



## **Unbound**

31 July – 7 September 2013  
Macquarie University Art Gallery

## **Bound**

Macquarie University  
Library Exhibition Space



cover image

**Jayne Dyer**

*A Reading: 3*

2008

From *The Reading Room* series

digital image

198 x 120 cm

No. 3 in edition of 5

Courtesy the artist and Anna Pappas Gallery,  
Melbourne and King Street Gallery, Sydney

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above

**Stephen Birch** (1961–2007)

*Untitled (bookcase) detail*

1989

plaster, acrylic, timber

dimensions variable

Macquarie University Collection

Donated under the Australian Government's Cultural

Gifts Program by Andrew Birch

Photography Effy Alexakis

© Courtesy the artist's estate

# Unbound

**Curators:** Rhonda Davis and John Potts

31 July – 7 September 2013

Macquarie University Art Gallery

Robert Adamson, Effy Alexakis,  
Suzanne Archer, Mireille Astore, Julie  
Barratt, Vanessa Berry, Stephen Birch,  
Chris Bond, Anne Brennan, Meredith  
Brice, Christian Capurro, Caitlin Casey,  
Angela Cavalieri, Angela Cavalieri and  
Peter Lyssiotis, Stephen Copland, Fiona  
Davies, Urszula Dawkins and Peter  
Lyssiotis, Jayne Dyer, Ian Hamilton Finlay,  
Joachim Froese, Nathalie Hartog-Gautier,  
Nathalie Hartog-Gautier and Iain Brew,  
Helen Geier, Juno Gemes, Robert Jacks,

Jonathan Jones, Michael Karris and  
Peter Lyssiotis, Yvonne Kendall, Bruno Leti,  
Ruark Lewis, Richard Long, Euan Macleod  
with Lloyd Jones and Ron McBurnie,  
Bea Maddock, Chris Mansell, Rocket  
Mattler, James McGrath, Allan Mitelman,  
Nell, Monica Oppen, Ken Orchard,  
Mike Parr, Ed Ruscha, Sangeeta  
Sandrasegar, Alex Selenitsch, Sandra Selig,  
Kylie Stillman, Richard Tipping, Angela  
Welyczko and Anne Zahalka.

# Foreword /

Although the 'death of the book' is now a familiar concept and changes to consumption of printed material are having catastrophic effects on traditional publishing models many people still like books. It isn't so much what is in them (we can often access that much more efficiently) – it is their 'bookliness' that really matters. Books are cultural products which have value far beyond their function or content. They are signifiers of education, of culture, of civilisation itself. Reading a book marks you as a particular kind of person. Owning a library marks you as a particular kind of person. Walking around with a book under your arm marks you as a particular kind of person. You are a bookish person. The death of the book is undoubtedly well in train but alongside this economic process is a process of cultural resilience in which the book retains a value far in excess of its practical worth.

Experimental novelists like B. S. Johnson tried to disrupt the reader – text relationship with such works as *Albert Angelo* where holes cut in the pages force the reader to see events which lie in the narrative future, or the *Unfortunates* where the book comes in a box of loose chapters to be read as the reader pleases. The artist Tom Phillips approached the question of the book as art work from a different direction with his *Humument*, a 'treated' version of a Victorian pot-boiler or his illustrated version of Dante's *Inferno* which became – as *A TV Dante* – a prize winning and ground breaking video. However, these remain relatively isolated examples of aesthetic assaults on the form of the book which retain the object as something portable and legible.

This exhibition (and the satellite exhibition in the Macquarie Library) explores the 'bookliness' of books and the bookishness of book lovers. The form and nature of the book is considered in a variety of works which extend and challenge our ideas of what books are and what they are for. This exhibition is not so much about the retention of the book in 'treated' form as an exploration of ideas which have the book as a starting point.

Seen together with its satellite, this exhibition offers a balance between the antiquarian impulse which fetishizes the book as a cultural token fast losing its power as we move into a post-literate world and the opportunities that this world offers to revalue the book and find new ways to explore and celebrate a remarkably durable artifact.

## **Professor John Simons**

Executive Dean  
Faculty of Arts  
Macquarie University

# The Persistence of the Book /

John Potts

We live at a time when all that is solid is melting into data, when knowledge is immaterial and lives in the cloud, when the book is said to be disappearing. The CEO of Amazon, Jeff Bezos, has declared that 'the physical book and bookstores are dead', replaced by the Kindle, iPad and other new vessels for digital text.<sup>1</sup> The e-reader and online publishing are upheld as the vehicles of progress, displacing the old-fashioned printed book already referred to, a little disdainfully, as the 'p-book', or, more aggressively, as the 'dead tree book'. There are many digital prophets and 'futurologists' predicting that the old-fashioned writing format known as the book will soon be vapourised – unloved and unGoogled – replaced by its immaterial successors.

Yet it's hard to dismiss the printed book, which, like the wheel, has sheer longevity on its side. The codex form of the book – sheets bound between covers – has existed since the first century, when it was invented by the Romans as an alternative to the papyrus scroll. Previous vessels for writing including dried clay tablets, wax, ivory, metal and glass. But the bound paper book proved the most effective vehicle for the printed word, particularly in the wake of the development of the printing press in the mid-fifteenth century.

Mass literacy – and with it enormous shifts in political, scientific and religious thought – rose as printed books became widely available in the centuries after Gutenberg. The printed book distributed knowledge to masses in an entirely new way; the book carries the weight of this intellectual history in its form. Anne Zahalka's *Gesture* series, built on digitally scanned details from oil paintings, suggests the connections between books, knowledge and social power. The social elite once portrayed in oil paintings attempted to concentrate political power through a concentration of knowledge, represented by expensive books owned by the aristocracy. But the printing press made pamphlets and books increasingly available for a wider readership. The free circulation of books symbolised the movement of ideas, knowledge, and freedom to think: when a totalitarian regime sought to restrict thought and beliefs, it staged book burnings. Books – durable capsules of thought and creativity – have helped inspire the great social movements of the last two hundred years.

It is the materiality of books that has often inspired the attention of artists, who in recent years have rendered the book-form in wood, stone, metals and other substances. Perhaps this is a response to the rapid digitisation of knowledge in the contemporary world; perhaps it attests to the sheer attractiveness of the book as object. Indeed artists have long been captivated by the form of the book, often hand-crafting specialist artist books or transforming the basic codex format in creative ways. The art book has functioned as part-documentation of art works and part-art work in itself.

Even the conceptual 'post-object' art emerging from the 1960s found a central place for art books. For a 'land artist' like Richard Long, the work was the process of walking through a landscape, interacting with natural features as he found them. This process, however, was then documented in the form of limited edition artist's books, such as the small book documenting his 1973 walk *From Around a Lake*. This book, initially printed in an edition of 300, depicted leaves found by Long on this walk; the artist book endured long after the walk-as-art was completed, becoming an art object in itself.

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<sup>1</sup> Quoted in Ken Auletta, 'Publish or Perish: can the iPad topple the Kindle and save the book business?', *The New Yorker*, 26 April 2010, p. 26.





left

**Anne Zahalka**

*The German Woman (Ulrich Grossarth/artist)*

From *Resemblance*

1987

cibachrome photograph edition of 10

103 x 94 cm

Courtesy the artist

© Anne Zahalka/Licensed by Viscopy, 2013



right

**Anne Zahalka**

*Gesture V (from Johann Baptist the Elder Lampis d A.A*

*'Portrait of Prince Bezborodko', 1794)*

From *Gesture*

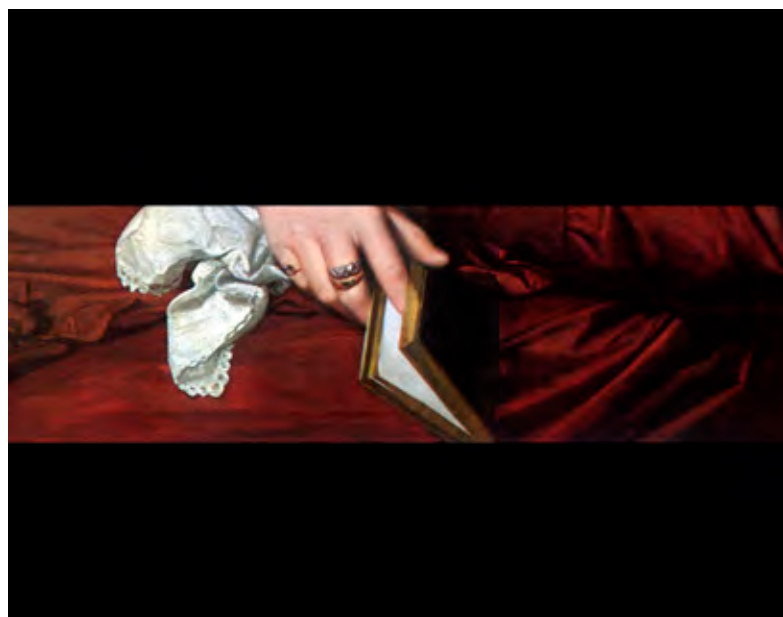
1993

Ilfochrome photograph

96 x 73 cm

Collection of Julie Robb and Michael Furlong

© Anne Zahalka/Licensed by Viscopy, 2013



right

**Anne Zahalka**

*Gesture VI (from Jean Auguste Dominique Ingres*

*'Madame Marie Marcotte de Sainte Marie', 1826)*

1993

Ilfochrome photograph

96 x 73 cm

Collection of Julie Robb and Michael Furlong

© Anne Zahalka/Licensed by Viscopy, 2013

A person's book collection is, like Richard Long's artist books, a display, a reflection of the self. It is a record, in material form, of the works that have helped shape that self: the ideas, arguments, knowledge, narratives, characters and poetry drawn from those books over many years. The books carry pieces of the person's self with them, slices of personal history. The books age along with their owner, showing creases, wear, signs of character. When Walter Benjamin refers, in his essay 'Unpacking My Library', to the 'very mysterious relationship to ownership'<sup>1</sup> exercised by the book collector, he is looking beyond the books' function and use value to something more 'intimate': the memories attached to each book. These are memories of when and where the books were found, bought, read, discussed, housed, transported: the role they have played in the owner's life.

These memories are triggered by the material presence of the books; Benjamin lovingly describes the smell, the dust, the feel of the volumes as he unpacks them. Books engage more than just the visual sense in the act of reading; they jostle all the senses (with the possible exception of taste). We touch and hold the paper and cover; we smell the book's interior, especially when it's new; we hear the rustle of pages as they turn. Cover design, which has become increasingly important in recent years, also entrances the visual sense. Much of the pleasure of owning and reading books resides in this multi-sensory experience, as well as in the appreciation of books' material properties: binding, paper stock, design and font.

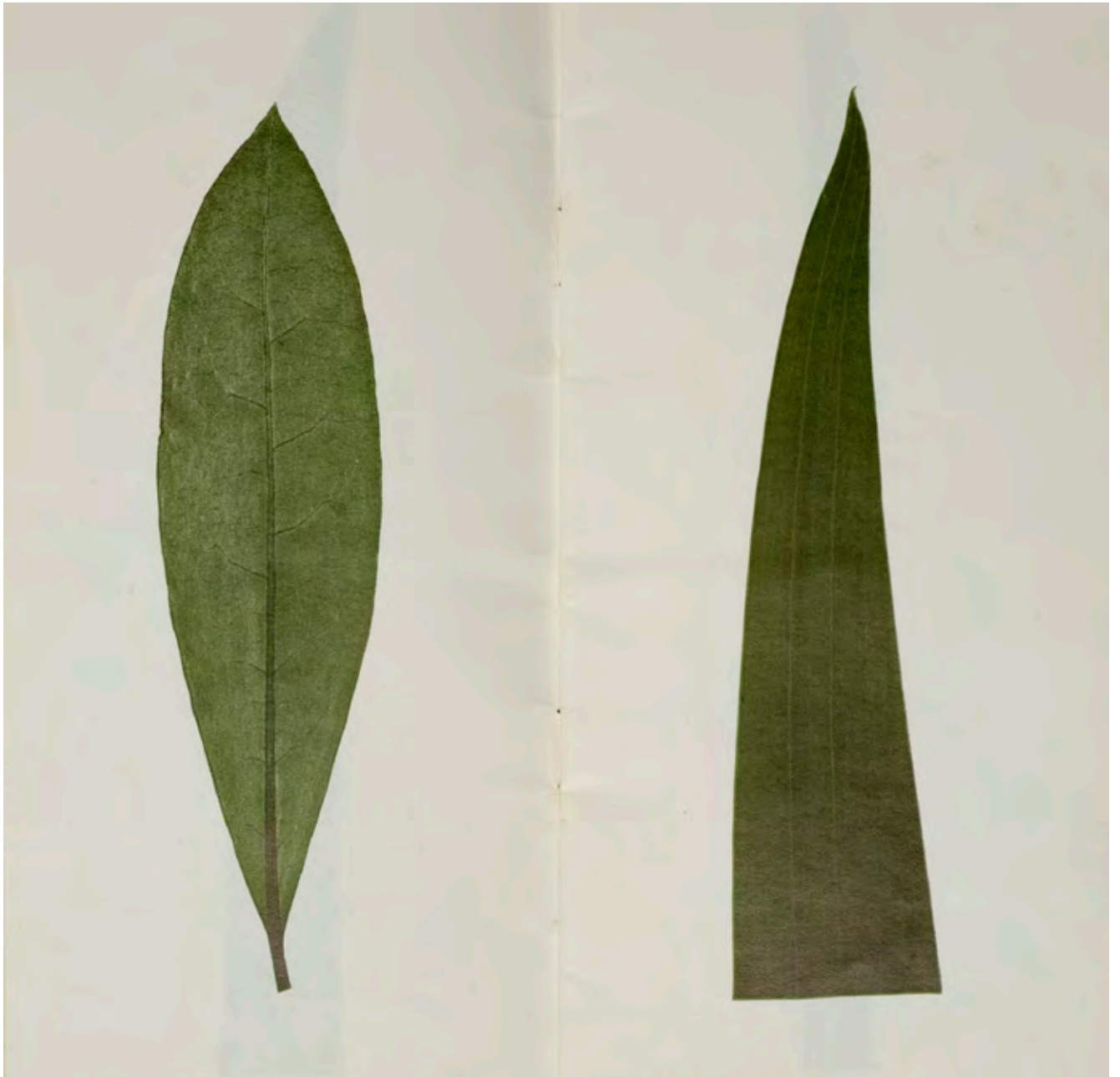
Despite the claims made for the book's imminent demise – its book doomsday – in the age of digital text and online delivery, the printed book remains remarkable healthy. The material form of the book has survived since the Roman Empire; it has been loved as object as well as container of knowledge. Two thousand years is a solid record of persistence. It is the dual nature of the book – as vessel of knowledge and beautiful object in itself – that is examined, explored, sometimes questioned, sometimes overturned, sometimes celebrated – in the *Unbound* exhibition.

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<sup>1</sup> Walter Benjamin, 'Unpacking My Library: A Talk About Book Collecting' in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, London, Fontana, 1982, p. 60.

right  
**Richard Long**  
*From Around a Lake*  
1973 edition of 300  
1975 edition 500  
21 x 9.8 cm (closed)  
Art & Project/Amsterdam  
Private Collection  
© Art & Project, Amsterdam





# The Possibilities of a Bookcase /

Rhonda Davis

Stephen Birch was an avid reader of a wide variety of literary works. Ploughing through books ranging from philosophy, psychoanalysis, art history and theory, Birch's disclosure to the world of knowledge through books seeped into his practice as an artist, responding to the contemporary world. The writings of scholars such as Hal Foster to the works of Samuel Beckett, Harold Pinter and Sigmund Freud were a constant source of inspiration. If a library of books can reflect the personality of the keeper then Birch was a serious contender – tackling ideologies and questions concerning contemporary society was central to his practice. For Birch, the prevalence and adaptation of literary works informed his understanding of what it meant 'to exist within contemporary culture'. Inevitably, this position led him to explore as an artist our relationship with the natural world and that of inanimate objects – extracting the detritus and banality of everyday living and transforming it into something else.

Birch arbitrated much of his practice from the legacies of Dadaism, Surrealism and the 'theatre of the absurd' in conveying the uncanny, the artifice and the mediated distancing between reality and fantasy. The dialogue throughout Samuel Beckett's *Waiting for Godot*, 1953 in many respects reflects what Birch was visually depicting: 'Estragon: We always find something, eh Didi, to give us the impression we exist? Vladimir: Yes, yes, we're magicians.' The surprise element inherent within Birch's work provided a context in which the artist explored the deeper psychological states of existence which was often played out into everyday life.

Birch rather than erasing the past was constantly reinventing it through the processes and activities surrounding his modes of production – the construction of sculptural forms that simulated an experience of the object not just as a representation but something more tangible. Key to Birch's practice – the antithesis of the neutral white cube introduced by modernity – was the creation of installations that would draw the viewer within that space. To simulate a moment in time, that invoked simultaneously the familiar and the alien. For Birch and much of his contemporaries, the museum space became a site for intervention, contestation and a place for critical thinking. Within that space, Birch mapped out arenas for engagement, at times disconcerting to the viewer, but in reality his replications often mirrored social realities of the time.

right

**Stephen Birch** (1961–2007)

*Untitled (bookcase)*

1989

plaster, acrylic, timber

dimensions variable

Macquarie University Collection

Donated under the Australian Government's  
Cultural Gifts Program by Andrew Birch

Photography Effy Alexakis

© Courtesy the artist's estate



*Untitled (bookcase)*, 1989 is exemplary to Birch's later works and can be attributed as one of his first known installation pieces pre-empting the better-known ones such as *Westfield*, 2003 and *Spiderman* produced in the ensuing decades. Birch's realm of practice was akin to the archaeologist in the way he filtered, ordered and reordered, classified and reclassified material into a system – the excavation of artefacts in order to illuminate life, its realities, myths and fantasies overlapping the past with the present.

Studying ceramics at Prahran College in 1983 the use of clay, plaster and casting were familiar mediums to Birch. By 1989, Birch had been granted his first residency overseas at the Italian studio through the Visual Arts/Craft Board (VACB) Australia Council. This period would have allowed Birch an intense and focused reassessment that eventually witnessed the progression of him making much larger castings – as evidenced in the bookcase produced in the same year. Possibly, the architectural heritage and libraries of his time spent in Italy influenced his conceptual thinking and planning – *Untitled (bookcase)*, 1989 is the first known sculptural installation work extant within Birch's oeuvre.

The bookcase could be sourced from any opportunity store it is plain and suited for a domestic interior. The side of the bookcase is hinged to the wall to create a three dimensional space for viewers to experience both sides of the book and case – analogous to the rows created within a public library space. Contradictorily, the bookcase stands muted in silence yet the conceptual basis that underpins the work has been derived from the knowledge usually 'bound' within a bookcase. The individual books are rough and textured, revealing the marks of the handmade, painted in binding colours on the exterior, the leaves are compressed into a 'concreteness', placed in slanted rows, the installation stands unified and still. The work is like a memorial to the bookcase.

The placement of the heavy books on this slim, unsteady shelf emphasises the physicality of the books in relation to what is perceived and what is fallacy. The books sit immutable on the shelves with their material presence existing without content; the titles have been erased, leaving only traces of its material presence – the process of transformation from book as content/meaning to book as artefact/icon has manifested. The books have left no imprint of their titles, or hint of any former ownership – subjectivity has been transformed into objectivity – but what remains are tangible objects homogenised within an unknown sphere of the material world. What once stood as a source of information redolent with sound is silenced – a powerful allegory of the book's current dilemma. Experiencing *Untitled (bookcase)* immerses the viewer within a quiet stillness, evoking the comforts that a library of books can bring. The austere arrangement of *Untitled (bookcase)* seen in its entirety within the museum context, brings to mind the Minimalist works of Donald Judd – the bookcase as object – sequenced, serialised, stacked and ordered.

Birch constructed environments, which enabled viewers to encounter the work on their own terms. Birch stated, in relation to the installation *No man's land*, 2005, but one which broadly accounts for many of his works including *Untitled (bookcase)*: 'The nature of the work is yet to be determined but will focus on a juncture centred around what it is to exist within contemporary culture. These are parameters that I have explored over the last 15 years of art practice.' This sense of staging and theatricality imbues much of Birch's installations, which effectively brings forth a temporality, whereby memory also plays an important role in the looking and experiencing of the works. The manipulation of the space in setting up a 'psychological drama' was at the core of Birch's intentions – to circumscribe a 'terrain' for viewers enabling multiple readings.

*Untitled (bookcase)* also alludes to the dismantling of traditional Western knowledge systems currently in a state of flux with the arrival of the E-book. It unleashes a potent socio-cultural statement about humanity's waste; the price of knowledge and the consumerist drive for everything new. Ray Bradbury's science fiction novel *Fahrenheit 451* is perhaps closer to what is happening today as we begin to throw out large volumes of paper based books and encyclopaedias which begs the question does the vast repositories of knowledge slip down the rabbit hole, or does everything get captured as the digital world promises?

What Stephen Birch was seeking in the matrix of his constructed and surreal worlds relates to the recent comment made by Hal Foster: 'One sometimes becomes a critic or a historian for the same reason that one often becomes an artist or an architect-out of a discontent with the status quo and a desire for alternatives. There are no alternatives without critique.'<sup>1</sup>

In such a context those alternatives profoundly captured in *Untitled (bookcase)* constitutes a re-enactment of how the bookcase and library is capable of, in Stephen Birch's words, 'opening up possibilities of future means to dream and visualise'. As we continue to reflect upon those dreams living in the 21st century, the book lives on.

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<sup>1</sup> Hal Foster, *The Art-Architecture Complex*, Verso, 2011.



# Robert Adamson

## Drawn With Light

An owl swooping low over the city, silent  
down through a lane, hooks a rat  
then back to the glass tower, its roost—  
owl-eyes adrift, drawn by moonlight,  
like winged cameras of modern seers  
fire glows in the fallacy of images  
the passage of light. (In this age  
of ferocious mumbling, we are drawn  
to the silent language)  
these are the images we live with.  
Our bodies move across light, torn  
forms manipulated to tilt sight's edge  
into darkness: Clever emblems  
created for the conjuring advertiser,  
pornographic marks  
politicians describe, their faces  
across front pages—  
Sport heroes, suspended in the air  
to sell alcohol, pictures of sleek yachts  
their spinnakers ablaze  
with multicoloured jingoism.  
Streets of homeless, suburbs of living dead,  
beaches alive with the young  
and beautiful, missions of dispossessed—  
images we live with  
And do we also prey upon them?  
Owls of art, silent as images  
gliding through studio and gallery  
over glossy pages, pruning our conscience  
fine-tuning aesthetics  
Do we see the world we cannot see through art,  
use vision's virtue, particular  
emotions creating sight— Drawn with light  
so that the image perfects itself  
in our seeing it— Drawn out from dark to make  
bright images of life in our living it  
lucidity, clear fire.

Robert Adamson



above  
**Robert Adamson**  
Notebook  
2012-2013  
21 x 13 x 1.5 cm  
Collection of the artist  
Photography Juno Gemes  
© Robert Adamson

# Effy Alexakis

## 'The Crisis'

The tradition of urban graffiti continues to openly express the fears and concerns of Greeks today, just as it did during the time of Pericles. Walking through present day Athens and Sparta, a narrative of anger, pessimism, frustration, defiance and potential sources of renewal and hope, are expressed across walls, fences, windows, and pavements exposing the emotional turmoil of contemporary Greece – simply referred to as 'The Crisis'. Building surfaces have become book pages and even chapters, consuming both cities in a contemporary tale of potentially endless gloom. Authors are many – the politically radical; the unemployed; the growing urban, unskilled underclass; the disenchanted middle class; alienated artists, poets and writers; and frustrated, disillusioned intellectuals. The cities are telling their

tales not in bricks, mortar and marble, but upon them. Arguably, Athenians and Spartans are empowering themselves, through the written narrative makeover of their urban centres. Within the textual turmoil, the poor and destitute weave their way seeking the crumbs of sustenance from those still able to be sustained by a crumbling economic structure. Metaphors are also found within the chaos of daily life – young Greek boys duelling with swords outside a bank; they are at play, but for the adults, the seriously threatening conflicts of life are very real. International tourism continues amongst the detritus of local discontent – the pleasure of visitors, amidst the suffering of Greek nationals; the European Union's economic playground of socio-cultural fun and human suffering.

Graffiti, intermittently dispersed with windows of related aspects of urban Greek life, expresses the dialogue and context, between contemporary Greeks and of contemporary Greece. It is a narrative that is yet to have an ending.

right

**Effy Alexakis**

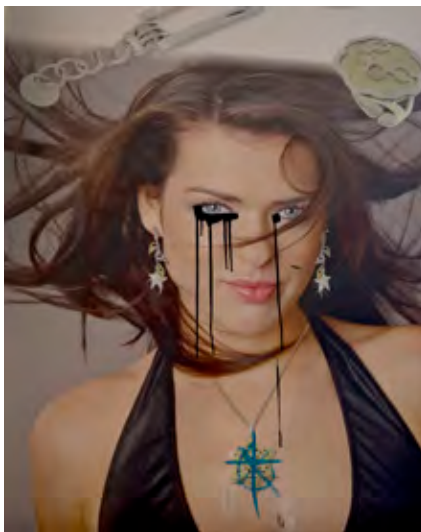
*Crisis*

2013

E-book: 45 photographs

Collection of the artist

© Effy Alexakis





# Suzanne Archer

This book *Diary of a Doppelgänger* is one of a number of books that I made over the last few years as part of a body of work intended to develop the focus of the self-portrait into very personal work based on my *self* that offers a challenging physiognomy.

I have explored a deeper psychological and emotional approach in order to present a more personal and extreme view of my *self*. I am interested in creating works that intuitively explore the intangible relationship of life, aging and inevitably death and consequently the works are often regarded as being on the *dark side*.

My work is often conceptually based although I engage thoroughly with my chosen mediums creating solid art-objects in order to express my ideas. The artist books that I have made have included my own visage accompanied by random text repeated to form a concrete pattern of words as well as subliminally informing the viewer of a little more about my *self*.

The rugged construction of the books by me adds to the whole hands on physicality of the book as a sculptural object.

Suzanne Archer, 2013

below

**Suzanne Archer**

*Treasury of Temerity*

2011

mixed media, concertina book with box

22 x 17 cm image (closed)

22 x 229 cm (open)

Courtesy the artist and Janet Clayton Gallery

Photography Irena Conomos

© Suzanne Archer/Licensed by Viscopy, 2013





below

**Suzanne Archer**

*Diary of a Doppelganger*

2011

mixed media, concertina book with box

30 x 22 cm image (closed)

30 x 251 cm (open)

Courtesy the artist and Janet Clayton Gallery

Photography Irena Conomos

© Suzanne Archer/Licensed by Viscopy, 2013

over page

**Suzanne Archer**

*Diary of a Doppelganger* (detail)

2011

mixed media, concertina book with box

30 x 22 cm image (closed)

30 x 251 cm (open)

Courtesy the artist and Janet Clayton Gallery

Photography Irena Conomos

© Suzanne Archer/Licensed by Viscopy, 2013











# Mireille Astore

Every rage I have endured has engendered frenzied events. But a rage for and of books congeals the chaos of memories to the order of history. Nevertheless, serendipity permeates the chronologically significant as my eyes adjust to the light of disorder, of familiar confusion, of books where habit has accommodated itself to such an extent that it now appears reliable and steadfast. Admittedly, I have never met the ones to whom the loss of their books has turned them legally incapacitated; or those who steal them; or those who deprive others of ever finding them through imposed disorder. And there are indeed circumstances when a book falls upon my lap, like a wound or a stab as Kafka would say. In which case, order becomes the artifice that carefully and precariously contains all that is dangerously good; all that is dangerously proper.

*I think we ought to read only the kind of books that wound and stab us. If the book we are reading does not wake us, as with a blow on the head, what are we reading it for? So that it will make us happy, as you write? Good Lord, we would be happy precisely if we had no books, and the kind of books that make us happy are the kind we could write ourselves if we had to. But we need the books that affect us like a disaster, that grieve us deeply, like being banished into forests far from everyone, like a suicide. A book must be the axe for the frozen sea inside us.<sup>1</sup>*

Mireille Astore

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<sup>1</sup> Kafka, F. Letter to Oskar Pollak, 24 January 1904.  
In *Letters to Friends, Family, and Editors*,  
trans. Richard and Clara Winston  
[New York: Schocken Books], 1977).

right  
**Mireille Astore**  
*Unpacking my Library [after Walter Benjamin]*  
2013  
photograph mounted on acrylic  
220.0 x 109.5 cm  
Courtesy the artist  
© Mireille Astore







# Julie Barratt

This artist book began with the discovery, on Halliford Station in Dalby, Western NSW, Australia, of the gravestone of one of the early women pioneers of that area, Elizabeth Roebuck.

