

Appendix 1 Detailed study notes

Part A – “At the exhibition”

The exhibition has eight sections that fall into two categories:

1. The variety of forms used in artists' books

- **Altered books (artists have modified the content and/or the structure of existing books)**
 - Tom Blue – *Children's Britannica*
 - Marion Borgelt – *Cryptologist's memoir. No. 2*
 - Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
 - Jánis Nedéla – *Codex #3*
 - David Sequeira – *What to look for in winter*

Select two of these books

 - > comment on the similarities and differences
 - > analyse and evaluate your selections
- **Livres d'artistes (artists have created a book based on a previously-written text)**
 - Gottfried Benn & Graeme Peebles – *Monologues*
 - Andrew Christofides & Najib Mahfuz – *Passage: a book of drawings*
 - Katharine Nix & Garth Nix – *The garden*
 - Lorenzo De' Medici et al – *Carnival songs*
 - Tate Adams – *Gesture*

Select two of these books

 - > comment on the similarities and differences
 - > analyse and evaluate your selections
- **Book objects (artists have created sculptures or works resembling books)**
 - Anne-Maree Hunter – *Tower of Babel*
 - Christine Kermaire – *World libraries of artist' books: 1 april 2007–2017*
 - Scott L. McCarney – *Memory loss*
 - Margot Douglas – *Sarah's fate*
 - Inge King – *Inge King: a book of cut-outs; with passages from Raymond Carver's What we talk about when we talk about love*
 - Sherrie Knipe – *Log book*
 - Marianne Little – *Living -- space*
 - Helen Sanderson – *Around Brisbane*

Select two of these books

 - > comment on the similarities and differences
 - > analyse and evaluate your selections
- **Books using another book form (artists have reconstructed and subverted recognised book-types, such as school exercise books, passports and stamp albums)**
 - Christiane Baumgartner & Lucy Harrison – *Detour; Kõrvaltee*
 - Tracey Bush – *British butterflies*
 - Angela Cavalieri – *La mia prima lezione*
 - Jan Davis – *Naming is history is naming*
 - Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
 - Jonathan Tse – *Portrait of an Australian*

Select two of these books

 - > comment on the similarities and differences
 - > analyse and evaluate your selections

2. How artists convey information and ideas in their books

- **Collaborations (artists work with others to combine their ideas and skills)**

- Angela Cavalieri & Peter Lyssiotis – *1316* –
- Kay Faulkner – *Indulge*
- Petr Herel et al – *Traversare 1*
- Bruno Leti & Chris Wallace-Crabbe – *Drawing*
- Ann Rado & Grahame King – *Midnight meditation*
- Michael Schlitz & Hiroki Satake – *Support point*
- Anne Kirker & Normana Wight – *As it is*
- Ron McBurnie et al – *Lights out*

Select two of these books

- > comment on the similarities and differences
- > analyse and evaluate your selections

- **Conceptual art (artists document ideas and record installations and performances)**

- William Vazan – *Worldline 1969-71 = Ligne mondiale = Eine Linie die um die Welt geht = Una linea che circola il mondo = Una linea que circula el mundo*
- Sol LeWitt – *From Montelucio to Spoleto: December 1976*
- Nathalie Sarraute & Ruark Lewis – *Just for nothing*
- Jihad Muhammad John Armstrong – *Ten menhirs at Plouharnel, Carnac, Morbihan, Bretagne, France*
- Tim Mosely – *Mixed carton 1: critical theory in a box*
- Ti Parks – *Ouch uowards: (21 road prints)*

Select two of these books

- > comment on the similarities and differences
- > analyse and evaluate your selections

- **Political art (artists deliver a political message, reflecting the opinions of society)**

- Noga Freiberg & Peter Lyssiotis – *Homeland*
- Marshall Weber – *Eleven*
- Dianne Fogwell – *Ex libris for the unknown*
- Ian Howard – *Action man story*
- Lesley Pople & Sue Anderson – *Australia unfair*
- Karen Hanmer – *Patriot alphabet*

Select two of these books

- > comment on the similarities and differences
- > analyse and evaluate your selections

- **Narratives (artists use the sequence of the book to tell stories in different ways)**

