the artist.
Category 1

Selected letters taken from the pages of a book are liberated from the printed text only to be captured on acrylic. Individual letters forming the word are depicted in a variety of sized typographical fonts.

Jānis Nedēla 2020

MATTHEW NEWKIRK



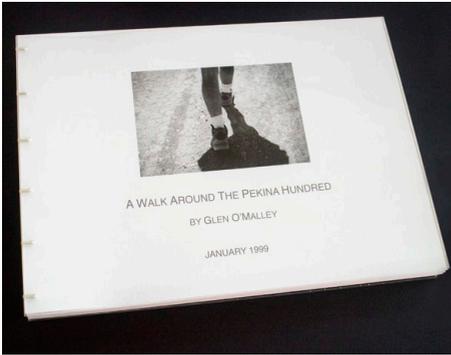
Matthew NEWKIRK *Small talk* (detail) 2020, commercial printing, 21 x 15 x 0.5 cm. Image courtesy the artist.

Category 1

Matthew Newkirk explores the spectacle of the media through the lens of his lived experience in contemporary Australian society. He utilises the Situationist International's method of detournement to expose injustice and draw out the inherent toxicity of the status quo. Small talk responds Newkirk's disillusionment with the political establishment in Australia and the manipulation of news and information by recontextualising hype, buzz words and modern day mantras.

Matthew Newkirk 2020

GLEN O'MALLEY



Glen O'MALLEY *A walk around the Pekina Hundred*
2019, digital photography, edition 2/3,
31 x 42.5 x 5.5 cm. Image courtesy the artist.
Category 1

These pages document a walk in South Australia, around the Pekina Hundred. I hope I have also depicted the experience of any walk – an unfolding relationship with a road.

In the 1800s South Australia was divided into 100 square mile blocks. The Pekina Hundred, north of Adelaide, is a rectangle on a map. The town of Pekina is within its boundaries. Since 1975 I have exhibited photos. However a side project led to this book. In the '90s, I was a member of online artist collective Nervous Objects. From all over Australia we made art together online. In 1999, we came together for two weeks, in a stone dance hall at Pekina to produce a live online performance. From different areas of art, we shared an interest in then new technologies. My photographs would become integrated into the performance.

Unlike the Queensland rainforest where I live, the land was harsh and dry but beautiful. I looked at it with unfamiliar eyes, but also educated by early Australian painters who gave me a lifelong appreciation of this non-European landscape. The idea of arbitrary divisions on a map was fascinating.

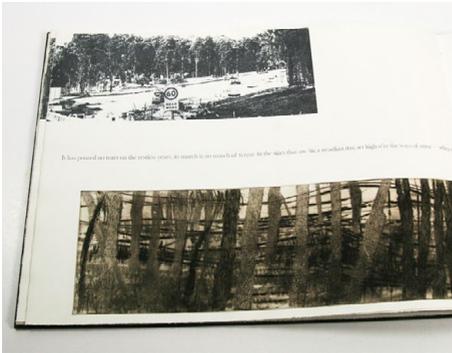
I determined the boundary to walk its perimeter. I wanted to get to know this little used road by photographing precisely each half hour. Despite tidy rectangles on maps, terrain contains creeks and ridges. Roads formed first by horse and carts follow the easiest path. My walk was not rectangular; I occasionally cut in and out of the border.

The road served me well. I saw Slippery Corner and Bully Acre. No movies screened at the corrugated iron Tarcowie Drive-In, but I had a few beers at the pub. I walked in stages, dropped off each day where I had stopped the day before. I walked 75 km in hot weather.

