Treasures from the Heritage Collections 2006/07
slq state library of queensland
South Bank

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under cover leaves:
Cantiques des cantiques de Salomon 1931
illustrated by Eric Gill 1882-1940
(cover detail) wood engraving and letterpress on Japanese paper in marbled paper over board binding

Talbot Family Treasures Wall

Treasures from the Heritage Collections

2006–07
State Library of Queensland
www.slq.qld.gov.au/treasureswall

Unbound: artists' books from the collection

Illuminated: books, albums and addresses

Drawn to the word: writers and artists

The Queensland Library Foundation

The Queensland Library Foundation was established in 1988 to raise funds to maintain, improve and develop the collections of the State Library, its facilities and operations.

The Foundation also supports a range of special projects such as research and fellowships, community training, and educational programs which provide wider access to the State Library's collections.

The Foundation is committed to the principle that libraries are among the grandest of institutions – making an extraordinary contribution to the educational and social well-being of a progressive society.

The repositories of the new State Library house some of the finest objects depicting the history and development of the colony and the State of Queensland. The Foundation is delighted that the State Library is now able to display its treasures in the new building at South Bank.

Objects such as these have the power to move us profoundly. Despite the fresh advances of the new millennium, it is not surprising that we are intrigued, informed, shocked and delighted by the achievements and endeavours of our forebears.

Ken Talbot and his family have funded the construction of the Talbot Family Treasures Wall within the Heritage Collection Suite, and the generosity of an anonymous donor will also facilitate the realisation of a five-year exhibition program for the Treasures Wall, showcasing the amazing diversity and depth of the State Library collections. These collaborations demonstrate the part philanthropy can play in our society today.

We hope that the Talbot Family Treasures Wall program for 2006–07, so beautifully illustrated in this catalogue, will encourage and inspire others to become committed custodians of our documentary heritage.

Neil Roberts
President

Foreword

DOROTHY HEREL *Text vest / [Jisbberwocky]* 1991 (detail) letterpress, cotton and eyelets on handmade paper

treasure: wealth or riches put away, stored for the future, greatly valued.

As custodian of Queensland's documentary heritage, the State Library of Queensland has an obligation to collect, preserve and exhibit significant items that reveal aspects of our history and culture. However, as one of the most democratic spaces in society today there is also a responsibility to make these items accessible to everyone.

For the first time in over 100 years, the State Library can now reveal its hidden collection of treasures.

The Talbot Family Treasures Wall is one of several beautiful display areas in the new building and provides a fascinating introduction to the Heritage Collections suite of rooms and displays.

From the moment you begin your approach to this space, you feel you are on hallowed ground. Designed by

MEL ROBSON *A secret history* 2005 (detail) decal on slipcast and pierced porcelain

architect Timothy Hill, of Donovan Hill, Brisbane, the Talbot Family Treasures Wall looks and feels different to other spaces in the State Library. Its imposing black granite flooring partly provides a backdrop to the wall, and floor-to-ceiling glass encases the treasured items within. The Treasures Wall showcases the remarkable depth and diversity of Queensland's rare and historically significant items. The power of these objects is surprising. In our age of global communication and constant change – reminders of times past move us profoundly.

The State Library is also contemporary and dynamic. Our collections reflect modern society. *Unbound: artists' books from the collection*, the first rotation, stretches the boundaries and definitions of books – is a book just written text or can information also be conveyed in a piece of art? A highlight will be Mel Robson's *A secret history* 2005, a series of 13 extraordinarily fragile porcelain vessels printed with decals, and Dorothy Herel's *Text vest 1* 1991, a wearable paper shirt onto which Lewis Carroll's *Jabberwocky* has been printed.

The second rotation, *Illuminated: books, albums and addresses*, explores the ancient art of illumination in a more modern setting with works from the 19th and early 20th centuries. Noted works include some beautiful hand-illuminated volumes by Gordon Dalrymple Nicol, elaborately illustrated volumes based on illuminations by arts and crafts illustrator Owen Jones but printed using the newly invented technique of chromolithography, and many examples of hand-painted albums and addresses of Queensland dignitaries highlighting significant events.

