



**27 June – 12 October 2008**

Free exhibition open daily, 10am–5pm

slq Gallery, level 2

State Library of Queensland

Cultural Centre, Stanley Place

South Bank

# Freestyle Books

**ARTISTS' BOOKS FROM  
THE COLLECTION**

# Freestyle Books:

artists' books from the collection

**Artists' books: not books about art; not books about artists; not even books illustrated by artists (though they can be). Artists' books are artworks that use the form or the concept of a book. Free from the constraints of traditional publishing, they are about nothing so much as themselves.**

Artists' books are, it seems, infinitely variable. Any definition that is posed is immediately challenged to include another possibility. Art critic and theorist Lucy Lippard suggested that "Artists' books are best defined as whatever isn't anything else."<sup>1</sup> They can be handcrafted or commercially printed; unique, or in limited or unlimited editions. Materials range from the traditional paper to metal, perspex, stone, clay and glass. Forms range from the traditional codex (a book consisting of pages sewn together along one edge and bound between covers) to sculptural works, or may have audio, video, installation, online and performance components. While individual artist's books may fit comfortably within one section of the artform, they almost certainly will sit just as comfortably somewhere else.

Artists' book makers are most often printmakers or digital artists as the multiple copies of their work are suited to the book editioning process, however papermakers, painters, photographers, sculptors, binders, jewellers, textile and glass artists have all used the medium of the book. For some, creating an artist's book may be a one off event, occasioned by a collaboration or invitation. For others bookmaking is integral to their practice, an extension of their other work, or the only medium that can adequately fulfil a particular idea.

Artists recognise the long history of the book as a vessel for the conveyance of information and ideas. There is reverence for the book as artefact and a notion of the authority bestowed on an idea by its encapsulation in book form. There is recognition of the fact that the non-art critic more easily extracts meaning from an artist's book than from a traditional wall work; that they come to it with a greater expectation of understanding the content because of their previous successful encounters with books. The intimacy of the book and the experience of reading are particularly important to book artists. All the senses can be used to interact with a work, and books can be enjoyed alone, not having to be simultaneously shared with other viewers. The reader also has complete control over the speed and sequence of viewing.



Tate Adams, *Gesture*, 2005



Angela Cavalieri & Peter Lyssiotis, 1316–, 2004

Books are sequential, with ideas and stories building up as each page is turned. This allows complex ideas to be developed within one artwork. Many artists enjoy the challenge of problem solving necessary to produce a book – problems of two and three dimensions, of design and materials. Different binding forms and materials can be used to tell part of the story or reinforce an idea.

In 1900 Parisian art dealer Ambroise Vollard began to commission artists such as Pierre Bonnard and Pablo Picasso to illustrate texts that he had chosen. These *livres d'artistes* were the earliest twentieth century precedents of the artists' book. They were sumptuous works using an existing text and high production values. Jenny Zimmer is a leading exponent of the continuing tradition in Australia. An artist herself she was involved in the Centre for the Development of Artists' Books and Limited Editions at Monash University from 1992 to 1995. Since 1997 she has published some 14 works under the Zimmer Editions imprint, some jointly with the Lyrebird Press in Townsville. These include Tate Adams' *Gesture*, Andrew Christofides' *Passage: a book of drawings*, Inge King's *A book of cut-outs*, Ann Rado and Grahame King's *Midnight meditation* and others by Robert Jacks, Allan Mitelman, Jan Senbergs and Sydney Ball. The role Zimmer plays extends beyond that of bringing together artists and texts. She is also responsible for the design and production of the books.