Living on the property at the time, researching and retracing the tracks of pioneering women in outback Australia became an attempt to reconstruct their past within my own current cultural framework.

below / right  
**Julie Barratt**  
*Terra Australis 1*  
2005  
etchings  
No. 3 in edition of 4  
100 x 265 cm (open) concertina fold  
Collection of Bibliotheca Librorum apud Artificem  
The Library for the Artist's Book  
Photography Effy Alexakis, Photowrite  
© Julie Barratt





# Vanessa Berry

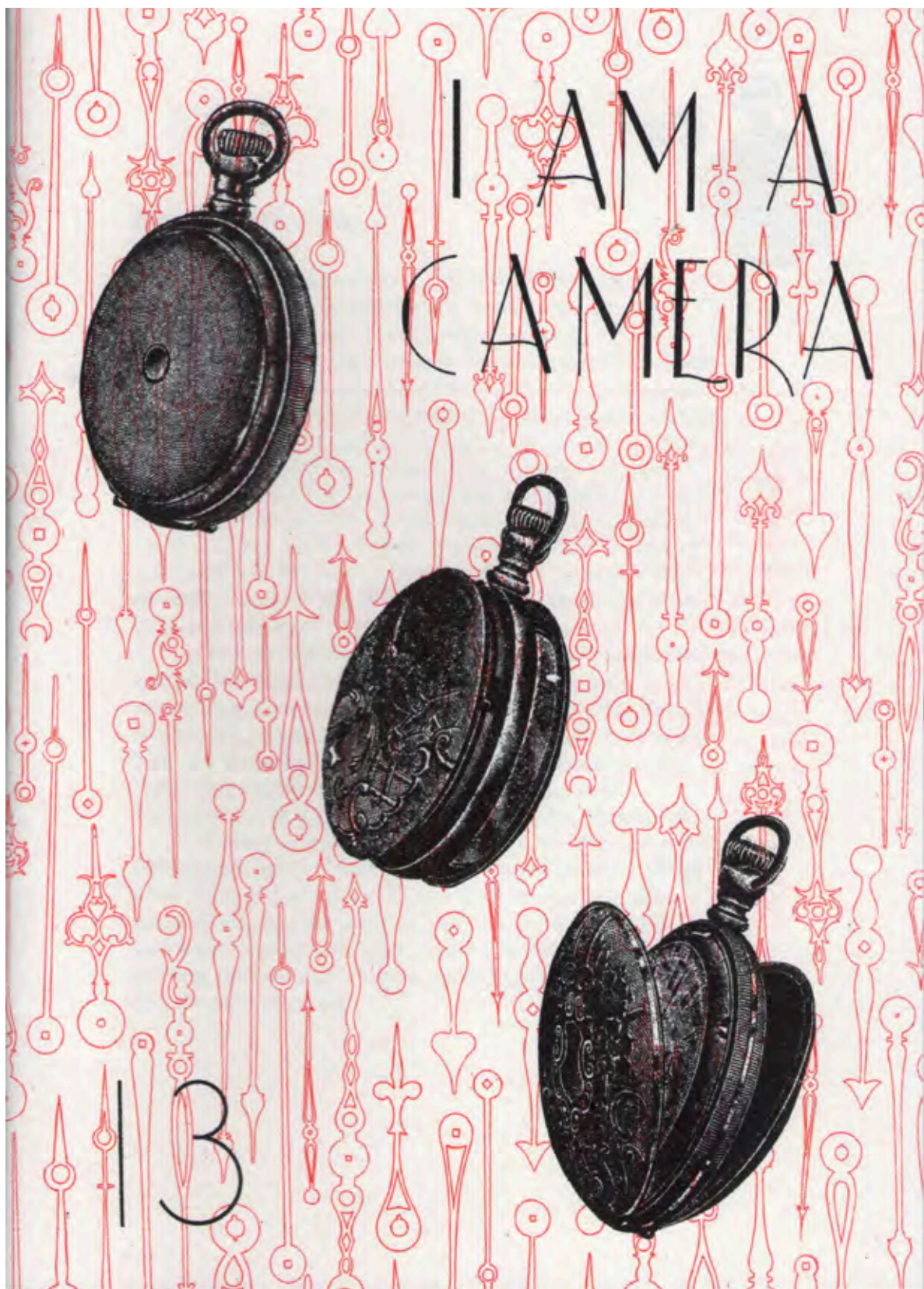
Vanessa Berry is a writer, artist and one of Australia's best known zine makers. She has been making zines since the 1990s and her zines have been exhibited in Australian and international galleries. She is the author of two memoirs, *Strawberry Hills Forever* and *Ninety9*, and the *Mirror Sydney* blog.

Vanessa Berry began the *I am a Camera* zine series in 1999, making it one of Australia's longest running personal zines. The zine features Berry's autobiographical stories, often short stories from life linked by an overall theme, such as time and memory, in the case of *I am a Camera #13*.

Website: [vanessaberryworld.wordpress.com](http://vanessaberryworld.wordpress.com)

right  
**Vanessa Berry**  
*I am a Camera #13*  
2009  
photocopied zine, riso printed cover  
21 x 15 cm  
Macquarie University Collection  
Photography Effy Alexakis, Photowrite  
© Vanessa Berry





# Chris Bond

*Herbert Pilken's Odd Principle Plays* was a central component of my 2011 show, *In the Shadow of Leaves*. Essentially a collection of plays, its design is based loosely on paperback book cover designs of the 1960s and 70s. This apparently authentic book is entirely fictional, and was constructed to appear as a source for the paintings and objects in the exhibition. Each of the titles 'Five Times Unblinking', 'Three Shall Fall' and 'A Shadow in the Corner' appeared to have literally unfolded into a component of the exhibition, though in reality the opposite was true – it was created long after the other works had been already finished.

The tendency of some artists to exhibit source material alongside their work fascinates me. On one level the source may provide a sort of pathway for literal interpretation, or demonstrate an artist's ability to jump from a source to somewhere else. I'm interested in playing around with these sorts of processes, to find ways of arriving at the same end, but by perverse means.

Chris Bond

right

**Chris Bond**

*Herbert Pilken's Odd Principle Plays*

2011

oil on linen, paper

18.0 x 11.3 x 1.2 cm

Courtesy the artist and Nellie Castan Gallery,  
Melbourne

© Chris Bond



above

**Chris Bond**

*Greenish Umber*

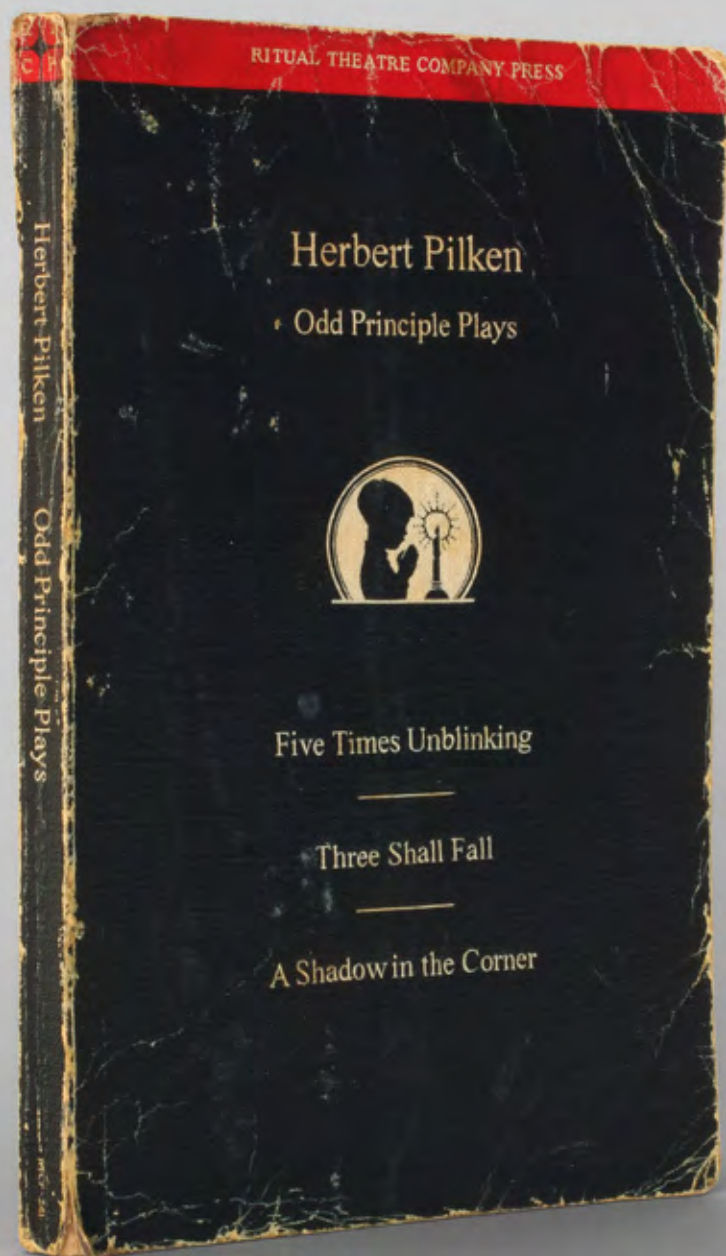
oil on linen, canvas, card, mdf

28.0 x 24.5 x 2.0 cm

Courtesy the artist and Nellie Castan Gallery,  
Melbourne

© Chris Bond





# Anne Brennan

The installation *Secure the shadow* was the first investigation by contemporary visual artists of the female inmates of the 19th-century Hyde Park Barracks Asylum and Immigrants Depot. Artists Anne Brennan and Anne Ferran sifted through official records and surviving archaeological fragments to produce photographic works and a collection of handmade books which offered an alternative story of silence and loss.

Brennan was driven by an investigation of the printed and written texts associated with the administration of the asylum and how these could illuminate the women's obscurity. She described her books as 'a layering of primary sources and fragments of my own voice'. Joan Kerr observed in her speech at the exhibition opening how Brennan 'transforms the bleak official language into gently celebratory art books, while never denying the silences and emptiness of the original records'. Brennan and Ferran wrote:

'The official records consist of tantalisingly brief entries in the "Register of Inmates, Government Asylum for the Infirm and Destitute". Dates of admissions, releases and deaths, scant life histories. We read of Jane Chester, described by the matron as "a good woman, but an incorrigible drunkard"... The tone is detached, impersonal... What we have arrived at is a kind of imaginative connection, gradually and partially achieved... over time something of them has grown on us.'

Significance statement:

Sourced from *Sydney Living Museums* Collection database website:  
<http://www.hht.net.au>

Bibliography:

Brennan, Anne & Ferran, Anne, *Secure the shadow* [exhibition catalogue], Historic Houses Trust of New South Wales, Sydney, 1995.

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Petersen, John, *Hyde Park Barracks Museum: guidebook*, Historic Houses Trust of New South Wales, Glebe, 2003.

below

**Anne Brennan**

*Dea(r)th*

from the series *Secure the Shadow*

1995

mixed media

17.5 x 17.6 cm

Hand Bound book

Sydney Living Museums, Historic Houses

Trust of New South Wales

Photography Effy Alexakis, Photowrite

© Anne Brennan/Licensed by Viscopy, 2013



# Meredith Brice

A continuing fascination with textiles and travel is the inspiration behind the *Silk ikat book*. *Ikat* is a Malay word meaning to tie and to bind. The origins of the ikat textile are ancient, the technique found in many parts of the world. It is believed both the ikat technique, items of cloth and clothing were traded and spread across the ancient Silk Road route. The universal appeal of the painterly, dazzling vibrant colours of ikat robes worn by both women and men for auspicious occasions made from dying silk and/or cotton threads is a time-consuming process involving colour, design, pattern and meaning. The blending and blurring of the dyes within the patterns creates a 'cloud-like' affect, the symbolic weaves hold intrinsic meanings to the maker; pomegranate seed motifs representing a wish for fertility and abundance, almond/paisley forms wellbeing and prosperity.

*Arabesque* is an autobiographical work made as a visual diary in response to a new environment; whilst living in the United Arab Emirate of Sharjah. The urge to jot down, record an unfolding visual narrative about place, language, form, texture, pattern, sound, colour, ritual, pre-conceived notions and misconceptions... the diary began with a sample of Indian sari cloth purchased in the souk. The all-over simplified floral decorative pattern reminded me of the arabesque motif that resonates with intertwining growth.

Meredith Brice

right

## **Meredith Brice**

*Arabesque*

2008

watercolour, acrylic, spray paint, textile, plastic on Fabriano paper  
26 x 226 cm (open)

Collection of the artist

© Meredith Brice/Licensed by Viscopy, 2013

right

## **Meredith Brice**

*Silk ikat book*

2013

acrylic, watercolour and pencil on Korean Hanji and watercolour papers, in silk wrapping cloth cover, cotton thread

28 x 36 x 130 cm (open)

Collection of the artist

© Meredith Brice/Licensed by Viscopy, 2013





# Christian Capurro

The Australian artist Christian Capurro makes images disappear. His practice is a method of making by unmaking that begins with the seductive fantasies of the mass media, and arrives at near-blank pages through a process of erasure and obliteration. In Capurro's hands the cacophony of values and imagery in glossy magazines becomes formless, an ambiguous space held open with an image-saturated world.

Sourced from Wayne Tunncliffe,  
*John Kaldor Family Collection: Art Gallery  
of New South Wales*, Art Gallery of  
New South Wales, 2011, p. 312.

below

**Christian Capurro**

*Clear History*

2007/2010

pigment/inkjet print, dry mounted onto foamcore,  
framed with museum glass

edition of 11

45 x 67.5 cm

Courtesy the artist and BREENSPACE, Sydney

Photography Effy Alexakis, Photowrite

©Christian Capurro



# Angela Cavalieri

*Le città continue* (Continuous cities), is based on text from the Italian version of Italo Calvino's, *Le città invisibili* (Invisible cities). In particular from 'Le città continue' which is one of the 'cities' invented by Calvino. I chose this city because it gave me a sense of space and infinite time.

I wanted to re-create the sensation I often have when entering and re-entering a city. It always feels like a continuous journey and, although cities vary, it appears you are in the same 'space' and you can dissolve into it.

Through the book you are entering from one passageway into another but they appear to be the same 'space'. The arch symbolises this 'passageway' and on opening this book you view a large arch which slowly diminishes into the last page.

The book is highlighted through not using the traditional format of a rectangle or square. By having the top of the book curved (like an arch) it helps link the exterior with the internal content that is hidden until the book is opened. The concertina format is also a vehicle to assist with this and provides a sculptural feel.

right

**Angela Cavalieri**

*Le città continue*

2009/2010

concertina artist book bound by George Matoulas

hand printed linocuts, acrylic and ink

Edition: 12 and 3 artists' proofs

57 x 39 x 3 cm (closed)

dimensions variable (open)

Deakin University Art Collection





# Angela Cavalieri and Peter Lyssiotis

*1316-* is a trilogy. The sequence is based on Dante's *The Divine Comedy*. All three books share a twin through line: colour and geometry. *1316- Book 3* uses the colours of blue and gold and their implied light, peace and sanctity, and the geometry of the square to enforce the perfection and release offered by Paradise.

On our ten-year journey with Dante we have constantly referred back to artists such as William Blake, Gustav Dore and Tom Phillips who also contended with Dante's text. But, we have also drawn on Angela's photographs of texts, which circle the interiors of Italian churches and the work of Colin McCahon. We looked for those things in Dante that rippled out to our own times. Consequently the text is original and written by Peter.

We have used *1316-* as the title because that is the date generally acknowledged as being the year Dante completed his masterwork.

The three books are housed in separate solander boxes and incorporate several different acid free papers including linocuts, silkscreen, giclee prints and hand written text. All three books have been issued in an edition of 10, with 2 artist proofs.

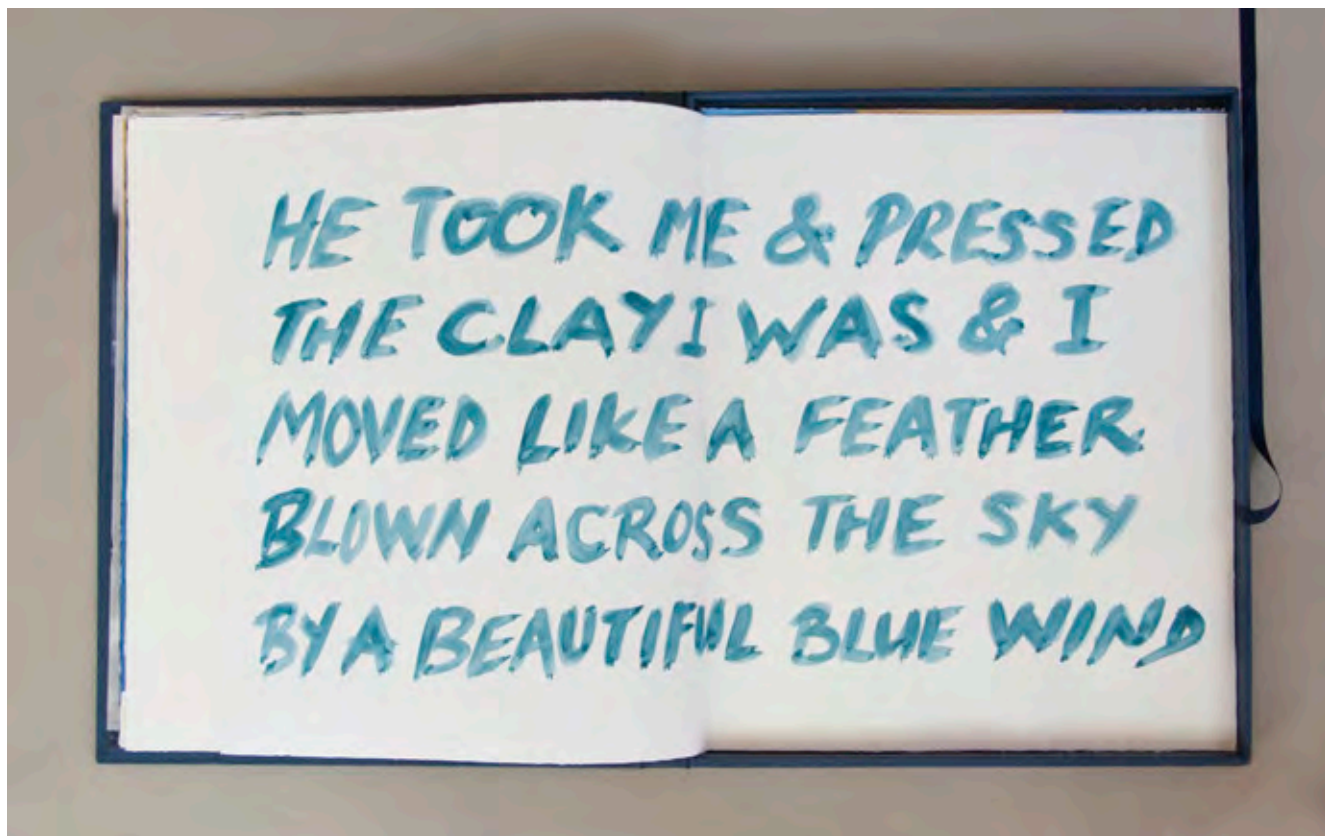
Our ten-year journey with these books shouldn't be measured only in terms of the time it took us to make the book and complete the narrative, it should also be seen as an adventure in collaboration and journey through the ifs of colour.

*1316- Book 3* is a collaboration between Angela Cavalieri and Peter Lyssiotis. The book is a further response to Dante's *The Divine Comedy* and in particular *Paradise*. 1316- is most likely the year Dante completed his masterwork. *1316- Book 3* was completed in 2013. The images are linocuts on screenprints and giclee prints. The text is hand-written in acrylic, ink and pencil. The photographic images have been printed on an Epsom 10,000, using its archival process. The solander box has been made at Whites/Law Bindery & is manufactured in Herefordshire Bibliotheksleinen. The book is issued in an edition of 10, with 2 artists' proofs.

Angela Cavalieri and Peter Lyssiotis

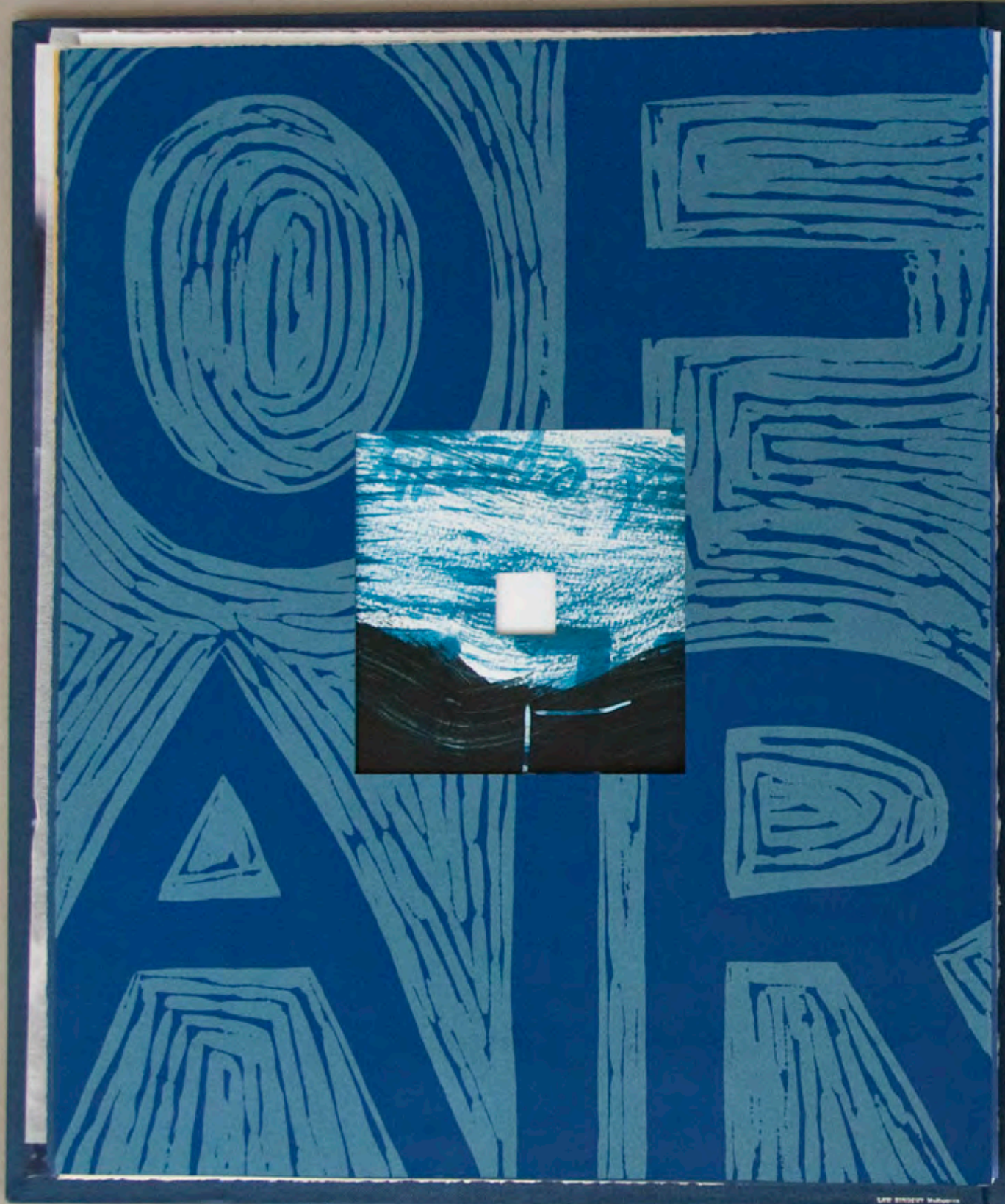
over page  
**Angela Cavalieri and Peter Lyssiotis**  
*1316- Book 3*  
2013  
linocuts, screen-prints, giclee prints,  
acrylic, pen and ink  
edition of 10 and 2 artists' proofs  
43 x 36 x 3 cm (closed)  
The solander box has been made  
by White's/Law Bindery  
Collection of the artists  
Photography Greg Wallis  
© Angela Cavalieri and Peter Lyssiotis



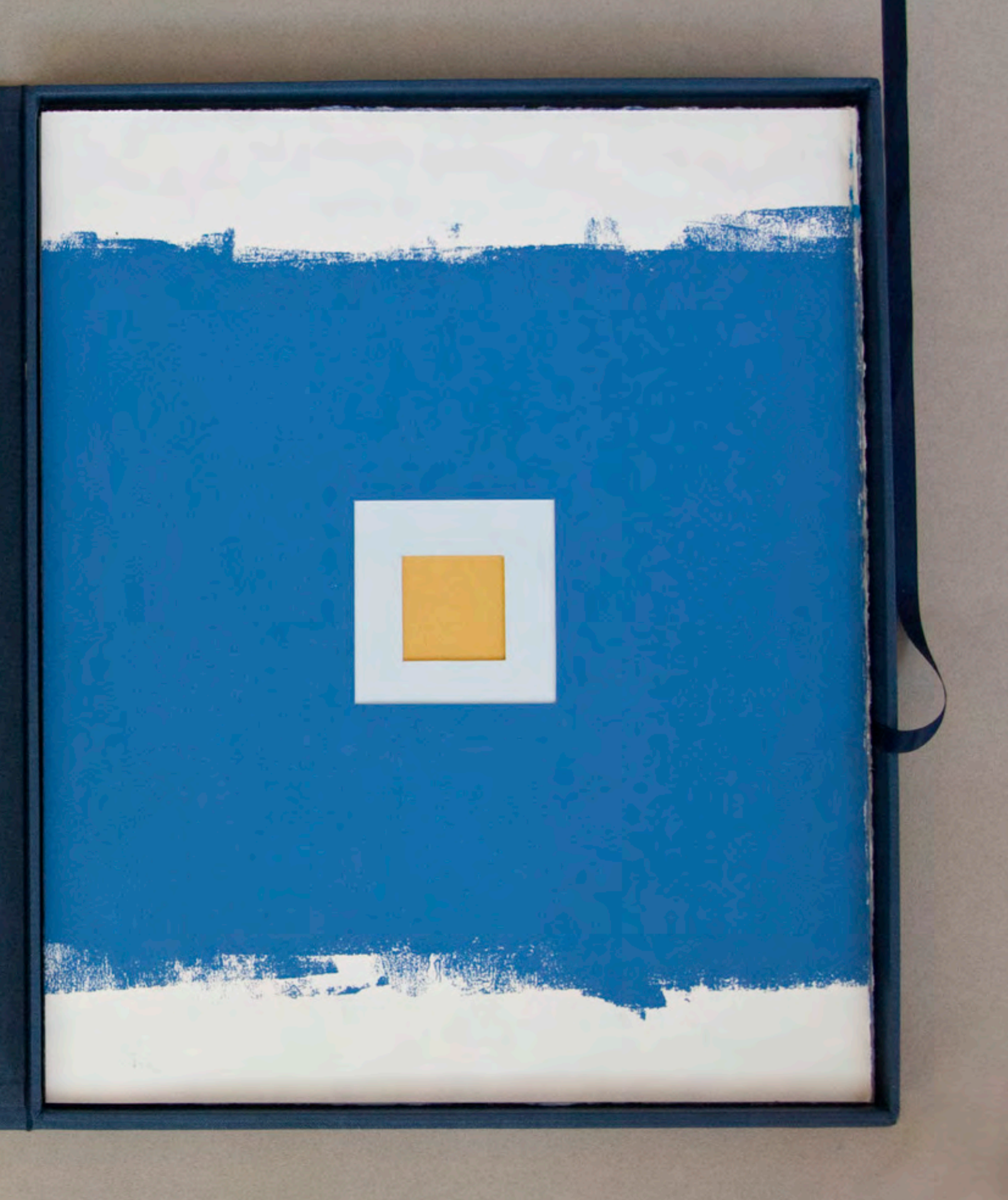


far left / left / above  
**Angela Cavalieri and Peter Lyssiotis**  
*1316- Book 3*  
 2013  
 linocuts, screen-prints, gilcee prints,  
 acrylic, pen and ink  
 edition of 10 and 2 artists' proofs  
 43 x 36 x 3 cm (closed)  
 The solander box has been made  
 by White's/Law Bindery  
 Collection of the artists  
 Photography Greg Wallis  
 © Angela Cavalieri and Peter Lyssiotis









# Stephen Copland

In 1990, the past merged into the present with the discovery of two objects – a diary (1911, Australia) and a postcard album (1907, Cuba) – created by my grandmother, Julia Elias Menayer. These objects contained part of a cultural heritage. *Bronze Book* is a memorial to the diary, where the intimacy of a story and a personal voice freezes into bronze – an historic art history material.