A selection of beautiful and unusual material from the History and Art of the Book Collection make up the final rotation for 2007, *Drawn to the word: writers and artists*. This display features Egyptian realia, the oldest book in our collection, a selection of miniature books including the smallest Bible, and significant publishers, printers and private presses reflecting aspects of the history of books and art.

The Talbot Family Treasures Wall would not have been possible without the support and generosity of the Talbot Family and the Queensland Library Foundation who provided funding to enhance the display. Thanks also go to the Heritage Collections Librarians for their expertise and to the curator, Robyn Daw, for bringing our treasures to life.

I invite you to discover the treasures of the State Library of Queensland.

Lea Giles-Peters
State Librarian

FREDERICK PHILIP PARKINSON *Illuminated album presented to Frederick Philip Parkinson, Esq.* April 1897
(detail) ink, watercolour and gilding on paper on card

The Talbot Family Treasures Wall, positioned at the heart of the Heritage Collections suite of galleries and reading rooms, features rare and significant heritage items collected by and gifted to the State Library of Queensland since its inception in 1902. Funded by, and named after the Talbot family, the Treasures Wall is a 25 metre long 'wall of glass', showcasing items from the John Oxley Library and the Australian Library of Art. Designed as a spectacular display environment, unlike any other in the country, the Talbot Family Treasures Wall forms part of the State Library's 'knowledge walk' that takes visitors on a voyage of discovery through State Library collections and the newly refurbished building.

Recent exhibitions of 'treasures' from Australian and international libraries have fostered curiosity about treasures that may lie within our own collections.[1] While access is an important aspect of State Library policy, the opportunity to display many historically significant but fragile items has, until now, been limited and hence access to these items reduced. With the refurbishment of the State Library and the Talbot Family Treasures Wall development, visitors can now view our cultural inheritance at close hand and experience the resonance of these original artifacts.

Displays within the Talbot Family Treasures Wall will change three times each year, allowing different objects, ideas and histories to be explored. Items displayed may represent some of our greatest individual endeavours and our highest intellectual achievements, or they may be of particular, local interest. Some of these one-off handmade items may well have been created with the intention that they would be treasured for their rarity, artistry and cultural value. Others may have had more prosaic beginnings, becoming treasures through their history of ownership, survival through the ages, or as an example of a germinal idea which blossomed to become recognised as a significant achievement. These almost 'accidental' treasures were perhaps never intended to be valued as such but, because of their particular genesis, their contribution to our history and culture enables them to stand alongside those treasures created with the intention that they would be valued for their exquisite beauty and embellishment.

The Talbot Family Treasures Wall display program for 2006-07 focuses on State Library collection strengths: artists' books from the Australian Library of Art; illuminated books, albums and addresses, featuring original materials from the John Oxley Library; and a selection of books – including the oldest book in the collection – from the History and Art of the Book Collection.

In developing the Talbot Family Treasures Wall, the State Library has joined an elite group of libraries in recognising the importance of displaying its heritage collections. In 1997 the Library of Congress in Washington DC established its treasures gallery, the first public library to dedicate permanent display space to items of significance within its holdings. Other libraries followed, and in Australia the state libraries of New South Wales, South Australia and Victoria now have treasures display areas.[2]

As Tim Bonyhady points out when talking about items of cultural, historic and artistic significance in his catalogue essay for *National Treasures from Australia's Great Libraries*, 'what masterpieces are to art galleries, treasures have become to libraries'.[3]

1. The National Library of Australia has been instrumental in turning attention to the wealth of heritage material held within libraries through two major exhibitions *Treasures from the World's Great Libraries* 2001 and *National Treasures from Australia's Great Libraries* 2005.
2. This is discussed in detail in the introductory essay of Bonyhady, T 2005, *National Treasures from Australia's Great Libraries*, National Library of Australia, Canberra.
3. Bonyhady, T 2005, *National Treasures from Australia's Great Libraries*, National Library of Australia, Canberra, p. 3. Visit the exhibition at <http://www.nationaltreasures.nla.gov.au>.