Another work following the *livre d'artiste* tradition is *Monologues*. Petr Herel was the guiding force behind this book containing a text by the German poet Gottfried Benn and mezzotints by Graeme Peebles. The book begins with dark images. With each page turn they are lighter until the text is reached. They then become successively darker again. Benn was a favourite writer of Herel's and he believed that mezzotint prints with their deep blacks were the best means of showing the transitions from dark to light that were present in Benn's writing and life. He chose Peebles to create the images in the book because of his mastery of the technique of mezzotint and his imagery. He explained to Peebles the principle behind the book, but did not show him the text, wanting not an illustration or interpretation of the text but rather an interpretation of the concept. This diverges from the usual relationship between artist and text.<sup>2</sup> The book is titled *Monologues* though the text is titled *Monologue*. These titles represent two parallel monologues, one in words and one in images, independent but interconnected through their presence as two sequences in the book.

As the meeting place of many skills that have to work in unison to create a successful and meaningful whole, the book is the perfect medium for collaboration. Sometimes all the necessary skills are present in one person. More often artists, writers, binders, printers, photographers and papermakers collaborate to produce an artists' book. They may need to collaborate, but equally they may make that choice for the other benefits it brings. These include the chance to combine ideas, to develop joint solutions to design problems, to create a work that is greater than the sum of its parts and to obtain some relief from the isolation that is often the lot of the artist's working life.



Ron McBurnie and Glen O'Malley were the primary collaborators on *Lights out*, but also involved were Peter Bell who wrote the introduction, Elizabeth Springer, Mark L. Both, Christine Langtree and Colin Campbell who contributed poetry, and the binder Friedhelm Pohlmann. The book combines etchings by McBurnie on fine tissue paper, laid over photographs of Queensland's disappearing Drive-in Theatres. The viewer looks through translucent 'screens' in McBurnie's etchings to the O'Malley photograph on which he is commenting.

*1316* – is the first of three books in a continuing collaboration responding to Dante's *Divine Comedy* between Angela Cavalieri and Peter Lyssiotis. Inspired by photographs of text and images on the domed ceilings of Vatican buildings during a visit by Cavalieri to Italy, the first book addresses the Inferno through the device of the circle. Cavalieri's linocuts are juxtaposed with photographic and painted images and handwritten texts by Lyssiotis, unbound in a box. "One reading of the 'Divine Comedy' may be that it is an attempt to map everything and so each of the sheets in this box are intended to remind us of maps which we have to negotiate in order to get to the next level."<sup>3</sup>

Book objects reference forms of books such as the scroll, clay tablet or codex, or impose components of a book onto other objects to create sculptural works. *Memory loss* by Scott McCarney combines both of these methods to investigate a brain injury suffered by his brother. Using the form of a Venetian blind to symbolize the veil drawn over the memory of his brother following the injury it "represents in physical, verbal, and visual ways the complexity of brain trauma ... The accordion structure combines fractured images and texts drawn

from medical literature about head injury with personal photographs and correspondence. The book can be seen from many angles: as a static piece of sculpture from a 'clinical' distance, or close at hand where manipulating the pages reveals personal struggles."<sup>4</sup> It also references different forms of the book, the concertina book and the palm leaf book. Palm leaf books are a South Asian form of book in which the long thin pages, made from palm fronds, are held between rigid covers. Each leaf is pierced by a hole or holes through which is threaded a cord. This becomes the binding mechanism that the leaves slide along to give access to their contents. McCarney has combined a book form and a non-book form to enhance the message of the work.

The subject of Anne-Maree Hunter's *Tower of Babel* was inspired by a book form she had created incorporating a scroll and a concertina book. She states that "'The Tower of Babel' is a long triangle of paper that is rolled upon itself to form an ascending tower shape. When displayed the paper forms a loose spiral. It may not initially appear to be a book at all, rather it is more like a sculpture, which the viewer or reader can circle around. I have coined the term 'Babel Books' to describe this book structure I have been developing because of the physical appearance of a tower; in this case the Biblical tower of Babel."<sup>5</sup> The work's content derived from this form; the outer side of the scroll contains images of world architecture that embellish the architectural form of the tower, while the inner surface contains in screenprinted text the story of the Tower of Babel.



