

ARTSPACE MACKAY *and* MACKAY REGIONAL COUNCIL PRESENT

# 2018 **LIBRIS AWARDS**

## The Australian Artists' Book Prize

### **CATALOGUE OF ENTRIES**

Gallery copy- Please do not remove.  
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## Foreword

Hello and welcome to Artspace Mackay's 2018 Libris Awards: The Australian Artists' Book Prize. Now in its eleventh year, the biennial Libris Awards continue to surprise and entice, attracting artists' book makers from across Australia and showcasing the very best in contemporary artists' book practice.

This year entrants vie for prizes in four categories: The Dalrymple Bay Coal Terminal National Artists' Book Award; the Dalrymple Bay Coal Terminal Altered Book Award; the Mackay Regional Council Regional Artists' Book Award and the Artspace Mackay Foundation Tertiary Artists' Book Award.

Guest judges Roger Butler AM (Senior Curator of Prints and Drawings, National Gallery of Australia) and Helen Cole (former Coordinator of the Australian Library of Art, State Library of Queensland) carried out the very difficult task of shortlisting 73 entries for display and award consideration from the 143 submitted entries. The calibre of entries this year was extremely high. I thank our judges Roger and Helen for taking on this challenge and congratulate each and every finalist exhibited in this year's Libris Awards.

Our 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 some 300 artists' books, works on paper and related material from the late master printmaker Tate Adams. Over the years, our collection of artists' books has grown to include close to 600 artists' books and the Libris Awards ensures this collection continues to flourish.

We hold artists' books very close to our hearts here at Artspace Mackay and have developed wonderful relationships with Australian artists working in this genre. Artists' books provide an opportunity to tell a visual and/or narrative story over several pages and present a myriad of concepts and mediums within the intimate form of a book. We are so excited to share the very latest and best artists' books in Australia with you through our 2018 Libris Awards.

Tracey Heathwood

Director, Artspace Mackay





# 2018 LIBRIS AWARDS

Exhibition dates: 26 May – 19 August 2018

## CATEGORY 1

Dalrymple Bay Coal Terminal

**National Artists' Book Award** (acquisitive) \$7,000

## CATEGORY 2

Dalrymple Bay Coal Terminal

**Altered Book Award** (acquisitive) \$3,000

## CATEGORY 3

Mackay Regional Council

**Regional Artists' Book Award** (non-acquisitive) \$2,500

## CATEGORY 4

Artspace Mackay Foundation

**Tertiary Artists' Book Award** (non-acquisitive) \$2,000

## INTRODUCING our Judges for 2018

Artspace Mackay is thrilled to welcome an esteemed judging panel for the 2018 Libris Awards including Roger Butler AM and Helen Cole.

Roger Butler AM is Senior Curator of Prints and Drawings at the National Gallery of Australia. An expert in his field, Roger has written widely, curated and lectured on Australian prints and their place in the Asia/ Pacific region. Initiator of the Australian Print Symposium and past President of the Print Council of Australia (1986-90) are two of the many achievements Roger has made in his field. In 2011 Roger was appointed a Member (AM) in the General Division of the Order of Australia for services to the visual arts.

Artspace Mackay is also pleased to welcome Helen Cole, former Coordinator of the Australian Library of Art as the second guest judge for the 2018 Libris Awards. With a career spanning over 30 years, Helen is an expert in the field of rare and artists' books. Commencing work at the State Library of Queensland in 1986, notable projects that Helen has been involved with include development of the James Hardie Library of Australian Fine Arts (with particular focus on antiquarian, botanical art and artist's book collections) and development of the Siganto Foundation Artists' Book Workshop series.

## THANKS to our Sponsors

Artspace Mackay would like to recognise the valuable contribution made by our 2018 sponsors and thank them for their ongoing support:

Dalrymple Bay Coal Terminal Pty Ltd; Mackay Regional Council and Artspace Mackay Foundation.



## LYN ASHBY



**Lyn ASHBY** *Everything...and this* 2017, pigment ink, Arches watercolour 185gsm, section-sewn, edition 4/50, 29 x 20 cm. Cottles Bridge, VIC: ThisTooPress. Image courtesy the artist.  
Category 1

*Are the workings of the universe governed by addition, subtraction, multiplication, typographic algorithm? Or some other unknown system? Whatever the underlying language, how, in the end, does it square the usual big questions for humans: mortality, blue skies, tribal insanities, rain trails on rushing train windows, inner city manholes?*

Lyn Ashby 2018.

## ROSALIND ATKINS



**Rosalind ATKINS** *Paper mills* 2017, photogravure, edition AP, 8.5 x 17.5 x 2.5 cm. Image courtesy the artist.

Category 1

*'Paper Mills'* is a flick book made from 92 photogravure plates and hand printed in orange and black.

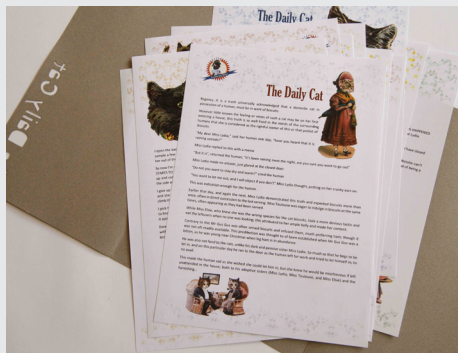
*The images on one side of each page printed in black are the documentation of the huge piles of waste paper and cardboard waiting to be recycled at the Amcor paper mill in Alphington before its closure in 2012. The images printed on one side in orange reflect the colour of the bricks that made up the extensive wall that dominated the suburb and skyline. These images document the changing nature of the area as it transitions from industry to a new suburb.*

*The book is in the form of a flick book that allows for the rapid flicking of images that have been influenced by the rapidly changing nature of the suburb in which I live. The transitions from orange to black reflect the shift between active use of the site and its demolition. The binding is simple in form to reflect the ephemeral nature of waste paper and consumption.*

*The photogravure plates used in this project were made with the assistance of Silvi Glattauer.*

Rosalind Atkins 2018.

## NATALIE AZZOPARDI



**Natalie AZZOPARDI** *The daily cat* 2016, broadside zine, edition 3/10, 21.4 x 30 x 0.5 cm. Image courtesy the artist.

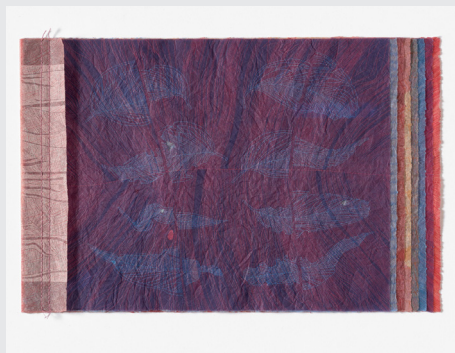
Category 1

*'The Daily Cat' is a series of 13 broadsides collected as a zine, each edition recounts a story, anecdote or facts about cats. Written from the perspective of a nameless author, they are a one sided conversation or letter with found illustrations.*

*The main 'characters' of the zine are the author, the receiver, three cats and a dachshund. Each day explores a different event or theme through distinct writing styles. Focused on the vernacular, this broadside zine allows the reader a personal insight on the daily life of living with cats.*

*Natalie Azzopardi 2018.*

## ELIZABETH BANFIELD



**Elizabeth BANFIELD** *Epistolary* 2017, linocut, kozo tissue and thread, edition 1/5, 38 x 58 cm. Image courtesy the artist.

Category 1

*In my current practice I make fine line linocuts that examine the transient nature of memories, specifically those to do with landscape, and the grief or joy that we associate with particular landscapes.*

*The Japanese tissue paper I use for printmaking is both strong and fragile, at 9 gsm. I can print on the front and back, create patterns and colour mixes, reveal or obscure parts by layering translucent or opaque inks, and I can crumple the pages after printing to add to the sense of fragility.*

*Epistolary stories are written in letters, and thus provide a controlled and restricted view of a life lived; private missives of self-examination that are translated and exposed. Here I have given only the abstracted suggestion of text; something will always remain hidden, be it a seemingly forgotten memory, or a treasured detail of an inner life.*

*Elizabeth Banfield 2018.*

## DEBORAH BEAUMONT



**Deborah BEAUMONT** *To fold, again* 2018, newspaper and ink, edition unique, 40 x 29 cm. Image courtesy the artist.

Category 1

Category 2

*The generated and regenerated copy are central to my arts practice. I investigate the print, the Rorschach and the fold through an understanding of industrial newspaper printing materials and technologies.*

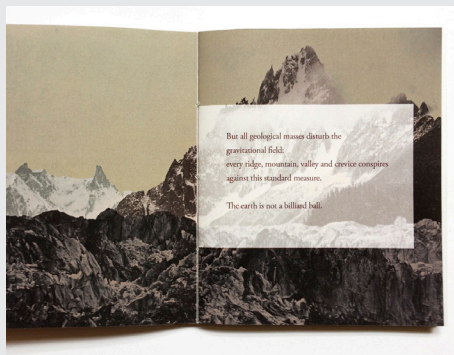
*Eightfold is a spoils paper (my term for my artists' book: a tabloid-newspaper format artwork printed on the industrial newspaper press). It was exhibited at the National Works on Paper exhibition in 2016 and 800 copies were distributed.*

*'To fold, again', continues my exploration into repetition and the copy. It is one copy – unique state – of Eightfold. The pages have been overdrawn with a copy of their own image. The trace of the ink has seeped through the page thus reversing the image. The copy is at once the same and different – it forms a new relationship with its other/s.*

*'To fold, again', is an artist's book (my spoils paper) which through my drawn additions has become an altered artist's book.*

*Deborah Beaumont 2018.*

## DEIDRE BROLLO



**Deidre BROLLO** *Doubtful sound, or, the lure of gravity that we can* 2017, archival pigment on cotton rag, linen solander box, inlaid meteorite, edition 2/8, 5 x 28 x 25cm. Image courtesy the artist.