LINDA NEWBOWN *Untitled [Tennis ball]* 2001
ink on paper in tennis ball (detail p. 8)

Common books look familiar; uncommon books do not. Book art is not synonymous with book design or literary art; it is something else.[1]

Artists' books are books or book-like objects created by artists as works of art. They may have text and images, but then again, they may not. They may be bound as a book to be opened and perused at leisure, but then again, they may more resemble sculpture or be nailed firmly shut. They may follow the tradition of *livres d'artistes*, with *de luxe* bindings, fine papers and sumptuous plates, or made simply from materials found in the environment. There is such a variety of artists' books that it is often easier to define what they are not, rather than what they are: they are neither books about art, nor do they contain reproductions of artists' works. Artists' books may not even be recognisable as a book, and these may challenge our conception of what constitutes such an object.

The art historian Lucy Lippard suggests that 'The artists' book is a work of art on its own, conceived specifically for the book form and often published by the artist him/herself'.[2] Artists' books are conceived and created as works of art; and yet, to fully experience them, interaction is required. Because of this, artists' books may sit uneasily in an art gallery environment and more comfortably in a library. Artists' books ideally need to be held, handled page by page, immersed in and enjoyed in the reader/viewer's own space – actions in keeping with the philosophy of a library, but not necessarily of an art gallery.

The State Library of Queensland holds approximately 800 artists' books in the Australian Library of Art, comprising a range of creative work from private presses and independent artists working solo or collaboratively, based within Australia and around the world. Thirty artists' books have been selected for the Talbot Family Treasures Wall opening exhibition *Unbound: artists' books from the collection*. While *Unbound* is not an interactive display of artists' books, the exhibition gives an insight into the wealth of treasures held within the State Library, and showcases some significant holdings by well-known artists.

Part of the appeal of artists' books is the distance from well-known conventions that an artist can take a book without it losing its identity as a book. Book conventions generally favour the bound volume format, as opposed to other ways of displaying text and image on a page, for example using scrolls or concertina-fold books. In the modern western tradition books are read from left to right, top to bottom, down the left hand page, then on to the right. Simple. Not so with artists' books which come in many shapes, sizes, materials and styles. Some, like Luke Roberts' *Untitled* 1990, simply cannot be opened – it's nailed firmly shut. To open the book would be to destroy it as a work of art – a tension that Roberts exploits. Other artists use innovative or overlooked book conventions, such as the concertina folded book, scroll or fan. Some artists take the concept of book binding to the limits. Linda Newbown's *Untitled* [*Tennis ball*] 2001 is precisely that: a book in a tennis ball binding. On the first page the artist states 'This is not a book' playing on the surrealist artist René Magritte's semiotic work *Ceci n'est pas une pipe* (*This is not a pipe*) 1928-29 written on his painting which was unmistakeably of a pipe.

Some artists challenge the activity of reading (where

ALEX SELENITSCH *Australia poet* 1989
screenprint and photocopy on card and paper, hand-made paper, candle, string, carborundum in glass vial, plaster, photocopied booklet in cardboard box

IAN BLAMEY *Gomi* 1996
offset printing on paper and card, silver paint, acetate sheet, string, recycled paper held in two-ring binder bound with pages from telephone directory covering boards and typewriter keys, in Linguaphone case

the usual state is silence and stillness) by making reading a physical activity, requiring unfolding, turning, reading across angles, or along a length of paper. Ed Ruscha's *Every building on the Sunset Strip* 1966 requires the text and images to be read along the top of the seven metre book from left to right, then along the bottom from right to left, as if you are travelling down one side of Sunset Boulevard, then the other, looking at the buildings in a way which imitates Ruscha's process in making the book. *Every building on the Sunset Strip* was produced in several editions, and the State Library's copy is from the first edition. It is a pivotal work from the 1960s pop art movement, its deadpan style and production as a multiple defying the artistic convention of the single, unique object that sells for high prices in a commercial gallery.

Clive Phillpot, discussing contemporary artists and their books, suggested that with Ruscha's artists' books, 'The customary aura of artworks was instantly dispelled. There were no precious objects to be locked away and protected from inquisitive viewers. They were obviously for use, and intended to be handled and enjoyed'.[3] Thus, Ruscha created the paradigm for artists' books as something distinct from existing artistic practice, but strongly related to it, and often critical of it.