As a method of relaxation sculptor Inge King produced the drawings and cut-outs for *Inge King: a book of cut-outs; with passages from Raymond Carver's What we talk about when we talk about love*. She regards her sculpture as 'drawings from a thousand angles', and considers

the drawings for this book, created after the sculptures, to be sculptural forms. The pages of the folios can be opened a little or a lot, to give different views of the work through the cut-outs, similar to walking around a sculpture.<sup>6</sup>

The sequential nature of the book lends itself to the expression of narrative, with each turn of the page building the story. This is the case with ordinary books like novels but it is used more consciously in artists' books. Other components of a book can also be directed towards the development of a narrative. Images and text contribute, but also playing a role are shapes and materials.

In the way that a patchwork quilt is built up piece by piece, *Aunt Sallie's lament* by Margaret Kaufman and Claire Van Vliet builds the story of a woman and the quilts she has made. With each page turn the die-cut shapes of the multi-coloured pages construct the visual quilt, just as the text they contain constructs the story.

In *William Tell* Warja Honegger-Lavater has translated the Swiss folk story of the archer forced to shoot an apple from his son's head into a map legend, with each character represented by a symbol. The story unfolds chronologically as each page is turned. Printed in concertina style, when fully extended the book can be read as a map.

Margaret Kaufman & Claire Van Vliet, *Aunt Sallie's lament*, 1993

Lyn Ashby's *Sisyphus goes home* interprets the ancient Greek myth of the founder of Corinth. Punished by Zeus for his cunning in trying to avoid Hades, Sisyphus was condemned to forever roll a huge boulder up a mountain. Each time he nearly reached the top it would roll down again. The pages of the book are board and the turning of the page marks each step, emphasizing the arduous and eternal journey, the sound of the boards tapping together echoing Sisyphus' footsteps. In the images there is a cycle of Sisyphus continually becoming the mountain which in turn becomes Sisyphus. Decorated with the patterns and colours of wallpaper representative of the home he will never reach, Sisyphus' frustration is evident.

Found materials play an important role in the unfolding of narratives. They may contribute text, images or binding materials. *Mixed carton 1: critical theory in a box* by Tim Mosely is one of a series entirely sourced from cardboard boxes. With pages cut from the boxes the text consists of lettering already present. Even the binding "thread" is the reused packing tape that sealed the boxes. "The narrative within each book is constructed solely from elements on the boxes used. These consist of physical properties of the boxes, printed words & marks, colours and textures. The subtext to the surface





Tim Mosely, *Mixed carton 1: critical theory in a box*, 2006

reading is the stuff of critical theory. The books can be read as a critique or be used to critique the source materials.”<sup>7</sup>

Adele Outteridge’s untitled work in the exhibition is composed of envelopes addressed to the Arts Unit at the State Library of Queensland between 1995 and 1998. Folded in half with the fold forming the spine through which the binding threads are sewn, the envelopes tell the story of activity in the Library at the time. They even point to the effect of email on organisational practices. The percentage of envelopes printed with the State Library logo, indicating written mail between State Library staff, is a sign of pre-email office communication.

Jeweller Pierre Cavalan made his untitled 1998 book as an invited artist for an exhibition of artists’ books and bookplates, so the form of the book was chosen for him. It is not far removed from his practice as a jeweller, both in its size and in the jewellery-making skills and found objects that were used in its production. It contains pages cut from biscuit, olive oil, and tea tins with images of characters, places and other objects. These are the basis from which a story can be imagined by the audience. The book is an *aide-memoire* for storytelling, however there is neither a set starting point nor a fixed sequence. The narrative can be multi directional.

Increasingly Australian artists are using the well accepted format of the book to deliver a political message. While the war in Iraq and treatment of political refugees have been common subjects for comment, Lesley Pople and Sue Anderson in *Australia unfair* chose to target a wide range of social, political, environmental and racial policies of the Howard Commonwealth Government. In the shape of a map of Australia bound with kangaroo skin, the book matches each line of the national anthem with a contentious current topic: ‘wealth for toil’ with industrial legislation, ‘our home is girt by sea’ with children overboard, ‘of beauty rich and rare’ with climate change. The first page substitutes Australian Walls for ‘Australians all’ and on each subsequent page the text is written as if in graffiti and stencils on a brick wall, emphasizing the protest nature of the book.