A book, like a house, tells us something of intimacy. An inherited diary was recreated into an object, a symbol integrating a lived experience into a new narrative and a new story. As Roland Barthes said, 'Isn't storytelling always a way of searching for one's origin...?'

below

**Stephen Copland**

*Bronze Book*

1992

bronze

7 x 10 x 6 cm

Collection of the artist

Photography Irena Conomos

© Stephen Copland/Licensed by Viscopy, 2013





below

**Stephen Copland**

Written in Spanish

1995

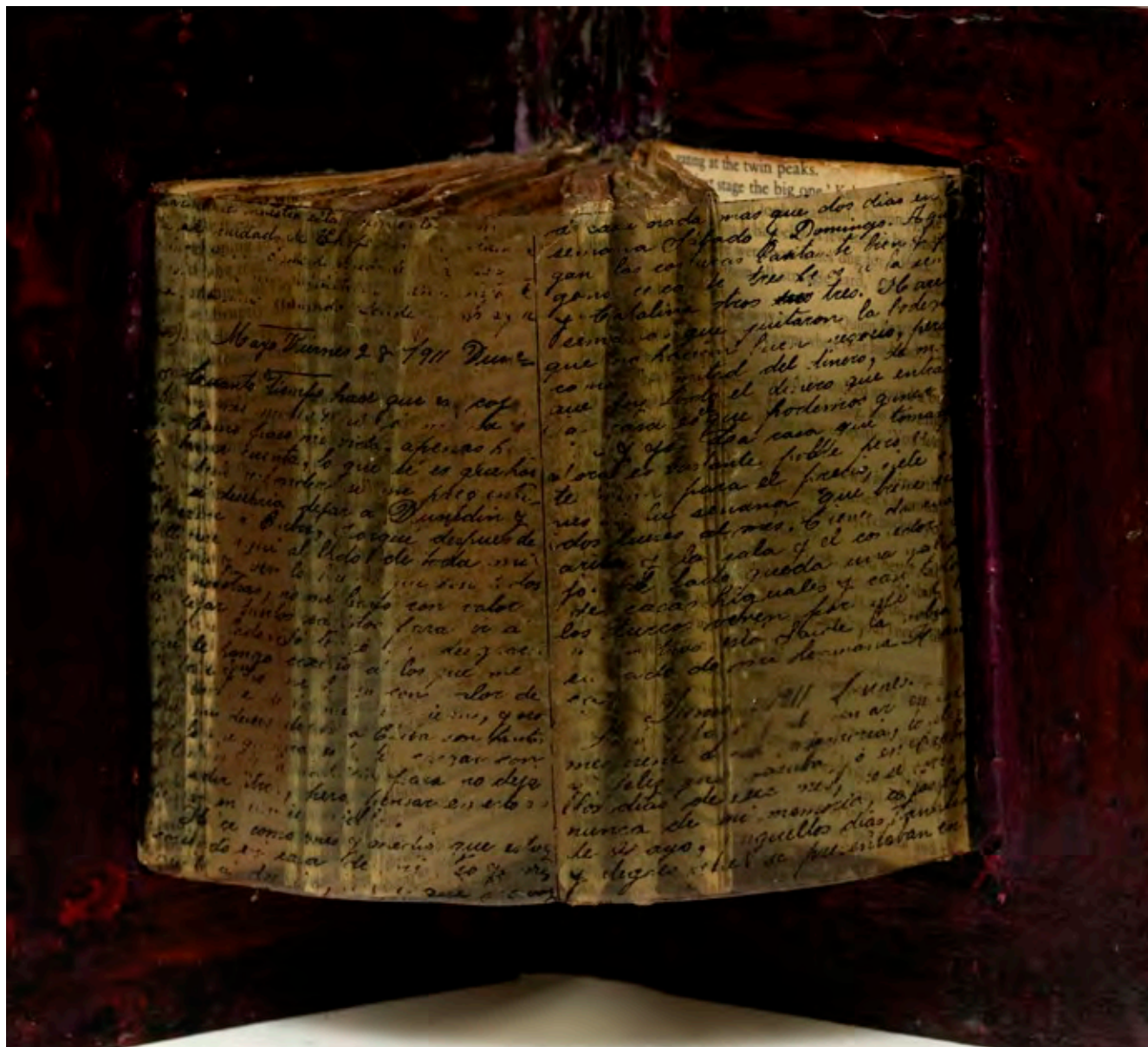
wax, paint, celcast and found object

22 x 25 cm

Collection of the artist

Photography Irena Conomos

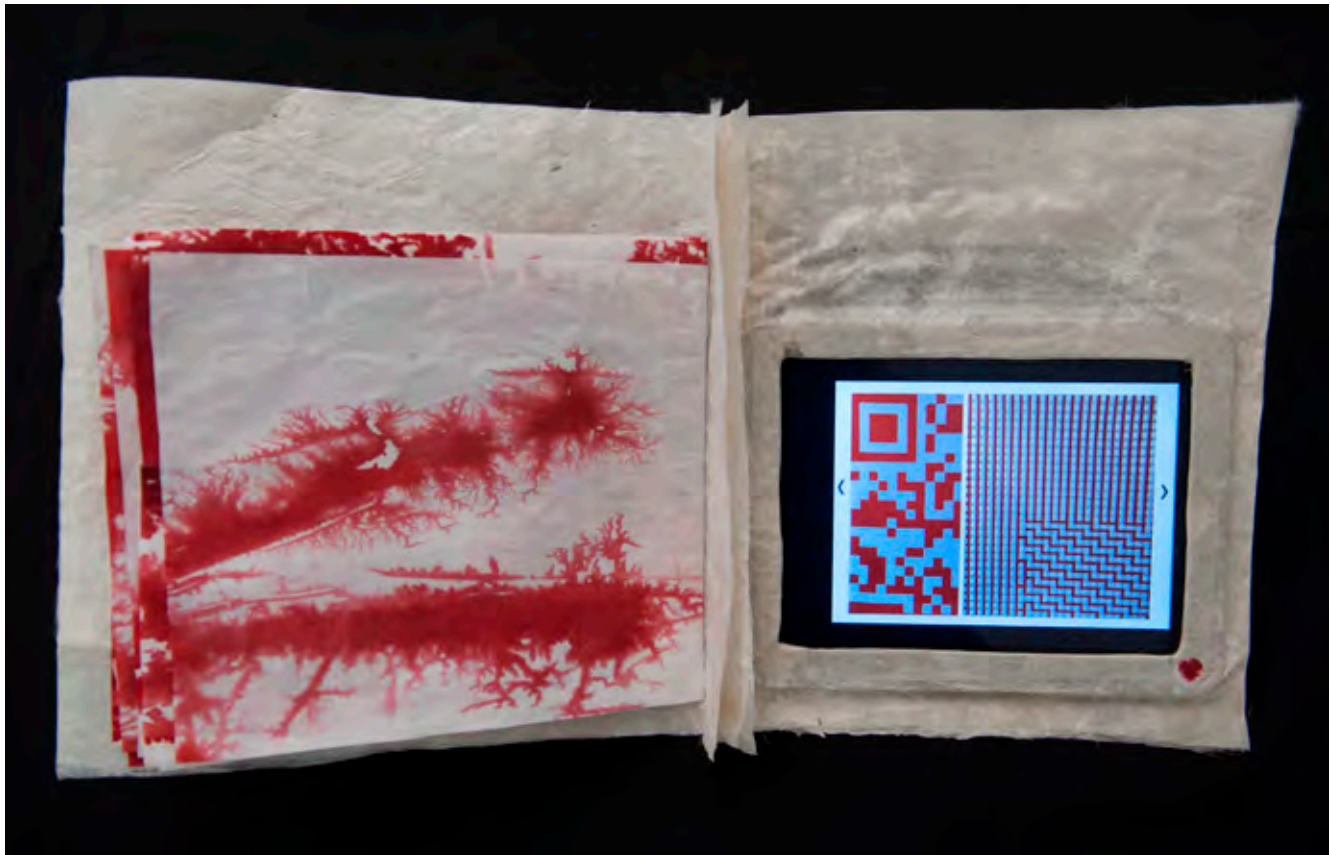
© Stephen Copland/Licensed by Viscopy, 2013





# Fiona Davies

Like the travelogue of *Twentysix Gasoline Stations* (produced in 1963 by Ed Ruscha) this book uses a combination of old and new means of interaction to track a journey. The sobering question examined in text and image is what happens to a collaborative partnership when one party dies. Physical markers of the collaboration punctuate the journey in a similar manner to the photographs of service stations in Ruscha's book, while the text allows a nuanced reflection to develop.



left / below / right

**Fiona Davies**

text by Ann Finnegan

*Collaboration starting with twenty-three units of blood*  
2013

tablet, digital content, metal, silk, paper, ink and pen  
32 x 31 cm (closed)

Collection of the artist

Photography Effy Alexakis, Photowrite  
© Fiona Davies



# Urszula Dawkins and Peter Lyssiotis

It's the outsiders, not the inhabitants, that come to define the city. Think of the Levantine Greeks of Piraeus and Alexandria, or the San Francisco of the Beat poets. In port cities especially, outsiders find space to assert their presence and preserve anonymity – queers and wanderers, expatriates, migrants, refugees, travellers. The text of this book was written in port cities: Melbourne, San Francisco, Hamburg, Reykjavík.

We remember an image whose certainty has been scoured away: the more we try to fix it, the more it eludes us. Fragments and details remain intact; like pieces of grit they catch familiarly in the eye, reminders of what once was. If the text is a lyrical exploration of queer desire, the images are where the tale unfolds. The city is a stage on which things appear, then disappear, only to reappear with slight variations. Each time we remember, pieces fall away, so we make something new of what is left over.

Queer sexuality is rarely discussed outside of politics or pornography. This book is one of very few possible forms for a queer voice that is poetic, not didactic. It circulates discreetly, like the erotic *livres d'artistes* of the 19th century.

We live in a culture, too, where both the sexually explicit and the emotionally confessional are everywhere, but the meaningful convergence of emotion and desire struggles to find a home. WHAT SHE WANTS is a home for this convergence: a place where it occurs naturally.

*"Aman, Aman.  
I'm burning, throw more oil on the fire.  
I'm drowning, cast me into the  
fathomless sea."*

In our book, *Aman Aman* expresses inescapable love and determined resilience. Nikos Gatsos's *rembetiko* lyric is hybrid – a Turkish refrain tacked onto a Greek song. It points to the difference between the established culture singing about "the moon in June" and the outsider who laments: "We haven't got much time, we don't know what tomorrow holds, we might as well just fuck and be done with it."

Urszula Dawkins and Peter Lyssiotis, 2012

The creation of WHAT SHE WANTS was supported by the Victorian Government through Arts Victoria.





left / above

**Ursula Dawkins and Peter Lyssiotis**

*WHAT SHE WANTS*

2012

offset lithography

39.1 x 29.9 x 2.3 cm

Collection of the artists

© Ursula Dawkins and Peter Lyssiotis

over page

**Ursula Dawkins and Peter Lyssiotis**

*WHAT SHE WANTS* (detail)

2012

offset lithography

39.1 x 29.9 x 2.3 cm

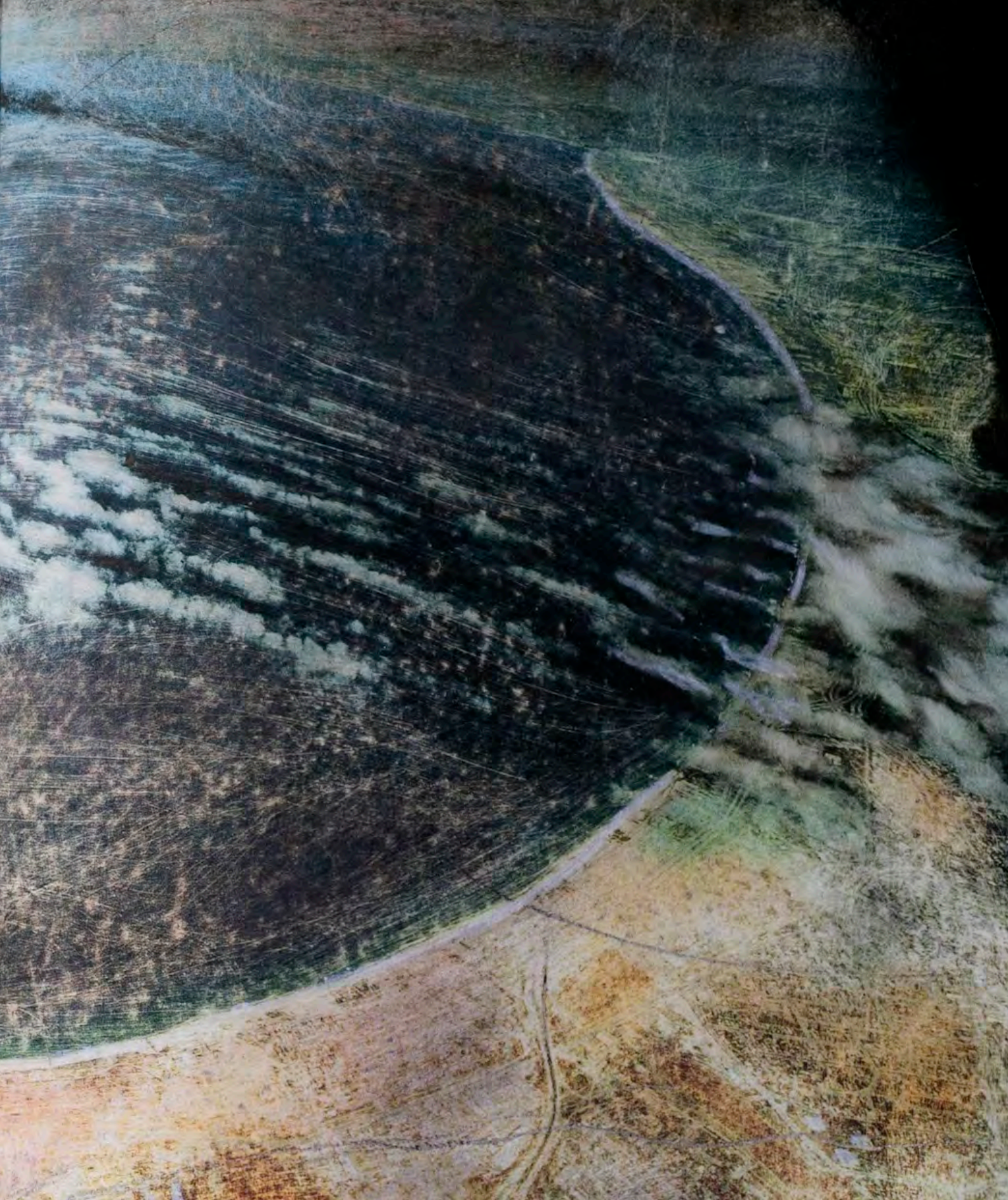
Collection of the artists

© Ursula Dawkins and Peter Lyssiotis











# Jayne Dyer

Our reverence for the abstract notion of 'knowledge' is one of the great fallacies. Knowledge is relational, contextual; knowledge is not always transferable, it is not necessarily truth. Most cultures have a reverent relationship to books – whether public, private, social or religious, as receptacles of knowledge. I often use the loose proposition of the library to raise questions about intention and value; what is a fact and what may be a fiction is in the way we construct meaning. It all depends on who wrote the book.

Sourced from *Artist Profile*, Issue 13, 2010, p 9.

What happens when the visual arts and language conflate?

In an age of the sound-bite and increasingly paperless information exchange, Australian artist Jayne Dyer uses language, books and the loose proposition of the library to discuss the relationship of visual arts with linguistics. Her work raises questions about our relationship with books and addresses issues of translation and knowledge transference that reflect local to global communication and access.

Dyer's installations and art objects are ambitious in concept and scale. Books spill from doorways, columns of books mimic architecture or suspend space, text works are constructed from private conversations and the identities of cities are mapped through individual stories.

Sourced from Jayne Dyer, C.A.P. *China Art Projects*, Seoul International Print Photo Art Fair, 2009.

CAP Director: Tony Scott  
Catalogue Editor: Reg Newitt

right

**Jayne Dyer**

*A Reading: 4*

2008

From *The Reading Room* series

digital image

198 x 120 cm

No. 1 in edition of 5

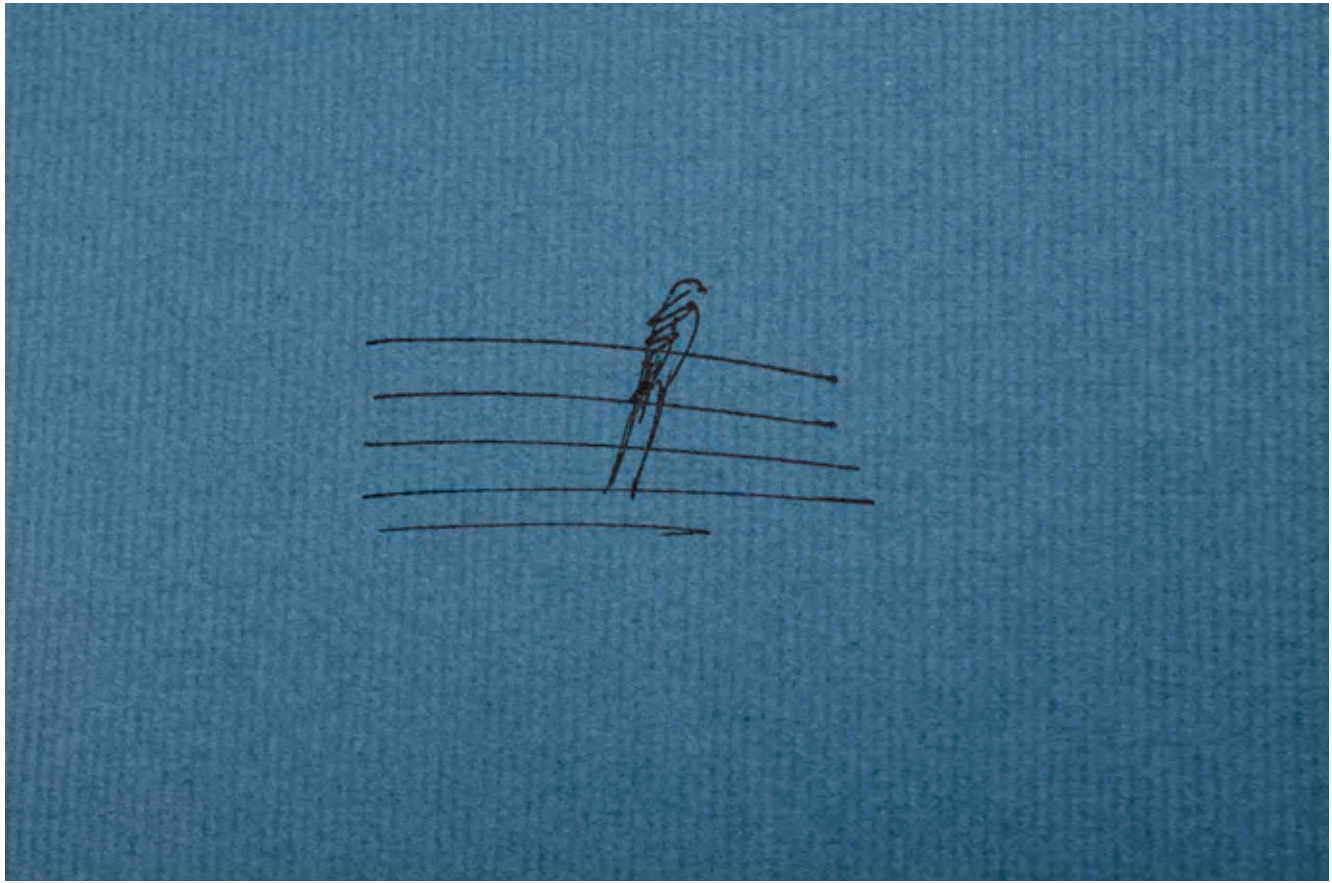
Courtesy the artist and Anna Pappas Gallery,  
Melbourne and King Street Gallery, Sydney

© Jane Dyer/Licensed by Viscopy, 2013





# Ian Hamilton Finlay



above / right

**Ian Hamilton Finlay** (1925–2006)

Gary Hincks

*The Sound of a Single Swallow*

1990

artist book

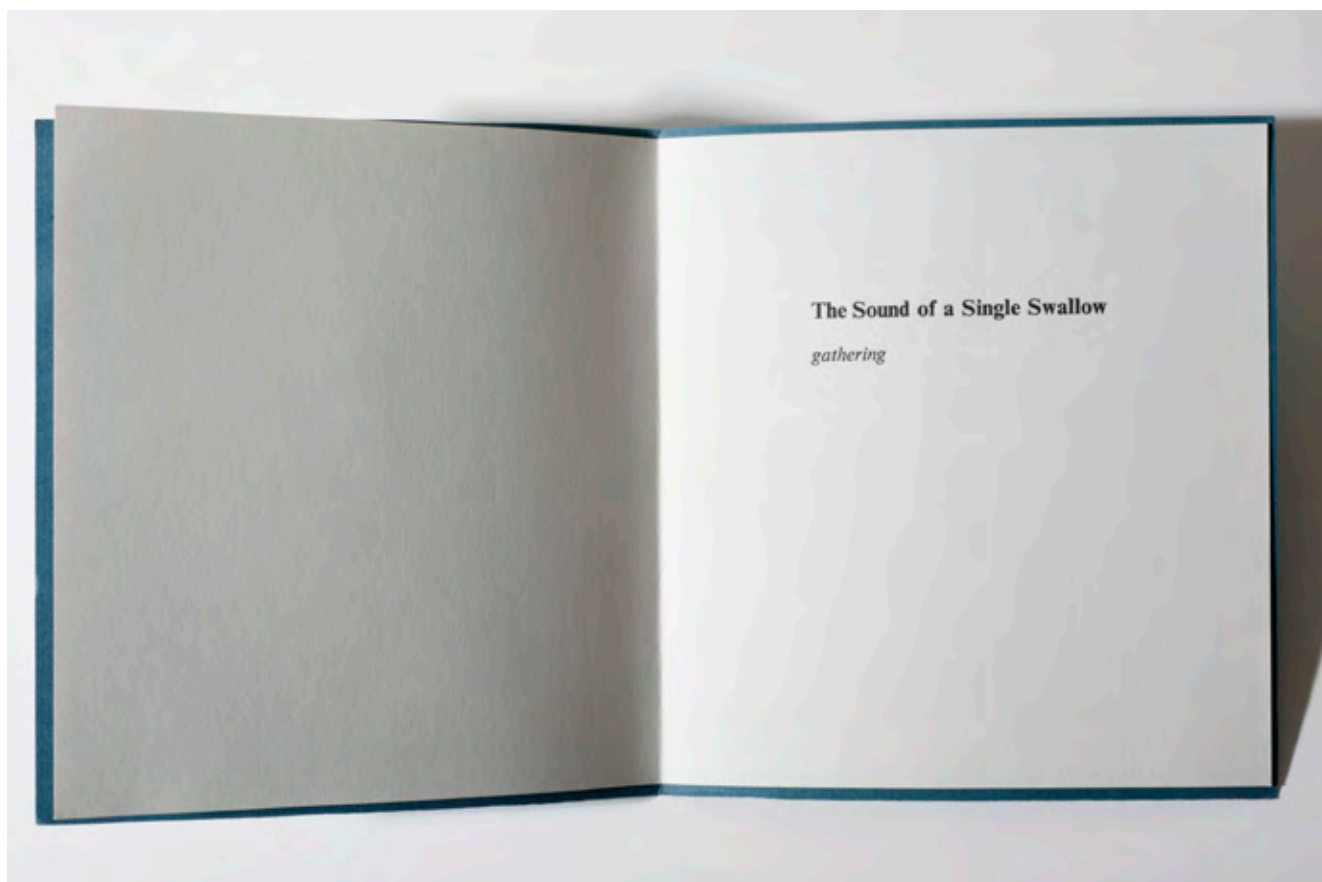
15.2 x 13.9 cm

Wild Hawthorn Press, Scotland

Collection of Richard Tipping

Photography Effy Alexakis, Photowrite

© Courtesy the artist's estate



# Joachim Froese

Archive is work in progress that relates directly to Portrait of my Mother, a series of images I produced in 2006. Portrait of my Mother consists of 93 photographs depicting my late mother's complete library at the time of her death in Germany.

After I had photographed all her books the library was dismantled. Many books were given away to friends and charity, some were thrown out. A selection of them was packed up with other things and sent to Australia in boxes. They arrived in Brisbane more than 9 months later and again became the focus for my camera. While slowly unpacking the boxes, I re-photographed their contents for Archive. Passed over into my possession, the books now tell a different story, which is as much about me as it is about my mother. Already some of my books are dispersed amongst hers. My mother didn't like Murakami but he is one of my favourite authors.

Books and photographs are directly linked to the idea of the archive, which in our society plays an important role in the construction of knowledge and history, both public and private. In archives we 'pile up' knowledge and possessions thus constructing our own history through the ownership of objects. These objects become meaningful only through a system of classification and organization applied to them.<sup>1</sup>

The piles of books in my images are imaginary and impossible constructions. Supposedly defying gravity none of them would stand up in reality. They are constructed only through the deception of photography, which creates an illusion of stability.

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<sup>1</sup> Sekula, Allan (1987), 'Reading an Archive: Photography Between Labour and Capital', in Wallis, Brian 1987, *Blasted allegories: an anthology of writings by contemporary artists*, New Museum of Contemporary Art; Cambridge, Mass.: MIT Press, New York.

Archive is a personal as well as an autobiographical work. It is also a comment on the subjectiveness of photography and its relation to the construction of memory. The photograph deals with 'what was' and thus plays an important part in our perception of the past.<sup>2</sup> It is one of the core foundations around which we build elaborate mental structures to reassure ourselves and our view of the world. As soon as we file the past in our personal archive of memories we select and construct without realising that many of the structures we are about to build are as unsound as the stacked books in my pictures.

---

<sup>2</sup> Barthes, Roland (1981), *Camera lucida: reflections on photography*, translated by Richard Howard, Vintage, London.



above  
**Joachim Froese**  
*Archive #1*  
 2008  
 4 archival inkjet prints  
 145 x 65 cm framed  
 Courtesy the artist and Jan Manton Art  
 © Joachim Froese/Licensed by Viscopy, 2013

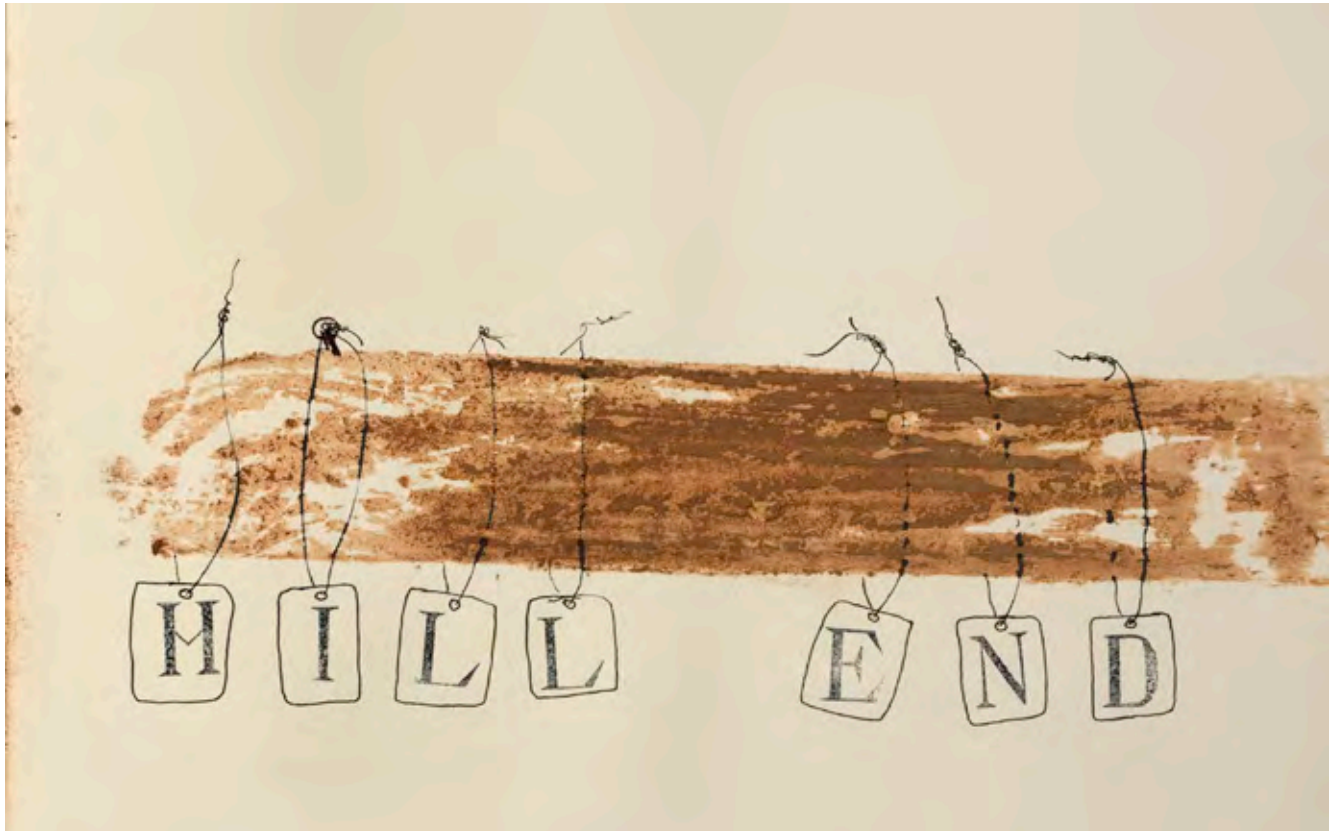


left  
**Joachim Froese**  
*Archive #3*  
 2008  
 4 archival inkjet prints  
 145 x 65 cm framed  
 Courtesy the artist and Jan Manton Art  
 © Joachim Froese/Licensed by Viscopy, 2013



# Nathalie Hartog-Gautier

The book is a diary of my residency at Hill End in 2010. Each image is a spontaneous response to the landscape and its stratification. I used picket fences as my support to print with clay, the colours of the landscape and, as a reminder of the gold rush which occurred at Hill End, I also used gold leaf. I collaged discarded artificial flowers found at the cemetery in memory of all the people who search for the 'golden goddess' or 'the bitch' (descriptions found on tomb stones) and died because of it.



left / below

**Natalie Hartog-Gautier**

*Hill End*

2010

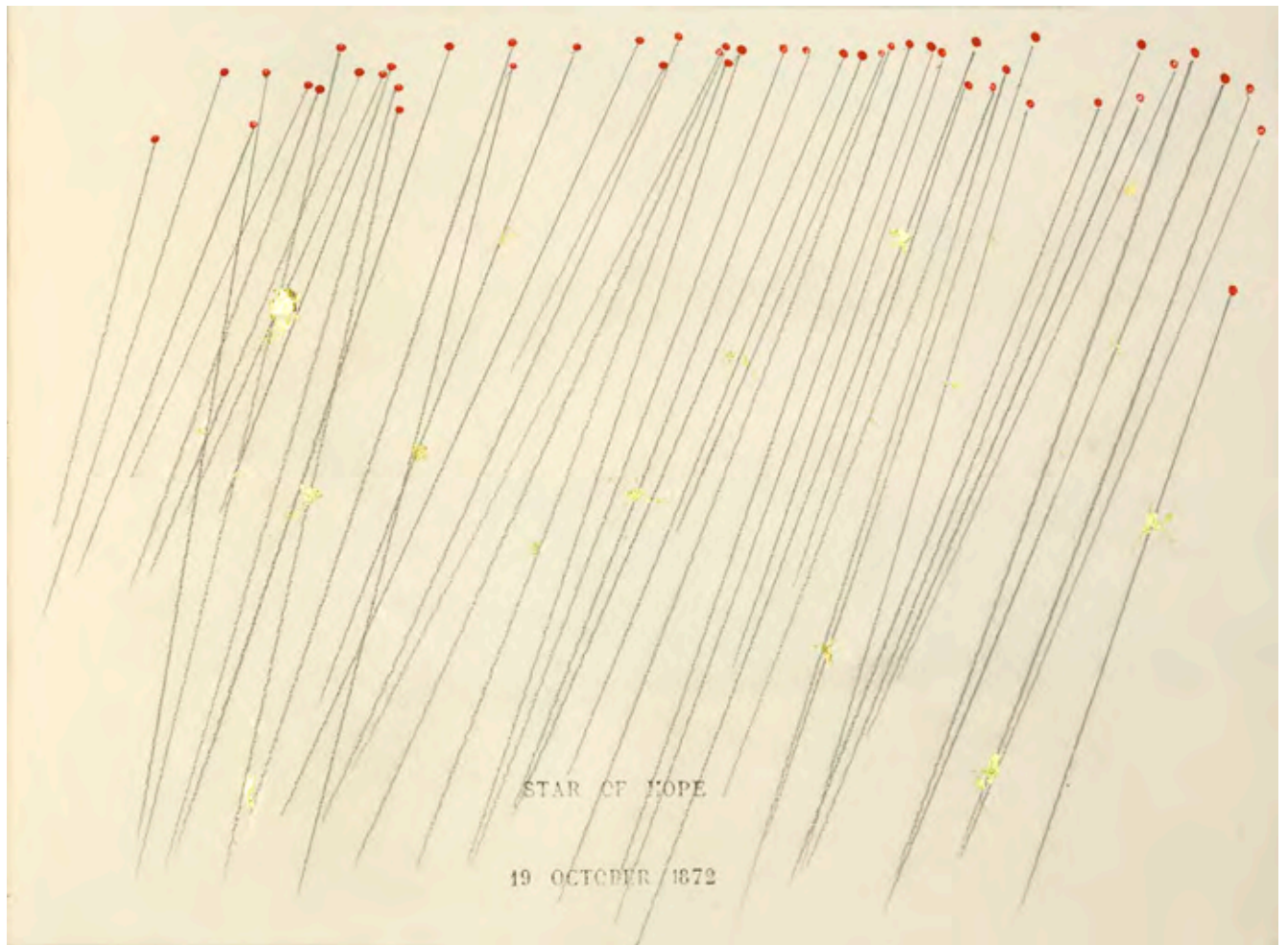
ink drawing, collage, gold leaf and relief print with clay

29.5 x 39.5 cm

Collection of the artist

Photography Irena Conomos

© Natalie Hartog-Gautier/Licensed by Viscopy, 2013



# Helen Geier

The complexities innate in Geier's intellectual approach to her practice are given formal equivalents in how she chooses to visualise her concepts. For her there is a very real relationship between how a work is made and how that work is received. Form and content must conspire in each work to evoke the simultaneity of concept, the collision of opposites, the hierarchies of consciousness and the associated multivalenced layers of meaning with which the artist imbues her work.