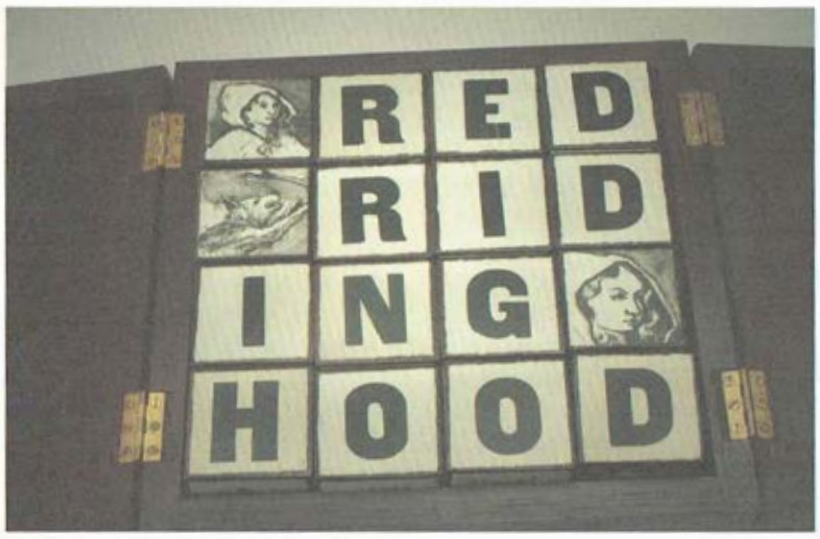
The boldness of 1960s pop sensibility is also expressed in Australian performance poet Pi O's *Ockers* 1999, a retrospective look into the world of 1970s culture and machismo habits. *Ockers* was conceived, designed and illustrated with linocuts by Mike Hudson and hand set by Jadwiga Jarvis of Wayzgoose Press. It displays a graphic style characteristic of comic books made familiar by the work of American pop artist Roy Lichtenstein. Humour is an important aspect of this work, and is an element shared with several other artists in *Unbound*. Ian Blamey and Alex Selenitsch bring Dada-esque and Fluxus inspired wit to their works *GOMI* 1996 and *Australia poet* 1989, with their unpredictable use of materials, font styles and an element of surprise. Fluxus artist Dick Higgins spoke of books existing between media, not specific to any particular art form, but stressing the interplay between them: 'This is the intermedial approach, to emphasize the dialectic between the media'.[4] Each page of Blamey's and Selenitsch's works promises a different experience that requires different reading processes, whether through the unusual combination of images, the way they are presented, relation to text or, with Selenitsch, through his collaborator's contributions.

While laughing out loud is permitted – even encouraged – when looking at some artists' books, an assault on reading in silence can be made by the books themselves. Artists' books can be surprisingly noisy to read, making sounds as the pages are turned, or the text is revealed. No matter how careful the reader is, Sebastian Di Mauro's *Leaves of stone* 1991 makes sharp scraping noises as the leaves are turned and come to rest on each other, and bumping noises as they touch the cradle, which is unnerving to readers accustomed to the silent contemplation of image or text.

Jan Hogan's *Little Red Riding Hood* 1992 can be seen simultaneously as an interactive game and an aesthetic object, pointing to a double bind implicit in many artists' books: if used as intended, they risk being destroyed by the very act that makes them different from both art and books.

SEBASTIAN DI MAURO *Leaves of stone* 1991
(detail *Air*) engraved slate in wooden cradle

JAN HOGAN *Little Red Riding Hood* 1992
lithograph on paper on wood, in hinged wooden case



EDWARD LEAR *The owl and the pussycat* 1988
illustrated by Andrew Sibley
pochoir print and hand illumination on paper in leather
and suede binding with inlaid colour vellum panel

This forces us to make a choice between seeing the work as art (contemplation), text (reading) or play (interaction). The fabulously colourful *Anansi Company* 1990, created by the artist Ronald King and poet Roy Fisher was made in celebration of the Caribbean community in Notting Hill, and intended to be used as puppets – each of the wire figures can be removed to perform the story. Like the costumes and props in *Carnivale*, or the ephemera produced for a performance, *Anansi Company* comments on the tension between our love of collecting for posterity and the joy of using something for the moment.