Lesley Pople & Sue Anderson, *Australia Unfair*, 2007

Acknowledged and widely recognised types of books such as school exercise books, passports and stamp albums are used by artists who appropriate the conventions of that book form. The content and function of the original book is reconstructed and subverted to tell a story in some way connected with the original book form.

Tracey Bush used the form of the stamp album to create *British butterflies* with butterfly shapes hand cut from maps of Britain inserted into the plastic sleeves of the book. "The aim was to emulate a stamp album from the 1930's. The stamp album format explores the conventions of philately. It is an alternative to a collection of real specimens, and celebrates the poetry of their common names."<sup>8</sup> Links are established between the name of the butterfly and the portion of map from which it is cut. For example, "'Wood White' is cut from a white map of a wood ... a real Comma butterfly has a white comma on the underside of its wing – the comma in my album has a comma punctuation mark in the same place."<sup>9</sup>

From the mid 1960s, conceptual artists used the book as a medium for the exploration of ideas. Rather than creating an art object their work was concerned with the idea and its documentation. Books were the natural container for both, and in the process became the surrogate for the artwork. The book is used to document ideas, installations and performances, and to investigate the nature of the book itself.



Books by Janis Nedela and Ruark Lewis both investigate the nature of texts by replacing them with colour. Nedela's *Codex #3* is one of a series of altered books in which each letter is replaced in some way. Altered books use an existing book and change its form or content to create a new work. Often the original book informs the content of the new. Sometimes part of the book is used to contribute its accepted meaning in a new context. Alterations can include painting, folding, cutting, nailing, burning, carving, drilling, tying or wrapping. The resulting work may have book or sculptural form, or may be a hybrid of the two. The Latvian text of *Codex #3*, already unreadable to those who don't know the language, is further obscured and



Tom Blue, *Children's Britannica*, 2006

even obliterated by nails driven through each letter. The nail heads, painted different colours to represent the letters they replace, create a visual rendering of the typographic patterns of the text. Framed open behind glass it becomes a sculptural object, further removed from the conventions of reading.

Ruark Lewis has taken Nathalie Sarraute's play *Just for nothing*, and set the dialogue of each character in a different colour. These blocks of colour show speech patterns and dominant characters in the conversation. The text is presented in one continuous stream, with no spaces indicating different speakers. The use of colour subverts the normal layout of text for scripts and allows the conceit of presenting a play in the form of prose.<sup>10</sup>

Tom Blue's *Children's Britannica* is altered by the cutting of a pattern with a jigsaw through the entire closed volume. The pattern, reminiscent of the window screens in Indian temples, changes the perspective from which the contents of the book are viewed while also commenting on the different view that other cultural screening creates.

Makers of artists' books continue to experiment with forms that challenge the idea of the book. Linda Carroli's work *Transmission Lines, 1955 to 1974*,<sup>11</sup> a personal/family history, plots on an online map the working life of her father as he built electricity transmission lines in Italy and later in Australia. Using Web 2.0 technologies such as photo sharing and blogging it allows two way interaction between the creator and the reader. It shares many components of a book: text and images, pages, a sequential (though multidirectional) narrative. Is it a book?

Johanna Drucker has said "in many ways it could be argued that the artist's book is the quintessential 20th century artform."<sup>12</sup> Perhaps this is the artform, and the bookform, of the 21st century.