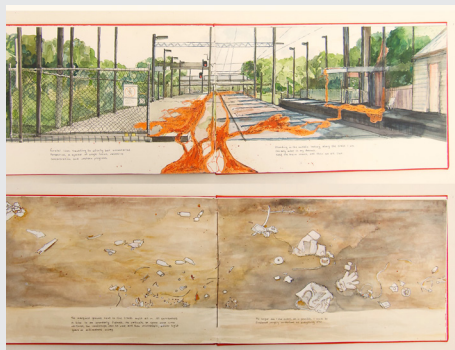
Category 1

*In 1789, Alessandro Malaspina set out on an expedition to measure variations in the force of gravity, thereby to determine the true figure of the world. One of his destinations was a location called Doubtful Sound. He reached this destination, but failed to complete his test - drawn there by ambition, he was repelled by the weather.*

*This book is an exploration of the idea of gravity, the invisible force on which we all depend, a force both formative and inconvenient. It is about tension and attraction; our need to quantify the world to compensate for its uncertainty; the pull of doubt and the tug of ambition. In seeking to fathom the attraction of gravity, this book explores narratives that pull in multiple directions, from cellular biology to the origins of the universe.*

*Deidre Brollo 2018*

## MAGGIE BROWN



**Maggie BROWN** *A walk with a question and a dog* 2018, watercolour, wax, pencil and ink on Fabriano 300gsm, 21 x 33.5 x 1 cm. Image courtesy the artist.  
Category 1

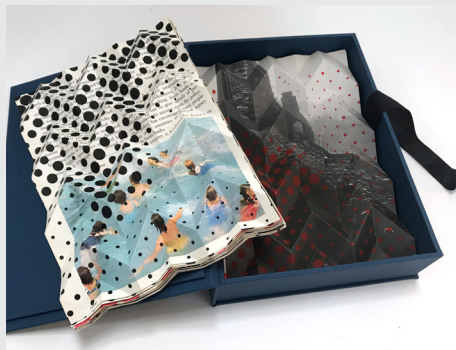
*It started simply - a purposeful walk observing horizontal and vertical lines. But it developed into a frayed attempt to make sense of all things I noticed - images and thoughts from the walk, chance encounters with other ideas and sounds - from radio programs, found books, birds in the garden and slime mold. How are these disparate artifacts connected? What's their significance? What's the story that links them?*

*An archeology of sorts, a logbook, documenting an open-ended process through watercolour and pen drawings, text, an internet search list, and a story. It's tentative and incomplete, a layered understanding, linking ideas from anthropology, biology, and the relationship of time and space. There are no conclusions or solutions.*

*Coptic bound, and organised in three sections as a process through time, it has an open spine that's less authoritative than case binding, ensuring a flat wide horizon as each page is turned.*

*Maggie Brown 2018.*

## DARREN BRYANT



**Darren BRYANT** *Fold (volume 1)* 2018, screen print on altered book, fold, buckram fabric cover, 18.4 x 24.6 x 6.8 cm. Image courtesy the artist.  
Category 1  
Category 2

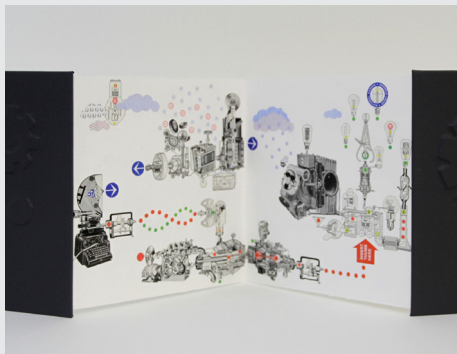
*My altered book investigates mixed media practice to explore the potential of screenprinted halftone dots onto existing source material cannibalized from a set of childhood encyclopedias. The magnification of halftone dots in the form of pattern is used as a printed overlay, as a means to alter text and image.*

*This altered book continues an ongoing interest in the interplay between identity, memory, nostalgia, connected to aura and reproduction. Instead of being concerned with the initial appearance of the source material, I have become intrigued by the spaces in-between the screenprinted halftone, that essentially break apart the original image with text, exploring optical effects with origami paper-folds. Disintegrating a familiar image through this magnification and overlay, cropping, folding, stacking, and boxing, creates a unique and unfamiliar perspective. The sequential order of the altered book representational image breaking down refers to the way each time we recall an event, or a memory our brains distort it.*

*Darren Bryant 2018.*



## JAZMINA CININAS

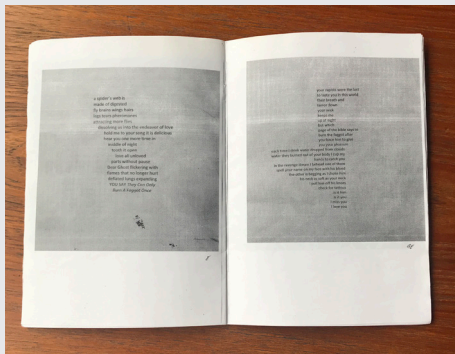


**Jazmina CININAS** *Searching for the off switch* 2017, repurposed book, collage, BFK Rives 300gsm, concertina binding with de-bossed cover, 21 x 19.8 x 1 cm. Image courtesy the artist.  
Category 1

*‘Searching for the off switch’ was created from collaged technical illustrations from a discarded copy of the Ullstein Lexicon (a German language encyclopaedia) and used business envelopes. The impossible mechanical hybrids allude to increasing mechanisation and the inherent obsolescence of a consumer society. ‘Searching for the off switch’ forms part of a conscious move towards a more sustainable art practice through the use of recycled materials.*

*Jazmina Cininas 2018.*

## PHOEBE CLARKE



**Phoebe CLARKE** *The spirit of your flowers is my favourite shelter (A CA Conrad bootleg)* 2017, xerox on paper, pencil, washi tape, staple-bound 15 x 21 x 0.3 cm. Image courtesy the artist.  
Category 1  
Category 2  
Category 3

*This pamphlet was made in June 2017 after attending a reading by the American experimental poet CA Conrad at Café Oto in London. After the reading I requested a particular poem from Conrad and they gave me the entire bunch - loose sheets on greenish paper, smeared with glitter and musical notations.*

*When a close friend expressed awe at Conrad’s gesture, I made this small pamphlet for redistribution within my friendship circle and peer group.*

*A bootleg is loosely defined as ‘an illegal musical recording made at a concert’. Though CA never authorised this incarnation of his poetry, it has been a powerful and effective way to share his work with those I encounter. Eileen Myles wrote of Conrad in 2009, “I’ve never seen him occupy a room— especially one he reads his work in—where he hasn’t affected a sea change in its inhabitants by the time he’s done.”*

*Phoebe Clarke 2018.*

## VICTORIA COOPER, DOUG SPOWART



**Victoria COOPER, Doug SPOWART** *Tidal* 2018, cyanotype on rice paper, pigment ink on Stonehenge paper, edition unique, 49.5 x 30 x 1 cm. Image courtesy the artist.  
Category 1

*‘Tidal’ is a montage of fragmented imprints made from the solid reality of found objects swept up by the tide – castaways from the sea. No longer in their original form, these objects become image elements woven together as if a poem, song or dance.*

*In many ways ‘Tidal’ refers to Rebecca Solnit’s ‘desire for that melancholy wonder that is the blue of distance’<sup>1</sup> as also, it refers to the artist and their art—that beautiful creature that is both of them and of their being in the world.*

*The reader of Tidal will encounter double-sided cyanotype prints that, when held to the light, allow for the montage of the images front and back. This is a philosophy of reading: where the blended fragments through the spatial divide of the turning page merge and unfold the space and time of the book. 1. Rebecca Solnit, A Field Guide to Getting Lost.*

*Victoria Cooper, Doug Spowart 2018.*

## MOIRA COURT



**Moira COURT** *Flotsam and Jetsam* 2018, woodcut and linocut on Awagami bamboo 250gsm, screen print on linen, box board, edition 2/2, 16.5 x 132 cm (dimensions variable). Image courtesy the artist.  
Category 1

*I am a printmaker and children’s book illustrator predominantly working with woodcuts and lino prints. I am inspired by nature, conservation, tales of travel and exploration in the 17th, 18th and 19th centuries, textiles – patchwork quilts and flags, folklore and folkart.*

*‘Flotsam and Jetsam’ is a handprinted concertina artist’s book made from a patchwork of woodcut and lino printed images inspired by the arrival of the ship Rockingham, from England, in Cockburn Sound, West Australia, in 1830. It was loaded with general cargo consisting of farming implements, farm animals, building materials and a number of settlers with furniture and other household goods. The ship ran aground during a big storm and the settlers and cargo were landed in the surf. My book depicts the somewhat random selection of objects that may or may not have littered the shore line after the storm passed.*

*Moira Court 2018.*

## CAROLYN CRAIG



**Carolyn CRAIG** *She can ride (maybe)* 2016, sublimation print, screen print, embroidery, felt and thread, edition unique, 30 x 38 cm. Image courtesy the artist.

Category 1

*My current practice examines bodily protocols, as an active site of subjective formation and an articulation of relational systems of power and agency. I deconstruct particular gestures that demonstrate gendered stereotypes using my own body as the site of absurd action. These performances are then archived and further inverted with text in order to activate new potential spaces of authorship.*

*In 'She Can Ride (maybe)', I refer to my own history of making a living as a pushbike courier in Sydney in the 1990s where it was still perceived that an income derived from physical labour was a male arena, particularly if I made more money than the men. I was subjected to extreme verbal and physical abuse on a daily basis.*

*However, using my body to survive was an active site of gendered emancipation - one still not available to women in many countries. Riding a bike can be a very political act.*

*Carolyn Craig 2018.*

## CAROLYN CRAIG



**Carolyn CRAIG** *Fisting myself (boxing with Beuys)* 2017, etching and screen print on Hahnemühle paper, edition 3/5, 36 x 36 cm. Image courtesy the artist.

Category 1

*My practice deconstructs particular gestural actions that I have identified as demonstrating specific power differentials through a studio process that uses my own body as the site of absurd action. 'Fisting Myself' investigates the action of making a fist, a gesture that produces a profoundly different subjective reaction for males than for females. Males record a sense of power when making a fist but women, even when their own bodies make the action – have been recorded as feeling less secure and with a lowered self-confidence (Schubert, 2004). These findings led me to deconstruct the gesture whilst referencing Joseph Beuys work 'Boxing for Democracy'.*

*Text pieces infiltrate the performative traces and objects as a counterpoint to absurdity and as a navigational device into the subjective position.*

*Carolyn Craig 2018.*



## KELVYN CUNNINGTON



**Kelvyn CUNNINGTON** *Conversations with the sea* 2018, thread, ink, collage and pencil drawing on card, dimensions variable. Image courtesy the artist.

