



Artists' books are books or book-like objects created by artists as works of art. 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 artists, nor do they have reproductions of artists' works. Artists' books may not even be recognisable as books, and they may challenge our conceptions of what, exactly, constitutes such an object.

The State Library of Queensland holds approximately 800 artists' books in the Australian Library of Art, 30 of which have been selected for the Talbot Family Treasures Wall opening exhibition *Unbound: artists' books from the collection*. This display offers an insight into the wealth of treasures held within the State Library, and showcases some significant holdings by well-known artists, many of which have never been viewed.

slq state library
of queensland
South Bank

TALBOT FAMILY TREASURES WALL

Unbound artists' books from the collection

25 November 2006 – 11 March 2007

1. ADELE OUTERIDGE 1946-

Vessels 2004
Brisbane, Queensland: Adele Outeridge, 2004
perspex, cotton
30 x 64cm diameter
Australian Library of Art, State Library of Queensland / FEB-MON-OUT

'The beauty of making books with transparent media such as perspex, acetate or tracing paper is that all the pages are visible and the whole book can be read at once, even when it is closed. The image or text appears to be suspended in space. I love the idea of the book as a vessel that contains information in the form of text or images. It divides this information into small sequential units of space - the pages - also into units of time and movement when these pages are read and turned.' - Adele Outeridge

2. 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, State Library of Queensland / FEB-MON-CRO

'For years, I had been writing poetry that was not quite the norm. From the moment of discovering the artist's book, I was determined to create a sculptural figure that resembled a book, which would have a surreal feel about it but still open and shut like an everyday book. After years of designing and making numerous artists' books, I came to the design of *Concrete poetry*. Its triangular shape can still open out square like a normal book, but can also change its structure to resemble shapes.' - Bernadette Crockford

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5. 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 25 x 8.5cm
Australian Library of Art, State Library of Queensland / FEB-MON-ROB

Luke Roberts altered the once-readable publication *Journal of the century* 1976 into a work of art. By doing so he extinguished the possibility of ever reading the book again, or risked the destruction of the work of art by someone intent on reading it.

6. 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, State Library of Queensland / FEB-MON-DM

In *Leaves of stone*, Sebastian Di Mauro has engraved five Hindu symbols into square slate tablets. They represent the elements as follows: the engraved square represents earth, the crescent water, the triangle fire, the large circle air and the small circle ether. According to the artist 'These five elements can be used in meditation to gain insight into the forces through the body mandala and mystery over the elements'.

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9. JUDY BARRASS 1950-

This land is your land, this land is my land 2004
Queensland: Judy Barrass, 2004
clay and siring in paper-covered wooden box
8.5 x 15.5 x 7.5cm
Australian Library of Art, State Library of Queensland / FEB-MON-BAR

This land is your land, this land is my land emerged from a residency Judy Barrass undertook in the historic gold mining town of Hill End in New South Wales in 2003. Barrass made several works influenced by patchwork quilting, old linoleum and repairs she saw in the historic houses. It later occurred to the artist that 'on maps the mining leases were depicted as a layer over the Hill End landscape like a giant patchwork quilt following the contours of the hills and valleys'. Like fence lines that march across the landscape, this book, when fully opened, follows the contours of any surface on which it rests.

10. 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 intail digital print in matching slipcase
34.8 x 34.8 x 2cm
Australian Library of Art, State Library of Queensland / FEB-MON-ARN

In 1998 Raymond Arnold visited the battlefields of the Western Front in France, where his grandfather and great-grandfather had fought. The cemeteries, memorials, villages and fields still contain scars from that time, and are sites of remembrance and intense emotion for many Australians. The digital images in *Memory/history* were scanned from a suite of ten large etchings that arose from this experience, and were printed the same year at the Atelier Lacourrière et Frélaud in Paris.