Sourced from Helen Geier & Peter Haynes, *Dissolving View: The Intellectual Landscape of Helen Geier: Survey*, Canberra Museum and Gallery, 2000.



above / right

**Helen Geier**

Poet: Rhyll McMaster

*Experiments and Games of Chance*

1994

photo lithographs, multi-colour and silk screening  
overlay on paper

No. 10 edition of 10

22 x 29.2 cm plate, 29.8 x 43.2 cm sheet

Printmaking Workshop, Studio One, Canberra

Master printer: Basil Hall

Photography: David Paterson

Letterpress printing: Les Peterson

Bound by Robin Tait

Collection of the artist

Photography Effy Alexakis, Photowrite

© Helen Geier/Licensed by Viscopy, 2013





# Juno Gemes

Notebooks affirm sacred connections. I have always kept notebooks. Though 27 years ago, I began observing my husband and partner poet Robert Adamson document his life – our life, with great care, and ingenuity, making order from all the complexities of it.

So it was that I began to make visual order in notebooks of my own major projects, and our major projects together: to make sense of them anew – as traces in the sand might be, for another time. Turning backwards and forward across these years, together.

Juno Gemes, Hawkesbury River, 2013

right

## **Juno Gemes**

*Notebook 1*

1985–1995

artist book

42.7 x 30 x 3 cm

Collection of the artist

© Juno Gemes/Licensed by Viscopy, 2013

right

## **Juno Gemes**

*Notebook 11*

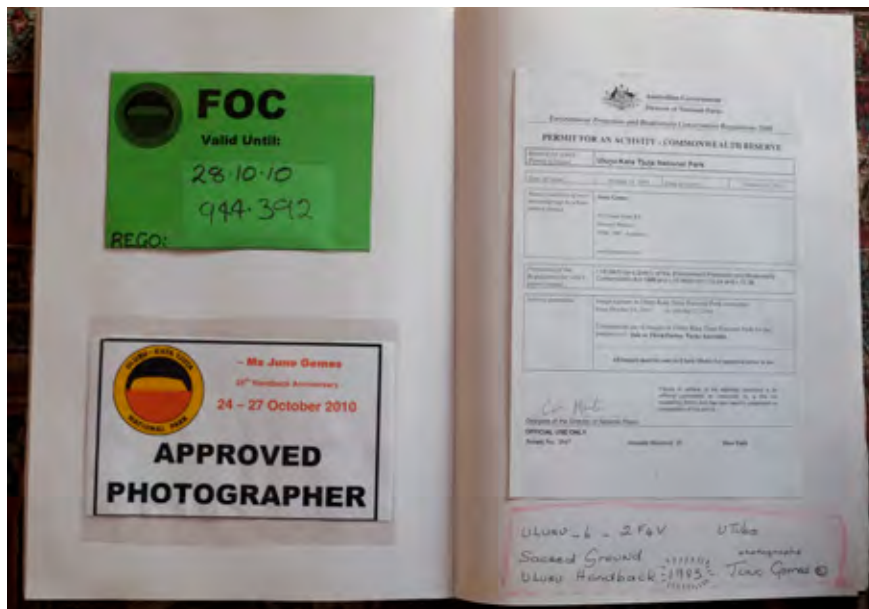
2003–2013

artist book

42.7 x 30 x 3 cm

Collection of the artist

© Juno Gemes/Licensed by Viscopy, 2013



# Kate Holmer

I saw an interview with an Irish woman called Anna Burns... I felt I had to read what this child woman had to say. I went out and bought 'No Bones' and read it in two sittings – it effected me deeply. Repetition creates normality, and I wanted viewers to understand the cold reality of that. I wanted to convey a sense of battered childhood, to show how children experience war and violence.

below / right

**Kate Holmer**

*Amelia Lovett Owns This*

2007

mixed media, etchings, rubber stamp, relief prints

bound by K.Holmer

10 x 19.5 cm

Collection of Bibliotheca Librorum apud Artificem

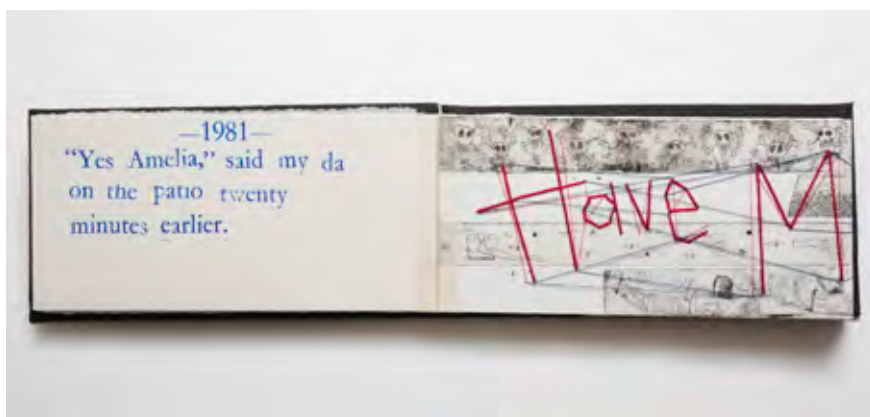
The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Kate Holmer







over page

**Kate Holmer**

*Amelia Lovett Owns This* (detail)

2007

mixed media, etchings, rubber stamp, relief prints

bound by K.Holmer

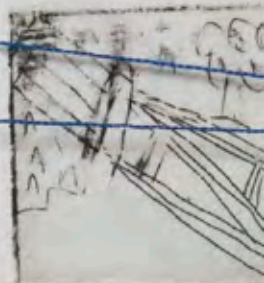
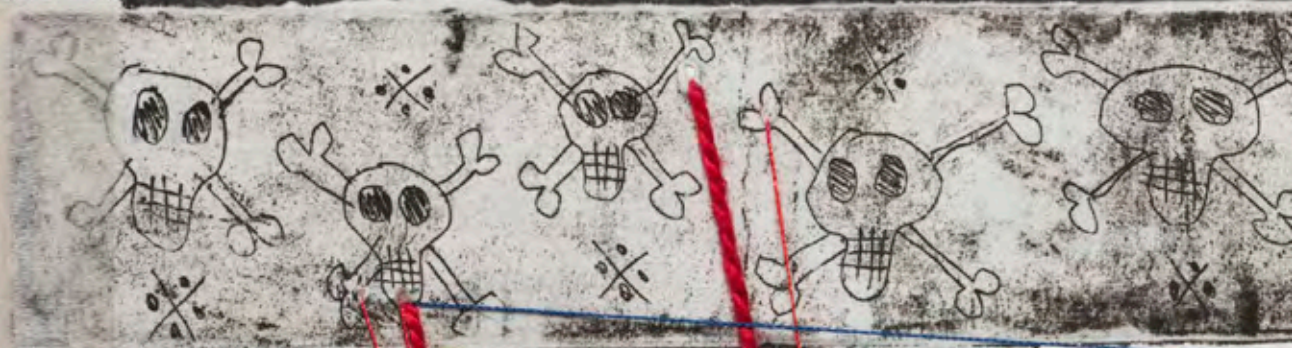
10 x 19.5 cm

Collection of Bibliotheca Librorum apud Artificem

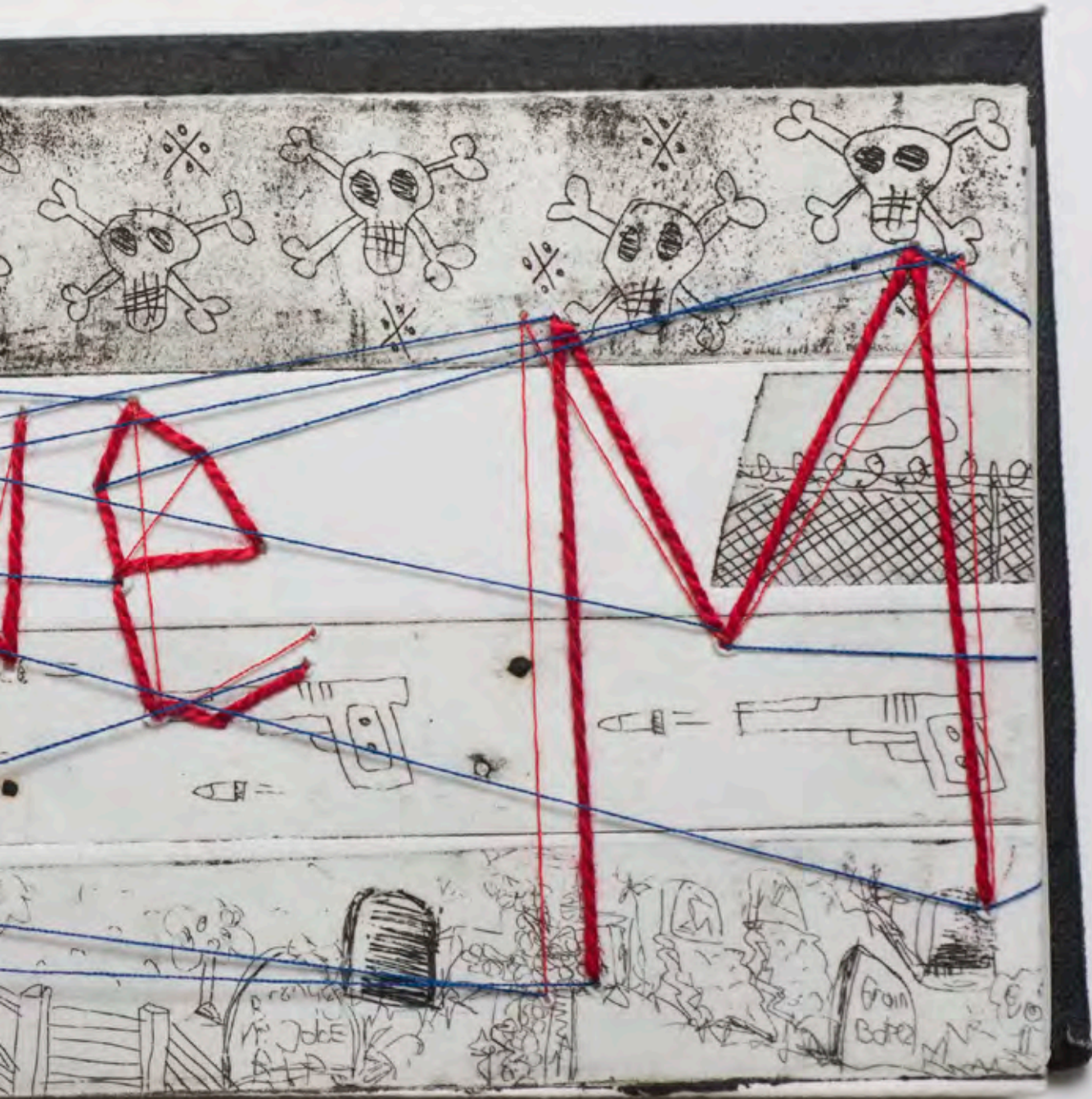
The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Kate Holmer









# Robert Jacks

In 1966 I started making my first major book which was a progress report/documentation/explanation of work being made in a conventional sculptural context.

When this book was exhibited in 1969 at The New York Cultural Centre under the title *An Unfinished Work*, the work on the walls became the explanation of the book.

All my books at this time were give-aways at exhibitions of works on walls and/or one-of-a kind books. Much of the focus of post-war contemporary art is the use of new of unusual materials. My books use simple but effective devices to make a statement.

Robert Jacks

Jacks' hand-stamped books are typically conceived in an edition between ten and a hundred copies each, however some are editions of two or three, and some unique. It was never part of Jacks' artistic intention to produce every copy in an edition at the one time, and so some examples date from the 1970s while some were created more recently. Edition numbers with Jacks mostly refer to the maximum number projected rather than created – and rarely is the edition completed. Jacks has lost none of his fascination with the process of hand-stamping, and is creating new works to this day.

Douglas Stewart

Sourced from Robert Jacks & Douglas Stewart, *Robert Jacks: Artists Books, Printed Works, Folios and Ephemera from the Artist's Collection: 1969–2009*, Douglas Stewart Fine Books, Prahran East, Victoria, 2009.

below / right

**Robert Jacks**

*An unfinished work*

1966–1971

folio, plain boards with bolted binding,

144 leaves of formulas,

sketches, photographs, photocopies

No. 1 in edition of 10

230 x 315 cm

bound by R. Jacks

Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Robert Jacks/Licensed by Viscopy, 2013



# Jonathan Jones

*light maps* documents the intangible, symbiotic relationship of community and individual, a paradigm recognisable within light – the rise of light and the fall of shadow, both notionally ungraspable and opposite yet inseparable. Communities are defined through their collective knowledge and actions of individuals; individuals through their knowledge and actions within the community. Similarly light transgresses its spaces and operates within and beyond the physical constraints of its immediate environment. This connectivity within mapping lights crates overlaps and shared spaces that generate one collective language or body of light.

Jonathan Jones  
Kamilaroi/Wiradjuri

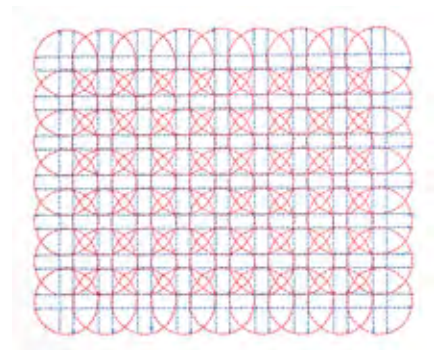
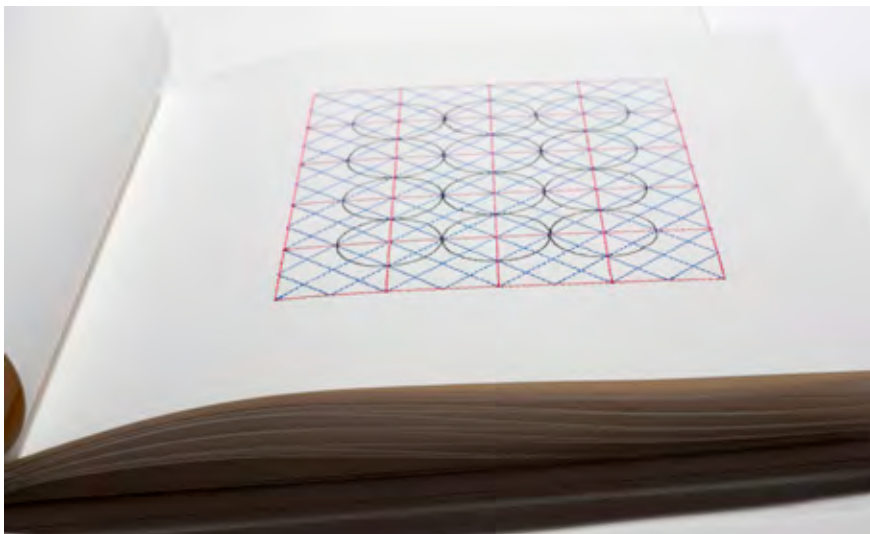
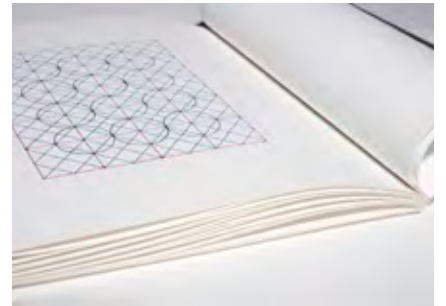
*light maps* 2006 was made possible by the award of the Arts New South Wales Indigenous Arts Fellowship 2002.

Design: Jonathan Jones, Sydney  
Fabrication: Arcade Badge  
Embroidery, Sydney  
Binding: Wane Stock and  
Associates, Sydney  
Published by Jonathan Jones, Sydney 2006  
[www.jonathanjones.com.au](http://www.jonathanjones.com.au)  
ISBN: 0-646-45955-4



above / right  
**Jonathan Jones**  
Kamilaroi/Wiradjuri  
*light maps*  
2006  
artist book  
cotton thread and paper  
25.5 x 25.2 cm (closed)  
53.5 x 54 cm (open)  
With series of 6 framed works  
artist proof  
cotton thread and paper  
38.8 x 38.8 cm each framed  
Collection of the artist  
Photography Effy Alexakis, Photowrite and Irena Conomos  
© Jonathan Jones

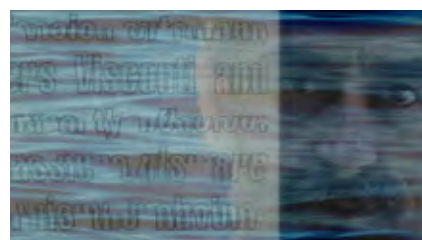
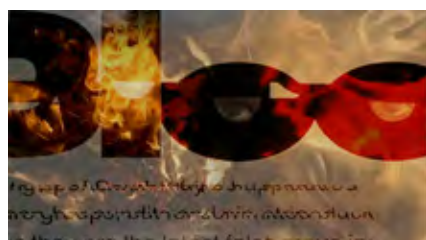




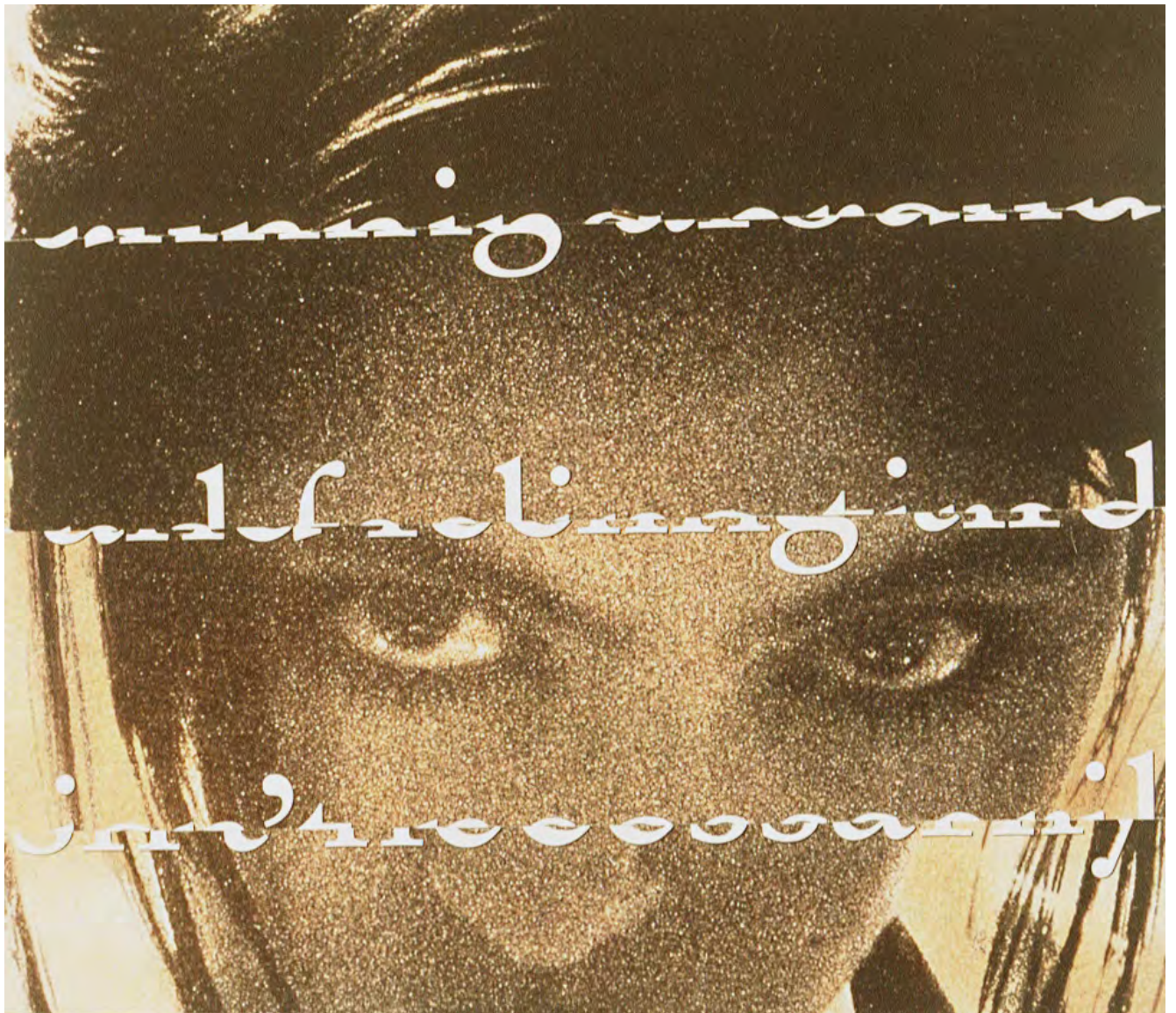
# Michael Karris and Peter Lyssiotis

Language breaks; words separate; meanings peel away and names abandon their objects. In such a world, no one can hear you scream. The *Ifs of Language* collects the shattered parts of our language, and gives them another possible meaning by re-making them into images. So that even while despairing at the brittle nature of our lines of communication, we can hope that meaning, still is, out there, somewhere.

below / right  
**Michael Karris and Peter Lyssiotis**  
*Ifs of Language*  
2003  
video 10 minutes  
Courtesy the artists  
© Michael Karris and Peter Lyssiotis









# Yvonne Kendall

Yvonne Kendall's work is autobiographical, grounded in her life philosophy. It is a process in which she becomes aware of herself, gaining a deeper understanding of herself by uncovering the depths of herself and bringing what she discovers into the outer world as art. She works in various phases where particular thematic connections and links to her life experience are firstly subconsciously examined before they are worked through her sculpture to reach her conscious mind. As soon as the given situation or experience has been processed through her artwork then the workphase is complete. All her themes grow out of each other, and in retrospective form an impressive flow steered by emotion and intuition.

Trust in the processes during the work phase, complete attention and awareness are a prerequisite for her way of creative working – a state of highest concentration and tension while remaining completely open to where these processes will take her.

Martina Koeser-Rudolph, 2010

Sourced from website:

<http://www.niagaragalleries.com.au>

right

**Yvonne Kendall**

*And it kept on growing*

2009

curtain material, string, glue, wood, book

27 x 20 x 19 cm (irregular)

Deakin University Art Collection

© Yvonne Kendall/Bild-Kunst.

Licensed by Viscopy, 2013.

right

**Yvonne Kendall**

*Home devotions*

2011

book, cloth and thread assemblage

12 x 25 x 34 cm

Courtesy the artist and Niagara Galleries, Melbourne

© Yvonne Kendall/Bild-Kunst.

Licensed by Viscopy, 2013





# Bruno Leti

This book is a collaboration between poet Chris Wallace-Crabbe and artist Bruno Leti. Bruno Leti designed the book and designed the book and printed each of the unique monotypes on the press in his Melbourne studio. The suite of six poems is first published in this volume which is printed in a limited edition of fifteen books with five reserved for the collaborators. Each is signed and dated by artist and poet.

The text is set in 18pt. Bembo Bold and printed on 300gsm Hahnmuhe paper, was screen-printed by Larry Rawling at his Fitzroy workshop. Norbert Herold made the covers and slipcase.

*Apprehensions* is published in association with Centre for the Development of Artists' Books and Limited Editions, a project of Monash University, Melbourne, Australia: General Editor, Professor Jenny Zimmer.



above / right  
**Bruno Leti**  
Poet: Chris Wallace-Crabbe  
*Apprehensions*  
1994  
edition No. 9 of 15  
monotype, screen printed text  
27 x 20.5 cm (closed)  
Collection of the artist  
Photography Effy Alexakis, Photowrite  
© Bruno Leti/Licensed by Viscopy, 2013  
Licensed by Viscopy, 2013







# Ruark Lewis

This work was initially conceived as an exploration of narrative forms in the method of an artist's book. A card-set of the book-format was printed to compliment the publication. It uses a procedure of horizontal and vertical settings of text upon a grid. 13 short, unconnected stories are then sequentially laid so as to produce a novel-length work of what Lewis termed 'concretisation'.

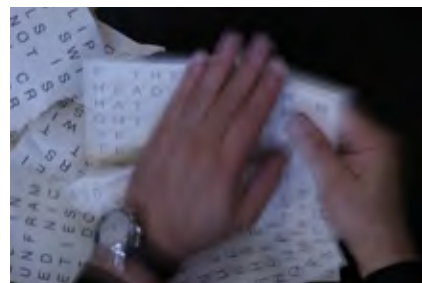
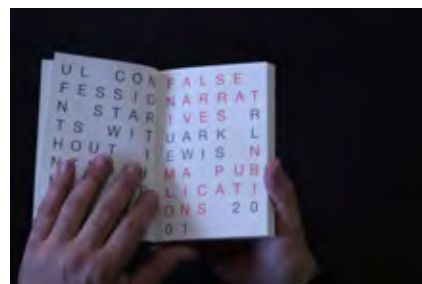
The selected font size restricts each line to allow only 6 characters and 9 lines of the narrative on each page. This serves to disguise the narrative form and accentuate instead a sequence of fragmented language structures. Within these structures are positioned an array of 'false' phonetic forms which in turn provide a visual score that obstructs the linear sequence by 'hyperlinking' spaces where interpretations in reading and performance can markedly change.

The original installation presented the text in four lines approximately 60 cm high and 380 cm long. In both its book and installation forms, the pages/cards present a textual grid that can be read diagonally, horizontally and vertically.

Composer Rainer Linz was commissioned to undertake a musical rendering based on recordings of Lewis's readings of 13 narratives. This was done through the use of computer software programs designed by Linz, which widened the sound emitted solely by the initial vocal reading. The effect was to enlarge the tonal palette and heighten the auditory drama.

*False Narratives* offers audiences both a static representation and a moving audio image. When installed, two sets of recordings are to be played slightly out-of-sync ensuring that single experience of this work is identical.

James Pauul



right

**Ruark Lewis**

Composer: Rainer Linz

Hands by Ryan Leech

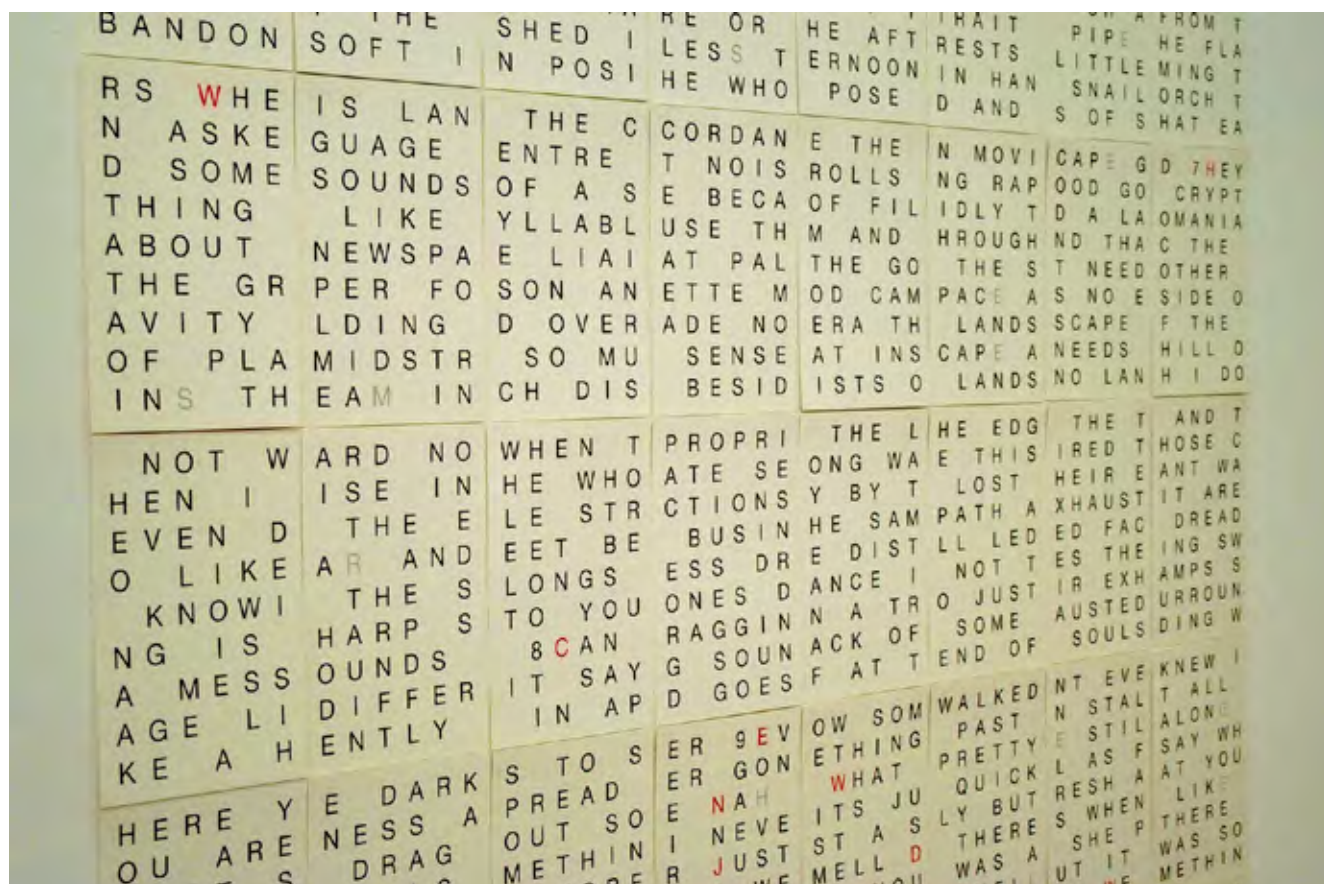
*False Narratives*

2001

127 x 188.5 cm

Collection of the artist

© Ruark Lewis





# Euan Macleod

In collaboration with Lloyd Jones and Ron McBurnie

Lloyd Jones says of the collaboration 'Printmaking is a dirty and exacting exercise. It involves a lot of scratching and rubbing out. I discovered as much during a few days spent at Ron McBurnie's studio in Townsville. Much of the scratching was employed to make my words disappear or to knock them back to a deeper layer in Macleod's images. What had been a coherent chant, solid and with a life of its own, was now in fragments or else half-buried and in some instances, had vanished. The chant had served its purpose as a reference point and as such absorbed into the final work.'