Category 1

Category 2

Category 3

*The work is in part a joint project with my granddaughter, Eleanor Patterson, aged 6 years.*

*In one breath allegory, and then perhaps poetic encounter; man meets sea creature and they converse/interact. The text/words underpin the work totally. The choice of vehicle; oatmeal boxes, is one of idiosyncratic style. I have been utilising old boxes, paper bags and vintage LP record sleeves for decades as part of creating my artworks. The use of an old typewriter the perfect instrument - the mechanical machine that clacks away as I write the words, story, poetry?*

*Here is the conundrum: For all our efforts, all our sincere and heart felt actions we cannot restore that which we have depleted, in this case, the sea and creatures therein. Man devours. Sad, so sad, but true. Science, man's answer cannot replace that which we have taken. Man is not God, although Man acts as a god, dominating all and everything upon the planet; quasi-divine dominion that translates to domination and destruction.*

*Eleanor has been drawing 'seriously' since she could hold a pencil/pen. She claims to be an*

*Artist. She has done so since she was around 2-3yrs old. In Prep she would walk around the class and draw all over other kid's books and papers, while the kids were doing their work. Her Prep teacher said to me "she is a remarkable artist..." with an amazed look on her face, I laughed. With 'Conversations with the Sea' I asked Eleanor to do drawings for Conversation with 'Shark'. I told her we eat sharks and kill them. She is six years young and wondered why. She was confused and could not understand. Her drawings are her own, original without my influence. They are what she, a small child sees and understands. To my thinking, there is nothing of homily in this work, I berate no one. Man and Sea connected/disconnected.*

*Kelvyn Cunnington 2018.*

## JAN DAVIS



**Jan DAVIS** *Virgil's keep* 2017, linocut and stamp on Fabriano Artistico 185gsm, edition 3/6, 15.5 x 39 cm. Brisbane: Numero Uno Publications (Grahame Galleries and Editions). Image courtesy the artist.

Category 1

*My practice of drawing, printmaking and artist's books explores landscape with a particular emphasis on the land as a source of sustenance.*

*'Virgil's Keep' is my response to Virgil's epic poem 'The Georgics', on the challenges and virtues of agricultural life. My eight paired relief prints and the dual binding generate a sense of enclosed space, 'the Keep' of the title. The reader passes through a series of eight gates: gates of possibility, of toil, of planting, of hope, of tending, of pestilence, of tempests & furies, and finally of harvest. These are metaphors for the gardener's seasonal journey. The eighth gate opens to reveal Virgil's text: But lo! / A boundless space / we've travelled o're / 'tis time / our steaming horses / to yoke.*

*Bound by master bookbinder Fred Pohlmann in an edition of 6. Published by the artist and numero uno publications, grahame galleries + editions.*

*Jan Davis 2018.*

## WIM DE VOS



**Wim DE VOS** *Eyre aerial* 2018, ink, laser etching and waxed thread on acrylic, 30 x 35.7 x 4 cm (dimensions variable). Image courtesy the artist. Category 1

*'Salt, white light, corrosive, soundless.*

*Transformed from solid to liquid.*

*As sounds, shapes, colour make for a liquid symphony in paint'.*

*Detached, gliding in space over and within shapes and colour, punctuated by the whiteness of salt and masses of water making its way down to the interior after a massive deluge come and gone in time before, giving life to this otherwise unforgiving land for a time.*

*The small plane in which we are travelling is comfortable and agile. Like some giant bird it climbs and dives to explore the fascinating drama taking place all around. My mind and eyes are absorbed by this unique spectacle needing to record this experience.*

*Land transformed by water, layers of liquid sound over the earth and salt.*

*Music is liquid.*

*Art is liquid.*

*Unforgettable Eyre.*

*Two day flight over Queensland and South Australia, September 2013.*

*Wim de Vos 2018.*

## KARL DE WAAL



**Karl DE WAAL** *Life within books* 2018, repurposed book, novelty plastic and timber, 30 x 20 x 4 cm. Image courtesy the artist.

Category 1

Category 2

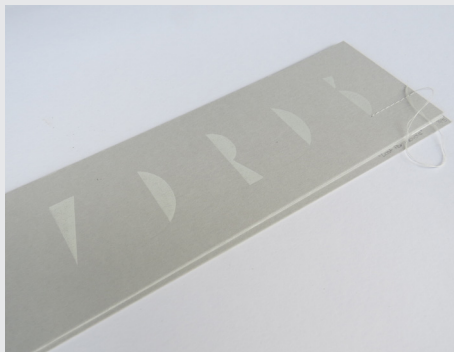
*My work is a commentary on my experience of watching the world trying to make sense of its paradoxes and ironies. It attempts to expose the distance between what we see and know, and the tenuous connections and links that help construct our personal realities and identities.*

*Although my practice is wide and varied it fundamentally involves the creation of both wall mounted and free standing sculptures. A myriad of differing styles and mediums are used and collage, assemblage and chance are the driving principles harnessed. Different mediums are used to explore different ideas. Sometimes satirical, sometimes pure excursions into form. I draw strength and inspiration from Dada believing it to be as relevant today as it was in its beginnings, enjoying its frivolity, its diversity and its humour which is always out to enlighten, enrage or entertain.*

*Our interconnectivity and the inter-connectedness of all experience and all things is paramount to what makes us human. 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 of what makes us human.*

Karl De Waal 2018.

## FIONA DEMPSTER



**Fiona DEMPSTER** *Lost for Words* 2016, woodtype and letterpress, machine sewn, hand bound, edition 5/5, 10 x 35 cm. Image courtesy the artist.

Category 1

*Books have always been important to me, and I love words and telling stories. No matter what I make, text is nearly always present – in beautiful calligraphic words, in letterpress type, or in burnt book pages.*

*My work often responds to social issues as I seek to promote peace, raise awareness of family violence, explore issues for women or consider the impact of war.*

*For me, artists' books create an intimate and personal space to view and reflect on art. They let you interact with them, touch them, and go back through and re-read them.*

*Grief, memory loss, being silenced. Each of these can mean we are lost for words, or left voiceless. This artist's book uses the simple loss of letterform to create a sense of being lost for words.*

Fiona Dempster 2018.

## FIONA DEMPSTER



**Fiona DEMPSTER** *What? Why? What? What?* 2017, letterpress, calligraphy, etching and ink, edition 5/7, 10.5 x 10.5 cm. Image courtesy the artist.

Category 1

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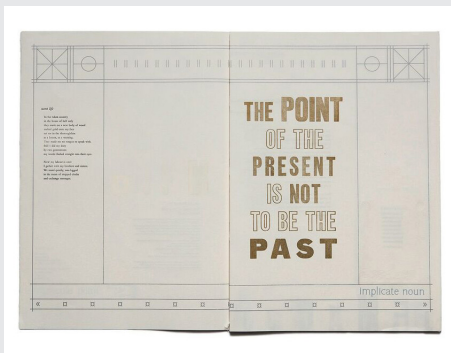
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*For me, artists' books create an intimate and personal space to view and reflect on art. They let you interact with them, touch them, and go back through and re-read them.*

*This artist's book examines four questions around family violence. The imagery supports possible answers; whilst the text is written in miniscule calligraphy, densely placed upon the page, making it difficult to read. These are not issues to skip over lightly. The book is small and delicate to hold; yet contains difficult themes and messages.*

*Fiona Dempster 2018.*

## CAREN FLORANCE, MELINDA SMITH



**Caren FLORANCE, Melinda SMITH** *1962: Be spoken to* 2014-17, letterpress and screen print on Magnani Avorio Vergata rag paper, linen thread, archival Tyvek ghost bag, edition 3/5, 101 x 35.7 cm. Image courtesy the artist.

Category 1

*A year in the life of Old Parliament House, constructed as a twelve month cycle of signs and rooms. Each month has a theme, with a 'feature' poem harvested from Hansard or other public records and an additional anagram poem exploring an aspect of the topic. Through all the pages there are extra anagrams, original poems and subtle ornamentation. While the framework is screenprinted, everything else has been set and inked by hand using letterpress printing.*

*This limited-edition artists' book is one outcome of a material collaboration between artist Caren Florance and poet Melinda Smith. In 2014 they responded together to a sign display in the Museum of Australian Democracy, creating an installation of corresponding signs. The project grew to build a body of text that draws connections between past and present. There is also a commercial version called 'Members Only', published through Recent Work Press.*

*Caren Florance, Melinda Smith 2018.*

## DIANNE FOGWELL



**Dianne FOGWELL** *Pollen Musica Continuum - infinite* 2018, linocut, perforation, 39 x 37 x 4cm. Image courtesy the artist.

Category 1

*The intrinsic beauty and poetic dance of the process of pollination intrigues me and has been the basis for this artist's book.*

*When insects, birds and animals visit flowers to harvest their essence there is a sensual choreography that is fundamental to the world's biodiversity. This was the starting point in 2014. Now the world's bees are dying at an alarming rate and the time of the robotic bee is here. The 'dance language' is now a response through a set of coded messages – hovering in grid-like patterns to perform actions for a functional purpose. The book ends in 2018 because the poetics and the imagining are lost; the sensory, the contact and the mapping have been subverted.*

*Pollen Musica Continuum - infinite is a soft folded piece to be experienced as a continuous ribbon in a random arrangement.*

*The music is still present but is now silent.*

*Dianne Fogwell 2018.*

## SAI-WAI FOO



**Sai-Wai FOO** *Tome: all that is contained within* 2018, vintage dictionary, pleated book papers, ceramic doll head, enamel paint, glass head pins, cotton thread and glue, 20 x 23 x 30cm. Image courtesy the artist.