Play, interaction and movement disrupts our common experience of reading, as does non-linear text. Bernadette Crockford's *Concrete poetry* 1996, with its origami-like folds, opens like a flower to reveal text that follows the paper creases. The reader must turn the book to read, playing with different combinations of sentences along different folds, and making up a different poem each time the book is read.

The final section of works pays homage to the tradition of *livres d'artistes*, developed at the end of the nineteenth century by French art dealers and publishers who wished to combine classic text with illustrations by artists of the day. In *livres d'artistes* text follows convention, and images relate to the text. The earliest *livre d'artiste* on display follows this tradition, in Charles Baudelaire's text *Les fleurs du mal* 1947, with accompanying illustrations by Henri Matisse.

While not strictly artists' books, *livres d'artistes* have proved popular with contemporary artists who want the look and feel of an *objet de luxe*. This tradition can also be used in a subversive manner, where the content and style combine to comment on the way we perceive books and reading. Andrew Sibley's *The owl and the pussycat* 1988 – a poem familiar to many – reflects on the oral tradition of conveying information that existed prior to the invention of books. Udo Sellbach, referencing Goya's series of prints *Desastres de la guerra* (*Disasters of war*) of 1808, uses beautiful paper, binding and exquisite printmaking techniques showing us that, just as in Goya's time, atrocities are still commonplace. In a similar vein, Raymond Arnold's volume *History/Memory* 1999 contemplates the artist's own relationship with the battlefields of Europe where his ancestors fought. Trained as a printmaker, Arnold uses digital technology to render his images in book form.

Recent developments in technology have made it possible for artists to publish from their desktops, an innovation as revolutionary as the invention of the printing press in the fifteenth century. Such an important shift in the dynamics of printing was recognised when Jan Davis won the Fremantle Print Prize in 1995 with *Solomon c* 1995, a captivating and enigmatic series of seven volumes that presents a complex array of images based on the Pacific Ocean islands visited by the artist.

The choice to feature artists' books as the inaugural display of the Talbot Family Treasures Wall was, in the end, obvious: it reflected in a challenging and thought-provoking way the long tradition of enquiry, curiosity and innovation that books signify – particularly in the hands of artists. It also focussed on one of the strengths of the State Library's collection, as well as providing a link between art and text. Like the refurbished State Library, these artists' books represent vitality, creativity and relevance, recognising a link to the past, but with aspirations for a stimulating future.

List of works
All items are drawn from the Heritage Collections of the State Library of Queensland. Artist's and author's dates of birth and death are included where known. Measurements are given height x width x depth (where applicable).

Unbound: artists' books from the collection
Display period: 25 November 2006 – 11 March 2007

RAYMOND ARNOLD 1950-
design by Lynda Warner
Memory/history 1999
Victoria: R Arnold, 1999
digital print and letterpress on paper in cloth-bound screw-post binding with inlaid digital print in matching slipcase
34.8 x 34.8 x 2cm
Australian Library of Art
RBHMON ARN

CHARLES BAUDELAIRE 1821-67
illustrated by Henri Matisse 1869-1954
Les fleurs du mal 1947
Paris: La Bibliotheque Francaise, 1947
lithograph, etching, engraving and letterpress on paper in paper over board binding with matching slipcase
28.6 x 23.5 x 3cm
Australian Library of Art
RB 841.91 BAU/A 1947

JUDY BARRASS 1950-
This land is your land, this land is my land 2004
Queensland: Judy Barrass, 2004
clay and string in paper-covered wooden box
8.5 15.5 x 7.5cm
Australian Library of Art
RBHMON BAR

IAN BLAMEY
Gomi 1996
Hobart, Tasmania: Ian Blamey, 1996
offset printing on paper and card, silver paint, acetate sheet, string, recycled paper held in two-ring binder covered with pages from telephone directory and typewriter keys, in Linguaphone case
23.5 x 19.5 x 7cm
Australian Library of Art
RBHMON BLA