- Warja Honegger-Lavater – *William Tell*
- Bengt Lindstrom – *Histoires de Orrem jarka*
- Lyn Ashby – *Sisyphus goes home*
- Alexis Beckett – *Decoy code book*
- Pierre Cavalan – *Untitled*
- Dianne Fogwell – *The gene pool*
- Daniel Maximin et al – *L'ex-ile*
- Ron McBurnie – *God dog*
- Ron McBurnie – *Tonguey*
- Anthony Mannix – *Rigor mentis*
- Adele Outteridge – *Untitled*
- Gaye Paterson – *These are my friends*
- Stephen Spurrier – *The book of first aid: -- and how not to use it*
- Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
- Linda Carroli – *Transmission Lines, 1955 to 1974*
- Gerty Page & Rochelle Knarston – *Fragments: stories & recollections*

Select two of these books

- > comment on the similarities and differences
- > analyse and evaluate your selections

Other ways the artworks in the exhibition can be explored include:

The diversity of techniques used by book artists

- **drawing**
 - Andrew Christofides & Najib Mahfuz – *Passage: a book of drawings*
 - Ron McBurnie – *God dog*
- **painting**
 - Tate Adams – *Gesture*
- **etching**
 - Ron McBurnie et al – *Lights out*
 - Dianne Fogwell – *The gene pool*
 - Anne-Maree Hunter – *Tower of Babel*
 - Gaye Paterson – *These are my friends*
- **woodblock printing**
 - Michael Schlitz & Hiroki Satake – *Support point*
- **screen printing**
 - Jonathan Tse – *Portrait of an Australian*
 - Anne-Maree Hunter – *Tower of Babel*
- **lino cutting**
 - Angela Cavalieri – *La mia prima lezione*
 - Angela Cavalieri & Peter Lyssiotis – *1316* –
- **lithography**
 - Bengt Lindstrom – *Histoires de Orrem jarka*
 - Ann Rado & Grahame King – *Midnight meditation*
- **other printmaking techniques**
 - Gottfried Benn & Graeme Peebles – *Monologues*
- **hand-lettering**
 - Angela Cavalieri – *La mia prima lezione*
 - Angela Cavalieri & Peter Lyssiotis – *1316* –
 - Ron McBurnie – *God dog*
- **printed text**
 - Christiane Baumgartner & Lucy Harrison – *Detour; Kõrvaltee*
 - Nathalie Sarraute & Ruark Lewis – *Just for nothing*
 - Lesley Pople & Sue Anderson – *Australia unfair*
- **photography**
 - Helen Sanderson – *Around Brisbane*
 - Christiane Baumgartner & Lucy Harrison – *Detour; Kõrvaltee*
 - Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
 - Anne Kirker & Normana Wight – *As it is*
 - Ron McBurnie et al – *Lights out*
 - Marshall Weber – *Eleven*
- **digital technology**
 - Anne Kirker & Normana Wight – *As it is*
 - Ron McBurnie – *Tonguey*
 - Lyn Ashby – *Sisyphus goes home*
 - Stephen Spurrier – *The book of first aid: -- and how not to use it*
 - Noga Freiberg & Peter Lyssiotis – *Homeland*
 - Linda Carroli – *Transmission Lines, 1955 to 1974*

- **paper cutting**
 - Tracey Bush – *British butterflies*
 - Anne-Maree Hunter – *Tower of Babel*
- **paper folding**
 - Scott L. McCarney – *Memory loss*
- **hand papermaking**
 - Katharine Nix & Garth Nix – *The garden*
- **sewing**
 - many of the books*
- **weaving**
 - Kay Faulkner – *Indulge*
- **traditional bookbinding techniques**
 - many of the books*
- **metal-working techniques**
 - Marianne Little – *Living -- space*
 - Pierre Cavalan – *Untitled*
 - Margot Douglas – *Sarah's fate*
- **sculpting techniques**
 - Tom Blue – *Children's Britannica*
 - Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
 - Sherrie Knipe – *Log book*

Choose one of these techniques

 - > *find other books in the exhibition which use the same skills*
 - > *comment on the similarities and differences*
 - > *analyse and evaluate your selections*