Category 1

Category 2

*'Tome: all that is contained within' is an altered book that explores the themes of how knowledge is stored and disseminated in a digital age, where the printed volume is often overlooked or discarded.*

*Books and the storage of analogue information is linked to the human experience and the human connection in the manner it is retrieved, and the link with human interaction is still implicit. The texture of the printed manuscript, the sensation of paper on finger tips and the unique bouquet of decaying foxed papers.*

*The human form is bound to the book within a confection of pleated papers, pins and tethered with threads that hold the figure in place, illustrating the connection between the printed and the diffusion of ideas, knowledge and information.*

*Sai-Wai Foo 2018.*



## DAVID FRAZER



**David FRAZER** (artist), **Don WALKER** (author) *Pool* 2017, wood engraving, linocut, typeset, quarter cloth binding, edition 6/15. 32.3 x 29 x 2 cm, Castlemaine, VIC: Unstable Press. Image courtesy the artist.  
Category 1

*'Pool' is presented in a classic book format, pictures and text. The illustrations are done by wood engravings and the text by typeset. The front cover displays an original linocut and the book is bound by hand.*

*I have teamed up with Australian song-writing legend Don Walker (of Cold Chisel & Tex, Don and Charlie fame), interpreting his song 'Pool (major)'.*

*It explores my favorite themes of sad, lonely, confused men, dreaming about what could have been and what they could have had, if they weren't so hopeless.*

*David Frazer 2018.*

## ANDREW FROST



**Andrew FROST** *Theft and wandering around* 2017, mixed media on paper, 44 x 32 cm. Image courtesy the artist.  
Category 1  
Category 2

*'Theft and wandering around' uses various mixed media techniques to replicate aspects of Brisbane's and Berlin's low income architecture and social life. Pulped and dyed papers have been incorporated as well as spray paint and hand written prose. Pages and motifs from the book 'Malerisches alles Europa' have also been incorporated as a form of cultural jet lag linking the transition and culture shock of moving between two continents.*

*Andrew Frost 2018.*

## ANGELA GARDNER



**Angela GARDNER** *Maenad - MANIFESTO* 2017, ink drawing on printed book paper, solander box, 40 x 26 x 2 cm. Maleny, QLD: LightTrapPress. Image courtesy the artist.

Category 1

Category 2

*I work at the intersection of text and image exploring the boundaries, conditions and points of contact between both methods of communication. 'Maenad – MANIFESTO' is an altered book, the first in the MAENAD series. It is deconstructed from its original form (a signature from the Maquarie Dictionary) and repurposed so that the individual opened pages move from a reading as text (book) to its possibility as image (ink on paper displayed on a gallery wall). Language itself changes therefore a print on paper dictionary offers a snapshot of usage and meanings from the time of its publication. My selection of specific words offers a critique of the historical moment in which we live by highlighting particular words for inspection as object against a field of other nearby words. The work has been previously shown at Brisbane Institute of Art in the NightLadder Collective exhibition 'Connect-ed', Oct 2017.*

Angela Gardner 2018.

## LISA GILES



**Lisa GILES** *W13th* 2016 inkjet on matte 120gsm, tracing paper, pamphlet binding, 23 x 10.5 x 6 cm. Image courtesy the artist.

Category 1

*'W 13th' reflects my desire to document the neighbourhood where we recently lived for two years in Vancouver, Canada. There is a duality to the documentation, hence the presentation of the split images. Primarily I was drawn to the documentation of the older housing styles which will disappear as gentrification of the city progresses with the flood of foreign money. These character filled homes will be replaced with cookie cutter McMansions that will come with a limited range of styles and be surrounded by picture perfect gardens. The second reason for the documentation was a need to reflect on the weather – which for the most part was not sunny with big blue skies but rainy and bleak with heavy, low grey skies. For the most part, I would prefer to remember the neighbourhood as the former rather than the latter as it was during the warmer seasons that I felt most at ease in this city.*

Lisa Giles 2018.

## KAYE GREEN



**Kaye GREEN** *Bird studies* 2018, digital print, concertina fold, 1/10, 14 x 33 cm. Hobart: Luke Wagner. Image courtesy the artist.  
Category 1

*The consistent themes in my work are elements from nature; I simply express how I view the world around me. I have personal encounters with elements in the landscape and sky and I use this information to create my images.*

*I especially love drawing birds because, for me, they connect the earth and the sky.*

*As a child I used to collect bird cards that came in packets of tea and I still have these cards. I used the cards as inspiration/reference when drawing the birds.*

*An artist's book was the perfect way for me to show these bird drawings. Sequence and interplay of images are qualities I use in all my art work and is best realised in the book form.*

*Kaye Green 2018.*

## LOUISE GRIMSHAW



**Louise GRIMSHAW** *Ethereal worlds* 2017, silkscreen, natural pigment, Matisse paste, BFK Rives 300gsm, edition 1/1. 54 x 62 cm. Image courtesy the artist.

Category 1

Category 4

*My book inspired by the Jorge Luis Borges text: 'The Library of Babel' links with themes of the un-ending, on-going continuum, repetition and the eternal return. I have translated Borges' concept of a multi leveled hexagonal universe into a layered geometric form combining ideas of architecture, space and volume. My practice incorporates silkscreen processes and layers of translucent pigmented print paste on hand-cut cotton rag. 'Ethereal worlds' comprises 6 hexagonal pages rotating on a central post.*

*Conceptually each page represents a world in the Borges library. Each page through its cutouts reveals glimpses of the descending worlds in a manner that imaginatively opens up potential for interpretation.*

*Louise Grimshaw 2018.*



## MANDY GUNN



**Mandy GUNN** *Book of books* 2016, cut and hand woven book pages, ribbon and silk, 16 x 122 x 61 cm (variable). Image courtesy the artist.

Category 1

Category 2

*The 'Book of Books', AKA the Bible, translated into multiple languages, is without question the most well known printed book in the Christian world.*

*'O Le Tusi Paia' is the Samoan Version. The pages have been removed and hand cut into strips, which have then been woven on a loom into a metre long scroll shaped fabric: a textile composed of text. The weaving process compresses the words so that only snippets can be seen, rendering it generally unreadable but still recognisable as text based.*

*This is part of a large continuing body of work in which major important, literary and referential books have been treated similarly: the book becomes sculptural and monumental as befits its place in our culture: a sort of 'Fabric of Life'.*

*Mandy Gunn 2018.*

## GRACIA HABY, LOUISE JENNISON



**Gracia HABY, Louise JENNISON** *Paw, Pad, Path*  
2018, archival pigment on Hahnemühle photo rag  
380gsm, cover mounted on black rimmed board,  
linen solander box with inlaid drawing on Fabriano  
Artistico 640gsm, hand bound, 30 x 252 x 3 cm  
(dimensions variable). Melbourne: Arten. Image  
courtesy the artist.  
Category 1

*In the green, by the den, an elbow span from a  
tiger, a fox sits. With no full stop in the picture  
plane we have collaged together, and no  
adherence to printed page peaks, the fox can  
travel the entire length of the book, the land,  
sniffing and hearing an impossible mix of flora  
and unexpected fauna.*

*The space between our understanding of  
the world and how a fox sees the world is  
vast. Padding through the white spore film  
of a painted landscape, saponifying, for us  
begins with the visual yet for many animals  
their umwelt does not hinge upon this sense;  
it is olfactory or auditory, it is beyond our  
comprehension. Whether cantering, tunnelling,  
or sleeping on the wing, they have a larger  
sensory palette than we can imagine. As  
Matsuo Basho (松尾 芭蕉, 1644–1694) wrote  
about the monkey, year by year, the animals'  
mask reveals the animal. True, to the core,  
no matter which way spliced. Our (human)  
understanding is at the beginning, but this  
much is unvarnished: an animal is an animal is  
an animal.*

*Drawn from fragments found in digital  
archives, we have constructed a forest leaf by  
wing from historical works out-of-copyright,  
in a celebration of (palette) limitation. Using  
a painted palette younger than (humankinds)  
experience and buried within, pulling time  
from centuries past, connecting not to cerebral  
memories but those of marrow, seeking to  
discover what it is to be a fox.*

*Gracia Haby, Louise Jennison 2018.*

## NATHALIE HARTOG-GAUTIER



**Nathalie HARTOG-GAUTIER** *Following the Turon River* 2010-18, ink on paper, dimensions variable. Image courtesy the artist.

Category 1

*My work is focused on the voyage of people and their environments, their transformations, attachments and associations, in particular, the intersection between place, memory and the identity that develops. Personal identification and inter-connection within the landscape is a continuing theme in my work.*

*As mentioned in your definition of the book, it 'can take many forms'. I have been experimenting with scroll formats in digital print and drawings. It gives me a better sense of connection with a place and allows me to continue my line of thoughts and to experiment with my narrative, a better way of reading without turning a page and for the drawing to be continuously connected to my story with the action of unrolling a continuous page.*

*Nathalie Hartog-Gautier 2018.*

## NICCI HAYNES



**Nicci HAYNES** *Word games* 2018, collage, paper and wire, edition 1/1, 17 x 12 x 6 cm. Image courtesy the artist.

Category 1

*'Word games' is imagined as a miniature theatre with a cast of characters performing language themed acts with linguistic confusion as the plot.*

*Nicci Haynes 2018.*

## DEANNA HITTI



**Deanna Hitti** *Towla* 2017, screen print on Somerset Bookwove 115gsm, edition 4/10, 35 x 30 cm. Image courtesy the artist.

Category 1

*My artist book 'Towla' is based on the instructions to the board game Backgammon. A game I played daily with my father during my childhood. The instructions are written as a cultural transaction between my father (a migrant from Lebanon) and myself.*

*It contains written instructions in the English and Arabic language. Starting from the left hand side of the book (printed in grey), are Latin letters spelling out instructions in the Arabic language.*

*Opening the book from the right hand side (printed in golden yellow), are Arabic letters spelling out the instructions in the English language.*

*Deanna Hitti 2018.*

## ANNE-MAREE HUNTER



**Anne-Maree Hunter** *Waterbody* 2016, linen thread, waxed paper, altered map and book cloth, 32 x 46 x 3 cm. Image courtesy the artist.

Category 1

*Suspended in between translucent waxed papers, the viewer can see lakes and billabongs, oceans, rivers and seas. Floating text, names each waterbody which has been excised from old maps. As the reader/viewer progresses through the book, the relative size of each waterbody decreases and there is a sense of the delicate nature of this extraordinary natural resource.*

*Anne-Maree Hunter 2018.*

## KIRTIKA KAIN



**Kirtika KAIN** *Subtextual* 2017, silkscreen, wax, chalk, pigment, silicon carbide, sand and dirt on rice paper, 30 x 44 cm. Image courtesy the artist.