The monotone white ground etchings of Macleod were produced as a response to the writer's fascination to a story he was told at the Ubud writer's festival where he was told about the mass suicides in the Balinese royal houses prompted by the arrival of the Dutch ships on the Horizon. 'Seeing the end of the world as they had known it had apparently driven hundreds of people to walk en mass into the sea, and drown.'

The initial collaboration was facilitated by Jenny Neligan, director of Bowen Galleries, Wellington and was a totally collaborative effort between writer, artist and printmaker who worked on each facet of the project together. Macleod's final images in the collaborative effort with McBurnie linger on as an echo of these imagined chants. In some places some words or broken phrases break the surface of the pictures where McBurnie was left to turn these elements into a large-scale handsome foldable book... This handmade art book has been printed in a limited edition of 10.

Sourced from exhibition review: 'Hearsay – artist book exhibition: Euan Macleod, Lloyd Jones and Ron McBurnie', April 2013, *Art Almanac: The Essential Guide to Australia's Galleries*, Glebe, NSW.

right / far right

**Euan Macleod**

In collaboration with Ron McBurnie and Lloyd Jones  
*Hearsay*

2013

copper plates (etched) Euan Macleod with

Ron McBurnie. Poem by Lloyd Jones

10 etchings plus colophon

printed on 290gsm Tiepolo paper

presented in handmade archival box

20 plus 3 artist proofs

90.0 x 60.0 cm (closed)

Courtesy the artist and Watters Gallery

Photography Effy Alexakis, Photowrite

© Euan Macleod





over page

**Euan Macleod**

In collaboration with Ron McBurnie and Lloyd Jones  
*Hearsay* (detail)

2013

copper plates (etched) Euan Macleod with

Ron McBurnie. Poem by Lloyd Jones

10 etchings plus colophon

printed on 290gsm Tiepolo paper

presented in handmade archival box

20 plus 3 artist proofs

90.0 x 60.0 cm (closed)

Courtesy the artist and Watters Gallery

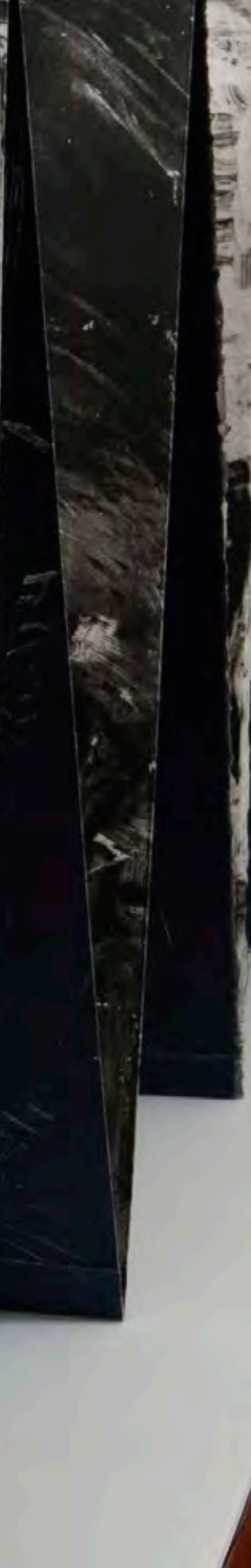
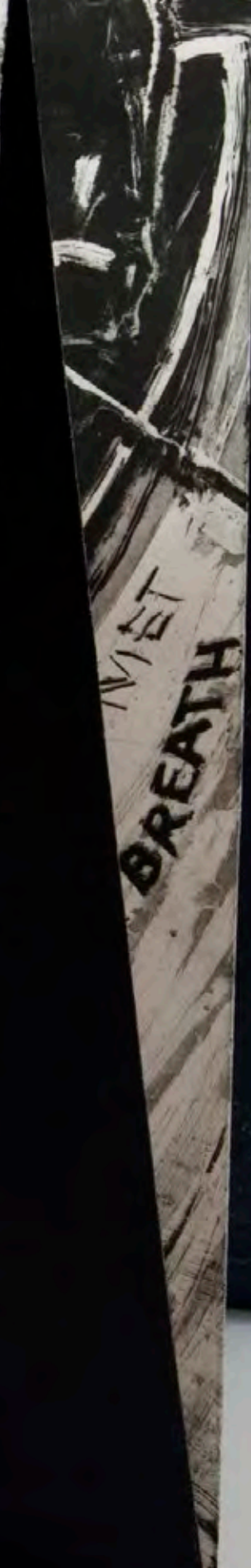
Photography Effy Alexakis, Photowrite

© Euan Macleod









# Bea Maddock

In Bea Maddock's bookworks, diaristic tendencies come to the fore. Her books are all diaries in one sense or another, and although there is a personal voice, the condition they describe resonates for many of us. This is because autobiography is always weighed against a larger force, and played out through Maddock's individual response to a found narrative or literary structure such as a pre-existing text, an actual book, a month's run of newspapers or a collection of objects.

While there is always a clear presentation of a narrative sentence, Maddock handles or materialises it in such a way that the overall work appears to be no chronological development of idea or technique. Each of the five books is individual, and each book is as developed as any other.

Alex Selenitsch

Sourced from Alex Selenitsch, *Australian Artists Books*, National Gallery of Australia, Canberra, NGA Publishing, 2008, p, 37.



right

**Bea Maddock**

*Colour*

1979

etching, aquatint, embossing and letterpress, printed in colour

29.4 x 22.4 x 2.4 cm (closed)

29.4 x 44.8 cm (open)

Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Bea Maddock



over page

**Bea Maddock**

*Colour* (detail)

1979

etching, aquatint, embossing and letterpress,  
printed in colour

29.4 x 22.4 x 2.4 cm (closed)

29.4 x 44.8 cm (open)

Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Bea Maddock





5

7

10



# Chris Mansell

*The Quiet Book* is a book almost without words. All that remains is the structure. The book is white, the cover featureless but held together by a chain of black thread which is, when seen on the white, proto-writing, like juvenile pre-writing. The chain holds a blank tag. The expectation that there be something written on it draws attention to its blankness. Small tags like these are often attached to precious jewellery items, or to the legs of specimen birds, the kind kept in cases in museums. Tags should carry information. This one's blankness is also saying something: in this book, the word is quiet, stilled.

Opening the book, there is a grid of holes through which the cords of the tags are threaded. On the recto page there is an orderly array of the tags/silent words. They are laid out like a poem. On the verso, the threads are woven. This is like the underside of a poem: the unseen structure that keeps a poem together. The meaning of the whole poem is both the recto and the verso; both are necessary to each other. The poet is always striving for the perfect poem. Often the way this is achieved is not by adding more words, but by taking away the unnecessary, in the manner of a traditional sculptor, and this is the way the book progresses.

Subsequent pages in *The Quiet Book* are edited, reduced; the connections on the verso pages strengthened and minimised. The final page shows only the grid of holes, recto and verso: the epitome of the unsaid: paradoxically and finally, the perfect poem.

The only actual words in the book are those of the title, written in pencil on the foot of the back cover.

This book was put together as a poem about meaning: for a poet, silence speaks.

Chris Mansell





left / below / right

**Chris Mansell**

*Handwritten #4*

*The Quiet Book*

2012

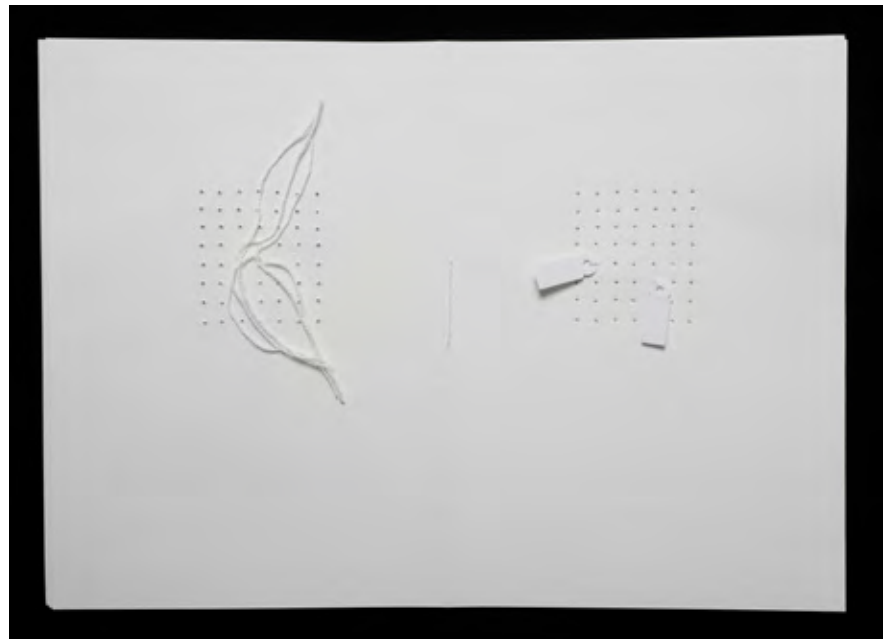
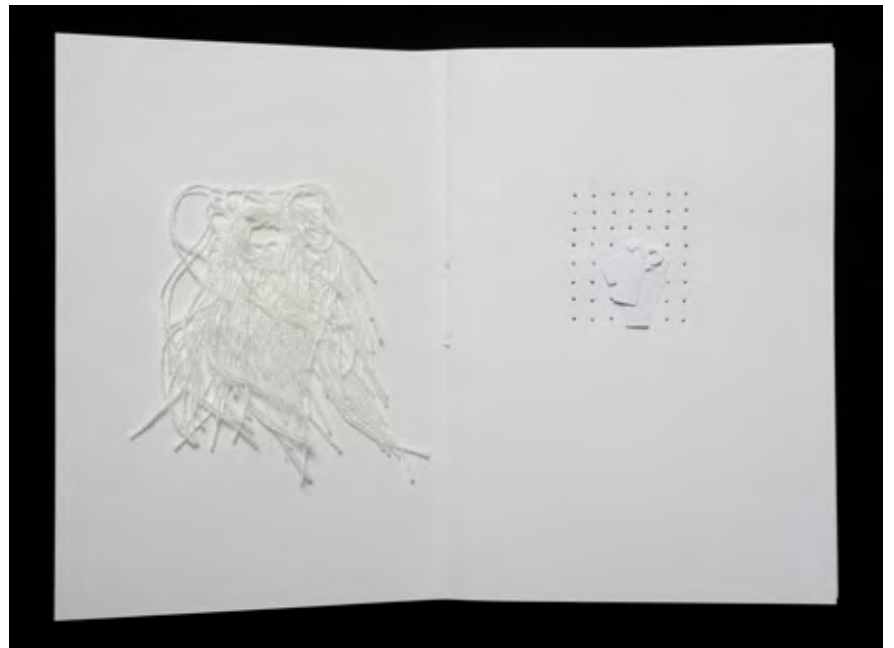
No 4 edition of 6

21 x 14.8 cm

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Chris Mansell



# Rocket Mattler





far left / left  
**Rocket Mattler**  
*Rocket Book 1*  
 1994  
 photographic book  
 20.7 x 20.7 (closed)  
 20.7 x 41.2 (open)  
 Private Collection  
 Photography Effy Alexakis, Photowrite  
 © Rocket Mattler



# James McGrath

## The library

Shelves of bone-white, cracked parchments are ghost-like apparitions of their origin: the book and the library. In an age dominated by electronic books and information technology, the space evokes both the familiar authority of these artifacts and their inevitable demise. The contrast at the heart of the work refers not only to the old and the new, but to the stillness of the library against the living, breathing images that dwell amongst the books.

'Ex Libris' was derived from the Latin term, 'from the books.' This latest show is a consequence of hundreds of sketches inspired by the grand interior of the Strahov Baroque Monastic Library in Prague, where McGrath was granted exclusive access in 2010. With the backdrop of 125,000 volumes on philosophical and theological texts, flora and fauna motifs are superimposed as caricatures of the artist on a timeless stage. 'For several days I studied and drew, visually describing the library, part by part; one frame at a time. Over the last 18 months I have re-assembled these works to re-construct at 1:1 scale a 'library of metaphors' using metaphors to re-build the compositions and my mental state while in the library.'

'While spending days on my own in library drawing studies, the feeling of a transient being amongst fixed knowledge was palpable. The stillness of the bookshelves observed via drawings from multiple viewpoints, one's own movement and absence of a trace, is unrecorded in the memory of the library space. Hence this notion of lost motion/memory in fixed space is paired in my work with the images of falling tulips or cornered rabbits, metaphors of transient bodies in continuity of space.'

Artist Statement Sourced  
from OLSEN IRWIN website:  
<http://www.timolsengallery.com>

right  
**James McGrath**  
*Night Lacuna 1*  
2013  
oil on canvas mounted on board  
170 x 133 cm  
Private Collection  
Courtesy OLSEN IRWIN  
Photography Effy Alexakis, Photowrite  
© James McGrath



# Allan Mitelman

Allan Mitelman is one of Australia's foremost abstract artists. His work references the rich traditions Western art, he has created a distinctive style that is playful, serious and sensual. His book *KO-KO* is evidence of this.

This book is the third in a series published by the Lyre Bird Press, Townsville, Queensland in collaboration with Zimmer Editions, Melbourne, Victoria. The Edition comprises 30 copies and each is numbered, signed and dated by the artist.

Allan Mitelman's prints were created in his Melbourne studio, while the text has been screen printed on 270 GSM BFK rives by Larry Rawling in his studio at Kingslake West.

The book's design follows an original concept provided by Tate Adams. The typography is by Charles Teuma. Norbert Herold created the fine Bamberger Kaliko book – binding.

This book is number 14 out of 30.

Sourced from the artist's book.

right

**Allan Mitelman**

*KO-KO*

2000

artist book – mixed media

52.5 x 42.0 cm

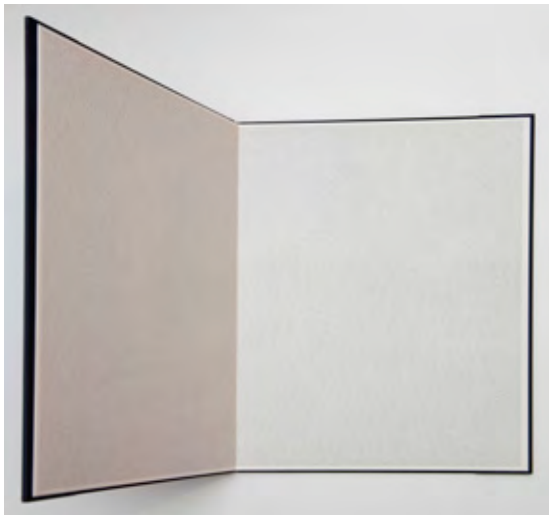
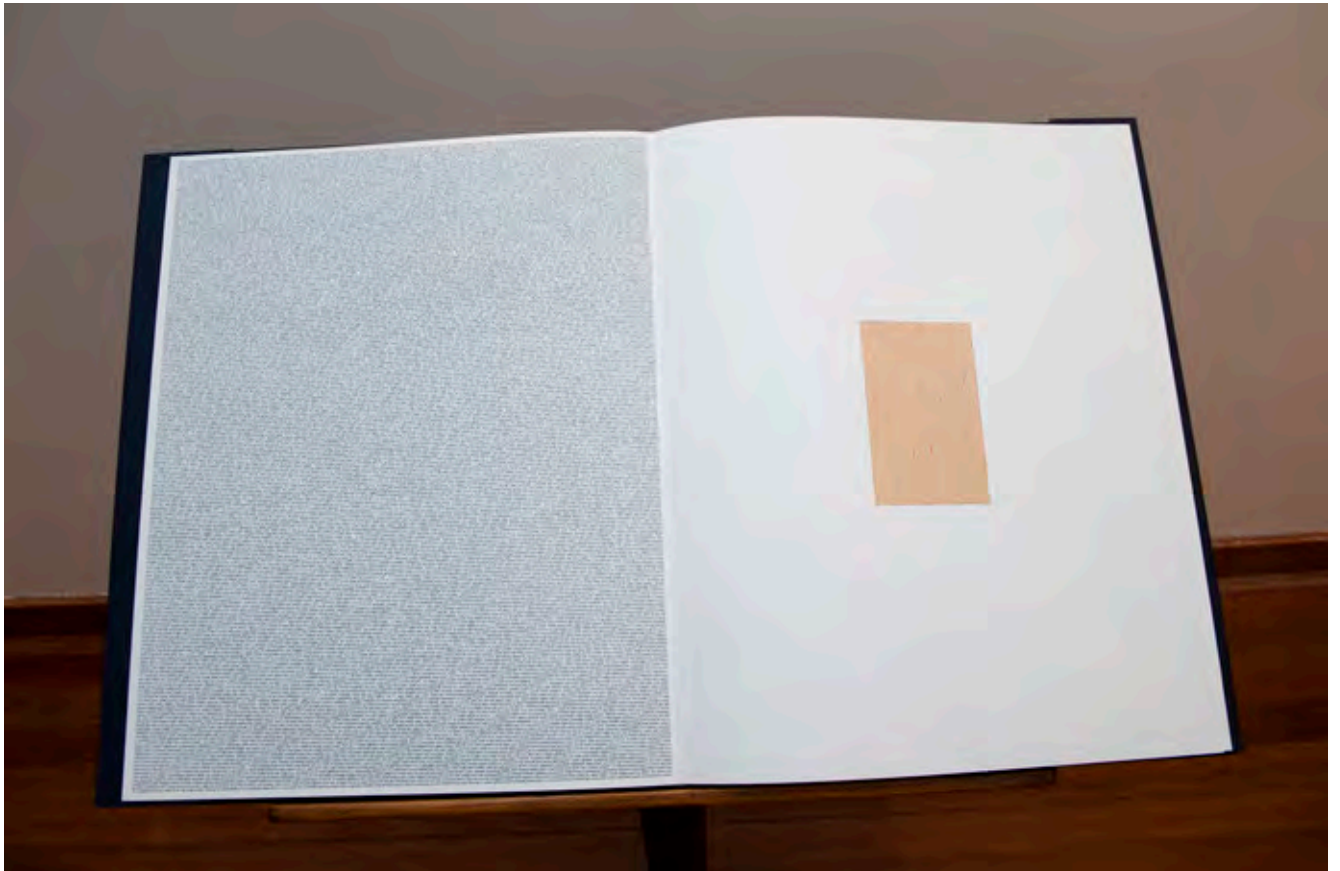
Lyrebird Press, Melbourne and Townsville

Collection of the artist

Photography Effy Alexakis, Photowrite

© Allan Mitelman/Licensed by Viscopy, 2013





# Nell

*Nell: GRAVEST HITS* is an anthology of sorts. The artist has pulled together all of the main themes that she has explored in her works thus far. It would be quite easy for an exhibition like this to feel bitsy and cobbled together, but this 'best of Nell' idea works well and gives coherent insights into her diverse practice.

The name of the show itself references the 70s garage punk band The Cramps' first EP (*The Cramps: Gravest Hits*). One of the album's songs, *Human Fly*, resonates particularly strongly with Nell's works, many of which incorporate the insect. *Where there are humans, you'll find flies*, features an open book with a picture of Rodin's *The Thinker* covered in plastic flies. The title borrows from a quote by Japanese poet and lay Buddhist priest Kobayashi Issa. It's a whimsical meditation on spirituality and decay.

There is something deliciously simple and refined about Nell's practice. Characterised by an 'elegant conjunction of two ideas', she expresses herself clearly and without excessive ornamentation. Buddhist philosophy is a great influence and can be seen in many of her pieces, most overtly in *Self-nature is subtle and mysterious – the world is both wonderful and fucked*. The work features an androgynous figure seated in the lotus position, covered in iridescent flies. A glowing neon rod protrudes from her core. For all that a figure covered in insects should be repulsive, the work is incredibly tranquil and meditative.

Sourced from website:  
<http://fb.concreteplayground.com.au>



above

**Nell**

*Where there are humans, you'll find flies*

1949/2013

book, stickers

55 x 73 cm framed

Collection Maitland Regional Art Gallery

Photography Effy Alexakis, Photowrite

© Nell



# Monica Oppen

The starting point for *Rebecca's Diary* was the Brothers Grimm story *Ashenputtel* or better known as *Cinderella*. Its form is a diary, which follows the life of a girl called *Ashenputtel*. This is a nickname and so I gave her a real name. The diary is written after her mother's death – before the ball and marriage to the prince. The diary does not recognise a reader and stays true to Rebecca's inner world – she neither writes nor draws for anyone but herself. It is full of observations, thoughts and dreams of a girl coming into womanhood.



above / right

**Monica Oppen**

*Rebecca's Diary*

1990

handcoloured etchings

No. 6 in edition of 15

178 x 265 cm

bound by M.Oppen

Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Monica Oppen



# Ken Orchard

*Encyclopaedia of Days (Series I & II)* 1997–98 is the first of an extensive series of works which use pages from Encyclopaedia Britannica as a drawing support. Actual pages and illustrational plates taken from books indicate a thematic concern with words and historical images associated with text which has been a feature of Orchard's work since the late 1970s. In *Encyclopaedia of Days*, ink, shellac and pastel are loosely applied. The random workings of the drawing process itself is held up for scrutiny. These works are largely the result of a free associational method of working, where the gestures

mark both the passage of time and explore imaginative figurations of landscape, portraiture and the human form. As Ian Hamilton stated recently in his opening address to Orchard's touring exhibition *Image as Text/Text as Image*, 'the works are about artistic process; a process that is part conscious – the use of materials – and part subconscious – letting the hand wander, not knowing what the outcome will be. Having selected the page and primed it with shellac, Orchard lets the brush/pencil take him on a journey that is not controlled until the end (tidying up after the journey).'

Sourced from Ken Orchard, *Britannica – Selected Works on Paper 1997–2002*, 22 June, 2002.

Website: <http://www.roslynnoxley9.com.au>



below

**Ken Orchard**

*Zechariah/Zodiac 774–795 Series I*

1997–98

ink, shellac and pastel on pages from Encyclopaedia

Britannica (9th Edition reprint 1898)

27.5 x 42 cm

Collection of the artist

Photography Effy Alexakis, Photowrite

© Ken Orchard/Licensed by Viscopy, 2013



# Mike Parr

On January 26, 1994, in the immediate aftermath of the bushfire that devastated the Royal National Park south of Sydney I travelled to a ridge above the small coastal hamlet of Bundeena. I was accompanied by my photographer and friend Paul Green. Seated on a white kitchen chair in the midst of fire blackened scrub, I began breathing black monochromes onto my face. This was a presentation of my performance *100 Breaths [ALPHABET/HAEMORRHAGE]* in which I breathe 100 Self Portraits onto my face; a performance which produces an increasingly hyper-ventilated image to punctuate the interstices of the event. *100 Breaths* is a performance which I have repeated down the years in different locations and for different occasions. Paul Green continually photographed the piece. Afterwards the blacked-out images were returned to their box with a small quantity of ash.

Mike Parr



below

**Mike Parr**

*Memory of a Monochrome*

1994

100 etchings in black enamel painted file box  
31 x 27 cm each etching, box 31.8 x 27.8 x 7.8 cm

Private Collection

Photography Effy Alexakis, Photowrite

© Mike Parr





right

**Mike Parr**

*Memory of a Monochrome* (detail)

1994

100 etchings in black enamel painted file box

31 x 27 cm each etching, box 31.8 x 27.8 x 7.8 cm

Private Collection

Photography Effy Alexakis, Photowrite

© Mike Parr







# Mike Parr

*Mein Kampf*, 2012 is a 1943 American edition of the best seller whose covers I have enamelled with white paint.

This work was produced for my Kunsthallewien retrospective *Edelweiss* in 2012. It was presented in a vitrine with other works including the blacked-out version of [A.N.D] The Australian National Dictionary; A Dictionary of Australianisms on Historical Principles and the *LaFart* manifesto from 28 April, 1976.

In the vitrine the work appeared as a small, white Minimalist block in the lineage of Malevich and the Modernist reduction. I had intended an inflammatory performance for Vienna called *Bedtime Stories*, in which I proposed to read from this book at night from a room in the exhibition, while sleeping in the same room during the day. The performance would have lasted 10 days and my proposal included screens in the migrant and working class districts of Vienna on which people could view a bland B/W image of the performance in real time and hear the sound of the reading. I had researched Hitler's final year in Vienna in 1912/13 and the desperation of his life in the Viennese dosshouses. The poverty and bleakness of a middle European winter at night in the poor districts of Vienna were a crucial aspect of the work, because I imagined the involuntary responses and the Chinese whispers of my communique, because the work was to be delivered without explanation and I expected that the reading of Hitler's book in English would provoke the curiosity of the onlookers. I intended a water fast for the duration of this performance, so that I, as a performer, would decline with the reading. During the day my rest was to be accompanied by projections of the internet response to the piece.

This performance proposal was given the full support of the Kunsthalle's then director, but from the outset the proposal attracted increasing anxiety. The legal prohibition on engaging with National Socialism, *Wiederbetätigung*, was invoked by the status quo. I in turn pointed out that the German Government had just announced that an 'annotated' version of *Mein Kampf* would be officially re-issued in 2015 and that the Austrian attempt at the suppression of my performance should be understood against this background. In the upshot Gerald Matt, the Director of the Kunsthalle was dismissed [unrelated to my exhibition though my proposed performance had become increasingly controversial] and my curator resigned her position because of ill health. In the upshot I performed a substitute piece called *The Lie Detector*, in which I presented myself to an audience with a small camera strapped to the stump of my left arm. As I read backwards from *Mein Kampf* I began to wave my arms in unison, so that a strange disjointed rhythm began to emerge, relayed as a giant, staccato image on the screen behind me.

Mike Parr





left / below

**Mike Parr**

*Mein Kampf*

2012

white enamelled covers

20.7 x 13 cm (closed)

Courtesy the artist and Anna Schwartz Gallery

Photography Effy Alexakis, Photowrite

© Mike Parr



# Ed Ruscha



left / above / right

**Ed Ruscha**

*Every Building on the Sunset Strip*

1966

offset lithography

18.1 x 14.5 x 1.5 cm (closed)

17.8 x 754.38 cm (open)

Collection of Richard Tipping

Photography Effy Alexakis, Photowrite

© Ed Ruscha





# Sangeeta Sandragesar

Sangeeta Sandrasegar works within a research-based practice, building narratives in which every new work connects to previous projects. Her practice consolidates postcolonial and hybridity theory, exploring her context within Australia and its relationship to migrant communities and homelands. Her work concerns itself within the overlap of cultural structures – sexuality, race and identity, in contemporary society – and interpreting and representing these shifts. These themes are explored through a visual language concerned with shadows. From installations of paper cutouts, material works and/or sculpture, the constructed shadows of the installation become a motif for themes of self-hood, otherness and in-between spaces. By extending the scope of the art object the cast shadows simultaneously engage with the history of the shadow in Art, and hint towards cognitive alternatives and sites of transformation.

Sourced from website:  
<http://sangeetasandragesar.blogspot.com.au>

below

**Sangeeta Sandragesar**

*First Love #1*

2003

paper, glitter glue

29 x 38 cm

Courtesy the artist and Murray White Room

Photography Effy Alexakis, Photowrite

© Sangeeta Sandragesar



below

**Sangeeta Sandragesar**

*First Love #3*

2003

paper, glitter glue

29 x 38 cm

Courtesy the artist and Murray White Room

Photography Effy Alexakis, Photowrite

© Sangeeta Sandragesar



# Alex Selenitsch

This is a book which is part catalogue, part report, and part 'book'. It was produced for a 1987 exhibition of diverse works, all of which used a common structure: the grid of numbers which is stamped onto the cover of the book. Syntactic texts, concrete poems, architectural designs and coloured paper collages were produced to explore how this grid of numbers might work in different materialities and genres. The block of coloured cutout pages was made because I couldn't afford a colour plate. It was a breakthrough aspect of the book, pointing me towards making books with no texts, by folding and cutting coloured papers, and binding them in different ways to capture the experience of duration.