Range of materials used by book artists

- **paper**
 - many of the books*
- **card**
 - many of the books, including*
 - Anne-Maree Hunter – *Tower of Babel*
 - Tracey Bush – *British butterflies*
 - Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
 - Lyn Ashby – *Sisyphus goes home*
- **wood**
 - Sherrie Knipe – *Log book*
- **metal**
 - Marianne Little – *Living -- space*
 - Pierre Cavalan – *Untitled*
- **found objects**
 - Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
 - Kay Faulkner – *Indulge*
 - Tim Mosely – *Mixed carton 1: critical theory in a box*
 - Pierre Cavalan – *Untitled*
 - Ron McBurnie – *God dog*
 - Adele Outteridge – *Untitled*
 - Ti Parks – *Ouch uowards: (21 road prints)*

- **audio and electronic media**

- Dianne Fogwell – *The gene pool*
- Marshall Weber – *Eleven*
- Linda Carroli – *Transmission Lines, 1955 to 1974*

Choose one type of material

- > *find other books in the exhibition which use the same components*
- > *comment on the similarities and differences*
- > *analyse and evaluate your selections*

Types of book structures

- **codex (traditional book format)**

- Tracey Bush – *British butterflies*
- Jonathan Tse – *Portrait of an Australian*
- Michael Schlitz & Hiroki Satake – *Support point*
- Katharine Nix & Garth Nix – *The garden*
- Alexis Beckett – *Decoy code book*
- Tate Adams – *Gesture*
- Medici et al *Carnival songs*

- **concertina**

- Scott L. McCarney – *Memory loss*
- Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
- Warja Honegger-Lavater – *William Tell*
- Ron McBurnie – *God dog*

- **scroll**

- Anne-Maree Hunter – *Tower of Babel*
- Jan Davis – *Naming is history is naming*

- **unbound and housed in a box**

- Angela Cavalieri & Peter Lyssiotis – *1316* –
- Anne Kirker & Normana Wight – *As it is*
- Andrew Christofides & Najib Mahfuz – *Passage: a book of drawings*

- **books with shaped pages**

- Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
- Sherrie Knipe – *Log book*
- Lesley Pople & Sue Anderson – *Australia unfair*

- **sculptural forms**

- Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
- Anne-Maree Hunter – *Tower of Babel*
- Helen Sanderson – *Around Brisbane*

Choose one type of book structure

- > *find other books in the exhibition which use the same components*
- > *comment on the similarities and differences*
- > *analyse and evaluate your selections*

Ways artists have incorporated visual art and design elements in their work

- **colour – warm/cool, tints/shades, mixing, blending, complementing, controlling, symbolic/persuasive (feelings, cultural meanings)**

- Warja Honegger-Lavater – *William Tell*
- Anne-Maree Hunter – *Tower of Babel*
- Michael Schlitz & Hiroki Satake – *Support point*
- Nathalie Sarraute & Ruark Lewis – *Just for nothing*
- Lesley Pople & Sue Anderson – *Australia unfair*
- Jánis Nedéla – *Codex #3*

- **line – expressive, illustrative, analytical (movement, direction, pressure)**
 - Tate Adams – *Gesture*
 - Scott L. McCarney – *Memory loss*
 - Bruno Leti & Chris Wallace-Crabbe – *Drawing*
 - Ron McBurnie – *God dog*
- **shape – negative/positive, regular/irregular, symmetrical/asymmetrical, cut/torn, enclosed/open, overlapping/interlocking, complex/simplistic**
 - Tom Blue – *Children's Britannica*
 - Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
 - Anne-Maree Hunter – *Tower of Babel*
 - Sherrie Knipe – *Log book*
 - Marianne Little – *Living -- space*
 - Tate Adams – *Gesture*
 - Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
- **texture – actual, invented, transferred, simulated, invented**
 - Tom Blue – *Children's Britannica*
 - Katharine Nix & Garth Nix – *The garden*
 - Kay Faulkner – *Indulge*

Choose one artist's book and describe how some (or all) of these elements have been used to advantage by the artist