Category 1

Category 4

*Indian-born Sydney based artist Kirtika Kain challenges the authority of language through an artistic process that creates parallels between meaning and the means of production. Employing her outsider-insider status, Kain's incisive exploration of caste and gender violence is realised through a diverse and unconventional use of printmaking processes.*

*Centred on Indian historical archives, Kain's textural text pieces draw upon political writings. Combining found materials like iron filings and dirt and those loaded with cultural significance – vermilion, gold dust, incense and leather – Kain's screenprints and etchings use toxic and corrosive chemical reactions. Designed to challenge the authority of language and destroy its implications, this process subverts and transforms the physicality of language to create an aesthetic object of value. Kain's work forcefully navigates the periphery of two divergent cultural systems, unravelling the contradictions of her trans-cultural identity. The artist's book 'Subtextual' is a selection of her prints.*

*Kirtika Kain 2018.*

## JENNY KITCHENER



**Jenny KITCHENER** *Fire* 2018 screen print, collage, watercolour and soot, wire bind, 19 x 17 x 0.5 cm. Image courtesy the artist.

Category 1

*Notions of time and change in relation to identity, place and memory inform my art practice. These concepts are underpinned by a fascination and respect for the diverse beauty and complex relationships inherent in the natural world.*

*My artist's book, 'Fire' documents my memories of a recent bushwalk. The track, which I know well, had recently been devastated by a bushfire. The smell of smoke and the charred remains of trees and shrubs lingered in my mind. The book is a reminder of that day.*

*Jenny Kitchener 2018.*

## DEBORAH KLEIN



**Deborah KLEIN** *Leaves of absence* 2017, archival pigment on 310gsm, debossing, cloth binding, edition 5/10, 32.5 x 25.5 x 4 cm, Melbourne: Moth Woman Press. Image courtesy the artist.  
Category 1

*For several years I've employed silhouettes in my work, primarily as a metaphor for marginalization or invisibility.*

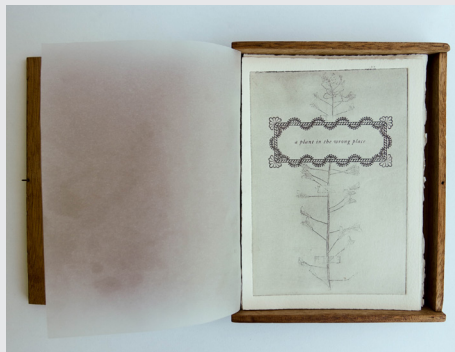
*Leaves of Absence explores the historic connection between the Victorian Goldfields and China during the gold rushes, a period of Australian history from which Chinese women were conspicuously absent. The unjust treatment of the Chinese prospectors is well documented, but almost nothing is known about the women who remained in China.*

*By 1861 Chinese immigrants made up 3.3 per cent of the Australian population. The vast majority (38,337) were men, compared to only eleven women. At the height of the gold rush, there were almost 3000 Chinese men in the tiny Victorian Goldfields town of Newstead alone.*

*The Eucalyptus leaves utilized in Leaves of Absence were gathered in Newstead forest. The silhouettes they bear are emblematic of those unknown women, whose stories we will never know.*

*Deborah Klein 2018.*

## JENNA LEE



**Jenna LEE** *A plant in the wrong place* 2016, copper plate etching, image transfer, 16.5 x 13 cm. Image courtesy the artist.  
Category 1  
Category 4

*A Plant in the Wrong Place explores a weed being nothing more than a plant growing in the wrong place. It represents feelings of mixed identities; the feeling of never quite belonging in the certain spaces, spending your life in the wrong place.*

*The etchings of common garden weeds are combined with fleurons (a type glyph which takes on the form of leaf or flower) from the Caslon type family. Also known as a printers flower these 'plants' were born within a world of metal, ink and paper.*

*These two representations of plants in the wrong place are combined to produce a loose leaf type specimen book. Playing with the ideas of type specimens books produced by type designers and the type specimen, the specimen in which the scientific naming is attached.*

*Jenna Lee 2018.*



# BRUNO LETI



**Bruno LETI** *The written word* 2017-18, handmade paper, laser print, section-sown, hard-bound, edition 11/20, 29.7 x 21 cm. Image courtesy the artist. Category 1

*The Written Word is somewhat like a game between artist and (poet) writer, Chris Wallace-Crabbe.*

*It is a game of 'chances'.*

*The subject is a revisiting between the relationship of language and landscape, between painterly control and pictorial chance, between word and image, word and meaning.*

*The introduction in the book by Jason Smith, illustrates clearly this game, which also has 'connections' to the well known Italian fabulist, Italo Calvino.*

*The book was designed and printed by myself on Whatman Satin 145gsm paper and bound with other hand-made papers over board, by Wolfgang Schaefer.*

*Bruno Leti 2018.*

## LOUIS LIM, BETH JACKSON



**Louis LIM, Beth JACKSON** *...there is no end* 2018, digital print, coptic stitch, hand bound, edition AP, 20 x 25 cm. Image courtesy the artist.

Category 1

*I invited Beth to share her story of grief, loss and upheaval. To hold a mirror, as it were, to my own. Her poem brought to mind a series of images I had been working on of cloudy skies. When I showed her these images, Beth thought that Michael would have loved them, as he spent many decades painting small watercolour seascapes with large areas of sky and far horizons. So the words, the photographs and Michael's own watercolours have happily folded themselves together.*

*My connection with Beth started on a project where we embarked on a journey to understand peace through people who have experienced war. At the same time, I was trying to comprehend a shocking circumstance where a close relation of mine was detained and confined for 5 years. Beth was there listening to my commotion and guilt.*

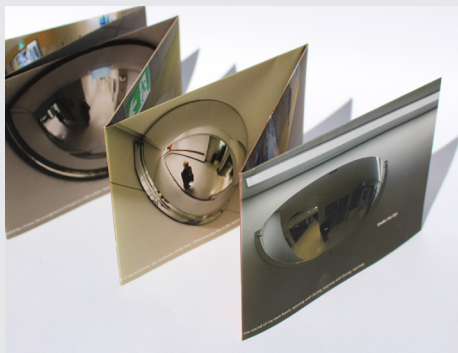
*Michael was originally invited to be part of our first peace project because he had fought in the Vietnam War and held the value of peace so deeply. Michael declined, being an intensely private person. In many ways this book continues our peace project - searching, finding*

*and folding together. And in these ways it is an artwork – not a linear journey but a back and forth, across word and image, past and present, connecting voices, criss-crossing lives, revealing stories within stories, carried within.*

*Louis Lim, Beth Jackson 2018.*



## JACQUI MALINS



**Jacqui MALINS** *Under his eye* 2018, digital print on paper, acetate slip cover, edition 1/4, 16.4 x 12 x 1 cm. Image courtesy the artist.  
Category 1

*My poetry and cross-disciplinary visual arts practice focuses on the relationship between internal experience and outward appearance - the felt versus the seen - and how both change over time. This book stems from an intense period in 2017 when my father was hospitalised with endocarditis, suddenly close to death. We, his family, paced the corridors. Mirrors watched us like eyes. We and the medical staff watched him.*

*Reminded of 'Under his eye', the ritual greeting from Margaret Atwood's 'Handmaid's Tale', I plundered that book and found text that vividly evoked his (literal) overnight displacement, delirium, disorientation and confusion. I placed her words as a fine beam of light along the corridor of the book, illuminating the experience, perhaps the way out. Like the acetate slipcover, Dad was permanently scarred by this episode. Outside the cover we can see, but not feel.*

Jacqui Malins 2018.

## ELISA MARKES-YOUNG



**Elisa MARKES-YOUNG** (artist), Jan KOCHANOWSKI (author) *The original place - Treny (Laments)* 2018, cotton thread, beads and seed pearl, dimensions variable. Image courtesy the artist.  
Category 1

*My artwork is a take on a rosary (the object), something Kochanowski as a devout catholic might have owned. The rosary (the prayer) is considered a rounded and perfect prayer through and through.*

*All kinds of prayers meet here, merge and complete each other: adoration, praise, worship, intercession and thanksgiving. Due to their formal perfection, Kochanowski's 'Laments' are considered his masterpiece.*

*While recognised as one of the greatest achievements of Polish literature, they appeal mainly because of their humanity. Kochanowski's grief and despair, his love for his child touches our hearts. He cries, rages against God, praises his lovely child, expresses his love for her and his wish to be taken in her stead. He thanks God for the short time his family was allowed to have the child in their midst...*

*'Treny' were required reading in primary school in Poland and I still know 'Tren VIII' by heart.*

Elisa Markes-Young 2018.

## MEGAN McCARTHY



**Megan McCarthy** *Ode à toutes les mamans* 2017, embossing and screen print on cotton rag paper, 25 x 25 x 2 cm. Image courtesy the artist.

Category 1

Category 4

*This Artist's Book titled 'Ode à toutes Les mamans' is a homage to Louise Bourgeois. It is inspired and influenced by her ideas*

*and artworks, in particular, her sculptures of overwhelmingly large spider sculptures, after which the work has been titled.*

*Mothers, spiders and women generally, are busy creatures, constantly weaving something. Protective and diligent, they use their intuition, intelligence and strength to make it through - day in and day out.*

*Using screen-printing and embossing this artist's book was created as a tribute to womankind. The artful celebration of the feminine attributes of perception, passion, revenge, reproduction, power, acumen, and tenacity are threaded through the work.*

Megan McCarthy 2018.

## CLYDE MCGILL



**Clyde McGill** *Witness* 2016, etching, letterpress, gold leaf, ink and graphite on BFK 270gsm, edition 3/6, 39 x 46 x 3 cm. Image courtesy the artist.