### **Helen Cole** **Exhibition Curator**

*Blog the curator about developing  
Freestyle Books on the exhibition website.*

[www.sliq.qld.gov.au/freestylebooks](http://www.sliq.qld.gov.au/freestylebooks)

- 1 Joan Lyons (ed). *Artists' books : a critical anthology and sourcebook*. Layton, Utah: Gibbs M Smith, 1987, p. 56.
- 2 Conversation with Petr Herel, 23 March 2004.
- 3 Cavalieri and Lyssiotis. Artists' Statement, November 2006.
- 4 <http://www.califiabooks.com/finepress/v/visual-books.html> accessed 12 April 2008.
- 5 Anne-Maree Hunter. Artist's Statement, April 2008.
- 6 Conversation with the artist, September 2001.
- 7 Tim Mosely. *Critical theory in a box* [Prospectus]. Goonellabah, NSW: Silverwattle Press, 2006.
- 8 Tracey Bush. <http://www.bookarts.uwe.ac.uk/arcadia/arc20.htm> accessed 30/3/08.
- 9 Bush.
- 10 Conversation with the artist, August 2005.
- 11 <http://www.platial.com/lcarroli/map/95404>
- 12 Johanna Drucker. *The century of artists' books*. New York: Granary Books, 2004, p. 1.

## Further reading

- Castleman, Riva. (1994)  
*A century of artists books*.  
New York: Museum of Modern Art.
- Catalano, Gary. (1983)  
*The bandaged image: a study of Australian artists' books*.  
Sydney: Hale & Iremonger.
- Drucker, Johanna. (2004)  
*The century of artists' books*.  
New York: Granary Books.
- Forum book art* (1991)  
Hamburg: Heinz Stefan Bartkowiak.
- Grahame Galleries + Editions.  
(1996-2001)  
*Catalogue: Artists' Books + Multiples Fair*.  
Milton, Qld: Numero Uno Publications,  
Grahame Galleries + Editions.
- Hubert, Renee Riese (ed). (1991)  
*The artist's book: the text and its rivals*.  
Providence, R.I.: Visible Language.
- Klima, Stefan. (1998)  
*Artists books: a critical survey of the literature*.  
New York: Granary Books.
- Lyons, Joan (ed). (1987)  
*Artists' books: a critical anthology and sourcebook*.  
Layton, Utah: Gibbs M. Smith.
- Smith, Keith A. (1984)  
*Structure of the visual book*.  
Rochester, N.Y: The Author.
- Smith, Keith A. (1989)  
*Text in the book format*.  
Fairport, N.Y: Sigma Foundation.