Ways artists have integrated art concepts in their bookmaking

- **balance – weight and emphasis, colour balance, symmetry/asymmetry**
 - Tate Adams – *Gesture*
 - Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
- **contrast – emphasis (focal point/s); opposites; shapes, textures and colours (bring forward/recede)**
 - Kay Faulkner – *Indulge*
 - Lyn Ashby – *Sisyphus goes home*
 - Karen Hanmer – *Patriot alphabet*
- **space – crowded, isolated, illusions of depth and distance, relationships, focus**
 - Marianne Little – *Living -- space*
 - Katharine Nix & Garth Nix – *The garden*
- **pattern – repeating shapes, making variation, unifying, decorating**
 - Anne-Maree Hunter – *Tower of Babel*
 - Marianne Little – *Living -- space*
 - Warja Honegger-Lavater – *William Tell*
 - Lyn Ashby – *Sisyphus goes home*
 - Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
 - Karen Hanmer – *Patriot alphabet*
- **abstraction – moves away from objective reality, expressive, non-subjective**
 - Scott L. McCarney – *Memory loss*
 - Tate Adams – *Gesture*
- **composition – combining and composing elements, concepts, parts and the whole design**
 - Helen Sanderson – *Around Brisbane*
 - Lyn Ashby – *Sisyphus goes home*
 - Marshall Weber – *Eleven*
- **depth – shading, hatching, overlapping objects, linear and aerial perspective**
- **proportion – size, relationships, subject to background, near or far, part to whole**
 - Tom Blue – *Children's Britannica*
 - Anne-Maree Hunter – *Tower of Babel*
 - Karen Hanmer – *Patriot alphabet*

- **symbolism – visual metaphors, secret and hidden messages, codes and feelings**
 - Tom Blue – *Children’s Britannica*
 - Anne-Maree Hunter – *Tower of Babel*
 - Tracey Bush – *British butterflies*
 - Jonathan Tse – *Portrait of an Australian*
 - Warja Honegger-Lavater – *William Tell*
 - Alexis Beckett – *Decoy code book*
 - Pierre Cavalan – *Untitled*
- **representation – substitutes reality, realism**
 - Helen Sanderson – *Around Brisbane*
 - Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
- **non-representation – abstract construct, does not represent visual reality or realism**
 - Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
 - Tate Adams – *Gesture*

Choose one artist’s book and describe how some (or all) of these concepts have been used to advantage by the artist

Comparison of the books which incorporate languages other than English

- Jánis Nedéla – *Codex #3*
- Angela Cavalieri – *La mia prima lezione*
- Bengt Lindstrom – *Histoires de Orrem jarka*

Choose two of these books

- > analyse the similarities and differences in form (materials, shape and structure)
- > analyse the similarities and differences in content (text and image)
- > evaluate the effectiveness of each artist’s creative response to the theme

Comparison of the books which examine controversial cultural and social issues

- Marshall Weber – *Eleven*
- Lesley Pople & Sue Anderson – *Australia unfair*
- Karen Hanmer – *Patriot alphabet*
- Noga Freiberg & Peter Lyssiotis – *Homeland*

Choose two of these books

- > analyse the similarities and differences in form (materials, shape and structure)
- > analyse the similarities and differences in content (text and image)
- > evaluate the effectiveness of each artist’s creative response to the theme

Comparison of the books which feature particular places

- Marianne Little – *Living -- space*
- Helen Sanderson – *Around Brisbane*
- Christiane Baumgartner & Lucy Harrison – *Detour; Ko rvaltee*
- Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
- Ron McBurnie et al – *Lights out*
- Sol LeWitt – *From Monteluco to Spoleto: December 1976*
- William Vazan – *Worldline 1969-71 = Ligne mondiale = Eine Linie die um die Welt geht = Una linea che circola il mondo = Una linea que circula el mundo*
- Jihad Muhammad John Armstrong – *Ten menhirs at Plouharnel, Carnac, Morbihan, Bretagne, France*

Choose two of these books

- > analyse the similarities and differences in form (materials, shape and structure)
- > analyse the similarities and differences in content (text and image)
- > evaluate the effectiveness of each artist’s creative response to the theme

Comparison of the books about animals

- Alexis Beckett – *Decoy code book*
- Ron McBurnie – *God dog*
- Tracey Bush – *British butterflies*

Choose two of these books

- > analyse the similarities and differences in form (materials, shape and structure)
- > analyse the similarities and differences in content (text and image)
- > evaluate the effectiveness of each artist's creative response to the theme

Analysis of the relationship between the text and image components of artists' books

• predominantly (or solely) text

- Karen Hanmer – *Patriot alphabet*
- Margaret Kaufman & Claire Van Vliet – *Aunt Sallie's lament*
- Angela Cavalieri – *La mia prima lezione*
- Nathalie Sarraute & Ruark Lewis – *Just for nothing*
- Jánis Nedéla – *Codex #3*