Alex Selenitsch, July 2013

over page

**Alex Selenitsch**

*1 to 9. texts words buildings & colours*

1987

book, offset with hand-cut papers and handmarks

No. 91 in edition of 91

30.2 x 38.4 cm

cross-stitch by Ernestine Selenitsch

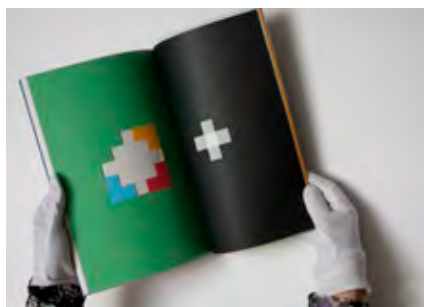
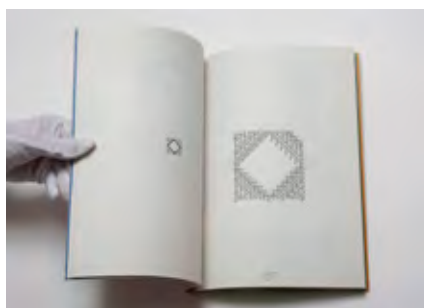
Printed by Panic Printers, Melbourne

Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

© Alex Selenitsch



left / right

**Alex Selenitsch**

*1 to 9. texts words buildings & colours*

1987

book, offset with hand-cut papers and handmarks

No. 91 in edition of 91

30.2 x 38.4 cm

cross-stitch by Ernestine Selenitsch

Printed by Panic Printers, Melbourne

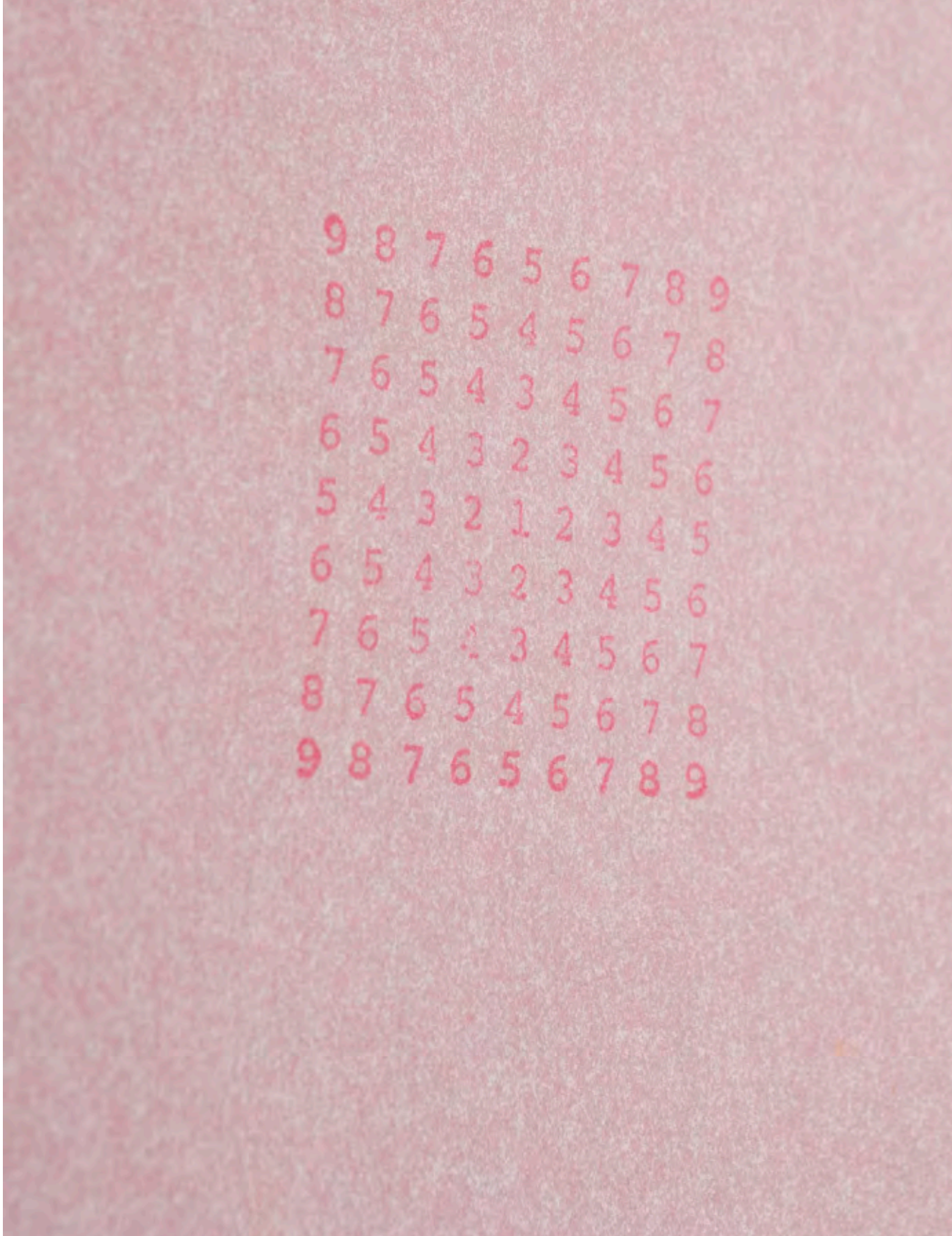
Collection of Bibliotheca Librorum apud Artificem

The Library for the Artist's Book

Photography Effy Alexakis, Photowrite

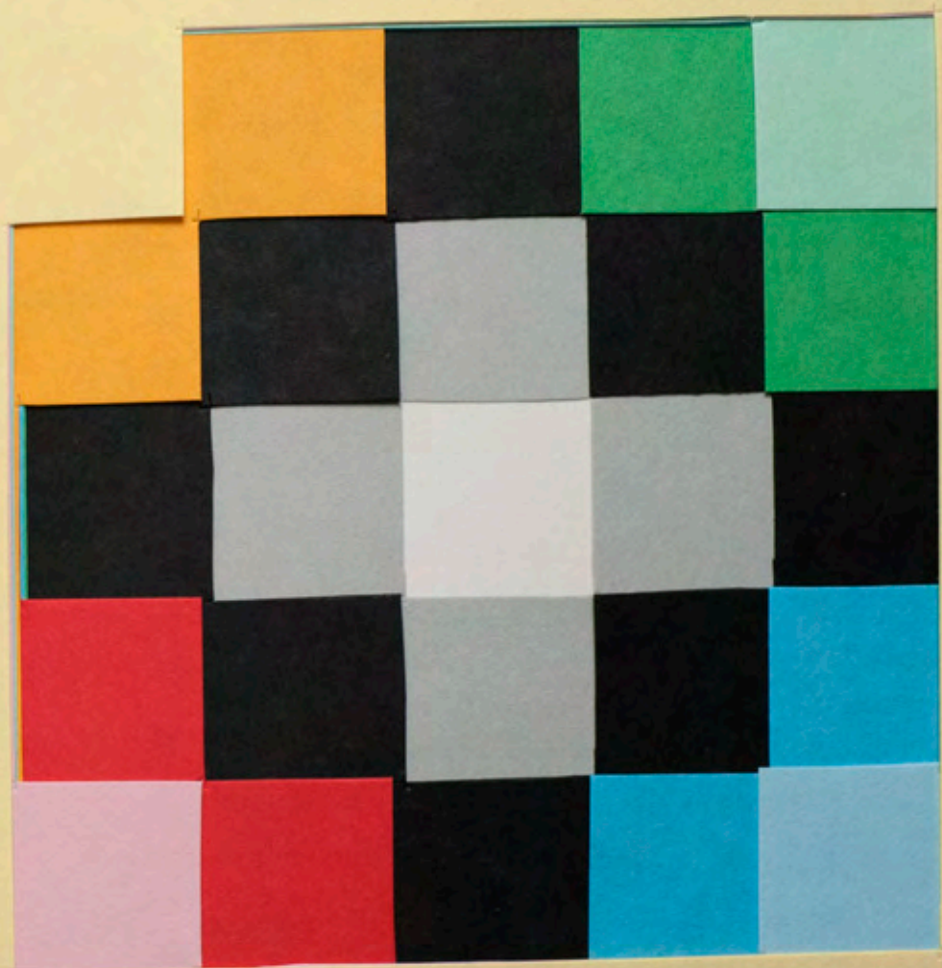
© Alex Selenitsch













# Sandra Selig

Sandra Selig works with a range of media – from sound and light works, and small-scale wall pieces; to works on paper and site-specific installations. Her practice, now spanning more than ten years, has often explored the discrepancy between seeing and what is seen, or that which can be loosely described as the 'poetics' of science. Astrophysics is of particular interest to Selig, due to its investigation of objects that cannot be seen by human eyes. Collapsing the boundaries between microcosm and macrocosm, she alludes to the complex systems present in nature and that govern the cosmos.

Sourced from website:  
<http://www.qagoma.qld.gov.au>

right  
**Sandra Selig**  
*lone interval*  
2011  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney  
© Sandra Selig



right  
**Sandra Selig**  
*nightmare control*  
2012  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney  
© Sandra Selig



# S.M.S. No. 2

'Released in 1968, the SMS portfolio represented a collaboration between some of the most important artists of the 20th century. Centered around a loft on Manhattan's Upper West Side rented and maintained by the American Surrealist William Copley, SMS (a coy abbreviation for 'Shit Must Stop') was an open-ended collective that epitomized the community ethos of the late 1960s. Frequented by artists, curators, performers and composers both accomplished and aspiring, Copley's loft became renowned for its utopian morale and hospitable working conditions, which included 'a buffet perpetually replenished by nearby Zabar's Delicatessen, an open bar, and a pay phone with a cigar box filled with dimes.'

Carter Ratcliff, 'SMS: Art in Real Time', from *SMS: A Collection of Multiples*, Exhibition catalogue, Published by Reinhold-Brown Gallery, NY. Oct. 1988.

The six volumes of the SMS portfolio were the crowning achievement of Copley's experiment, embodying the spirit of the collective and serving as time capsules of an extraordinary moment in American art. Bypassing the institutions of museums and galleries, the portfolios were mailed directly to their subscribers, opening a direct line of communication between artist and audience. Each portfolio included meticulously editioned works by a roster of artists both world-famous and obscure – as well as some tongue-in-cheek contributions by art dealers and critics – each of whom received \$100 for their contribution regardless of reputation or medium. Among the many artists and composers represented are Marcel Duchamp, Roy Lichtenstein, Man Ray, Christo, Richard Hamilton, Claes Oldenberg, John Cage, Terry Riley, and Yoko Ono.

Sourced from Davidson Galleries, Seattle, Washington, 2008

Accessed 10 July 2013:  
<http://www.davidsongalleries.com/subjects/sms/sms.php>

left

*S.M.S. No. 2*

Marcel Duchamp (1887–1968) On Cover:  
*A seven-minute recording by Duchamp of "conceptrie", a word play involving transposing words, letters, and syllables and their sounds to make puns and effect new meanings. Remove record to play.*

William Copley (1919–1995) editor  
1968

letterpress printing, photograph, screen printing,  
linoleum-block printing, sewing, mail art, folded sheet  
and loose prints in portfolio, xerography  
27.94 x 17.78 x 5.08 cm

Letter Edged in Black Press, New York

Collection of Richard Tipping

© William N Copley/ARS. Succession Marcel Duchamp/  
ADAGP. Licensed by Viscopy, 2013.







# Kylie Stillman

Stillman decommissions books from their everyday use, denuding them of their intended purpose. Her works reappraise found and everyday materials with a view to investigating their visual appearance and conceptual possibilities.

Like Duchamp's urinal, once a utilitarian object is transformed into an artwork, it becomes a set of shapes to be synthesised instead of used. She acknowledges the cultural specificity of language, and works to overcome this by transforming books from mere paper and ink spots into dazzling sculptural forms. The book, thus, becomes a vehicle for expressing ideas beyond the capacity of language, and divines a pure means of communication.

Simon Gregg

Sourced from Simon Gregg, *Kylie Stillman: Size of Life*, Gippsland Art Gallery, 29 November 2010 – 2 January 2011.

Website: <http://www.kyliestillman.com>.

right

**Kylie Stillman**

*Hanging Basket: Fishbone Fern*

2010

26-volume set of encyclopedias on packing crate plinth

200 x 40 x 53 cm

Courtesy the artist and Utopia Art Sydney

Photography Effy Alexakis, Photowrite

© Kylie Stillman





# Richard Tipping

*Eversoslowly* is hand-written, using a fountain pen on hand-made 'rose petal' paper. About twenty were made in 1995, and eighteen years later the artist returned to the project complete the edition. Each book is a single sheet of A4 paper folded into A6 and bound within a folded envelope. This is in turn placed in an envelope, completing the work as a 'letter' ready to send and receive. The intimate nature of the poem speaks to erotic love and also to the experience of reading itself. The words stretch out in a leisurely stroll across the eight pages, gradually unfolding a story of desire and completion:

feeling you, ever-so-slowly  
brush, push  
spaces between  
our lips' shared breathing

pulling my tongue into  
(oh  
sweetly curve  
these feelings lap

hardly knowing  
who  
touching touches  
hugging hugged

our us  
this instant  
enduring affection

you give me back myself  
as i give you  
you

Richard Tipping



left / below

**Richard Tipping**

*Eversoslowly—A Love Poem*

1995 and 2013

handwriting on folded petal paper

No. 30 in edition of 60

11.7 x 16.4 cm

Thorny Devil Press, Sydney

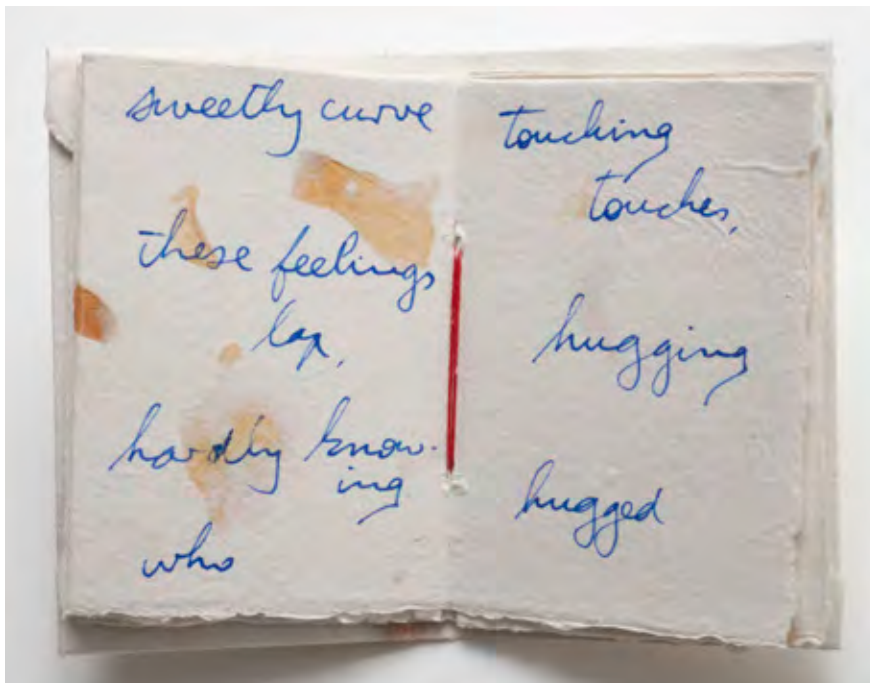
handwriting on folded petal paper, twine binding

paper by Primrose Paperworks, Cremorne (1995)

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Richard Tipping



# Richard Tipping

*Six by Six* contains six typographic concrete poems, composed in either metal or wooden type from the large collection at Purgatory Pie Press in New York's Tribeca district. These are: Moonday (in Onyx), Sounding Silence (in Future), Rockpool (in Brush & Kaufmann), Hear the Art (in wood Gothic), Lovepoem (in Rhumba) and Omen (in wood Afatic). The poems appear in relief in silver ink – or in some parts, in blind relief – on black card, in a long folded strip. The book reads either as a series of pages or in an 'accordion' form for gallery display on a shelf. With six concrete poems, and a size of six by six inches, the edition was set at "6 x 6 x 6 = 256" (a large edition for such a laboriously made book). The initial price of \$66 in 1999 further embedded this 'six'-ness. Some of these poems have since been iterated in granite and neon, and remain in the artist's repertoire for fresh interpretation into new materials and scale.

right

## **Richard Tipping**

*Six by Six by Six*

1999

letterpress on rag museum board, concertina fold  
hand typography by Dikko Faust, Art Direction by  
Esther K Smith

edition: 216

15 x 15.5 cm (closed)

Purgatory Pie Press, New York

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Richard Tipping







above

**Richard Tipping**

*Six by Six by Six*

1999

letterpress on rag museum board, concertina fold

hand typography by Dikko Faust, Art Direction

by Esther K Smith

edition: 216

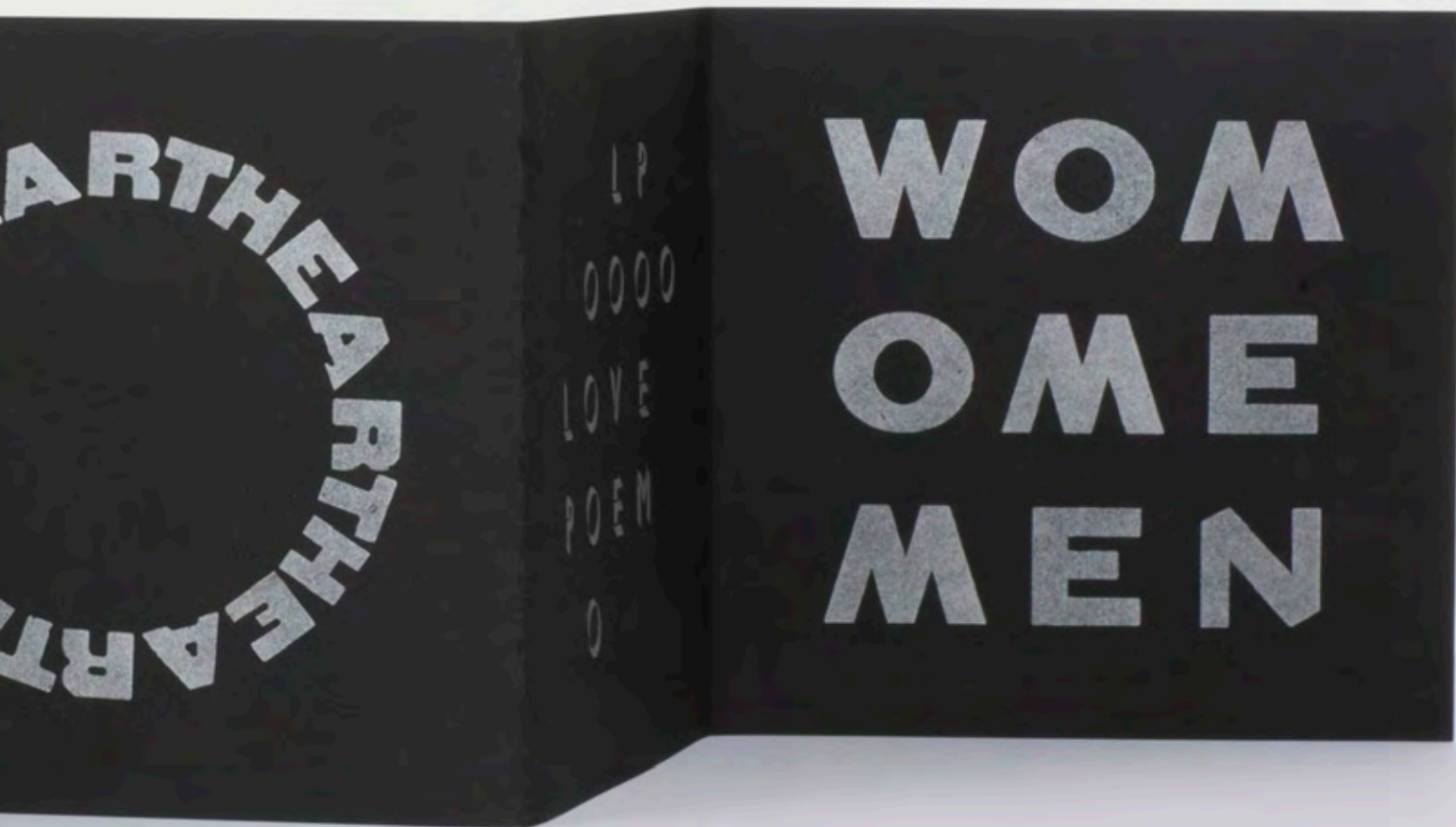
15 x 15.5 cm (closed)

Purgatory Pie Press, New York

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Richard Tipping





# Angela Welyczko

The instinct to preserve runs deep within us all. While it can affect some of us more than others, the act of collecting, storing and archiving has been, and always will be, common practice. Our instinct to preserve is not only about holding onto the past, but it also reflects our need to lay in stock for the future.

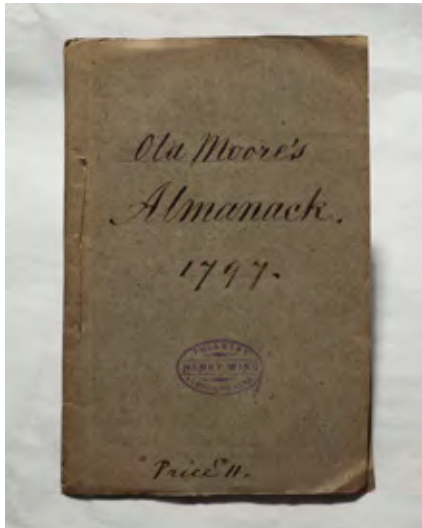
*Storage Space: Inside the Archive* explores collecting and storing at a public and institutional level. The work encompasses both the archive and the stored collection, showing the differences and revealing the complexities, idiosyncrasies and reasons for being. Within this investigation, the study of the archive becomes a device for a broader study of the human condition, specifically, our fear of mortality, our human bias, and our fear of loss.

Angela Welyczko

Sourced from website:  
<http://www.angelawelyczko.com>

right  
**Angela Welyczko**  
*Shelf XI (Archive #7)*  
(Commonwealth Bank of Australia)  
2013  
C-type print  
80.2 x 105.6 cm  
Angela Welyczko presented with assistance from  
Robin Gibson Gallery's NEW TALENT exhibition  
Macquarie University Collection  
© Angela Welyczko





above  
 Vox Stellarum: or A Loyal Almanack For the Year  
 of Human Redemption  
 By Francis Moore, Physician. London  
 Printed for the Company of Stationers, 1797  
 Sold by Robert Horsfield at their Hall in Ludgate Street,  
 [Price Eleven Pence, flitched]  
 Description: 48 pages, 11.8 x 17.4 cm  
 Notes: 'Old Moore's Almanack' Fullet  
 by Henry Winn, Lincolnshire.  
 Collection of Professor John Simons  
 Photography Effy Alexakis, Photowrite



# Bound

**Curators:** Kate Hargraves and Sara Smyth-King  
in collaboration with the University Librarians  
Macquarie University Library Space

Julie Bartholomew, Vanessa Berry,  
Meredith Brice, Caitlin Casey,  
Stephen Copland, Shay Docking,  
Ian Hamilton Finlay, Inga Hanover,  
Bruno Leti, Chris Mansell, Ken Orchard,  
Richard Tipping, Angela Welyczko  
and Anne Zahalka.

# To Be Attached

Kate Hargraves

Books are lovely. To own and treasure a book is a comfort and a luxury. A printed book can be so many things but an empty book can be even more. Academia, authors and artists continually debate what can be classified as a 'book' and the reasons for this debate are evident in *Bound*. Within the same exhibition space sit medieval illuminated scripts, a book made by diggers in the trenches, Effy Alexakis' E-book visually documenting Greece, an artist book by Bruno Leti and books written about artists and collected by various private collectors, just to name a few. They are all vastly different and made for different reasons but they are all recognised as books or pages from books, they are all bound within a medium and they are all an integral part of someone's library.

To define ultimately what a book is, seems near impossible and trying to do so is the core of many heated debates. The answer to the question of what defines a book remains a fluid, emotional and interpretive response. The definition of what a book can be changes slightly with each person. The creation of computerised books has stirred up this debate again.

Can a computer be a book? I don't know, but it can certainly house the contents of a book and these can be read.

Computer technology has many benefits that work well for book cataloguing and storage, book creation and book ownership. Technology makes it easier for us to locate books and to share and store information, which is especially useful and evident in the library. It can simplify ownership of the text normally found within books, which is useful to students or travellers. It can make it much easier to locate a book within for collection purposes. It can also help artists and authors write and produce a printed book. But can a computer be a book?

The book as an individual, solid, bound, paper-filled object with text or images is the purist form of what a book can be. Artists have pushed the boundaries of this with artists' books and the creation of the E-Book is now pushing it even further. E-books are being developed as a new way of owning text, which ultimately could replace the need to possess a physical library. These developments have opened up the debate again about the definition of the book and the value of the book, as an object.

Technology has already slightly changed our relationship with books by allowing easier access to them. Will E-books replace our relationship with physical books? I think this will depend upon how one felt about books in the first place. Those who love books are not likely to give them up without a fight. The history that is steeped within them will not fade and nor will the beauty of their ornate imagery. The feel of a book, the texture of the materials and the experience of turning the pages in them is not something that can be replaced by the computer.

Along with this shift in our relationship with books comes a shift in our relationships with the library. The idea of the library as a sacred, silent, beholder of all knowledge has changed. It is no longer a silent space; it is now a community space, a meeting place. It can now be a fun place. Workshops are held to engage kids (and parents) to entice them into the library. It can be a creative place with knitting workshops and art exhibitions or musical soirees. A strategising place, meetings held, things planned, a social hub for seniors and teenagers alike. It can be a connecting place for new immigrants to improve their English or read the newspaper in their native language, to meet up with others from their homelands. Authors come to give talks and tips on writing and students sit and study. It is an accessible place, technology and knowledge is available for use by everyone who is a member.

The changing nature of technology means that we are continually learning to live with it and need to alter ourselves and our ideas of what things mean. Yet we are still sentimental about the past and not everything that exists in paper form exists in digital form and this is why books, the library and all that it holds remain relevant and important. With the ever easier sharing of information through technology it has made it easier to discover good books and to own them and it will not replace them. It will simply alter our relationship with them, make the books we cherish more valuable, more desirable and seem even more important in our shelves. And the debate on what defines a book will go on.

Joseph A. Dane tells us in *What Is a Book*: '... never leave a library without knowing more than you knew going into it, and never close a book without knowing more than you did before opening it.'<sup>1</sup>

Lovely, but should it have added, never close your computer without knowing something more than when you turned it on?

<sup>1</sup> Joseph. A. Dane, *What is a Book?: The Study of Early Printed Books*, Notre Dame, Indiana University of Notre Dame Press, 2012, p. 13

right  
*Book of hours*  
 (15th cent.) Fragment. Latin. B. Omnis terra. Oratio.  
 Author: Catholic Church.  
 Description: 2 leaves (1 column, 15 lines): vellum, ill.; 17 cm.  
 Format: Archival/Manuscript Material  
 Subjects: Catholic Church-Liturgy-Texts-Manuscripts. Books of hours-Texts-Manuscripts.  
 Notes: Dark brown ink, ruling pale red ink. Red rubrics, coloured marginal panels on both sides, and illuminated initials.  
 Mounted in double-sided frame.  
 Framed: 28 x 23 cm  
 Gift of Mrs. B. Cantwell  
 Macquarie University Collection  
 Photography Effy Alexakis, Photowrite





# The book as journey and the unbound natural historian

Andrew Simpson

Between the covers of each and every book is a separate universe. Within this physical or digital space are collections of words, images, data and metadata. They have been carefully curated by individuals or a collective, juxtaposed and aligned with intent to plant seeds, prompt wild imaginings and transport and transform their diverse audiences. They are crafted and highly purposeful artefacts of human endeavour. Like other forms of narrative, such as exhibitions, their purpose and their impact can be both intentional and unintentional. They are open ended contracts of engagement between cultural producers and consumers.

In the words attributed to St Augustine, 'the World is a book, and those who do not travel read only a page'. Books as journeys can take many forms. They can record journeys through physical and metaphysical space. They can be journeys through the life of a city in a single day, they can be the journeys of escape or individual redemption, they can be journeys through clashes of civilisations and ideology. We absorb books and ideas like we absorb food to nourish and sustain as we explore unfamiliar landscapes with or without guidance, testing the boundaries between observer and participant. Sometimes they can be metaphors within metaphors and the journey recounted can be of imaginary worlds, conflicting philosophies in far distant times and places. Books are said to be the home, the vehicle, the destination and everything in between.

In taking the journey we are transformed. In the words attributed to Franz Kafka 'a book must be the ax for the frozen sea inside us'. Sometimes a transformation will ripple outwards and change how we perceive ourselves, how we understand the nature of humanity and our position in the universe. In the 18th century, European empires extended into the far corners of the Earth. Those who pursued new wealth and knowledge were confronted by the unfamiliar and alien. They carefully documented their every experience, with the aspiration that from their detailed, assiduously compiled recollections, broader truths and deeper insights would be elicited, distilled and refined at some future point in time.

The book, *The Voyage of the Beagle* is arguably the one of this European tradition that has had the most profound and transformative impact. Darwin's ideas behind the narration of his collective experience documented in the 'Voyage' have provoked powerful shifting sandbanks in the sciences, the arts and the humanities ever since the earliest minor ripples emerged in the elite scientific circles of London. He held much trepidation about these ripples and feared their misappropriation, misunderstanding and vilification. Yet, Malthusian mathematics haunted the dreams of futurists and social engineers, natural selection resonated as 'survival of the fittest' with the scions of capitalism; meanwhile the tree of life, gradual change, the economy of nature and deep time settled slowly into the consciousness of humanity like sediment dropping as bed load in the channels of a slowing river of rationalism.

Beginning of the 27th of December, 1831, the voyage lasted almost five years and, Darwin spent most of that time on land investigating the geology and making natural history collections. The Beagle surveyed and charted the coast, curating topographic data. The young natural historian kept careful notes of his observations and the theoretical speculations they prompted. Specimens, letters, notes and journal material for his family were dispatched back to the centre of empire.