Category 1

*"One of the little-understood responsibilities of the artist is to bear witness..." —Joyce Carol Oates, 1982*

*The main concerns of my artwork are social justice, politics and belonging. For this project, I travelled to Murujuga (Burrup Peninsula), northern Western Australia to see the petroglyphs, made by a community of artists continuously for forty to fifty thousand years. There are two million petroglyphs, thylacines, megafauna, ceremonies, human faces, geometrics. Now the artists are gone, massacred in the 1860s by colonisers. Petrochemical industry is everywhere, native title declared extinct, many petroglyphs destroyed, no recognition, no royalties, no integrity. This is not the cultural story, that's not my story to tell, nor do I draw the petroglyphs, how could I.*

*This artist's book, 'Witness' and the included colophon and performance sound work video on USB, records my experience of this moving art and this powerful place.*

Clyde McGill 2018.

## ALASDAIR McLUCKIE



**Alasdair McLUCKIE** *Studies for snail work (part one and two)* 2018, archival inkjet print and collage on paper, woollen thread, hand bound, 33 x 30 cm (dimensions variable). Image courtesy the artist. Category 1

*Utilising drawing and craft with a strong formalist aesthetic sensibility, my practice adopts meticulous process to explore the mythology, history, and ritual of making.*

*Where a broad (folk) narrative traditionally underpinned each project, recent works have shifted to be driven by an exploration of their materiality and the creative process with a specific interest in modernism and its adoption of the past to create the future.*

*'Studies for Snail Work (Part One and Two)' is a pair of artist's books that present the repetitive nature of print and the spontaneous nature of collage, as well as the inherent dynamic of narrative through an exploration of material and process.*

*Alasdair McLuckie 2018.*

## TESS MEHONOSHEN



**Tess MEHONOSHEN** *Blackened earth* 2018, clay, cement, iron oxide and fabric, 26.5 x 36.5 x 4 cm. Image courtesy the artist. Category 1

*Mehonoshen's work examines the contemporary phenomena of transient living and the ensuing disconnection that occurs with loss of place. Mehonoshen seeks to both mimic and disrupt the separation between urban and rural through material ambiguity, thereby questioning such categorisations of 'place'. By mixing found Cootharaba red clay, concrete and iron-oxide on a muslin substrate, natural processes of erosion and disintegration are exposed within the ephemeral forms. When touched the material debris deteriorates, transferring directly to the viewer's hand, as the vulnerabilities and boundaries of the materials are strained beyond inherent and intended use to a point of distress and ruin. 'Blackened Earth' deals directly with the dislocation and grief surrounding the impending loss of the beloved family property where the red clay is sourced, that Mehonoshen is now separated from. The presence of this organic material is concealed and essentially erased beneath the stubborn and defiant encasement of blackened cement. Tess Mehonoshen 2018.*

## DANIELLE MINETT



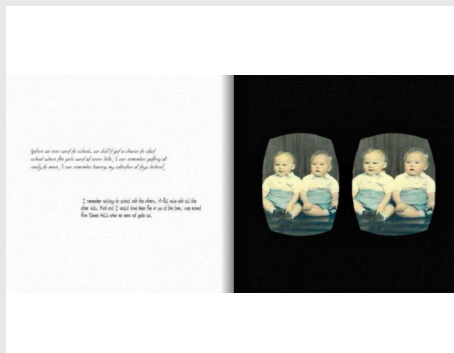
**Danielle MINETT** *Echoes to the past* 2017, cyanotype and cotton, hand bound, edition 1/10, 12 x 17 x 3 cm. Image courtesy the artist.

Category 1

Category 4

*‘Echoes to the Past’ is a tribute to the first female photographer – Anna Atkins – and her remarkable rendering of botanical specimens through the cyanotype process. With my own work, I have meticulously drawn the specimens and then re created these works as cyanotypes, creating a narrative across the pages of many botanicals we encounter every day. The use of the blue cyanotype references to blue print architecture drawings, with plants being the architecture of nature. Anna is recognized as the first female photographer and without her humble beginnings I would not be here to create works as I do today.*

## DANIELLE MINETT



**Danielle MINETT** *Trace* 2017, digital offset printing on cotton rag, hand bound cloth binding, edition 1/10, 21 x 21 x 2 cm, Sydney: Momento Pro Publishing. Image courtesy the artist.

Category 1

Category 4

*‘Remembrance of things past is not necessarily the remembrance of things as they were.’*

*-Marcel Proust*

*Memory in itself, when left unguarded, is essentially fictional. Who is to say that there is a real difference between memory and imagination? It is memory and not the imagined that give us our foothold within the world. Our identity is developed through autobiographical memory - our past experiences, remembered moments, and connections to others. These aspects shape our futures and ourselves. We understand ourselves in the present, because of who we were in the past. We are able to predict how the world will turn based on our previous experience with it. We learn, grow and change by revisiting our memories and our connected emotional responses. What happens when our memories are no longer reliable? What happens when gaps form and slips happen? How do we place ourselves securely in our world? How do we know what is real and what is not?*

*The artist’s book ‘Trace’ explores the differing narratives of my own father and his twin*

## ROBERT MOORE



**Robert MOORE** *Bajinhurba* 2017, pencil on paper, powdered pigment with acrylic binders, 40 x 50 x 1 cm. Image courtesy the artist.

Category 1

*brother. Each has lived very different lives but are anchored within the same starting point of birth. Both my Father, Edward, and Uncle Robert, remember important autobiographic moments but often though very different perspectives. With the memory of trauma present for one but not the other, the course of the shared narrative begins to shift. The diving gulf spreads through the years but ultimately they are always drawn back to each other. The time line winds its way across the pages of the book though out childhood, recalling both sides of the same remembered moment. My fascination with the book is that in itself, it is an installation. It directs the reader through page turning, textured surfaces, hand written text and photographic elements. It is most specifically recalling the early family photo album where vernacular images were housed for safekeeping, a legacy for future generations, a reference back to the importance of materiality in construction of our authentic selves. The family images repeated and viewed as if they were stereograms, each slightly shifted from its neighbour. The paper rough beneath fingers as the viewer turns each page and is drawn into a two-fold narrative some 70 years old.*

*Danielle Minett 2018.*

*This book was made on a painting trip to the Pilbra in August 2017. The text is written by Jae Laffer.*

*I make these books en plein air, often painting and drawing during the early mornings and evenings in camp. It is very important to make the marks in the moment, transcribe what I am seeing, color and composition and the experience.*

*They hold the entire story for me. The book eventually becomes an artifact. I then see the book as a single painting. A painting that can be held.*

*A painting with pages that can be turned.*

*Robert Moore 2018.*



## TIM MOSELY



**Tim MOSELY** *Ep's* 2018, hand made paper, sprayed pulp and silkscreen, edition 1/1, 32 x 52 x 5 cm. Image courtesy the artist.

Category 1

*Tim Mosely's art practice contributes to the fields of print culture, artists' books and haptic aesthetics. His current research focus, the haptic and artists' books, draws on the autographic and the indexical nature of prints to address the role of the senses in the reception and evaluation of art. He is specifically interested in how the senses of touch can expand the experience of art works, and relies on the cultural expectation the public has to touch books to facilitate this expansion. This book, 'Ep's,' investigates the movement of distinct marks generated within 3D space into ambiguity within 2D space that then compel the viewer to touch. His creative studio output has been exhibited in significant survey exhibitions and is held in prominent national and international artists books collections. Together with his writing this output contributes to the emerging critical discourse on artists' books.*

*Tim Mosely 2018.*

## NATASHA NARAIN



**Natasha NARAIN** *Papa* 2017-18, mixed media and found material, 15 cm x 40 x 15 cm, Image courtesy the artist.

Category 1

Category 2

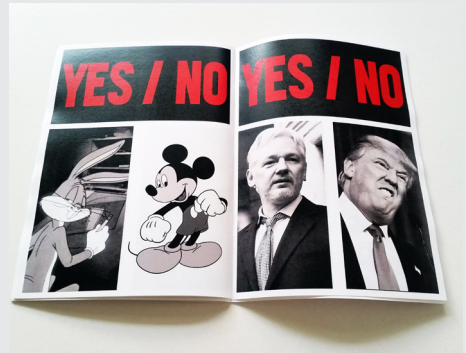
Category 4

*I have been transforming found, often discarded books into art objects since the floods in 2011 forced me to rethink my practice. They became a portable medium that allowed me to carry my works: as a studio within a bag, books enabled me to negotiate fear and loss, value the ephemeral and to nurture chance. This experience of evacuation, forced a reflection on how the displaced carry their history and culture within their bodies and meagre belongings. How everything could become nothing and yet, from nothing could come everything.*

*Playfully, new methods evolved as each page offered a chance to test new ways of working and so spillage, writing over or deleting text, tearing or repairing, adding unrelated images and materials went alongside collage, drawing and painting to become processes through which I made new meanings.*

*Gradually relationships evolved between my books and my large unframed paintings and goddess like dolls. Photography allowed me to link the works as I pasted in images of paintings into books. The dolls became the protagonists and new narratives opened. I realised the potential of visual books as*

## MATTHEW NEWKIRK



*universally readable by not being restricted to language and to text.*

*I take pleasure in submitting a book as homage to my Papa. It nurtures memories as leaves and sacred thread and is a sacred and joyful work. Papa comes with its own drawer, becoming a collection and a protective shrine. Evoking memories of sacred books in India that are wrapped and are a portable method of carrying heritage and making a place.*

*Natasha Narain 2018.*

**Matthew NEWKIRK** *Matthew Newkirk's guide to better living* 2017, ink on paper, edition open, 21cm x 15cm. Image courtesy the artist.