I always planned to turn this experience into a book, each page to show the half hourly photo and relevant data. On returning home I completed one page. New projects took its place. I recommenced 15 years later. I scanned negatives and tried to make sense of information scribbled in a notebook. I re-lived an experience more important to me than I had realised. Some footsteps were hard to remember. Finishing the book coincided with a trip to Adelaide 15 years on. I revisited Pekina. The landscape was still Australian; the road still unfolded. I retraced the walk, this time by car, stopping to look and to record coordinates with new technology. Some places were easy to find, some harder. I was pleased the Wynflete church was restored, and disappointed there was no beer at Tarcowie. The pub had shut. I re-acquainted with my road. We had got to know each other well, with its assuring underfoot murmurings, its twists to take me an easier way, or to find a photograph. It encouraged me not to take up with other roads but twice suggested I followed fence lines for a short cut. It was there at the other end. This book is about that.

Glen O'Malley 2020

MONICA OPPEN



Monica OPPEN and Marie EJ PITT (poet) Do Not Lament (Song of the Axe) (detail) 2018, drypoint, transfer print, and offset, 33 x 45.5 x 1 cm. Image courtesy the artist.

Category 1

Reading The road to Botany Bay by Paul Carter I came across an extract from a poem, The Song of the Axe by Marie Pitt. I sought out the full poem and was impressed by the joy Pitt expressed in chopping down trees and clearing the land. Since 1925, when the poem was published in Melbourne, extreme land clearing has been recognised by ecologists as an environmental disaster. Pioneering Australia's relationship with the land was defined by clearing it, and this attitude still underpins modern Australia's relationship with the land. In some sectors there is almost a wilful blindness to the biodiversity and ecological significance of the bush. In this book I juxtapose Pitt's poem with my text Do Not Lament, in which I lament the cost of the urban to the natural.

Monica Oppen 2020

GLENDA ORR and KATHY BOYLE



Glenda ORR and Kathy BOYLE Paradise lost (detail) 2020, etching, painting, drawing, and digital prints, 59 x 27 x 5.3 cm. Image courtesy the artists.

Category 1

The collaboration between the English scientist Joseph Banks and Swedish botanist Daniel Solander resulted in a collection of hundreds of plant species obtained during the Endeavour's exploration of the Pacific, including New Zealand and Australia, from 1768 to 1771.

This collaboration between artists Kathy Boyle (New Zealand) and Glenda Orr (Australia) was inspired by Banks and Solander's plant collections and their concern for biodiversity. They emphasised plants that are now rare and endangered due to introduced species and loss of habitat.

The title Paradise lost references pages from printer's proofs of John Milton's 1667 book Paradise Lost which Banks and Solander used to press and dry collected plants as well as the decline of plant species in both countries. The interweaving in this artists' book emulate these pages.

The 'Solander' box structure was named after Daniel Solander who was credited with its construction to store natural history material while at the British Museum.

Glenda Orr and Kathy Boyle 2020

MICHAEL PHILLIPS



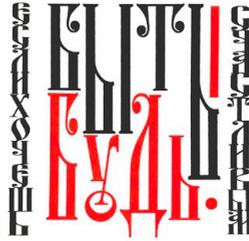
Michael PHILLIPS *Between earth, four views* (detail) 2020, woodblock print, 27 x 19.5 cm. Image courtesy the artist.

Category 1
Category 3

With the book form you have an object where touch and seeing occur in unison. A combination that triggers a mix of cultural associations in the mind, enhanced by the materiality of the object and added to by the sound of turning paper and the smell of ink. That 'world' within the structure of the book has all these elements coming together. The beauty of the book form is that a sequence is built and holds tension—folded and bound it carries that story. For me printmaking, and in this context the artists' book is art - an act of poetic construction. Between earth, four views is intended to be viewed in both landscape and portrait orientation and read from back to front, and front to back. It is a work examining the need to look at one fixed system through differing viewpoints and puts forward alternate interpretations.

Michael Phillips 2020

SVETLANA PROKHOROVA



Svetlana PROKHOROVA *Unembraceable* (detail) 2019, screen print, edition 1/4, 25 x 24 x 1 cm. Image courtesy the artist.