11. BARBARA HEATH 1954-

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, State Library of Queensland / FEB-MON-HEA

'This artist book takes its form both from the spoked wheels of a bicycle as well as that of the archetypal 'open book'. It's easy to imagine the bicycle might have been a precursor to the suffrage movement. What a piece of liberation that instrument must have been! - at least a means to go where and when you will. This new freedom of movement inspired the bold to pitch against other fears and entrenched resistances.' - Barbara Heath and Malcolm Enright (artist's website). *Freewheeling* was commissioned by the State Library for the 2005 exhibition *Suffrage* that celebrated the centenary of women's suffrage in Queensland.

12. 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, State Library of Queensland / FEB-MON-BOT

'The most important things in life seem to go mostly unnoticed - all the little gifts and offerings we make to one another or the chance breeze that soothes and renews our feelings for this life as it brushes past our faces - with this in mind I made my artist's book *Offerings*. In Buddhist dāsic teaching these offerings take the form

of woodcuts on paper which are then burnt as an offering or sacrifice. I love this metaphor for the potency, yet ephemerality of life which is signified in this gesture. In the West we cling on to each fragment, message of a life which has come and gone and contained for an instant on paper. That is the beauty of prints, printmaking paper and the artist's book - it is a reflection of our imprint, as invisible as it may seem on this earth as we come and go.' - GW Bot

13. 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, State Library of Queensland / FEB-MON-RUS

Ed Ruscha used a motorised camera mounted to the back of a pick-up truck to take photographs of every house along the Sunset Strip while driving first along one side of the street and then along the other. The photographs were then developed and pasted in order, with individual buildings labelled with their respective house numbers, and printed in several editions. The book is a concertina format which, when fully open, is over 7 metres in length.

14. 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, State Library of Queensland / FEB-MON-SEL

15. 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 slipcase 14.7 x 14 x 9.5cm
Australian Library of Art, State Library of Queensland / FEB-MON-DAV

Solomon is a series of seven books produced by artist Jan Davis after she journeyed to the Solomon Islands in 1994. The books present, through words and pictures, a collage of historical and personal reflection upon the Solomon Islands. The title appears as a single letter on the spine of each volume. *Solomon* won the prestigious Fremantle Print award in 1995.

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3. CATHERINE MONEY 1961-

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, State Library of Queensland / FEB-MON-MON

'My hands are very old; they hold a story. It is a story of nature and struggle. Like an ancient relic, they are stored in a box. *Mehndi=Nature* Delicate Intricate Precious Vulnerable. Fading from existence. Lost Forever. It is in our hands. The inscription on my book reads: 'My name is Catherine Money and these are my hands. Nature is everyone's hands. We are the caretakers. Like the ancient art of mehndi henna on the hands of the bride, toil will replace the fading beauty. Nature is in our hands. Give nature a hand!' - Catherine Money

4. MEL ROBSON 1971-

A secret history 2005
Brisbane, Queensland: M Robson, 2005
discal on slip cast 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, State Library of Queensland / FEB-MON-ROB

A secret history was commissioned by the State Library of Queensland for the 2005 exhibition *Suffrage* that celebrated the centenary of women's suffrage in Queensland. Inspired by books, diaries and artefacts from the domestic environment, Mel Robson created a series of translucent ceramic vessels decorated with references to women's diaries and household objects.

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7. MARK O'CONNOR 1945-

The grub in the wood of lime 1989
with Sun Evrard, John Tonkin, Frank Wiesner 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, State Library of Queensland / FEB-MON-OVR

This book was a collaboration between the author and four other people: French binder Sun Evrard conceived the idea, John Tonkin designed the construction, the colour plates were made by Sun Evrard and John Tonkin, Frank Wiesner supplied the wooden pages and Serge Amburger manufactured the hinges and attached the wooden pages to them. It was created in 1989 in Canberra and Paris, in an edition of four slightly different volumes.