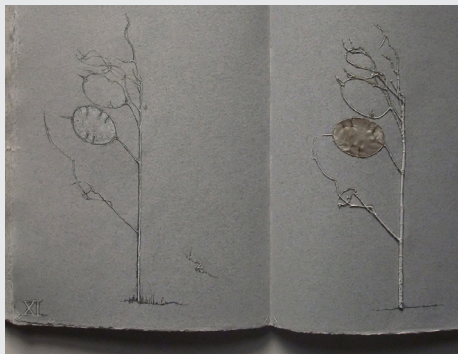
Category 1

Category 4

*My work is concerned with how the flow of information can be manipulated to suit certain agendas. I am interested in investigating the role of semiotics, the analysis of signs and signifying practices. In particular, the way semiotics are used by "the powers that be" to influence the government and control their financial interests and whether these tactics can be used against them. In modern western societies, we have become obsessed with consumerism and dominated by trivialities. Life has become a series of spectacles, introducing wants and needs or fears and insecurities that are all part of a bigger plan orchestrated by "the ruling elite" in order to create revenue and maintain control. Their hold over mass media is absolute, and through their ongoing manipulations I see an ignorance and apathy growing every day. People no longer seek truth, but instead gobble up spoon fed rhetoric from media platforms.*

*Matthew Newkirk 2018.*

## MO ORKISZEWSKI



**Mo ORKISZEWSKI** *Book of honesty* 2017, graphite, ink and stitching on watercolour paper and board, relief sculpted spine, bradel binding, 27 x 22 x 2 cm. Image courtesy the artist.  
Category 1

*Seeking honesty in this era of fake news.*  
*Mo Orkiszewski 2018.*

## JACOBUS OUDYN



**Jacobus OUDYN** *A prayer in hell* 2017, wooden slats, mixed media and waxed thread, slip case, 20 x 25 cm. Image courtesy the artist.  
Category 1

*I make artist's books that examine social and political anxieties. 'A Prayer in Hell' is informed by concerns of the treatment of asylum seekers. It is small, recycled, portable and intimate like the few personal belongings of the refugees.*

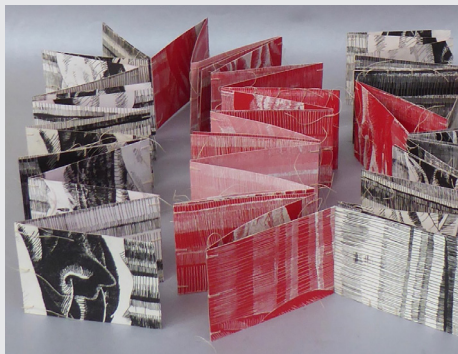
*Recycled timber slats recall the pages of a palm leaf prayer book familiar to the asylum seekers in Australia's off-shore detention centres. This book is for the hundreds of men, women and children who were held for lengthy periods on Nauru and Manus Island.*

*The text and other collaged personal detritus gradually change from bloody, damaged and dirty materials and text, to cleaner less damaged ones, suggesting the possibility of hope and healing in the future. The work suggests the shameful quality of life and conditions in these centres. Hopefully, these broken refugees will be settled here in Australia to build a better life in safety and dignity.*

*Jacobus Oudyn 2018.*



## SUE POGGIOLI



**Sue POGGIOLI** *Folded* 2017, intaglio and relief print on archival paper, linen thread, box board, 16.5 x 12 x 9 cm. Image courtesy the artist.  
Category 1

*Making books has grown out of my printmaking and drawing practices. Taking a book from the shelf and engaging completely with it is a meditative act that is not possible with other art forms; smelling the ink, turning the pages, images speaking to each other in a unique way; the possibility of flipping backwards and forwards with the possibility of a new experience at each viewing.*

*'Folds' was made in response to the 2017 abbe artist book conference theme of 'folds'; folds of fabric, an unmade bed, curtains, folds that are ambiguous, suggesting also folds of the landscape. This image has been transferred to an etching plate, with line, printed intaglio and relief, then cut and sewn into a book, and folded into a box.*

*The physical work of constructing a book is in itself a meditative process allowing space for further ideas and avenues of thought.*

*Sue Poggioli 2018.*

## STEPHANIE RADOK



**Stephanie RADOK** *A pigeon* 2018, monprint and ink on paper, 28 x 38.5 cm. Image courtesy the artist.  
Category 1

*My work often uses images of non-human occupants of the earth in order to increase our familiarity with and understanding of them as well as to emphasise that we are in this together. There are important links and correspondences between the lives of plants, animals and people.*

*The book 'A pigeon' did not begin life as a book but as a series of monprints. I looked at these animated images of crested pigeons that I had made from my observations in the garden, my very simple drawings which try to collect the bird's energy, and I realised that there was a sequence and a placement of them opposite each other that would work in a book form. The birds are each other's audience.*

*Stephanie Radok 2018.*

## BRONWYN REES



**Bronwyn REES** *Music mathematics* 2018, drypoint and relief embossing, Japanese stab binding, 65 x 22 x 0.5 cm. Image courtesy the artist.  
Category 1

*While training as an instrumental musician I was never fond of scales or theory.*

*Maths was not one of my better subjects at school.*

*But I always loved the outcome, particularly when studying late nineteenth/early twentieth century music when the turgid increasingly chromatic complexity of Wagner and Richard Strauss gave way to the limpid reflections of Schoenberg and Berg's beautiful mathematical sequences, designed to remove any sense of functional tonality. It was an expression of the 'forever now'. Through maths, music had reached a point of stillness.*

*From there where to go?*

*I was captivated by the music of Ligeti, who invented a form called micropolyphony, wherein there are many individual voices singing together, while following their own lines. I feel like these scratchy little lines are close to nature, and close to the lines I make to show my inner nature.*

*Bronwyn Rees 2018.*

## JUDITH ROSENBERG



**Judith ROSENBERG** *Spanner in the works* 2018, found objects, card, fabric and metal. 28 x 22 x 4 cm. Image courtesy the artist.  
Category 1

*I am a fine art printmaker and often use my prints to make handmade books for galleries. Over the years, I have also collected findings and interesting objects to make into handmade picture frame brooches. Sometimes, I combine the two techniques. In this instance, as well as found fabrics, an etching plate, and handmade brooches, the book contains a large brass Gothic style door handle. So to enter the book is similar to opening a door to a richly decorated room.*

*Materials for 'Spanner in the works' book: The cover and pages are made from book covers rescued from a pile destined to the tip. I often hunt for William Morris fabrics and like to use portions in my books. The plate is one of my own small etched plates, 'The Bee'. The drawing image, 'Spanner in the Works', is a counterpoint to all the fine art.*

*Judith Rosenberg 2018.*

## OLGA SANKEY



**Olga SANKEY** *Lost horizons* 2017, digital print on archival paper and acetate, cloth binding, edition 1/4, 24 x 33 x 1 cm. Image courtesy the artist.  
Category 1

*Shangri-la is a fictional earthly paradise that first appeared in James Hilton's 1933 novel Lost Horizon. Elusive and tantalising, all six of the places named in the artist's book, 'Lost Horizons' are creations of the imagination.*

*One of these longed-for, imagined escapes is Utopia, a name coined by Sir Thomas More in 1516, from the Ancient Greek meaning 'no place'.*

*The codex format allows for their illusive and elusive nature to be further emphasised as the pages are turned, while the progressively rising horizon line alludes to the effects of global warming which is already transforming geographical reality into fiction.*

*Olga Sankey 2018.*

## GLEN SKIEN



**Glen SKIEN** *The phenomenology of image and text* 2018, etching and photographic transfer, 57 x 38 x 3 cm. Image courtesy the artist.  
Category 1  
Category 3

*'The Phenomenology of image and text' is the third book from a continued series of book works that explore the relationship between image and language. Essentially the book explores the montage collision of randomly selected images and printed place names. Often the chosen images juxtaposed on a single page with a printed place name have no deliberate association yet poetically attempt to capture the sense of an unfolding narrative through the codex book form.*

*Glen Skien 2018.*

## GLEN SKIEN



**Glen SKIEN** *Object poem passbooks, volume 1-6* 2018, photographic transfer on found passbooks, 14.5 x 5 x 10 cm. Image courtesy the artist.

Category 1

Category 2

Category 3

*This series of altered depositor's passbooks explores how narratives can be composed out of the debris of discarded objects. Through the inclusion of personal and found photographs assembled and overlaid across pre-existing text the reader is invited to piece together the suggestion of an unfolding collective narrative. Glen Skien 2018.*

## FRANKI SPARKE



**Franki SPARKE** *SO WHAT - how to look at art* 2017, rubber stamp, stencil and risograph on paper, edition open, 7.7 cm x 10 cm. Image courtesy the artist.

Category 1

*I am a printmaker with a life interest in simple techniques and accessible forms. 'So What' is a summary of all that I have learned about art and my relation to the art world. It is a manifesto.*

*The fact that it is a cheap, pocket-sized zine speaks for itself.*

*Zines are egalitarian, accessible and inclusive - they are not made to be precious, white-glove objects. I am submitting three copies as one entry to embed the idea that it is not a unique object - there is more than one.*

*For practical reasons, the print run of 'So What' is small and finite (so far about 80) but, in keeping with the spirit of a zine, not editioned.*

*The cover is hand-printed using a paper stencil and rubber stamps. The inside pages are risograph prints in 3 colours, processed from drawings made on my iPad with my finger.*

*Franki Sparke 2018.*

## JAMIAN STAYT



**Jamian STAYT** *Tagged* 2018, photography, vintage library card, cardboard and cloth on paper, 111 x 68 cm. Image courtesy the artist.

Category 1

Category 3

*Who are you? What are you? Did you place that tag upon yourself, or did life attach it? Be them good or bad, truth or lie tags control our very being.*

*As children we are given books to help guide us in placing the right tag. Yet; tags are often placed by others without knowing the fact behind the cover. We also place upon ourselves false tags. These tags are designed to fit society's mould; but ultimately, fail our happiness.*

*So I have to ask; at what point do we cast off these attachments and let what's truly inside dictate the outside?*

*This book is to be interactive with the public; I want it to be touched, turned and ultimately tagged like a graffiti strewn laneway.*

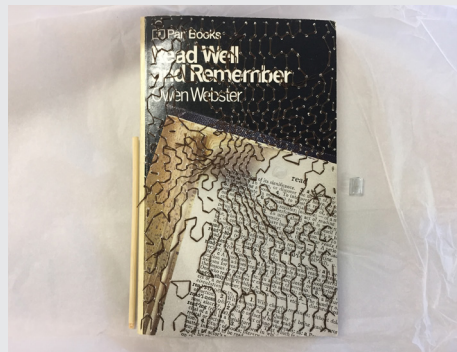
*Markers will be supplied and the public will be asked to write all over it, expelling the words that have been attached to them over time.*

*With age this book will grow; every word transcribed will add to the narrative allowing subsequent readers multiple story pathways.*

*I invite the judges to be the first to tag.*

*Jamian Stayt 2018.*

## KYLIE STILLMAN



**Kylie STILLMAN** *Read well and remember* 2016, hand stitched cotton thread on paperback book, 15 x 12 x 19 cm

Category 1

Category 2

*My recent work is a consideration of the nature of things and how we navigate and articulate the world around us. Making use of overlooked and discarded books, my work responds to the physical parameters and possibilities embedded in everyday objects. The books are chosen for their cover designs, although the title of the book doesn't dictate the embroidered drawing, the pattern of a cyclone fence is a representation of structure that aids survival. The book is displayed on an altered music stand, enabling the viewer to look at it from all angles.*

*Kylie Stillman 2018.*



## DENISE VANDERLUGT



**Denise VANDERLUGT** *In Parenthesis (the language of leaves)* 2018, collagraph on Somerset Satin 300gsm, concertina fold, 10 x 10 x 4 cm. Image courtesy the artist.