Category 1
Category 3

*Unembraceable reflects Svetlana Prokhorova's Russian heritage, including its literature, language and folk wisdom. Short aphorisms were firstly collected from *The Fruits of Meditation* by Kozma Prutkov, Russian 19th century collective author. They were then transcribed in Russian, using old Slavic fonts, and digitally manipulated to create a square impression. The image was then screen printed on Stonehenge paper. The colours used visually reflect Russian traditions and culture. They highlight the powerful effect of utilising text as an image and emphasise the meaning of the phrase. This 'book of wisdom' has been hand bound and covered with a screen-print on calico fabric.*

Prokhorova is a Sydney based artist, who is currently completing her Bachelor of Fine Art at the National Art School in Sydney, majoring in Printmaking. Prokhorova's art style combines her Russian background with a contemporary western art form.

Svetlana Prokhorova 2020

FIONA RAFFERTY



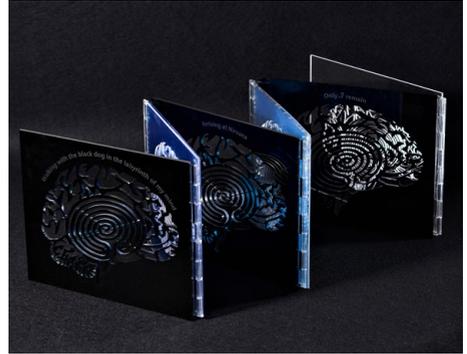
Fiona RAFFERTY *Transforming the view* (detail) 2020, pen, ink, and paper, 80 x 59 x 7 cm. Image courtesy the artist.

Category 1
Category 3

My creative practice explores the relationship between the Australian landscape altered by pastoralism and mining, and place identity. A sense of place that informs our identity is at the crux of my work and I seek to explore and understand the connections between the Australian landscape and place identity. These small concertina books are my response to experiencing place. They are compact, travel with me and are drawn from my memory and experience of places in the Pilbara that I have visited regularly for over twenty years. Transforming the view is ongoing and as the artist books expand to encompass my feelings and memories associated with the landscape, the significance of place and the effect of altered landscapes on identity, the visual impact of mining continues to have a dramatic effect on the expansive, outback view.

Fiona Rafferty 2020

JUDY ROSE



Judy ROSE *Only I remain* 2020, laser cut acrylic, 21 x 28 x 5 cm. Image courtesy the artist.

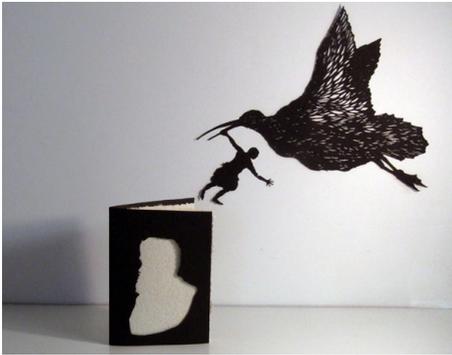
Category 1
Category 2

*Walking with the black dog
in the labyrinth of my mind
Arriving at Nirvana
only I remain*

This work is the latest work exploring my journey with the black dog. It represents the processes of acknowledging, knowing, understanding, accepting, living and growing.

Judy Rose 2020

PAMELA SEE



Pamela SEE Mackay 2020, cotton rag and thread, bagasse, and acid-free glue, 33 x 32 x 5 cm. Image courtesy the artist and Andrew Baker Art Dealer.

Category 1

Category 2

Category 3

The title references John Mackay, a member of the exploration team who discovered the Pioneer Valley in 1860. The pastoralist was also heavily involved in the Melanesian labour trade, or black-birding.

This artist book pays homage to the ancestors of the present-day Australian South Sea Islander community who played an integral role in the development of this city. The book is fashioned using a combination of cotton rag and sugar-cane paper (bagasse). The propagation of both crops in Queensland was heavily reliant upon indentured labour. The style of papercutting employed - silhouette portraiture - was prevalent in Europe and North America during the eighteenth and nineteenth centuries.