## List of works

Collection: Australian Library of Art, State Library of Queensland

- Tate Adams (b. 1922)**  
*Gesture*  
Melbourne: Zimmer Editions; Townsville:  
Lyre Bird Press, 2005  
Edition: 1/15  
ALAAB ADA
- Jihad Muhammad John Armstrong (b. 1948)**  
*Ten menhirs at Plouharnel, Carnac, Morbihan, Bretagne, France*  
Hobart: J. Armstrong, 1982  
Edition: Unique  
ALAAB ARM
- Lyn Ashby (b. 1953)**  
*Sisyphus goes home*  
Adelaide: ThisToo Press, 2006  
Edition: 50 copies  
ALAAB ASH
- Alexis Beckett (b. 1953)**  
*Decoy code book*  
Melbourne: A. Beckett, 2004  
Edition: 3/3  
ALAAB BEC
- Gottfried Benn (1886 – 1956)**  
**Graeme Peebles (b. 1955)**  
*Monologues*  
Melbourne: Centre for the Development of Artists' Books and Limited Editions, 1992  
Edition: 14/20  
ALAAB PEE
- Christianne Baumgartner (b. 1967)**  
**Lucy Harrison (b. 1974)**  
*Detour Körvaltee*  
Leipzig, Germany: C. Baumgartner & L. Harrison, 2004  
Edition: 248/300  
ALAAB BAU
- Tom Blue (b. 1980)**  
*Children's Britannica*  
Australia: Tom Blue, 2006  
Edition: Unique  
ALAAB BLU
- Marion Borgelt (b. 1954)**  
*Cryptologist's memoir. No. 2*  
Australia: M. Borgelt, 2004  
Edition: Unique  
ALAAB BOR
- Tracey Bush (b. 1964)**  
*British butterflies*  
London: T. Bush, 2005  
Edition: 23 of an open edition  
ALAAB BUS
- Pierre Cavalan (b. 1954)**  
*(Untitled)*  
Glebe, NSW: P. Cavalan, 1998  
Edition: Unique  
ALAAB CAV
- Angela Cavalieri (b. 1962)**  
**Peter Lyssiotis (b. 1949)**  
*1316 –*  
Melbourne: Masterthief, 2004  
Edition: 3/10  
ALAAB CAV
- Angela Cavalieri (b. 1962)**  
*La mia prima lezione*  
Melbourne: Angela Cavalieri, 2007  
Edition: 3/6  
ALAAB CAV
- Andrew Christofides (b. 1946)**  
**Najib Mahfuz (1911 – 2006)**  
*Passage: a book of drawings*  
Melbourne: Zimmer Editions; Townsville:  
Lyre Bird Press, 2005  
Edition: 1/30  
ALAAB CHR
- Victoria Cooper (b. 1957)**  
**Doug Spowart (b. 1953)**  
*A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*  
Toowoomba, Qld: Photographers of the Great Divide, 2006  
Edition: Unique  
ALAAB COO
- Matt Dabrowski and the Many Hands of Glamour (b. 1966)**  
*Vortex book*  
Brisbane: M. Dabrowski, 2001  
Edition: Unique  
ALAAB DAB
- Jan Davis (b. 1952)**  
*Naming is history is naming*  
Lismore, NSW: Jan Davis, 2007  
Edition: Unique  
ALAAB DAV

**Margot Douglas***Sarah's fate*

Townsville, Qld: M. Douglas, 2005

Edition: Unique

ALAAB DOU

**Kay Faulkner (b. 1955)***Indulge*

Birkdale, Qld: K. Faulkner, 2006

Edition: Unique

ALAAB FAU

**Dianne Fogwell (b. 1958)***Ex-libris for the unknown*

Canberra: Dianne Fogwell, 2007

Edition: Unique state of 5 copies

ALAAB FOG

**Dianne Fogwell (b. 1958)***The gene pool*

Canberra: Canberra School of Art, Edition &amp; Artist Book Studio, 2000

Edition: 3/12

ALAAB FOG

**Noga Freiberg (b. 1962)****Peter Lyssiotis (b. 1949)***Homeland*

Burwood, Vic: Masterthief, 2003

Edition: 3/20

ALAAB FRE

**Karen Hanmer (b. 1961)***Patriot alphabet*

Chicago: K. Hanmer, 2004

Edition: 9/20

ALAAB HAN

**Petr Herel (b. 1943)****Jennifer Hawkins****Allan Mitelman (b. 1946)****Gary Poulton****Xiang Yi****Katharine Nix (b. 1940)****Daniel Leuwers (b. 1944)****Mae Anna Pang (b. 1941)****Kevin Hart (b. 1954)***Traversare 1*

Melbourne: Centre for the Development of Artists' Books and Limited Editions, Monash University, 1992

Edition: IX/X

ALAAB HER

**Warja Honegger-Lavater****(1913 – 2007)***William Tell*

Carouge, Geneva: Editions Heuwinkel, 1991

Edition: 140/701

ALAAB HON

**Ian Howard (b. 1947)***Action man story*

Montreal: Ian Howard, 1976

ALAAB HOW

**Anne-Maree Hunter (b. 1965)***Tower of Babel*

Newcastle, NSW: Anne-Maree Hunter, 2006

Edition: 3/4

ALAAB HUN

**Margaret Kaufman****Claire Van Vliet (b. 1933)***Aunt Sallie's lament*

San Francisco, California: Chronicle

Books, 1993

Edition: 23,000 copies

ALAAB KAU

**Christine Kermaire (b. 1953)***World libraries of artist' books: 1 april 2007 - 2017*

Charleroi, Belgium: Christine Kermaire, 2007

Edition: 300 copies

ALAAB KER

**Inge King (b. 1918)***Inge King: a book of cut-outs; with passages from Raymond Carver's What we talk about when we talk about love*