• predominantly (or solely) images

- Tate Adams – *Gesture*
- Lyn Ashby – *Sisyphus goes home*
- Michael Schlitz & Hiroki Satake – *Support point*
- Ron McBurnie – *Tonguey*
- Victoria Cooper & Doug Spowart – *A carcamera side trip: images from a carcamera obscura transcontinental crossing of Australia*
- Bengt Lindstrom – *Histoires de Orrem jarka*
- Warja Honegger-Lavater – *William Tell*

• integral combinations of text and images

- Ron McBurnie – *God dog*
- Katharine Nix & Garth Nix – *The garden*
- Lesley Pople & Sue Anderson – *Australia unfair*
- Jonathan Tse – *Portrait of an Australian*
- Stephen Spurrier

Choose one book from each section

- > analyse the similarities and differences
- > evaluate the effectiveness of each artist's creative response

Analysis of digital stories

- Matt Dabrowski
- Anne-Maree Hunter
- Adele Outteridge
- Peter Lyssiotis

Choose two of these artists

- > listen to their stories
- > find the books they have created
- > analyse some elements of their artistic practices
- > comment on the similarities and differences
- > analyse and evaluate your selections

Evaluate the integrated audio components of some of the books

- Dianne Fogwell – *The gene pool*
- Marshall Weber – *Eleven*

Find one (or both) of these books

- > look at the book before listening to the sound track
- > make a note your reactions
- > then listen to the accompanying audio component
- > comment on any change in your response to the book

Analysis of display options for artists' books

- Jonathan Tse – *Portrait of an Australian*
- Anne Kirker & Normana Wight – *As it is*
- Jihad Muhammad John Armstrong – *Ten menhirs at Plouharnel, Carnac, Morbihan, Bretagne, France*
- Andrew Christofides & Najib Mahfuz – *Passage: a book of drawings*

Choose one of these books which is featured as a projection

- > find this book in the display case
- > visualise your concept of the whole book (content, images, text)
- > watch the book on the projection
- > discuss whether the book as projected matches your expectations
- > comment on any discrepancies

Analysis of the exhibition

Decide which artist's book is your personal favourite, and discuss why

Write a critical review (suitable for publication in a newspaper or website)

- > your personal response the exhibition
- > analysis of some of the books on display (structure, materials, content, etc)
- > comments about the presentation methods used to display the books
- > evaluation of the accompanying didactics (explanatory panels, catalogue, etc)

Part B – “Before coming to the exhibition”

Explore the concept of the Artist’s Book

- **Work through the Artists’ Books sourcebook module**
http://www.qsa.qld.edu.au/downloads/syllabus/kla_arts_sbm_va_401.pdf
- **Work through one of the teaching resources developed by the State Library of Queensland**
http://artistsbooks.slq.qld.gov.au/home/for_teachers
(full details are included in Appendix 2 – Part A)
- **Arrange for a practising book artist to visit the school (as a classroom demonstration, or as an artist in residence)**
 - to show examples of book structure and content
 - to allow students to actually handle some artists’ books
 - to teach bookmaking techniques
- **Arrange to visit the studio of a practising book artist**
- **Study the variety of artists’ books displayed online** *(see website links in Appendix 2 – Parts A, B & C)*
- **Study the way books have been made in past times, and in other cultures**
 - structures
 - materials
 - tools
 - styles of lettering
 - styles of illustration and decoration
 - content

Glossary of terms used in bookmaking and in the exhibition

- **Book** – a set of written, printed, illustrated or blank pages which are strung or bound together. In traditional books the pages are fastened together to hinge at one side and usually encased between protective covers.
- **Codex** – the commonly-recognised style of book construction, in which pages are attached to a spine, and are turned consecutively (as distinct from a scroll, tablet or other type of book structure).
Spine – the back of a book cover to which the pages are attached
Leaf – a single sheet within a book
Page – each side of a leaf
Signature – several folded pages stitched together that make up one section of a book. In commercial printing the signature is one large sheet of paper printed with several pages, which, when folded, is intended to form four or more leaves in the finished book.
- **Title page** – the page at or near the front of a book which displays its title and author, as well as other publishing information.
- **Colophon** – a brief description usually located at the end of a book, describing the materials and techniques used by the artist. In the publishing industry the colophon may feature the printer’s mark or logotype, and may describe production notes relevant to that specific edition.
- **Artist’s book** – a work of art created in the form of a book or in response to the concept of the book, usually published as one-of-a-kind, or in small editions. They encompass a wide range of forms, including scrolls, fold-outs or loose items contained in a box.
- **Artist statement** – a brief text composed by an artist and intended to explain, justify, and contextualize a single artwork or an entire body of work.
- **Altered book** – a form of mixed media artwork that changes a book from its original form into something else. This may involve cutting, tearing, burning, folding, and adding collage and ephemera.
- **E-book (electronic book)** – a book produced in electronic format, which is read on a personal computer or e-book reader.