The artist is presently undertaking her PhD at the Queensland College of Art, Griffith University. Both papermaking and papercutting are focuses of her research. Her work has addressed the Queensland sugar industry, the propagation and processing of cotton and migration.

Pamela See 2020

SEVEN COLLECTIVE



SEVEN COLLECTIVE (Clyde MCGILL, Susanna CASTLEDEN, Anne SHILO, Melanie MCKEE, Lydia TRETHERWEY, Monica LUKOWSKA, and Layli RAKHSHA) *Places* (detail) 2018, etching, screenprint, and linocut on paper, 20 x 260 x 135 cm. Image courtesy the artists.

Category 1

This boxed set of seven books is a collaboration between seven artists within each book and within the set of books exploring what it means to be place in many aspects.

Seven Collective 2020

GLEN SKEIN

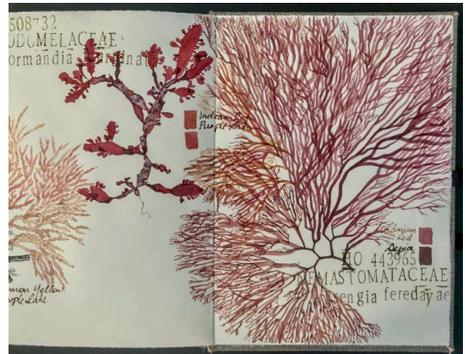


Glen SKEIN *OBJECT POEMS: Volume I-VII* 2020, photogravure, handwritten text, 18 x 11 x 1 cm. Image courtesy the artist.
Category 1
Category 2

The function of poetic logic in OBJECT-POEMS Volume I-VII is made available in the collision of arbitrary handwritten text and unnamed photographic images sourced from the archival collections within the State Library of Victoria. These works attempt to reinforce the poetic's capacity to dissolve any singular interpretation of history and embrace French philosopher Gaston Bachelard's dictum of being moved by the vast museum of insignificant things.

Glen Skein 2020

LINDA SPOWART



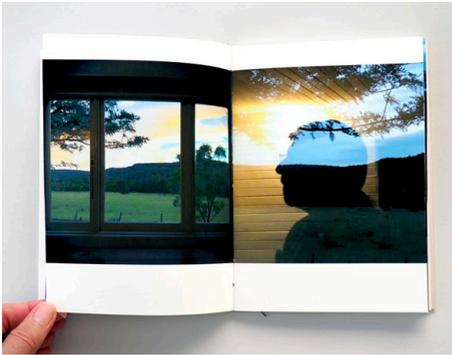
Linda SPOWART *Herbarium* (detail) 2020, watercolour and mixed media, 21.7 x 15.7 x 1.3 cm. Image courtesy the artist.
Category 1

What I have always loved about botanical herbaria is their faded beauty; the specimen itself and its functionality including all the attending ephemera that is on the page of each specimen. The herbarium label, the specimen number stamp, the institute stamp, even the wear and tear of the paper itself, for me all of these components become the whole creating a mixed media artefact all of its own.

Herbarium is my response to a day spent drawing in the stacks of the Tasmanian Herbarium. I built the book itself primarily to draw in on the day, thinking that it was small enough to play in but of good quality paper and easy to fill. I succeeded in half-completing one small detailed drawing on the day and taking an enormous quantity of photos of seaweed herbaria. Herbarium is what became of all that inspiration.

Linda Spowart 2020

DOUG SPOWART



Doug SPOWART *Home* 2020, digital press, edition: first state, 21 x 14.5 x 1.5 cm. Sydney: MomentPro. Image courtesy the artist.