On journeys into the interior of South America he crossed the Andes and saw fossilised forests lifted high above where any forest would now grow. He collected, observed and documented more natural history specimens. He also gained social, political and anthropological insights into native and colonial people at a time of much social ferment and discontent.<sup>1</sup>

He was deeply influenced by Charles Lyell's book 'Principles of Geology', that postulated a sense of deep time, although he would eventually challenge its central tenet of uniformitarian stasis. It was on the Galapagos Islands that the ideas of isolation and difference that he first observed while crossing the Andes began to take hold. Each one of the islands had different faunal and floral characteristics. As we know, finches were central to this revelation, he observed and recorded physical and behavioural differences. All these observations were carefully recorded in the book as journey; it was the observed world carefully curated and it would eventually turn human knowledge and understanding inside out.

---

<sup>1</sup> Andrian Desmond & James R Moore, *Darwin's Sacred Cause: How a Hatred of Slavery Shaped Darwin's Views on Human Evolution*, Houghton, Mifflin, Harcourt, Boston & New York, 2009.

Darwin visited Australia on the voyage. As an outpost of European thought Australia at that time presented many conceptual dilemmas. The age of the Earth was only 6000 years and here was what was deemed to be the most primitive stone age peoples conceptualised as a relic race doomed for inevitable extinction, yet living in apparent balance in a world of upside down nature. He was impressed by the prosperity of the young colony and travelled by horseback from Sydney to Bathurst. He speculated about the formation of the gigantic sandstone buttresses of the Blue Mountains. He observed a platypus in a creek and believed it to be so strange that perhaps there was another creator at work in this land. He travelled in high summer in the middle of a drought and commented on the 'desolate and untidy' eucalypts. He met Indigenous people and considered them 'far from being such utterly degraded beings as they are usually represented.'<sup>2</sup>

Darwin returned to England and was himself transformed, from intrepid adventurer to mysterious recluse pondering the deeper meanings of his discoveries on the journey and testing these ideas with his own experimentation. But the book of the journey and the books that followed remain, the data accessible, their impact momentous in a way the author could not have anticipated. Ideas cut loose from their moorings into a turbulent metaphysical realm. This process of release is mirrored in this exhibition. In *An Englishman's Pilgrimage*, Caitlan Casey has torn out the pages from Darwin's book, each one an idea, an experience recounted. So we have fragments of many narratives, now unbound their disjunct and dismembered forms are scattered through a new space, an illusion of randomness disguises the purposeful hand of the artist and curator, who now construct a new narrative in the archaeology of transformation, a new conceptual natural history of ideas.

Ideas are bound by context in the same way as the pages of a book are bound to the spine. But ideas that are unbound can form new contexts and these can change the world.

---

<sup>2</sup> J. Simpkin (Editor), *Charles Darwin: An Australian Selection*, National Museum of Australia Press, Canberra, 2008.



below

**Caitlin Casey**

*Untitled # 11 (An Englishman's Pilgrimage)*

2013

C-type photograph and book

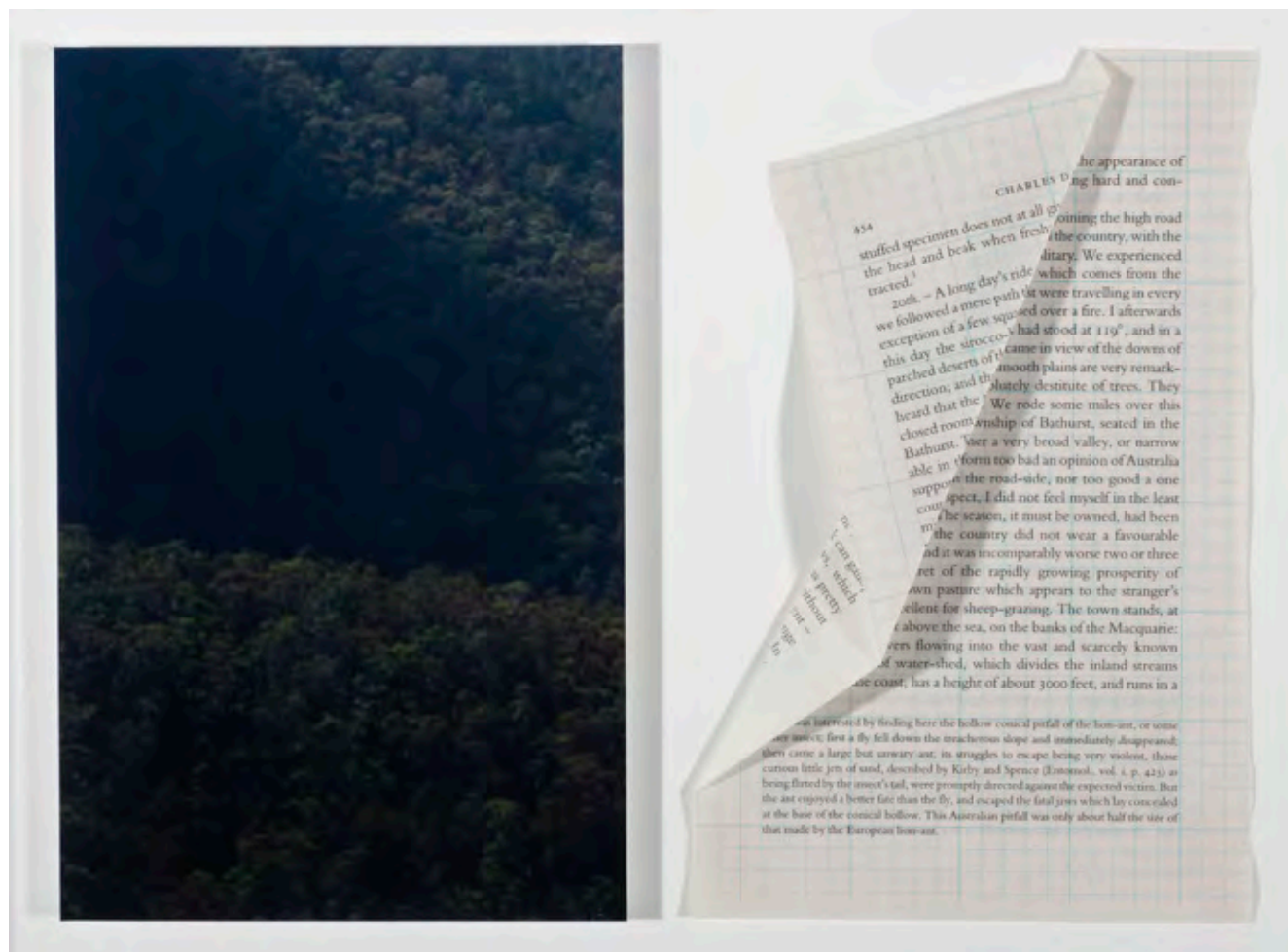
33 x 40.5 cm

Caitlin Casey presented with assistance from Robin

Gibson Gallery's NEW TALENT exhibition

Photography Effy Alexakis, Photowrite

© Caitlin Casey



# Julie Bartholomew

Spinning connecting paths between old and new, art practice and everyday objects, body and technology, my work interprets difference, not as contradictory but as innovative exchange. By forging links between old and new, my intention is to sustain the processes and skills of ceramic practice, the oldest of art forms, within the context of contemporary culture. The interaction between art

practice and everyday, communication devices, such as books, phones and laptop computers, extends their significance beyond the familiarity of daily use. The ongoing interchange between body and technology suggests that the boundaries between humans and our objects of technology are permeable. Using the methods of an old craft, I am spinning contemporary tales.

below

**Julie Bartholmew**

*The Flight of Ada Lovelace*

1998

ceramic

40.0 x 40.0 x 50.0 cm

University Western Sydney Art Collection

Photography Irena Conomos

© Julie Bartholmew



# Meredith Brice

An autobiographical work made in memory of the late celebrated multi-award winning Australian novelist and short story writer, Thea Astley [1925–2004], my witty, unsentimental 9th Grade English teacher who nicknamed me 'Alice!'.

The perceptual distortions experienced by Alice in the children's' classic, Alice's *Adventures in Wonderland* by Lewis Carroll [1865] tells the story of a bored little girl named Alice who falls down a rabbit hole into a fantasy world populated by peculiar anthropomorphic creatures where the narrative plays with logic, notions of reality, looking and seeing.

*Historical note:* The object perhaps brings to mind Hair Art that became popular in the Victorian age. What started as a simple way to keep a loved one near became an elaborate art practiced by many. Taking a lock of hair and weaving it into knot designs for use in a brooch was the most popular form of Victorian mourning jewellery.



above / right

**Meredith Brice**

*Alice – through the looking glass*  
2010

found plastic and perspex, gouache,  
watercolour paper, human hair  
8.0 x 10.0 cm

Collection of the artist

Photography Irena Conomos

© Meredith Brice/Licensed by Viscopy, 2013



# Meredith Brice



above / right

**Meredith Brice**

*Unfurled – the Shibori books*

2013

ink on Korean Hanji paper [traditional Korean mulberry bark paper] stitched with cotton thread, in bamboo scroll holder

436.0 x 35.0 cm

Collection of the artist

Photography Effy Alexakis, Photowrite

© Meredith Brice/Licensed by Viscopy, 2013





# Caitlin Casey

The role of natural history in society and the impact it has had on our understanding of the world has played an important part in my work. An Englishman's Pilgrimage is based on the journey that Charles Darwin took from Sydney to Bathurst. In this body of work I recreate the journey and develop a new fragmented narrative, which is then presented as an authentic documentation of the expedition. The intention of this work is to exist somewhere between truth and untruth. It is through cutting and shifting the image that allows for the questioning of what we perceive and understand as true. It allows us to re-evaluate our understanding of the document and its role in science and history as evidence or proof.

Sourced from website:  
<http://robingibson.net>

right

**Caitlin Casey**

*Untitled #8 (An Englishman's Pilgrimage)*

2013

C-Type print and book

33.0 x 55.0 cm

Caitlin Casey presented with assistance from

Robin Gibson Gallery's NEW TALENT exhibition

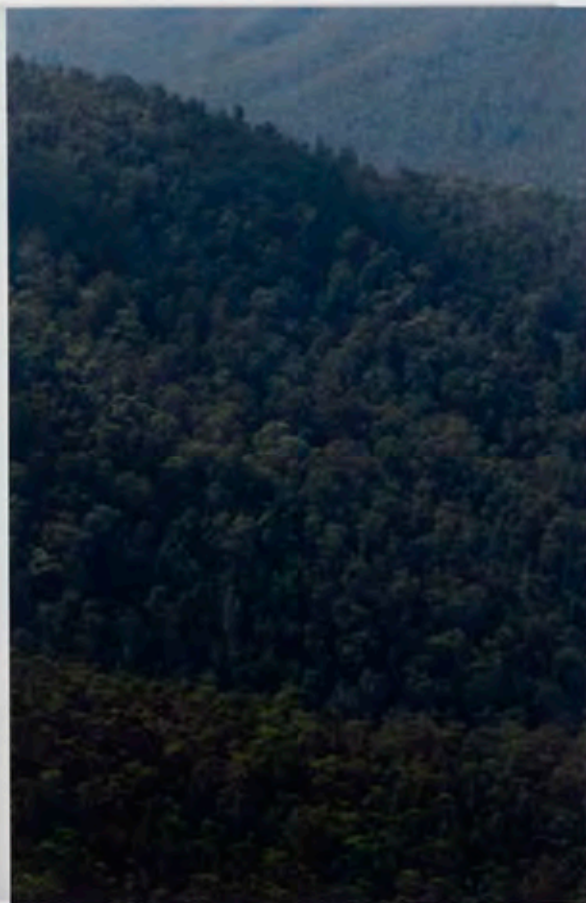
Photography Effy Alexakis, Photowrite

© Caitlin Casey

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957





# Shay Docking

I spend hours drawing, sometimes a week on one drawing. They are small drawings done with sharpened pencil points on smooth paper. The experience of doing these is an intimate one. They are personal and are my band of ideas for paintings to come.

Sourced from the exhibition catalogue *Song Of Earth and Sea: Shay Docking 1955–1996*, Macquarie University Art Gallery, 2011.

below

## Shay Docking

*Angophora at Fingal Bay*

1990

etching, edition 31 of 100

19.3 x 24.5 cm

Gift of Brenda and Lou Klepac, 2011

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Courtesy the artist's estate



above

*Shay Docking Drawings*

By Lou Klepac

Description: 112 pages. Clothbound with Slipcase, 31.2 x 26.0 cm

Publisher: Beagle Press, Roseville, NSW, 1990

Notes: *Angophora at Fingal Bay*, 1990: 31/100:

Etching by Shay Docking included as part of the edition.

Gift of Brenda and Lou Klepac 2011

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Courtesy the artist's estate





# Inga Hanover

In this work I am exploring the idea that banning sometimes happens by 'default' or ignorance; some secondary school shelves have been emptied of 'the classics' and perceived dry wordage to make way for not just the trendily snappy new publications, but also for new technologies, computer pods/labs displacing shelves. Ironically, with filtering and safety blocks, legitimate sites in the World Wide Web are blocked, restricting information.

Inga Hanover

below

**Inga Hanover**

*To The Retired Librarian*

2010

recycled books, brown wrapping paper, string

9.0 x 24.0 x 16.5 cm

Collection of the artist

Photography Effy Alexakis, Photowrite

© Inga Hanover



# Bruno Leti

Since 1982, Leti has produced 52 artist's books – an astonishing output, given Leti's work in other media and his intensive exhibition schedule. As Jenny Zimmer says of Leti, '... [he] is addicted to the creative processes of the book. Unfolding as they do, page by page, leaf by leaf, books form ideal records of artists' journey's – whether they be temporal, conceptual or spatial.'

Brian Huber

Bruno Leti, Alan Loney, & Brian Hubber, Geelong Art Gallery 2003, *Bruno Leti: Survey, Artists, Books, 1982, 2003*, Geelong Gallery, Geelong, Victoria.

right

## **Bruno Leti**

Poems: Chris Wallace Crabbe

Essay: Jason Smith

*The Written Word*

laser printed paintings and text

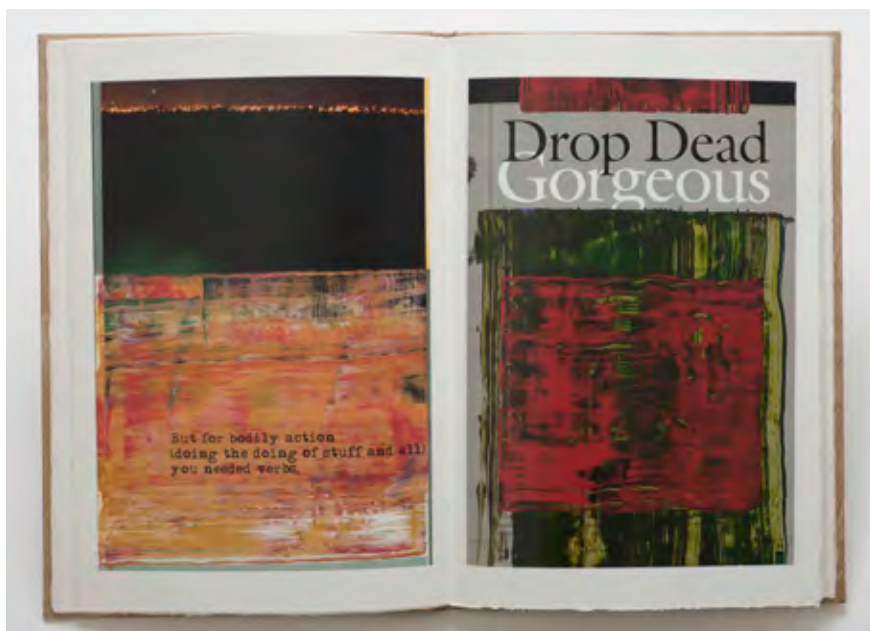
Edition: 12/20

29.0 x 20.0 cm

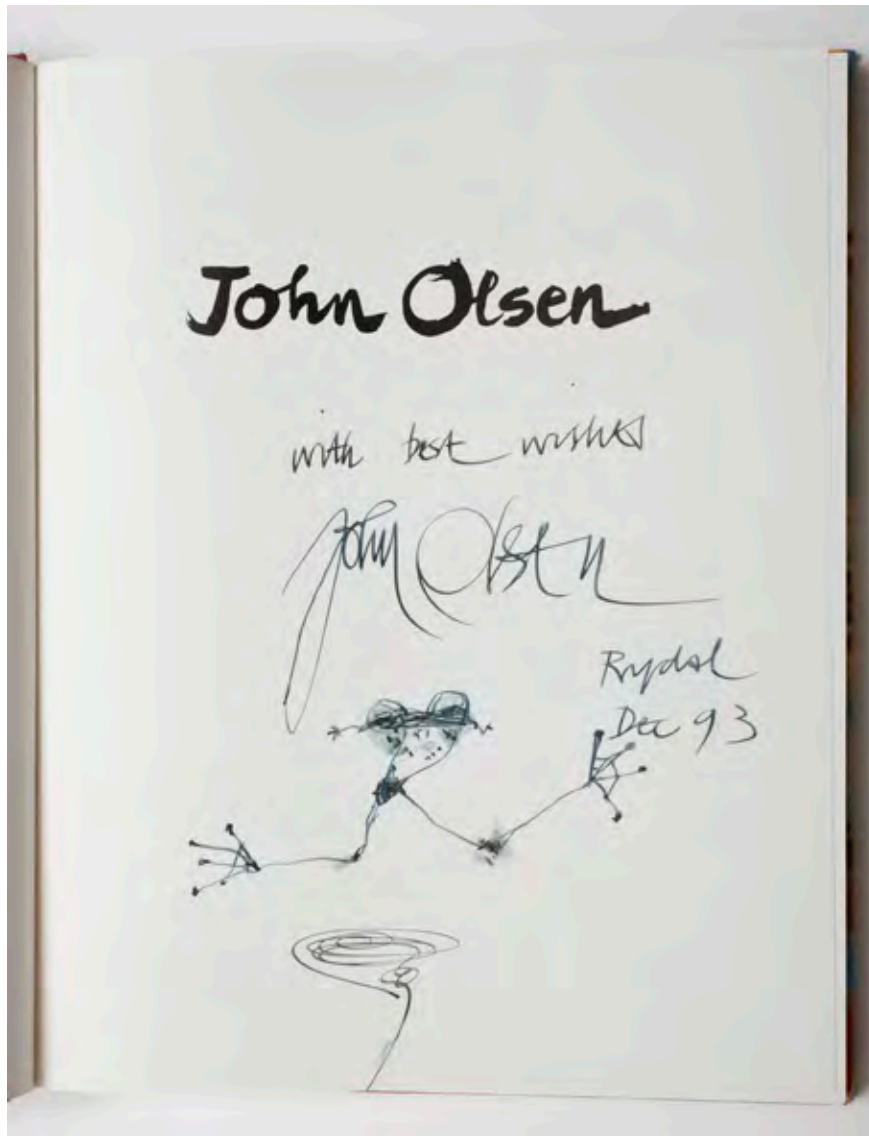
Collection of the artist

Photography Effy Alexakis, Photowrite

© Bruno Leti



# John Olsen



left

*John Olsen*

Author: Hart, Deborah

Other Authors: John Olsen, National Gallery of Victoria  
Deluxe ed.

Publisher: Tortola, BVI: Craftsman House; New York:

Distributed in the USA by STBS, c1991

228: ill. (some col.), ports. (some col.); 33 cm.

ISBN: 9768097140 (hbk.)

Private Collection

Photography Effy Alexakis, Photowrite

© John Olsen/Licensed by Viscopy, 2013

# Ken Orchard



above

**Ken Orchard**

*Variation/Variation 78-83 Series I*

1997-98

ink, shellac and pastel on pages from Encyclopaedia

Britannica (9th Edition reprint 1898)

27.5 x 42 cm

Collection of the artist

Photography Effy Alexakis, Photowrite

© Ken Orchard/Licensed by Viscopy, 2013



# Richard Tipping



above

**Richard Tipping**

*Off the Page (& back again)*

2010

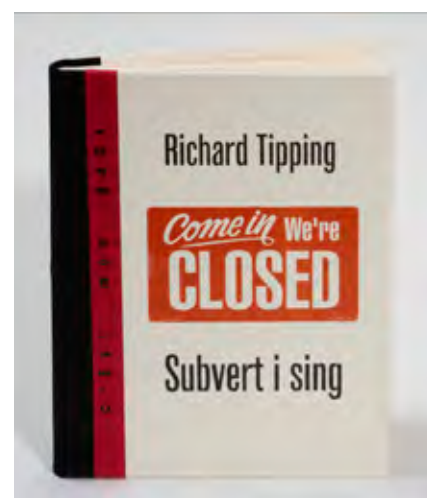
Published by Writers Forum: London

20.0 x 20.5 cm (closed)

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Richard Tipping



above

**Richard Tipping**

*Subvert i sing*

2008

Published by Redfoxpress: Ireland

15.0 x 10.5 cm (closed)

Macquarie University Collection

Photography Effy Alexakis, Photowrite

© Richard Tipping

# Anne Zahalka

This work is inspired by Elizabeth Elliss' exquisitely produced book written on the Macquarie Chest and its history.<sup>1</sup> The publication is unique in design, with pull out drawer containing a treasure trove of rare and native specimens photographically documented. The photographs were made available to me through the State Library including portraits of the Macquarie family. By superimposing the portrait of Elizabeth Macquarie with the Lepidoptera in the specimen drawer, the portrait melds and morphs within its careful arrangements to reflect on her character physically, psychologically and metaphorically. An extract from her moving letter<sup>2</sup> placed on the opposite panel portrays a more layered and complex portrait of Elizabeth and her relationship to her husband, Lachlan Macquarie. The butterflies are a symbol of transformation and regeneration which characterises her life in the colony and her resilience.

<sup>1</sup> The Macquarie Chest contains Australian native birds and insect specimens collected for Lachlan Macquarie and family before their departure to England. Collection of the Mitchell Library, State Library of New South Wales, Sydney.

<sup>2</sup> On 3 November 1825, on her 18th Wedding Anniversary, Elizabeth Macquarie began composing a long, detailed letter to her circle of friends in New South Wales. In this letter she described the events preceding Lachlan Macquarie's departure from Mull for London in April 1824, and the chronology of incidents leading to his death on 1 July 1824. The letter has been copied from the transcript available through the Lachlan & Elizabeth Macquarie Archive (LEMA) Project.

right

**Anne Zahalka**

*Elizabeth Henrietta Campbell and Lepidoptera*

2010

pigment ink on silk 2 panels, Tasmanian oak box and brass hinges

30.0 x 22.4 cm panel

Collection of the artist

© Anne Zahalka/Licensed by Viscopy, 2013



# Rare Book Collection

Macquarie University Library



above

*A dragon-hunter's box; how to slay problematical...*

*dragons using little more & often less than*

*college-matriculation maths or physics*

Text by: H.A. Cohen; Design and

illustration [by] Jeni Rawson

Author: Cohen, H A

Publisher: Warrandyte, Vic.: Hanging Lake Books, 1973

Description: 18 pieces in a box (74 p.); Ill.; 24 cm

Macquarie University Collection

Photography Effy Alexakis, Photowrite





above / right  
*The Fifteen O's, and other prayers*  
 Printed by commandment of the Princess Elizabeth, Queen of England and of France, and also of the Princess Margaret, mother of our sovereign lord the King by their most humble subject and servant William Caxton (circa M.CCCC.XC); reproduced in photo-lithography by Stephen Ayling  
 Publisher: [London]: Griffith and Farran, 1869  
 Description: [48] p.; 21 cm  
 Notes: Sometimes attributed to Saint Bridget of Sweden  
 Macquarie University Collection  
 Photography Effy Alexakis, Photowrite



right  
 'The Julian Ashton book'  
 Author: Ashton, Julian, 1851–1942  
 Publisher: Sydney: *Art in Australia*, 1920  
 Description: [25] p., xviii p. of plates: ill. (12 col.); 26 cm  
 Format: Book  
 Contents: The personality of Julian Aston/by Norman Lindsay. – Julian Ashton, the teacher/by Grace Crowley. – Julian Aston/by W. Hardy Wilson – Julian Ashton/by Chris Brennan. – Julian Ashton/by Lionel Lindsay. – Julian Rossi Ashton/by C. Lloyd Jones  
 Notes: Edition limited to 600 copies  
 Macquarie University Collection  
 Photography Effy Alexakis, Photowrite



# List of works /

## Unbound

### Robert Adamson

Notebook  
2012–2013  
21 x 13 x 1.5 cm  
Collection of the artist

### Effy Alexakis

*Crisis*  
2013  
E-book: 45 photographs  
Collection of the artist

### Suzanne Archer

*Diary of a Doppleganger*  
2011  
mixed media, concertina book with box  
30 x 22 cm image (closed)  
30 x 251 cm (open)  
Courtesy the artist and  
Janet Clayton Gallery

### Suzanne Archer

*Treasury of Temerity*  
2011  
mixed media, concertina book with box  
22 x 17 cm image (closed)  
22 x 229 cm (open)  
Courtesy the artist and  
Janet Clayton Gallery

### Mireille Astore

*Unpacking my Library*  
[after Walter Benjamin]  
2013  
photograph mounted on acrylic  
220.0 x 109.5 cm  
Collection of the artist

### Julie Barratt

*Terra Australis 1*  
2005  
etchings  
No. 3 in edition of 4  
100 x 265 cm (open) concertina fold  
Collection of Bibliotheca  
Librorum apud Artificem  
The Library for the Artist's Book

### Vanessa Berry

*I am a Camera #13*  
2009  
photocopied zine, riso printed cover  
21 x 15 cm  
Macquarie University Collection

### Vanessa Berry

*I am a Camera #12*  
2008  
photocopied zine, Gocco printed cover  
21 x 15 cm  
Macquarie University Collection

### Vanessa Berry

*Disposable Camera (slippery dip)*  
2010  
photocopied zine, lino printed cover  
10.5 x 15 cm  
Macquarie University Collection

### Vanessa Berry

*Disposable Camera (puffer fish)*  
2011  
photocopied zine, Gocco printed cover  
10.5 x 15 cm  
Macquarie University Collection

### Stephen Birch (1961–2007)

*Untitled (bookcase)*  
1989  
plaster, acrylic, timber  
dimensions variable  
Macquarie University Collection  
Donated under the Australian  
Government's Cultural Gifts Program  
by Andrew Birch

### Chris Bond

*Greenish Umber*  
2012  
oil on linen, canvas, card, mdf  
28.0 x 24.5 x 2.0 cm  
Courtesy the artist and Nellie Castan  
Gallery, Melbourne

### Chris Bond

*Herbert Pilken's Odd Principle Plays*  
2011  
oil on linen, paper  
18.0 x 11.3 x 1.2 cm  
Courtesy the artist and Nellie Castan  
Gallery, Melbourne

### Chris Bond

*Red Oxide*  
2012  
oil on linen, canvas, card, mdf  
23.5 x 16.0 x 3.8 cm  
Courtesy the artist and Nellie Castan  
Gallery, Melbourne

### Anne Brennan

*Dea(r)th*  
from the series *Secure the Shadow*  
1995  
mixed media  
17.5 x 17.6 cm  
Hand Bound book  
Sydney Living Museums, Historic Houses  
Trust of New South Wales

### Meredith Brice

*Arabesque*  
2008  
watercolour, acrylic, spray paint, textile,  
plastic on Fabriano paper  
26 x 226 cm (open)  
Collection of the artist

### Meredith Brice

*Silk ikat book*  
2013  
acrylic, watercolour and pencil on Korean  
Hanji and watercolour papers, in silk  
wrapping cloth cover, cotton thread  
28 x 36 x 130 cm (open)  
Collection of the artist

**Christian Capurro**

*Clear History*

2007/2010

pigment/inkjet print, dry mounted onto  
foamcore, framed with museum glass  
edition of 11

45 x 67.5 cm

Courtesy the artist and  
BREENSPACE, Sydney

**Caitlin Casey**

*Untitled # 11 (An Englishman's Pilgrimage)*

2013

C-type photograph and book

33 x 40.5 cm

Caitlin Casey presented with  
assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

**Angela Cavalieri**

*Certe cose non si dicono*

2010–2011

concertina artist book bound

by George Matoulas

hand printed linocuts, acrylic and ink  
24.5 x 34 x 1 cm (closed)

Deakin University Art Collection

**Angela Cavalieri**

*INRI*

2005

concertina artist book bound

by George Matoulas

hand printed linocuts

43 x 35 x 3 cm (closed)

Deakin University Art Collection

**Angela Cavalieri**

*Le città continue*

2009–2010

concertina artist book bound

by George Matoulas

hand printed linocuts, acrylic and ink  
57 x 39 x 3 cm (closed)

dimensions variable (open)

Deakin University Art Collection

**Angela Cavalieri and Peter Lyssiotis**

*1316- Book 1*

2005

linocuts, gilcee prints, acrylic and ink

edition of 10 and 2 artists' proofs

43 x 36 x 3 cm (closed)

The solander box has been made

by White's/Law Bindery

Collection of the artists

**Angela Cavalieri and Peter Lyssiotis**

*1316- Book 2*

2007

linocuts, gilcee prints, screen-prints,

acrylic and ink

43 x 36 x 3 cm (closed)

edition of 10 and 2 artists' proofs

The solander box has been made

by White's/Law Bindery

Collection of the artists

**Angela Cavalieri and Peter Lyssiotis**

*1316- Book 3*

2013

linocuts, screen-prints, gilcee prints,

acrylic, pen and ink

edition of 10 and 2 artists' proofs

43 x 36 x 3 cm (closed)

The solander box has been made

by White's/Law Bindery

Collection of the artists

**Stephen Copland**

*Bronze Book*

1992

bronze

7 x 10 x 6 cm

Collection of the artist

**Stephen Copland**

*Global Pages*

2011

canvas, paint, paper collage

10 x 81 x 17 cm

Collection of the artist

**Stephen Copland**

*Trilogy*

2013

ceramic, paint and found objects

34 x 32 x 11 cm

Collection of the artist

**Stephen Copland**

*Written in Spanish*

1995

wax, paint, celcast and found object

22 x 25 cm

Collection of the artist

**Fiona Davies**

text by Ann Finnegan

*Collaboration starting with*

*twenty-three units of blood*

2013

tablet, digital content, metal,

silk, paper, ink and pen

32 x 31 cm (closed)