Part C – “Following the visit to the exhibition”

Explore the concept of the Artist’s Book

If not done prior to viewing the exhibition, undertake the suggested activities in this topic in Appendix 1 – Part B

Understand the meaning of some commonly-used bookmaking terms

If not done prior to viewing the exhibition, undertake the suggested activities in this topic in Appendix 1 – Part B

Discussion questions

- **What is an artist’s book?**
 - analyse the similarities and differences in the various types of book structures (see glossary above)
- **What are some of the reasons why artists are motivated to make artist’s books?**
 - the close interaction with their audience
 - the desire to resolve complex ideas in one artwork
 - the challenge of working in 2 and 3 dimensions
 - the opportunity for narrative that the sequential nature of books provides
 - a request to work in a collaborative manner with another artist
 - a personal inspiration to create an artwork in response to an environmental, cultural or social issue
 - the joy of the creative process
 - an invitation to exhibit in a specific location
- **What processes do artists use when making artist’s books?**
 - finding suitable content
 - deciding on a suitable structure
 - choosing and sourcing materials
 - resolving design problems
- **How have books and bookmaking techniques changed throughout history?**
 - structure (tablet, scroll, codex, artist’s book)
 - materials (clay, papyrus, parchment/vellum, rag paper, wood-pulp paper, metal, digital, etc)
 - anonymity or acknowledgement of the artist
 - rationale for producing books (church, state, individual artist)
 - content (censorship/freedom of speech)

Students create their own artist’s book

- **as part of the Artists’ Books sourcebook module**
http://www.qsa.qld.edu.au/downloads/syllabus/kla_arts_sbm_va_401.pdf
- **as part of one of the State Library online teaching units**
http://artistsbooks.slq.qld.gov.au/home/for_teachers
(full detail are included in Appendix 2 Part A)
- **in conjunction with a visit from a practising book artist**
e.g. Tricia Smout (registered teacher and practising book artist)
<http://triciasnout.com.au>
- **by following instructions in a reference book** *(see Appendix 2 – Part D)*

Students analyse their reactions to the books in the exhibition

- **After viewing this exhibition, have you changed your opinion about “what is a book”?**
 - Are there any artworks in this exhibition that you think should not have been classed as books?
 - When you next look at a book, will you see it “through new eyes”
- **Did any of the artists’ books make you question your beliefs about a particular concept or approach?**
 - political issues
 - collaborative approach to working
 - new uses for materials
- **After listening to the stories of the artists, have you changed or modified your concept of the way in which artists work?**
 - motivation to create art and particularly artists’ books
 - the artistic process (from conception of the idea through to execution of the finished work)
 - ways to overcome difficulties and solve problems
- **Which artist’s book is your personal favourite, and why?**
 - aesthetic appeal
 - content
 - originality of concept
 - unusual materials
 - unconventional structures

Students compare books in this exhibition with well-known works in the same genre

- **Livres d’artistes**
 - Gottfried Benn & Graeme Peebles – *Monologues*
 - Andrew Christofides & Najib Mahfuz – *Passage: a book of drawings*
 - Katharine Nix & Garth Nix – *The garden*
 - Lorenzo De’ Medici et al – *Carnival songs*
 - Tate Adams – *Gesture*

Compare one of these livre d’artiste with a well-known artist’s book in this genre

> access some images and information about “Jazz” by Henri Matisse

http://www.toledomuseum.org/Collection/Matisse_Jazz.htm

(or choose another well-known livre d’artiste)

> analyse the similarities and differences in form (materials, shape and structure)

> analyse the similarities and differences in content (text and image)