Melbourne: Zimmer Editions, 2000

Edition: 1/15

ALAAB KIN

**Anne Kirker (b. 1947)****Normana Wight (b. 1936)***As it is*

Milton, Qld: numero uno publications, Grahame Galleries+Editions, 2005

Edition: 4/10

ALAAB WIG

**Sherrie Knipe (b. 1970)***Log book*

Palm Beach, Qld: S. Knipe, 2000

Edition: Unique

ALAAB KNI

**Bengt Lindstrom (1925 – 2008)***Histoires de Orrem jarka*

Paris: Atelier Franck Bordas, 1998

Edition: 40/100

ALAAB LIN

**Bruno Leti (b. 1941)****Chris Wallace-Crabbe (b. 1934)***Drawing*

Melbourne: Centre for the Development of Artists' Books, 1994

Edition: 13/45

ALAAB LET

**Sol LeWitt (1928 – 2007)***From Montelucco to Spoleto: December 1976*

Eindhoven, Netherlands: Van Abbemuseum ; Weesp, Netherlands:

Openbaar Kunstbezit, 1984

ALAAB LEW

**Marianne Little (b. 1944)***Living -- space*

Victoria: M. Little, 2005

Edition: Unique

ALAAB LIT

**Ron McBurnie (b. 1957)***God dog*

Townsville, Qld: Ron McBurnie, 1991

Edition: 1/100

ALAAB MACB

**Ron McBurnie (b. 1957)****Glen O'Malley (b. 1948)****Friedhelm Pohlmann (b. 1945)****Peter Bell (b. 1948)****Elizabeth Springer****Mark L. Both****Christine Langtree****Colin Campbell***Lights out*

Townsville, Qld: Lyre Bird Press, 2001

Edition: 1/15

RBHPP LYR

**Ron McBurnie (b. 1957)***Tonguey*

Townsville: R. McBurnie, 1996

Edition: 30 copies

ALAAB MACB

**Scott L. McCarney (b. 1954)***Memory loss*

Rochester, N.Y.: Visual Studies Workshop Press, 1988

Edition: 500 copies

ALAAB MACC

**Anthony Mannix (b. 1953)**

*Rigor mentis*  
Belmore, NSW: A. Mannix, 199-?  
Edition: Unique  
ALAAB MAN

**Daniel Maximin (b. 1947)**

**Nathalie Hartog-Gautier (b. 1954)**

**Penelope Lee (b. 1949)**

*L'ex-ile*  
Sydney, Paris: Les Editions Transignum,  
2007  
Edition: 11/15  
ALAAB HAR

**Lorenzo De' Medici (1449 – 1492)**

**William T. Wiley (b. 1937)**

**Mimmo Paladino (b. 1948)**

**Jörg Schmeisser (b. 1942)**

**Anthony Oldcorn (b. 1935)**

*Carnival songs*  
New York: Raphael Fodde Editions, 2001  
Edition: 29/60  
ALAAB SCH

**Tim Mosely (b. 1961)**

*Mixed carton 1: critical theory in a box*  
Lismore, NSW: Silverwattle Press, 2006  
Edition: Unique  
ALAAB MOS

**Jánis Nedéla (b. 1955)**

*Codex #3*  
North Fremantle, W.A.: J. Nedéla, 2005  
Edition: Unique  
ALAAB NED

**Katharine Nix (b. 1940)**

**Garth Nix (b. 1963)**

*The garden*  
Canberra: Editions + Artist Book Studio,  
2003  
Edition: IV/XX  
ALAAB NIX