Collection of the artist

**Urszula Dawkins and Peter Lyssiotis**

*WHAT SHE WANTS*

2012

offset lithography

39.1 x 29.9 x 2.3 cm

Collection of the artists

**Jayne Dyer**

*A Reading: 3*

2008

From The Reading Room series

digital image

198 x 120 cm

No. 3 in edition of 5

Courtesy the artist and Anna

Pappas Gallery, Melbourne and

King Street Gallery, Sydney

**Jayne Dyer**

*A Reading: 4*

2008

From The Reading Room series

digital image

198 x 120 cm

No. 1 in edition of 5

Courtesy the artist and Anna Pappas

Gallery, Melbourne and

King Street Gallery, Sydney

**Ian Hamilton Finlay (1925–2006)**

*Ocean Stripe Series 4*

1966

artist book

9.5 x 13.6 cm

Wild Hawthorn Press, Scotland

Design and Drawings Emil Antonucci

Collection of Richard Tipping

**Ian Hamilton Finlay (1925–2006)**

Gary Hincks

*The Sound of a Single Swallow*

1990

artist book

15.2 x 13.9 cm

Wild Hawthorn Press, Scotland

Collection of Richard Tipping

**Joachim Froese**

*Archive #1*

2008

4 archival inkjet prints

145 x 65 cm framed

Courtesy the artist and Jan Manton Art

**Joachim Froese**

*Archive #3*

2008

4 archival inkjet prints

145 x 65 cm framed

Courtesy the artist and Jan Manton Art

**Helen Geier**

Poet: Rhyll McMaster

*Experiments and Games of Chance*

1994

photo lithographs, multi colour

and silk screening overlay on paper

No. 10 edition of 10

22 x 29.2 cm plate, 29.8 x 43.2 cm sheet

Printmaking Workshop, Studio One,

Canberra

Master printer: Basil Hall

Photography: David Paterson

Letterpress printing: Les Peterson

Bound by Robin Tait

Collection of the artist

**Juno Gemes**

*Notebook 1*

1985–1995

artist book

42.7 x 30 x 3 cm

Collection of the artist

**Juno Gemes**

*Notebook 11*

2003–2013

artist book

42.7 x 30 x 3 cm

Collection of the artist

**Nathalie Hartog-Gautier**

in collaboration with Iain Brew

*Diaries from the Cité*

2013

video

Courtesy the artists

**Natalie Hartog-Gautier**

*Hill End*

2010

ink drawing, collage, gold leaf

and relief print with clay

29.5 x 39.5 cm

Collection of the artist

**Natalie Hartog-Gautier**

*Montsalvat*

2011

ink drawing, frottage and watercolour

29.5 x 39.5 cm

Collection of the artist

**Kate Holmer**

*Amelia Lovett Owns This*

2007

mixed media, etchings, rubber stamp,

relief prints

bound by K. Holmer

10 x 19.5 cm

Collection of Bibliotheca

Librorum apud Artificem

The Library for the Artist's Book

**Robert Jacks**

*An unfinished work*

1966–1971

folio, plain boards with bolted binding,

144 leaves of formulas, sketches,

photographs, photocopies

No. 1 in edition of 10

230 x 315 cm

bound by R. Jacks

Collection of Bibliotheca

Librorum apud Artificem

The Library for the Artist's Book

**Jonathan Jones**

Kamilaroi/Wiradjuri

*light maps*

2006

artist book

cotton thread and paper

25.5 x 25.2 cm (closed)

53.5 x 54 cm (open)

With series of 6 framed works

artist proof

cotton thread and paper

38.8 x 38.8 cm each framed

Collection of the artist

**Michael Karris and Peter Lyssiotis**

*Ifs of Language*

2003

video 10 minutes

Courtesy the artists

**Yvonne Kendall**

*And it kept on growing*

2009

curtain material, string, glue, wood, book

27 x 20 x 19 cm (irregular)

Deakin University Art Collection



**Yvonne Kendall**

*And it grew into word*

2009

curtain material, string, glue, wood, book

29 x 29 x 27 cm

Courtesy the artist and Niagara Galleries,  
Melbourne

**Yvonne Kendall**

*Home devotions*

2011

book, cloth and thread assemblage

12 x 25 x 34 cm

Courtesy the artist and Niagara Galleries,  
Melbourne

**Sol LeWitt** (1928–2007)

*Openings Series*

1994

11.5 x 11.5 cm (closed)

Morning Star Publications, Scotland

Collection of Richard Tipping

**Bruno Leti**

Poet: Chris Wallace-Crabbe

*Apprehensions*

1994

edition No. 9 of 15

monotype, screenprinted text

27 x 20.5 cm (closed)

Collection of the artist

**Bruno Leti**

Poet: Chris Wallace-Crabbe

*Camaldulensis*

2011

edition No. 5 of 25

laser printed photographs and paintings

20.5 x 22 cm (closed)

Collection of the artist

**Bruno Leti**

Poet: Chris Wallace-Crabbe

*Drawing*

1994

edition No. 42 of 45

etchings, aquatints, monotype,

screenprinted text

22.2 x 17.5 cm (closed)

The text, screen-printed by Larry Rawling:

Fitzroy Workshop

The Centre for the Development of Artists'

Books, a joint project of Monash University

and the Australian Print Workshop

Collection of the artist

**Ruark Lewis**

Composer: Rainer Linz

*False Narratives*

2001

210.0 x 288.0 cm

Collection of the artist

**Richard Long**

*From Around a Lake*

1973 edition of 300

1975 edition 500

21 x 9.8 cm (closed)

Art & Project/Amsterdam

Private Collection

**Euan Macleod**

In collaboration with Ron McBurnie

and Lloyd Jones

*Hearsay*

2013

copper plates (etched) Euan Macleod

with Ron McBurnie. Poem by Lloyd Jones

10 etchings plus colophon

printed on 290gsm Tiepolo paper

presented in handmade archival box

20 plus 3 artist proofs

90.0 x 60.0 cm (closed)

Courtesy the artist and Watters Gallery

**Bea Maddock**

*Colour*

1979

etching, aquatint, embossing and

letterpress, printed in colour

29.4 x 22.4 x 2.4 cm (closed)

29.4 x 44.8 cm (open)

Collection of Bibliotheca Librorum apud

Artificem

The Library for the Artist's Book

**Chris Mansell**

*Handwritten #2*

2013

No 8 edition of 13

mixed media in cardboard box, tied

with cotton in an archivist's knot

10.7 x 10.7 x 4.2 cm

Macquarie University Collection

**Chris Mansell**

*Handwritten #4*

*The Quiet Book*

2012

No 4 edition of 6

21 x 14.8 cm

Macquarie University Collection

**Rocket Mattler**

*Rocket Book 1*

1994

photographic book

20.7 x 20.7 (closed)

20.7 x 41.2 (open)

Private Collection

**James McGrath**

*Night Lacuna 1*

2013

oil on canvas mounted on board

170 x 133 cm

Private Collection

Courtesy OLSEN IRWIN

**Allan Mitelman**

*KO-KO*

2000

artist book – mixed media

52.5 x 42.0 cm

Lyrebird Press, Melbourne and Townsville

Collection of the artist

**Nell**

*Where there are humans, you'll find flies*  
1949/2013  
book, stickers  
55 x 73 cm framed  
Collection Maitland Regional Art Gallery

**Monica Oppen**

*Rebecca's Diary*  
1990  
handcoloured etchings  
No. 6 in edition of 15  
178 x 265 cm  
bound by M.Oppen  
Collection of Bibliotheca  
Librorum apud Artificem  
The Library for the Artist's Book

**Ken Orchard**

*Valencia/Van Dyck 34–63 Series 1*  
1997–98  
ink, shellac and pastel on pages  
from Encyclopaedia Britannica  
(9th Edition reprint 1898)  
27.5 x 42 cm  
Collection of the artist

**Ken Orchard**

*Wave/Wave Theory 418–447 Series II*  
1997–98  
ink, shellac and pastel on pages  
from Encyclopaedia Britannica  
(9th Edition reprint 1898)  
27.5 x 42 cm  
Collection of the artist

**Ken Orchard**

*Wycliffe/Yar Yar 710–731 Series 1*  
1997–98  
ink, shellac and pastel on pages  
from Encyclopaedia Britannica  
(9th Edition reprint 1898)  
27.5 x 42 cm  
Collection of the artist

**Ken Orchard**

*Zechariah/Zodiac 774–795 Series I*  
1997–98  
ink, shellac and pastel on pages  
from Encyclopaedia Britannica  
(9th Edition reprint 1898)  
27.5 x 42 cm  
Collection of the artist

**Mike Parr**

*Mein Kampf*  
2012  
white enamelled covers  
20.7 x 13 cm (closed)  
Courtesy the artist and  
Anna Schwartz Gallery

**Mike Parr**

*Memory of a Monochrome*  
1994  
100 etchings in black enamel  
painted file box  
31 x 27 cm each etching,  
box 31.8 x 27.8 x 7.8 cm  
Private Collection

**Ed Ruscha**

*Every Building on the Sunset Strip*  
1966  
offset lithography  
18.1 x 14.5 x 1.5 cm (closed)  
17.8 x 75.4 x 3.8 cm (open)  
Collection of Richard Tipping

**Sangeeta Sandragesar**

*First Love #1*  
2003  
paper, glitter glue  
29 x 38 cm  
Courtesy the artist and  
Murray White Room

**Sangeeta Sandragesar**

*First Love #3*  
2003  
paper, glitter glue  
29 x 38 cm  
Courtesy the artist and  
Murray White Room

**Alex Selenitsch**

*1 to 9. texts words buildings & colours*  
1987  
book, offset with hand-cut papers  
and handmarks  
No. 91 in edition of 91  
30.2 x 38.4 cm  
cross-stitch by Ernestine Selenitsch  
Printed by Panic Printers, Melbourne  
Collection of Bibliotheca  
Librorum apud Artificem  
The Library for the Artist's Book

**Sandra Selig**

*colour is form*  
2012  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney

**Sandra Selig**

*form measuring flow*  
2011  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney

**Sandra Selig**

*lone interval*  
2011  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney

**Sandra Selig**

*nightmare control*  
2012  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney

**Sandra Selig**

*not necessary*  
2012  
paper  
33.5 x 21 cm (framed)  
Courtesy of Sarah Cottier Gallery, Sydney

**S.M.S. No. 2**

Marcel Duchamp (1887–1968) on cover:  
*A seven-minute recording by Duchamp of "conceptrie", a word play involving transposing words, letters, and syllables and their sounds to make puns and effect new meanings. Remove record to play.*  
William Copley (1919–1995) editor  
1968  
letterpress printing, photograph, screen printing, linoleum-block printing, sewing, mail art, folded sheet and loose prints in portfolio, xerography  
27.94 x 17.78 x 5.08 cm  
Letter Edged in Black Press, New York  
Collection of Richard Tipping

**Kylie Stillman**

*Hanging Basket: Fishbone Fern*  
2010  
26-volume set of encyclopedias on packing crate plinth  
200 x 40 x 53 cm  
Courtesy the artist and Utopia Art Sydney

**Richard Tipping**

*Eversoslowly – A Love Poem*  
1995 and 2013  
handwriting on folded petal paper, twine binding  
No. 30 in edition of 60  
11.7 x 16.4 cm  
Thorny Devil Press, Sydney  
Paper by Primrose Paperworks, Cremorne (1995)  
Macquarie University Collection

**Richard Tipping**

*Multiple Pleasures: Multiples & (Sub) Versions*  
1996  
24 colour postcards in plastic folder  
15 x 11 cm each postcard, folder 18 x 12 cm  
Thorny Devil Press in association with The Art Gallery of New South Wales, Sydney  
Macquarie University Collection

**Richard Tipping**

*Six by Six by Six*  
1999  
letterpress on rag museum board, concertina fold  
hand typography by Dikko Faust, Art Direction by Esther K Smith  
edition: 216  
15 x 15.5 cm (closed)  
Purgatory Pie Press, New York  
Macquarie University Collection

**Angela Welyczko**

*Shelf XI (Archive #7)*  
(Commonwealth Bank of Australia)  
2013  
C-type print  
80.2 x 105.6 cm  
Angela Welyczko presented with assistance from Robin Gibson  
Gallery's NEW TALENT exhibition  
Macquarie University Collection

**Angela Welyczko**

*Shelf XII (Archive #8)*  
(Society of Australian Genealogists)  
2013  
C-type print  
80.2 x 105.6 cm  
Angela Welyczko presented with assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

**Angela Welyczko**

*Shelf XXX (Archive #19)*  
(Royal Prince Alfred Hospital Heritage Centre)  
2013  
C-type print  
58.7 x 76.2 cm  
Angela Welyczko presented with assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

**Angela Welyczko**

*Shelf XVIII (Archive #12)*  
(Guides Australia (NSW & ACT))  
2013  
C-type print  
58.7 x 76.2 cm  
Angela Welyczko presented with assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

**Anne Zahalka**

*Gesture V (from Johann Baptist the Elder Lampis d A.A 'Portrait of Prince Bezborodko', 1794)*  
From *Gesture*  
1993  
Ilfochrome photograph  
96 x 73 cm  
Collection of Julie Robb and Michael Furlong

**Anne Zahalka**

*Gesture VI, (from Jean Auguste Dominique Ingres 'Madame Marie Marcotte de Sainte Marie', 1826)*  
1993  
Ilfochrome photograph  
96 x 73 cm  
Collection of Julie Robb and Michael Furlong

**Anne Zahalka**

*The German Woman (Ulrich Grossarth/artist)*  
From *Resemblance*  
1987  
cibachrome photograph edition of 10  
103 x 94 cm  
Courtesy the artist

**Anne Zahalka**

*Untitled V (with German Woman)*  
1990  
C-type print  
26 x 26 cm  
Collection of the artist

# List of works /

## Bound

### Julie Bartholmew

*The Flight of Ada Lovelace*  
1998  
ceramic  
40.0 x 40.0 x 50.0 cm  
University Western Sydney Art Collection

### Vanessa Berry

*Band T-Shirt*  
2011  
photographed zine  
15.0 x 15.0 cm  
Macquarie University Collection

### Vanessa Berry

*Biblioburbia*  
2012  
photocopied zine  
8.0 x 13.0 cm  
Macquarie University Collection

### Meredith Brice

*Alice – through the looking glass*  
2010  
found plastic and perspex, gouache,  
watercolour paper, human hair  
8.0 x 10.0 cm  
Collection of the artist

### Meredith Brice

*Unfurled – the Shibori book*  
2013  
ink on Korean Hanji paper [traditional  
Korean mulberry bark paper]stitched with  
cotton thread, in bamboo scroll holder  
436.0 x 35.0 cm  
Collection of the artist

### Caitlin Casey

*Untitled #8 (An Englishman's Pilgrimage)*  
2013  
C-Type print and book  
33.0 x 55.0 cm  
Caitlin Casey presented with  
assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

### Stephen Copland

*Pensiementos*  
1994  
wax, paint, photo and found object  
48.0 x 37.0 cm framed  
Collection of the artist

### Shay Docking

*Angophora at Fingal Bay*  
1990  
etching, edition 31 of 100  
19.3 x 24.5 cm  
Gift of Brenda and Lou Klepac, 2011  
Macquarie University Collection

### Ian Hamilton Finlay (1925–2006)

Illustrated by Howard Eaglestone  
and Antonia Reeve  
*Loaves*  
1987  
artist book  
7.1 x 10.5 cm  
Collection of Richard Tipping

### Inga Hanover

*To The Retired Librarian*  
2010  
recycled books, brown wrapping  
paper, string  
9.0 x 24.0 x 16.5 cm  
Collection of the artist

### Bruno Leti

Poems: Chris Wallace Crabbe  
Essay: Jason Smith  
*The Written Word*  
laser printed paintings and text  
Edition: 12/20  
29.0 x 20.0 cm  
Collection of the artist

### Chris Mansell and Richard Tipping

*Love Cuts*  
2013  
Published by Well Sprung Productions,  
Berry, NSW  
10.2 x 29.8 cm (closed)  
Macquarie University Collection

### Ken Orchard

*Variation/Variation 78–83 Series I*  
1997–98  
ink, shellac and pastel on pages  
from Encyclopaedia Britannica  
(9th Edition reprint 1898)  
27.5 x 42 cm  
Collection of the artist

### Richard Tipping

*Off the Page (& back again)*  
2010  
Published by Writers Forum: London  
20.0 x 20.5 cm (closed)  
Macquarie University Collection

### Richard Tipping

*Subvert I Sing*  
2008  
Published by Redfoxpress: Ireland  
15.0 x 10.5 cm (closed)  
Macquarie University Collection

### Angela Welyczko

Shelf XXIII (Archive #14)  
(The State Records Authority  
of New South Wales)  
2013  
C-type print  
58.7 x 76.2 cm  
Angela Welyczko presented with  
assistance from Robin Gibson  
Gallery's NEW TALENT exhibition

### Anne Zahalka

*Elizabeth Henrietta Campbell  
and Lepidoptera*  
2010  
pigment ink on silk 2 panels,  
Tasmanian oak box and brass hinges  
30.0 x 22.4 cm panel  
Collection of the artist



### **Books and Pages:**

*A collection of the drawings:  
to illustrate 'The Quartermaster'*

By Norman Lindsay

Author: Lindsay, Norman, 1879–1969

Publisher: Sydney: The Bulletin, 1929

Description: 10 B&W plates; 46 x 30 cm

Notes: 'The Quartermaster', which appeared as a serial in the Bulletin from May 22 to July 31, is the abridged form of 'A house is built' by Flora Eldershaw and Marjorie Barnard...'  
Variant Title: The Quartermaster.  
Macquarie University Collection

*A dragon-hunter's box: how to slay  
problematical... dragons using little more &  
often less than college-matriculation maths  
or physics*

Text by: H.A. Cohen; Design and illustration  
[by] Jeni Rawson

Author: Cohen, H A

Publisher: Warrandyte, Vic.: Hanging Lake  
Books, 1973

Description: 18 pieces in a box (74 p.):  
Ill.; 24 cm

Macquarie University Collection

*Alitjinya ngura tjukurtjarangka  
– Alitji in the dreamtime*

Adapted and translated from  
Lewis Carroll's story Alice's adventures  
in Wonderland; illustrations  
by Byron S. Sewell; edited by  
Barbara Ker Wilson

Author: Sheppard, Nancy

Publisher: Adelaide: Dept. of Adult  
Education, The University of Adelaide,  
Description: 103 p.: ill. 19 x 22 cm, 1975  
ISBN: 0855782161

Format: Book

Notes: Text in Pitjantjatjara and English  
Autographed copy in Australian Collection  
Macquarie University Collection

*Anno Regni Georgii II Regis Magnae*

*Britanniae, Franciae, and Hiberniae*

Printed by Thomas Baskett printer

to the King's most Excellent Majesty:

and by the assigns of Robert Baskett,  
1759 33.0 x 20.5 cm

Collection of Professor John Simons

*As it was in the beginning*

By Dulcie Deamer;

illustrated by Norman Lindsay

Author: Deamer, Dulcie, 1890–1972

Publisher: Melbourne: Frank Wilmot, 1929

Description: 64 p., [15] leaves of plates: ill.;  
26 cm

Notes: This edition of 'As it was in the  
beginning' is definitely limited to  
500 copies, 450 of which are for sale; and  
the edition will not be reprinted. No. 204  
Macquarie University Collection

*Bartholomew Fair: A New Song*

A mid eighteenth century slip ballad  
31.5 x 9.0 cm

Collection of Professor John Simons

*Brett Whiteley: Art & Life*

Author: Pearce, Barry.

Publisher: New York: Thames and Hudson,  
c1995. London: Thames and Hudson  
in association with the Art Gallery of  
New South Wales, 1995.

[240] p.: ill. (some col.), ports.; 28 cm.

ISBN 0500092524

Private collection

*Book of hours*

(15th cent.). Fragment. Latin. B. Omnis  
terra. Oratio.

Author: Catholic Church.

Description: 2 leaves (1 column, 15 lines):  
vellum, ill.; 17 cm.

Format: Archival/Manuscript Material

Subjects: Catholic Church-Liturgy-Texts-  
Manuscripts.

Books of hours-Texts-Manuscripts.

Notes: Dark brown ink, ruling pale red ink.

Script: French littera gothica

textualis formata.

Red rubrics, coloured marginal panels  
on both sides, and illuminated initials.

Mounted in double-sided frame.

framed: 28 x 23 cm

Gift of Mrs. B. Cantwell

Macquarie University Collection

*Diggerettes*

Selected and illustrated by Cecil L. Hartt

Author: Cecil L. Hartt

Publisher: Sydney: A.C. Sandford, c. 1916

Description: 66 p.: ill.; 19 cm

Macquarie University Collection

*Full Particulars of a Most Horrible  
Murder Committed by William Saville*  
1884

Description: 3 pages: 14.0 x 10.0 cm

Printer: W. Wright, Lichfield –  
St, Birmingham

Notes: Rebound pages of a  
mid nineteenth century chapbook  
Collection of Professor John Simons

*Incunabula*

Three folio leaves from books printed in Germany from 1483 to 1491.

Bonaventura. Quaestiones...

A. Koberger, N1491.

64 lines, dolumn, gothic letter.

30.3 x 21.0 cm

Gerson, Opera. J. Kolhoff the Elder.

Cologne. 1483.

39 lines, double column, gothic letter.

29.0 x 21.3 cm

Voragine, Legenda Aurea. Johann Otmar, Reutlingen, 1485.

45 lines, double column, gothic letter.

28.8 x 20.3 cm

Collection of Professor John Simons

*John Olsen*

Author: Hart, Deborah

Other Authors: John Olsen,

National Gallery of Victoria

Deluxe ed.

Publisher: Tortola, BVI: Craftsman House;

New York: Distributed in the USA by STBS, c1991

228: ill. (some col.), ports. (some col.);

33 cm.

ISBN: 9768097140 (hbk.)

Private Collection

*Lewis Carroll's Alice's adventures in Wonderland*

Illustrated by Barry Moser; preface and notes by James R. Kincaid; text edited by Selwyn H. Goodacre.

Author: Carroll, Lewis, 1832–1898.

Publisher: Berkeley: University of California Press, c1982.

Description: 146 p., [6] [1] leaf of plates: ill.; 35 cm.

Format: Book

Notes: 'Reproduction of the original printing by Harold McGrath at Pennyroyal Press, West Hatfield, Massachusetts'-P. [149].

*Variant Title: Alice's adventures in Wonderland.*

Other Author(s): Moser, Barry, Goodacre, Selwyn H. (Selwyn Hugh)

Macquarie University Collection

*Marsupials of Australia*

Text by Meredith J. Smith; illus.

by Rosemary Woodford Ganf;

foreword by J.H. Calaby

Author: Smith, Meredith J.

Publisher: Melbourne:

Lansdowne Editions, 1980–

Description: 3 v.: ill.; 52 cm.

ISBN: 0701810319

Format: Book Contents: V. 1. Possums, the koala and wombats Vol. 2.

Carnivorous marsupials and bandicoots

Notes: Limited edition of 1000 copies

numbered and signed by the authors

and the artist, v.1–2 being no. 684 of 1000

copies; v. 3 being no. 618 of 650 copies.

Vol. 3 published by Mallon Publishing, Clifton Hill, Vic.

Macquarie University Collection

*Molly: Of the North Country*

A mid eighteenth century slip ballad

28.3 x 10.0 cm

Collection of Professor John Simons

*Shay Docking Drawings*

By Lou Klepac

Description: 112 pages. Clothbound with Slipcase, 31.2 x 26.0 cm

Publisher: Beagle Press, Roseville, NSW, 1990

Notes: Angophora at Fingal Bay, 1990:

31/100: Etching by Shay Docking

included as part of the edition.

Gift of Brenda and Lou Klepac 2011

Macquarie University Collection

*Souvenir book*

Published in connection with the

Grand fair and press bazaar in aid of the Queen Victoria Homes for Consumptives

Edited by Lord Beauchamp

Publisher: Sydney: Press Section

[of the fair], 1899

Description: [4] p., [65] leaves of plates: ill., music, ports; 20 x 32 cm

Macquarie University Collection

*The Anzac book*

Written and illustrated in Gallipoli by the men of Anzac for the benefit of patriotic funds connected with the A. & N.Z. A.C

Publisher: London; New York [etc.]:

Cassell and Company, 1916

Description: xv, 169 p.: ill., plates, port.,

col. front., col. plates, fold. map; 29 cm

Macquarie University Collection

*The art of Arthur Boyd*

Author: Ursula Hoff, 1909–2005,

with an introduction by T.G. Rosenthal.

Other authors: Boyd, Arthur, 1920–1999.

Publisher: London: A. Deutsch, 1986.

247: chiefly ill. (some col.), 1geneal.table,

ports(some col.); 32 cm.

ISBN: 0233978240

Private collection

*The banksias: watercolours*

Author: Rosser, Celia E., 1930–

Publisher: Melbourne: Monash University, 1993

Description: 64 p.: chiefly col. ill., 1 col.

port., 1 map; 30 cm

Notes: At foot of title: The banksias project

Macquarie University Collection

*The drifting continent and other poems*

By A.D. Hope; illustrated by Arthur Boyd  
Author: Hope, A.D. (Alec Derwent), 1907–  
Publisher: Canberra: Brindabella Press, 1979  
Description: 46 p.: ill.; 26 cm  
ISBN: 0909422060  
Notes: No. 223 of 285 copies,  
signed by author and illus  
Collection of Macquarie University

*The Fifteen O's, and other prayers*

Printed by commandment of the Princess  
Elizabeth, Queen of England and of France,  
and also of the Princess Margaret, mother  
of our sovereign lord the King by their  
most humble subject and servant William  
Caxton (circa M.CCCC.XC); reproduced in  
photo-lithography by Stephen Ayling  
Publisher: [London]: Griffith and Farran,  
1869  
Description: [48] p.: ill; 21 cm  
Notes: Sometimes attributed to Saint  
Bridget of Sweden  
Macquarie University Collection

'The Julian Ashton book'

Author: Ashton, Julian, 1851–1942  
Publisher: Sydney: Art in Australia, 1920  
Description: [25] p., xxviii p. of plates: ill.  
(12 col.); 26 cm

Format: Book

Contents: The personality of Julian Aston/  
by Norman Lindsay. – Julian Ashton,  
the teacher/by Grace Crowley. – Julian  
Aston/by W. Hardy Wilson – Julian Ashton/  
by Chris Brennan. – Julian Ashton/by  
Lionel Lindsay. – Julian Rossi Ashton/  
by C. Lloyd Jones

Notes: Edition limited to 600 copies  
Macquarie University Collection

*The London Gazette*

Numb. 5467  
From Saturday September 8  
to Tuesday September 11, 1716  
Published by Authority: London  
30.5 x 19.0 cm  
Collection of Professor John Simons

*The prize ring*

Author: Lynch, John Gilbert Bohun, 1854–  
Publisher: London: Country Life Ltd., 1925  
Description: 137 p.: col. front, xl pl. (part  
col., incl. ports.); 33 x 26 cm  
Format: Book  
Subjects: Boxing.  
Notes: 'The English edition is limited  
to 750 numbered copies.'  
Macquarie has no. 199  
Macquarie's copy has pencilled notes  
and newspaper cuttings inserted on  
last few pages  
Macquarie University Collection

*The works of Shakspeare*

Edited by Charles Knight; with illustrations  
on steel from pictures by C.W. Cope,  
R.A., W.P. Frith, R.A., C.R. Leslie, R.A....  
[and others].  
Author: Shakespeare, William, 1564–1616.  
Edition: Imperial edition  
Publisher: London: Virtue, [1875–76]  
Description: 2 v.: fronts, 47 pl., 6 ports;  
39 cm.  
Format: Book  
Notes: Issued in 50 parts to  
subscribers only.  
Added title-pages, engraved,  
with vignettes.  
Other Author(s): Knight, Charles,  
1791–1873.  
Macquarie University Collection

*Vox Stellarum: or A Loyal Almanack*

*For the Year of Human Redemption*  
By Francis Moore, Physician. London  
Printed for the Company of Stationers,  
1797

Sold by Robert Horsfield at their  
Hall in Ludgate Street, [Price Eleven  
Pence, flitched]

Description: 48 pages, 11.8 x 17.4 cm  
Notes: 'Old Moore's Almanack' Fullet  
by Henry Winn, Lincolnshire.  
Collection of Professor John Simons

**Manly Library Online Artists  
Book Collection:**

*Love Story* by Jan Melville

*Body Map* by Lise Melhorn-Boe

*Working Harbour* by Rebecca Baird

*Stabat Mater* by Monica Oppen

*Lessons in Dictation* by Noreen Grahame

*The River* by Peter Lyssiotis & Monica Oppen

Courtesy of Manly Library

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# Acknowledgements /

## **Macquarie University Art Gallery**

Faculty of Arts  
Building E11A  
Macquarie University  
North Ryde, Sydney, NSW, 2109  
T: (02) 9850 7437  
www.artgallery.mq.edu.au

## **Opening hours /**

Monday – Friday  
10am – 5pm and on selected  
Saturdays by advertisement

Published by Macquarie University,  
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## **Unbound**

### **Curators /**

Rhonda Davis and John Potts

### **Design /**

Paper Monkey

### **Exhibition design /**

Cameron Oldfield

### **AV and Technical Curator /**

Iain Brew

### **Photography /**

Effy Alexakis, Photowrite;  
Irena Conomos and Greg Wallis

### **Installation team /**

Rocket Mattler and Tim Moore

### **Exhibition Dates /**

31 July – 7 September 2013

### **Publisher /**

Macquarie University, Sydney 2013

### **Printing /**

Lighthouse Press

### **Edition /**

1000

### **Year of Publication /**

2013

## **Bound**

### **Curators /**

Kate Hargraves and Sara Smyth-King  
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back cover image  
**Stephen Birch** (1961–2007)  
*Untitled (bookcase)* detail  
1989  
plaster, acrylic, timber  
dimensions variable  
Macquarie University Collection  
Donated under the Australian Government's  
Cultural Gifts Program by Andrew Birch  
Photography Effy Alexakis  
© Courtesy the artist's estate

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## **Unbound**

31 July – 7 September 2013  
Macquarie University Art Gallery

## **Bound**

Macquarie University  
Library Exhibition Space