> evaluate the effectiveness of each artist’s creative response to the theme

- **Altered books**

- Tom Blue – *Children’s Britannica*
- Marion Borgelt – *Cryptologist’s memoir. No. 2*
- Matt Dabrowski and the Many Hands of Glamour – *Vortex book*
- Jánis Nedéla – *Codex #3*
- David Sequeira – *What to look for in winter*

Compare one of these altered books with a well-known artist’s book in this genre

> access some images and information about “Humument” by Tom Phillips <http://www.tomphillips.co.uk/humument/0/001010/index.html>

(or choose another well-known livre d’artiste)

> analyse the similarities and differences in form (materials, shape and structure)

> analyse the similarities and differences in content (text and image)

> evaluate the effectiveness of each artist’s creative response to the theme

Appendix 2 Support Materials (websites & text resources)

Part A – Syllabus documents

Queensland Studies Authority

The Arts – sourcebook module

Artists' books (Level 4 & 5, Visual Arts Strand, Years 1 to 10 The Arts Syllabus)
http://www.qsa.qld.edu.au/downloads/syllabus/kla_arts_sbm_va_401.pdf

The Arts – sourcebook guidelines

<http://www.qsa.qld.edu.au/syllabus/673.html>

The Arts – Essential Learnings

http://www.qsa.qld.edu.au/downloads/assessment/qcar_el_arts_yr9.pdf

State Library of Queensland

Teaching resources

http://artistsbooks.slq.qld.gov.au/home/for_teachers

Middle Primary

Deborah Davis “ARTISTS’ BOOKS FOR LIFE AND LIVING”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/davis

Meg Philp, “FROM EARTH TO SPACE AND BACK AGAIN”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/philp

Megan Daley “ARTISTS’ BOOKS: BOOKS AS ART”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/daley

Upper primary

Ann Christopherson “ARTISTS’ BOOKS AND POETRY”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/christopherson

Ros Reid “DAYBORO’S ARTISTS’ BOOKS”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/reid

Toni Bowden “ARTISTS’ BOOKS OF PEACE”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/bowden

Middle Secondary

Deborah Rankin “POSITIVE ATTITUDE TO SELF AND THE WORLD”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/rankin

Elizabeth Horrigan “A VISUAL DAY”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/horrigan

Joanna Faber “IDENTITY: LOOKING IN & OUT OF OURSELVES ... AN ARTIST BOOK PRESENTATION”
http://artistsbooks.slq.qld.gov.au/home/for_teachers/faber

Middle Secondary (cont'd)

Julie Goss "A GUIDE TO WRITING AN ANALYSIS OF ARTWORK"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/goss

Paula Lange "THE HISTORY OF MANUSCRIPTS AND BOOKS"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/lange

Robyn Dean "ARTISTS' BOOKS: A JOURNEY"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/dean

Upper Secondary

Lisa Schneidewin "CONTEXTUAL VESSELS - APPROPRIATION, ETCHING AND ARTISTS' BOOKS"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/schneidewin

Susan Hollindale "BEYOND THE BOUNDARIES"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/hollindale

Trisha Buckley "CONSTRUCTING THE CODEX"
http://artistsbooks.slq.qld.gov.au/home/for_teachers/buckley

Part B – Artist's book websites (galleries and reference collections)

State Library of Queensland

Search for digitised artists' books in the online collection
<http://artistsbooks.slq.qld.gov.au>

Search the State Library catalogue for artists' books
<http://www.slq.qld.gov.au/find/cat>

Victoria & Albert Museum

Artists' Books from the Prints and Books collection
http://www.vam.ac.uk/collections/prints_books/artists_books/database/index.php

Grahame galleries + editions

<http://www.grahamegalleries.com>

Artspace Mackay

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

Book Arts Web

Bindery & Book Artist Pages – <http://www.philobiblon.com/binder.shtml>

State Library of Victoria

"Mirror of the World" online gallery – www.mirroroftheworld.com.au

The University of West England

School of Creative Arts – <http://www.bookarts.uwe.ac.uk>

British Library

"Turning the Pages" online gallery – <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>

University of Delaware Library

Special Collections Department – <http://www.lib.udel.edu/ud/spec/exhibits/artistsbook/index.htm>