GW BOT 1954-
Offerings 1997
Goulburn, NSW: Yabber Yabber, 1997
linocut prints and letterpress on paper in paper over board binding
12 x 29 x 2.7cm
Australian Library of Art
RBHMON BOT C1

BRANDOLINO BRANDOLINI D'ADDA
Sandro Martini 1941-
Duale 1976
Milan, Italy: Grafica Uno, 1976
aquatint and letterpress on handmade paper in matching binding and slipcase
38.5 x 29.5 x 1.5cm
Australian Library of Art
RB 851.914 BRA/B 1976

BERNADETTE CROCKFORD 1974-
Concrete poetry 1996
Canberra, ACT: B Crockford, 1996
intaglio print on paper in cloth-covered boards, ribbon
16 x 8 x 3.5cm
Australian Library of Art
RBHMON CRO

JAN DAVIS 1954-
Solomon c 1995
Lismore, NSW: J Davis, c 1995
digital print on paper in cloth over board binding in matching slipcase
seven volumes each 13.7 x 13.7 x 1.2cm in case 14.7 x 14 x 9.5cm
Australian Library of Art
RBHMON DAV

SEBASTIAN DI MAURO 1955-
Leaves of stone 1991
Australia: S Di Mauro, 1991
engraved slate in wooden cradle
six tablets each 20.5 x 20.5 x 1cm
in wooden cradle 25.2 x 47 x 9.5cm
Australian Library of Art
RBHMON DIM

ROY FISHER 1930-
RONALD KING 1930-
Anansi Company 1992
London: Circle Press, 1992
screenprint and hand stencil on Arches paper and card, letterpress on paper, wire, in screenprinted cloth-covered solander box
15 folders each 40 x 30 x 1cm
in case 34.1 x 45 x 11.3cm
Australian Library of Art
RB 702.81 1992

DEBRA GIBSON
Untitled [Army] 2001
Brisbane, Queensland: D Gibson, 2001
screenprint on paper, metal buttons, commercial badge in screenprinted acetate box
35.3 x 25.5 x 5.4cm
Australian Library of Art
RBHMON GIB

Untitled [Kamikaze] 2001
Brisbane, Queensland: D Gibson, 2001
screenprint on paper, fur, zip fastener in screenprinted acetate box
35.5 x 26 x 6.8cm
Australian Library of Art
RBHMON GIB

JULI HAAS 1952-
Stage 1992-1993
Juli Haas, 1992-93
pen, ink and watercolour on paper in cloth over board folder, ribbon
36 x 41.5 x 1cm
Australian Library of Art
RBHMON HAA

BARBARA HEATH 1954-
Malcolm Enright 1949-
Freewheeling 2005
Brisbane, Queensland: B Heath and M Enright, 2005
laser cut, folded stainless steel
two forms each 10.6 x 30cm in diameter
Australian Library of Art
RBHMON HEA

DOROTHY HEREL 1939-
Lewis Carroll 1832-1898
Text vest / [Jabberwocky] 1991
Losne, France: D Herel, 1991
letterpress, cotton and eyelets on hand-made paper 73 x 43.5 cm
in box 27 x 36.5 x 3.5cm
Australian Library of Art
RBHMON HER

JAN HOGAN 1963-
Little Red Riding Hood 1992
Canberra, ACT: Raft Press, 1992
lithograph on paper on wood, in hinged wooden case
16 blocks each 6.1 cm x 6.1 cm x 6.1cm
in box 29.5 x 30.5 x 10cm
Australian Library of Art
RBHMON HOG

EDWARD LEAR 1812-1888
illustrated by Andrew Sibley 1933-
The owl and the pussycat 1988
Melbourne, Victoria: Lilly-Pilly Books, 1988
pochoir print and hand illumination on paper in leather and suede binding with inlaid colour vellum panel
39.5 x 29.5 x 3cm
Australian Library of Art
RBHMON SIB