**Adele Outteridge (b. 1946)**

*(Untitled)*  
Brisbane: A. Outteridge, 1995-1998  
Edition: Unique  
ALAAB OUT

**Gerty Page**

**Rochelle Knarston**

*Fragments: stories & recollections*  
Townsville: Lyre Bird Press, 1998  
Edition: 1/30  
RBHPP LYR

**Ti Parks (b. 1939)**

*Ouch uowards: (21 road prints)*  
Melbourne: Ti Parks, 1991  
Edition: Unique  
ALAAB PAR

**Gaye Paterson (b. 1949)**

*These are my friends*  
Canberra: Canberra School of Art, Edition  
and Artist Book Studio, 1997  
Edition: 10 copies  
ALAAB PAT

**Lesley Pople (b. 1943)**

**Sue Anderson (b. 1948)**

*Australia unfair*  
Sydney: Lesley Pople and Sue Anderson,  
2007  
Edition: Unique  
ALAAB POP

**Ann Rado (b. 1935)**

**Grahame King (b. 1915)**

*Midnight meditation*  
Melbourne: Zimmer Editions, 1999-2000  
Edition: 1/12  
ALAAB RAD

**Helen Sanderson (b. 1952)**

*Around Brisbane*  
Brisbane: H. Sanderson, 2001  
Edition: Unique  
ALAAB SAN

**Nathalie Sarraute (1900-1999)**

**Ruark Lewis (b. 1960)**

*Just for nothing*  
Sydney: BARBERism and Monograph  
Press, 1997  
Edition: 30/200  
ALAAB LEW

**Michael Schlitz (b. 1967)**

*Hiroki Satake*  
Support point  
Australia: M. Schlitz and H. Satake, 2002  
Edition: 3/7  
ALAAB SCH

**David Sequeira (b. 1966)**

*What to look for in winter*  
Australia: D. Sequeira, 2004  
Edition: Unique  
ALAAB SEQ

**Stephen Spurrier (b. 1945)**

*The book of first aid: -- and how not  
to use it*  
Toowoomba, Qld: Ugg Boot Press, 1999  
Edition: 100 copies  
ALAAB SPU

**Jonathan Tse (b. 1967)**

*Portrait of an Australian*  
Robertson, Qld: J. Tse, 1998  
Edition: 6/ 10  
ALAAB TSE

**William Vazan (b. 1933)**

*Worldline 1969-71 = Ligne mondiale =  
Eine Linie die um die Welt geht = Una  
linea che circola il mondo = Una linea que  
circula el mundo*  
Montreal: W. Vazan, 1971  
Edition: 500 copies  
ALAAB VAZ

**Marshall Weber (b. 1960)**

*Eleven*  
New York: Booklyn, 2002  
Edition: 29 copies  
ALAAB WEB

## Electronic artist's book

**Linda Carroli (b. 1964)**

*Transmission Lines, 1955 to 1974* 2008  
Online story map using web content  
sharing and social networking platforms:  
Platial - [http://www.platial.com/lcarroli/  
map/95404](http://www.platial.com/lcarroli/map/95404)  
Flickr - [http://www.flickr.com/  
photos/26127582@N03/](http://www.flickr.com/photos/26127582@N03/)  
 Blogger - [http://transmissionlines.  
blogspot.com](http://transmissionlines.blogspot.com)

## About the artists' book collection

The Australian Library of Art within the State Library of Queensland has the largest publicly available collection of artists' books in Australia, consisting of around 1000 works by both Australian and overseas artists. The collection includes works using a diversity of materials and methods of printmaking, binding, papermaking and other bookmaking technologies and wide ranging conceptual frameworks. When not on exhibition, these books may be requested for personal viewing through the Reading Room on level 4.

Selected works have been digitised in full and are available, along with artists' statements, teaching resources and links to other Artists' Books websites on Artists' Books Online: [www.artistsbooks.slg.qld.gov.au](http://www.artistsbooks.slg.qld.gov.au)

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