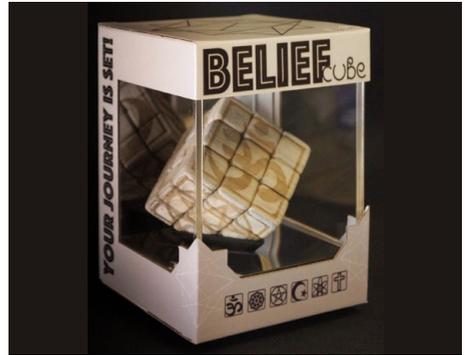
Category 1

This book was conceptualised and created during an artist's residency at Bundanon near Nowra in New South Wales in June 2018. The final design of the book took place in 2019. For 5 years I have been homeless resulting from the need to travel, seeking work, looking for a place to settle, and maintaining connections with supporting friends and colleagues. The residency enabled inner thoughts to emerge that have been suppressed throughout this time.

Self-imaging is not something new to me. What is new however in this work is the frank reality of the expression, pose and perhaps vulnerability I present in these moments contemplating 'home' and what it means to me.

Doug Spowart 2020

JAMIAN STAYT



Jamian STAYT *Lost translation* 2020, recycled book pages, cardboard, and plastic, 18 x 13 x 13 cm. Image courtesy the artist.

Category 1

Category 2

*Throughout the development process of this work one recurring question kept rising. Is what I am doing considered a book? Well, it has the elements of a book in that it has a narrative, a cover, a title and a blurb. Yet it does not maintain the intrinsic nature of what determines the character of a book. So, through wrestling with my thoughts please find my work *Lost translation* a book under guise of puzzle. The dictionary describes the title of this work as follows:*

Lost: unable to find one's way.

Translation: convert something or be converted into.

In this work beliefs and the structure of a Rubik's Cube are portrayed. The essence of a Rubik's Cube is based on decision making. Interpreting its paths can either make your journey complicated or clearer. Beliefs rely on knowledge to be recorded and passed down. This knowledge is open for anyone to buy into. As a closed book this knowledge and the belief remain as perceived, this can either be condemning or a blessing. Yet to open the book the knowledge is subject to interpretation, which ultimately could result in a lost translation.

Jamian Stayt 2020

MEGAN TSEN



Megan TSEN *Introspection* 2020, ink and monoprint, 28 x 10 x 2 cm (dimensions variable). Image courtesy the artist.

Category 1
Category 3

Introspection is a concertina book of ink illustrations with monoprint elements. It was completed during a month-long trip to Si Racha, Thailand in 2018. My husband had been working abroad there at the time, spending most of the year away from the kids and me.

Whilst there, I was both captivated and fascinated by the myriad of powerlines that so dominated the landscape. I began to document them, sometimes in reimagined scenes incorporating the sights and sounds of the day. Whilst these illustrations were initially intended to only capture the chaos of the massive tangles of cables and wires (that astonishingly did not seem to electrocute passers-by), the equally chaotic state of my internal thoughts and emotions eventually spilled onto the pages alongside them. Thoughts and wordings were kept brief, to capture my raw response to the turmoil and strain that arose from maintaining a long-distance marriage. The resulting words and illustrations interplayed to form a travel journal like no other. The work is reflective in nature as captured by its title - illustrations of the external world reflecting a rich and complex inner world.

Megan Tsen 2020.

KARL de WAAL



Karl de WAAL *The standard book of essential knowledge (detail)* 2020, 1952 hardcover book with strip-shredded contents, 150 x 50 x 50 cm. Image courtesy the artist.

Category 1

My work is a commentary on my experience of watching the world trying to make sense of its paradoxes and ironies. It attempts to expose the distance between what we see and know, and the tenuous connections and links that help construct our personal realities and identities. In an age where the bulimic consumption of experience and knowledge saturates our very being my work seeks to remind us all of the fundamentals and fragilities of what make us human. This particular work involves the removal of all pages from a book printed in 1952. Each page has been strip shredded, collected and reconfigured. All the knowledge is still available. Just not as we usually understand and access it.

Karl de Waal 2020

Congratulations to the 60 finalists and thank you to artists from throughout Australia who submitted entries for the 2020 Libris Awards

Keep abreast of important dates, announcement of winners in the three categories, and other great online resources by visiting Artspace Mackay's website

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