8. MADONNA STAUNTON 1938-

Pennant 1996-2001
Brisbane, Queensland: M Staunton, 1996-2001
synthetic polymer paint and Letratex on paper in recycled timber boards
25.5 x 35.5 x 4.6cm
Australian Library of Art, State Library of Queensland / FEB-MON-SIA

'Books often evolve as a response to found material chosen to act as covers, sometimes sourced from direct furniture. This adds a sculptural element to the concept. In the instance of *Pennant*, the inner folds mimic the profile of the boards, playing with the theme of reverse in repose. *Pennant* perhaps refers to a "Dream Ship". - Madonna Staunton

16. 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 x 6.1 x 6.1 cm
 in box 29.5 x 30.5 x 10cm
 Australian Library of Art, State Library of Queensland / RB-MON-HOG

The title of the well-known children's story *Little Red Riding Hood* can be spelled out from the letters on blocks, which also have images from the story.

17. PI O 1951-
Ockers: 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, State Library of Queensland / RB-SHP-WAY

Ockers: a poem was written by Melbourne-based poet Pi O, conceived, designed and illustrated with linocuts by Mike Hudson, and hand set by Jodwiga Jarvis of Wayzgoose Press. Inspired by the 1970s phenomenon of 'ockers' as celebrated by renowned ocker Paul Hogan ('Hoges'), and the cartoon sensibility of pop art, the concertina book comes with a glossary of ockers for the uninitiated, and a helpful introduction by Julie Copeland.

18. 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, State Library of Queensland / RB-MON-NEW

Mary Newsome interviewed and asked intimate questions of 101 slipper-wearing people for her book *101 slippers*. She asked each participant the same questions: 1. How long have you had these slippers? 2. How many pairs of slippers do you have (winter, summer, travel, outside, inside, others)? 3. Have you always worn slippers? 4. What do your slippers mean to you? 5. When do you wear them? 6. Would you be pleased if someone gave you as a (birthday) present a pair of slippers? 7. Where do you keep your slippers? 8. Do you take them on holiday? 9. Do you wear them with socks? 10. Origin and description. 11. Any other thoughts on slippers? This world-wide research resulted in a comprehensive survey of the slipper habits of 101 people, complete with portraits (of their slippers).

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19. 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, State Library of Queensland / RB-MON-HAA

'Book making is an integral part of my art practice which also includes painting (watercolour) and printmaking (dry point). These fields often cross and 'feed' or supplement each other... I make books because the format allows me to have a different creative direction. I can think sculpturally and 2D whilst embracing a narrative, whether visual or aided by text. I produce more unique state books than editions.' - Juli Haas

20a. 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, State Library of Queensland / RB-MON-GB

**20b. 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, State Library of Queensland / RB-MON-GB**

These books are in the shape of military uniforms, and packed in clear cellophane shirt boxes. On the front of each box is screenprinted: 'Don't miss this book packed with no-nonsense war stories! There's excitement and interest which will take you straight to the thick of the action on every page. It contains complete picture stories, each vividly illustrated. You and your friends can get a thrill by impersonating each execution as if you were in your own war! It's a sure-fire hit.'

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are some artists who know something about print. Beyond the paper's surface, they work with solids and liquids, rituals and apparatus using another language that is equally capable of paraphrasing (illuminating) poems and generating ideas out of matter.'

23. 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 telephone directory pages and typewriter keys, in Linguaphone case
 23.5 x 19.5 x 7cm
 Australian Library of Art, State Library of Queensland / RB-MON-BLA

Gomi! was created using images from the *National Geographic* magazine which, combined with other fold-out ends in a folder of pages, pockets and old-out sheets, produces a surprising, humorous and often thought-provoking image of the world in which we live.

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

Text vest / was designed by Dorothy Herel and made in collaboration with French papermaker Michel Guet. Constructed using handmade paper with eyelets and stitch, it has Lewis Carroll's poem *Jabberwocky* printed in English and French on the front and verso. The text was printed by Thierry Bouchard in Losne in July of 1991. As a piece of wearable art, this artist's book could be worn as well as read.