Category 1

Category 3

*The natural world inspires the whole of my artistic practise, and I have a strong interest in regeneration of bush land with indigenous trees.*

*The community of trees give us a wide variety of leaf forms that eventually end their lives as litter on the ground.*

*This collection of leaves with their rhythm of round shapes and stems, placed in a row, appear like words on a page. They have created their own language in a sentence embraced within brackets.*

*This work focuses on a series of artist's books all 10 cm in height.*

*Denise Vanderlugt 2018.*

## SASI VICTOIRE, TRISTAN BARTON, GLENN SAGGERS



**Sasi VICTOIRE** (artist), **Tristan BARTON** (sound), **Glenn SAGGERS** (videography) *Alice in the Antipathies* 2017, digital book. Image courtesy the artist.

Category 1

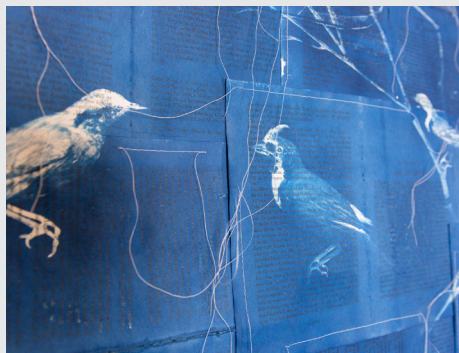
*'Alice in the Antipathies' is an intermedia contemporary performance currently being written by Sasi Victoire through JUTE Theatre in Cairns ready for production in February 2019 with Masakini Theatre, Malaysia. Victoire plunders Lewis Carol's Alice in Wonderland to covertly raise human rights issues like migration, settlement, difference, discrimination and women's rights in the context of today's society. The work questions, transcends, crosses and interweaves cultural boundaries through multi and inter-disciplinary experimentation.*

*This projection is the trailer 'Alice in the Antipathies' project being interpreted by videographer Glenn Saggars and sound designer Tristan Barton using a hybrid arts, collaborative and experimental approach. It is based on the Kawad storytelling tradition of Rajasthan in India.*

*Sasi Victoire, Tristan Barton, Glenn Saggars 2018.*



## MICHELLE VINE



**Michelle VINE** *Contested Biography I (quadrat)*  
2017, cyanotype on altered book, stitched,  
138 x 216 cm. Image courtesy the artist.

Category 1

Category 2

Category 4

*Michelle Vine's artistic practice is focused on museum collections, scientific discovery especially in the area of insects and botany, and politics of knowledge. The subject of her current research is German Naturalist Amalie Dietrich who travelled to Australia in the 1860s to collect botanical, zoological and ethnographic specimens. In 2016 with the support of two Griffith Honours College Research Bursaries, Vine retraced parts of Dietrich's journey in North and Central Queensland (including Mackay) and back to Hamburg, Germany. As an amateur naturalist she collected over 12,000 insect and plant specimens, for the production of both scientific and artistic works.*

*Amalie Dietrich was a German naturalist who worked in Queensland from 1863-1872. She was an outsider and a paradox: a 42-year old single mother in a male dominated profession; a German speaker in an English colony; a poor working class uneducated woman working in learned scientific circles; a Hinterwälder (bushie) living in the wilderness of South-east and North Queensland. The scale of her collecting work makes her one of Australia's most important scientists, but*

*Dietrich's natural history legacy is mostly unknown outside of specialised biology and ethnography circles here. Conversely, she has been very famous in Germany since the beginning of the 20th Century.*

*Her achievements were unparalleled in their time for a woman travelling and living alone in the Australian bush. However a dark cloud surrounds her life story. Dietrich was responsible for the shipment of the remains of thirteen indigenous ancestors to Germany, certainly obtained under questionable ethical and moral means by contemporary standards. In her comprehensive book on Amalie Dietrich, historian Dr Ray Sumner, argues that there are two Amalie Dietrich's: the virtually unknown renegade who dedicated her life to science, and the fictional heroine, famous in Germany still today. Fictional Dietrich was created in a biography written by her daughter Charitas Bischoff in 1909: a clever amalgam of fact, fiction and plagiarism that created Dietrich's fame in Germany.*

*'Amalie Dietrich: Ein Leben' was written by Dietrich's daughter, Charitas Bischoff, decades after her death. It is an unreliable source that was largely accepted as historical truth for most of the 20th century. In the 1980s researcher Dr Ray Sumner found it to be widely plagiarised from the writings of other explorers and natural history collectors working in Australia. In this work Dietrich's highly contested biography is reconfigured as a colonial wallpaper design. The words of the daughter, on the paper surface, are fused with the scientific work of the mother, in the paper surface, by the cyanotype process. Both women's problematic legacies in literature and science are reexamined, dismantled and rebound into a new form.*

*Michelle Vine 2018.*

## KAYE WATANABE



**Kaye WATANABE** *Memory of Opalescent Dreams III* 2018, glassine and cotton thread, 20cm x 17cm x 10cm. Image courtesy the artist.  
Category 1

*“Memory of Opalescent Dreams III” is an artist’s book created by Brisbane-based visual artist Kay Watanabe.*

*Originally from Japan, where paper is an important part of its culture and is used widely in people’s everyday life, Kay bound paper using Japanese stab stitches to create the autobiographical book.*

*The book represents many various memories and dreams that Kay has gone through over the years. They are expressed with semi-transparent glassine paper, scrunched and wrinkled, just as these memories and dreams are sometimes pretty and other times difficult, and sometimes clear and other times vague.*

*Kaye Watanabe 2018.*

## CHLOE WATSON



**Chloe WATSON** *Drape the upper flanks of mountains* 2017, inkjet print on folder paper, 19 x 20cm (dimensions variable). Image courtesy the artist.

Category 1

Category 4

*‘Drape the upper flanks of mountains’ pushes the notion of a book to its limit by playing with repetition and movement in the form of multiple printed paper planes. Remembering sending notes to friends at school with makeshift aeroplanes, I decided to make my own collage plane featuring a tiny poem from found text. For me, the words evoke the whimsy of a birds-eye (or drone’s eye) perspective – perhaps inaccessible to humans. I explored natural motifs and warped symmetry in the insignia on the planes’ wings. I like the idea of this little fleet of books flying through the air, or standing ready for deployment in a row.*

*Chloe Watson 2018.*

## KELLIE WELLS



**Kellie WELLS** *The face book* 2018, inkjet print, buff Kangaroo hide, suede ribbon and thread, paper, 22 x 30 x 9 cm. Image courtesy the artist.  
Category 1

*Kellie Wells is a Melbourne-based artist exploring contemporary parameters of self-representation in our digital age. As part of her PhD research her work explores a key central question: how can viewing the self through a spiritual lens offer an expanded image of identity to a visual culture obsessed with objectification and surface representations of self?*

*The Face Book offered here is very literally a book of faces, or rather one face; Wells' own, repeated over 288 pages. By considering how the digital 'selfie' might be transformed Face Book offers the surface of a female-face connected to its own interiority. Unlike the ever-changing image-feed of its social media namesake this analogue self-image converted into a material artefact seeks to reference its own potential as a singular presence within its meditative white page.*

*Kellie Wells 2018.*

## EMILY WILKINS

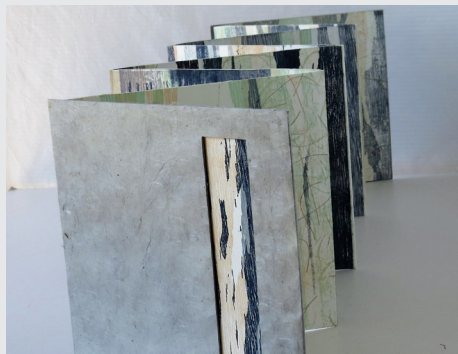


**Emily WILKINS** *Background noise* 2018, spray paint, hand-cut stencil, graphite, 30.2 x 21 x 2 cm. Image courtesy the artist.  
Category 1

*My work 'Background Noise' playfully explores why feminism is still relevant. Contrasting street art techniques and materials with traditional portraiture, this work references statements recently made by influential public figures. I am interested in both the poetic quality of these soundbites and how they reflect implicit attitudes held by the broader population. For example, the disproportionate value of appearance over competency in women, the normality of sexual harassment, and the acceptance of disadvantages of women in the workplace. These attitudes are the background noise in which each generation is raised, setting up their expectations and limitations. My work is informed by literature on prejudice and language in social psychology and authors and artists including Margaret Atwood and Barbara Kruger.*

*Emily Wilkins 2018.*

## TRISH YATES



**Trish YATES** *Walk in the woods* 2016, hand printed woodblock print, 17.5 x 18 x 90 cm. Image courtesy the artist.

Category 1

*I draw my inspiration from my own local Sydney bushland environment. Living in this environment provides me with an ongoing resource of ideas for my printmaking.*

*I chose a 'Japanese accordion', double-sided style of book to express a journey through the bushland. My work evokes the marks and textures that characterise the bark surfaces of trees in the Australian landscape. The colours and patterns allude to seasonal transitions.*

*With a focus on the abstract qualities of these bark patterns I have carved woodblocks and used traditional relief printing to create the images. The prints are multi-layered suggesting the layering of the tree bark itself. I have chosen not to use words but to emphasise the variety of shapes and colours observed.*

*Trish Yates 2018.*