CATHERINE MONEY
Mehndi=Nature 2004
Buderim, Queensland: C Money, 2004
block print and embossing on paper, woodblocks and leather in hinged aluminium cover, in acrylic case
19.5 x 10.5 x 4cm
in case 19.5 x 11 x 5cm
Australian Library of Art
RBHMON MON

LINDA NEWBOWN 1962-
Untitled [tennis ball] 2001
Canberra, ACT: Boundary Press, 2001
ink on paper in tennis ball
7cm diameter
Australian Library of Art
RBHMON NEW

MARY NEWSOME 1936-
101 slippers 2003
Melbourne, Victoria: Villa Modeste Workshop, 2003
digital print on paper, laminated paper, in padded satin cover in velvet and satin bag with ties
43 x 16 x 2.5cm
Australian Library of Art
RBHMON NEW

PI O 1951-
Odiers: a poem 1999
Katoomba, NSW: Wayzgoose Press, 1999
screenprint on paper, in screenprint on fabric over board portfolio
48.5 x 33.2 x 3cm
Australian Library of Art
RBHPP WAY

MARK O'CONNOR 1945-
The grub in the wood of time 1989
with Sun Evrard, John Tonkin, Frank Wiener and Serge Amburger
Australia: M O'Connor, 1989
wood, ink on paper in wooden slipcase
40.1 x 18 x 4.5cm
in case 41.3 x 18.2 x 5cm
Australian Library of Art
RBHMON EVR

ADELE OUTTERIDGE 1946-
Vessels 2004
Brisbane, Queensland: Adele Outteridge, 2004
perspex, cotton
30 x 64cm diameter
Australian Library of Art
RBHMON OUT

LUKE ROBERTS 1952-
Untitled 1990
Brisbane, Queensland: L Roberts, 1990
synthetic polymer paint, nails, wax seals, braid and cloth on commercially printed book
31 x 26 x 8.5cm
Australian Library of Art
RBHMON ROB

MEL ROBSON 1971-
A secret history 2005
Brisbane, Queensland: M Robson, 2005
decal on slipcast and pierced porcelain
13 vessels: 2 x 10cm diam; 5.7 x 8.8cm diam; 4 x 6cm diam; 7 x 10cm diam; 2 x 12cm diam; 8 x 10cm diam; 5 x 7cm diam; 2 x 12cm diam; 4 x 8cm diam; 9 x 7cm diam; 7 x 12cm diam; 4 x 3cm diam
Australian Library of Art
RBHMON ROB

EDWARD RUSCHA 1937-
Every building on the Sunset Strip 1966
Los Angeles, California: E Ruscha, 1966
offset print on paper, in silver reflective paper over card slipcase
17.6 x 14.5 x 1cm
Australian Library of Art
RB 779.479494 1966

ALEX SELENITSCH 1946-
Australia post 1989
Canberra, ACT: Graphic Investigation Workshop, 1989
screenprint and photocopy on card and paper, handmade paper, candle, string, carborundum powder in glass vial, plaster, photocopied booklet in screenprinted cardboard box
27 x 23 x 4.5cm
Australian Library of Art
RBHMON GRA

UDO SELLBACH 1927-2006
And still I see it 1995
Canberra, ACT: U Sellbach, 1995
etching, aquatint and letterpress on paper in fabric over board binding, in fabric-bound slipcase, in acetate wrapper
41.2 x 48 x 2cm
Australian Library of Art
RBHMON SEL

MADONNA STAUNTON 1938-
Fennani 1996-2001
Brisbane, Queensland: M Staunton, 1996-2001
synthetic polymer paint and Letraset on paper in recycled timber boards
25.5 x 35.5 x 4.6 cm
Australian Library of Art
RBHMON STA

KLAUS ZIMMER 1928-
Book V, image and word 1998
Melbourne, Australia: Jenny Zimmer, 1998
painted and kiln-fired glass, watercolour on paper in folder, in cloth-covered box with bronze relief
six tiles each 22.5 x 22.5 x 0.5cm
and watercolour folder 22.7 x 22.7cm
in box 25.5 x 25.5 x 10.5cm
Australian Library of Art
RBHMON ZIM