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29. 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 scklander box
 15 folders each 40 x 30 x 1cm
 in case 34.1 x 45 x 11.3cm
 Australian Library of Art, State Library of Queensland / RB-702-AT-1992

Anansi Company is based on a story in Walter Jekyll's Jamaican song and story, and tells of Anansi the spider man and his company of animal friends. Roy Fisher explained that: 'In Africa Anansi the Spider was a god, of the sort easily demoted by missionary theology to the rank of demon or imp; a spirit of ruses, deccits and evasions, of compulsive activity unimpeded by ethics. Abducted by slave traders and shipped to the Caribbean, he there developed as a folklore character, the not-always-successful mover of hard-nosed comic and satirical tales whose tellers would habitually close with the disingenuously polite formula, "Jack Manitoro, me no choose none" - "Mr Listener, don't think I'm getting at you". Anansi Company is dedicated to Jessica and Jona and the Caribbean community of Notting Hill.

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24. KLAUS ZIMMER 1928-
Book V, image and word 1998
 Melbourne, Victoria: 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, State Library of Queensland / RB-MON-ZM

This artist's book has leaves of glass. It was created by painting a series of glass tiles, then kiln firing them at hot temperatures. The book literally fuses Klaus Zimmer's expertise with glass with his strong graphic sensibility.

25. EDWARD LEAR 1812-1888
 illustrated by Andrew Sibley 1933-
The owl and the pussycat 1988
 Melbourne, Victoria: Lilly-Pilly Books, 1988
 podchior 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, State Library of Queensland / RB-MON-SIB

26. 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, State Library of Queensland / RB-601-911-EPAB 1976

27. CHARLES BAUDELAIRE 1821-67
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, State Library of Queensland / RB-911-91-BAUA 1947

Charles Baudelaire's *Les fleurs du mal* (The flowers of evil) is illustrated with lithographs by Matisse. The engraving was printed by Lacouriere by Matisse. The book was printed by Mouriot brothers and wood engravings by Theo Schmed. The book is inscribed by Matisse: 'en hommage au professeur G. Santy a qui je dois ma seconde vie, H. Matisse' ('in homage to professor G. Santy to whom I owe my second life, H. Matisse').

22. ALEX SELENITSCH 1946-
Australia poet 1989
 Canberra, ACT: Graphic Investigation Workshop, 1989
 screenprint and photocopy on card and paper, handmade paper, candle, string, carborundum in glass vial, plaster, photocopied booklet in screenprinted cardboard box
 27 x 23 x 4.5cm
 Australian Library of Art, State Library of Queensland / RB-MON-GPA

Architect and poet Alex Selenitsch directed the production of this volume. It contains work by 24 individual poets and artists, held together in a cardboard envelope onto which is screen printed 'Australia Poet', a pun on 'Australia Post'. In the book's colophon Selenitsch states that *Australia poet* has '... some poems by poets who have found that print is not a nuisance but a language: all pervading (the binding equivalent of gravity), subtle and open to individual expression and vision. Here too,

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8921 8919 8917 8913 8911 1/2 8911 8907



Further information about artists' books and the full artists' statements can be found at www.artistsbooks.sls.qld.gov.au

Predict images (reverse): Mel Robson A scene's history 2005, Dorothy Herel Text vest / [Jabberwocky] 1991, Roy Fisher and Ronald King Anansi Company 1992, Madonna Stanton Pervener 1996-2001

Tabbot Family Treasures Wall

The Tabbot Family Treasures Wall showcases treasures from the State Library of Queensland's Heritage Collections. Its construction was funded by the Tabbot family and the program was funded by an anonymous donor through the Queensland Library Foundation. The next scheduled display is illuminated books, albums and addresses from 24 March - 8 July. www.sls.qld.gov.au/treasureswall

Tabbot Family Treasures Wall
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Open daily 10am-5pm
 (open until 8pm Mon-Thur)
 Level 4 Heritage Collections Suite open 10am-5pm Sun-Fri
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