Barratt Galleries

http://www.barrattgalleries.com.au/j_collection.html

Cecilia's Calligraphy and Artists' Books Galleries

<http://www.cecilia-letteringart.com/artistbooks/artistbookgallery.html>

Part C – Individual book artist's websites

Judy Barass

<http://www.art-paintings.info/judy/revisedjudy/artistbooks800X600.html>

Sarah Bodman

<http://www.bookarts.uwe.ac.uk/bodmid.htm>

Susan Kapuscinski Gaylord

<http://www.makingbooks.com>

Marianne Little

<http://www.cecilia-letteringart.com/artistbooks/mariannelittle.html>

Tim Mosely

<http://www.silverwattlepress.com>

Adele Outteridge

http://www.geocities.com/lost_and_found_hk_au/artists/adele_outteridge.htm

Anne Marie Power

<http://wind.prohosting.com/ampower/paperandbookart.htm>

Valda Quick

<http://www.cecilia-letteringart.com/artistbooks/valdaquick.html>

Helen Sanderson

http://www.helensanderson.com.au/Gallery/gallery_-_artists_books.htm

http://www.helensanderson.com.au/Gallery/gallery_room_8_-_artists_books.htm

Tricia Smout

<http://triciasmout.com.au/artistBooks.html>

<http://triciasmout.com.au/books.html>

Gail Stiffe

<http://www.gailstiffe.info>

Part D – Reference texts (techniques & ideas)

The books marked with an asterisk are available in the State Library of Queensland South Bank Collection

Browning, Marie (2001) *Handcrafted journals, albums, scrapbooks & more*, Sterling, New York

* **Cowley, Des** (2007) *The world of the book*, Melbourne University Publishing, Victoria

* **Fox, Gabrielle** (2000) *The essential guide to making handmade book*, North Light Books, Cincinnati, Ohio

Golden, Alisa J. (2005) *Expressive handmade books*, Sterling Pub. Co., New York

Golden, Alisa J. (2003) *Unique handmade books*, Sterling Pub. Co., New York

Jacobs, Michael (2006) *Books unbound*, North Light Books, Cincinnati, Ohio

* **Johnson, Arthur W.** (1978) *The Thames and Hudson manual of bookbinding*, Thames and Hudson, London

LaFerla, Jane (2004) *The Penland book of handmade books : master classes in bookmaking techniques*, Lark Books, New York

LaPlantz, Shereen (1995) *Cover to cover : creative techniques for making beautiful books, journals & albums*, Lark Books, Ashville, N.C.

LaPlantz, Shereen (2001) *The art and craft of handmade books*, Lark Books, New York

McCarthy, Mary (2000) *Making books by hand : a step-by-step guide*, Rockport, Gloucester, Mass.

Reimer-Epp, Heidi (2002) *The encyclopedia of papermaking & bookbinding*, Running Press, Philadelphia, Penn.

Shepherd, Rob (1994) *Hand-made books : an introduction to bookbinding*, Search, Tunbridge Wells, England

* **Smith, Keith A. & Jordan, Fred A.** (1998) *Sewn and pasted cloth or leather bookbinding for book artists requiring no special tools or equipment*, Keith Smith Books, Rochester, New York

* **Smith, Keith A.** (1995) *1-2- & 3-section sewings : non-adhesive binding volume II*, Keith Smith Books, Rochester, New York

* **Smith, Keith A.** (1993) *Non-adhesive binding / Vol. 1*, Keith Smith Books, Rochester, New York

* **Smith, Keith A.** (1989) *Text in the book format*, Sigma Foundation, Fairport, New York

* **Smith, Keith A.** (1984) *Structure of the visual book*, Keith Smith Books, Rochester, New York

Thomas, Peter & Thomas, Donna (2004) *More making books by hand : exploring miniature books, alternative structures, and found objects*, Quarry Books, Gloucester, Mass.

* **Watson, Aldren A** (1996) *Hand bookbinding, a manual of instruction*, Dover Publications, New York

The Bonefolder

a peer-reviewed "open access" e-journal for bookbinding and the book arts.

<http://www.philobiblon.com/bonefolder>

Appendix 3 Syllabus & Curriculum References

Part A – The Arts KLA outcomes

The key learning area outcomes highlight the uniqueness of The Arts key learning area and its particular contribution to lifelong learning. During the compulsory years of schooling, students engage in and reflect on their experiences in each of the arts to develop the knowledge, skills, techniques, processes and dispositions necessary to:

- create, present and reflect on arts works with confidence, skill, enjoyment and aesthetic awareness
- express ideas, feelings and experiences through the symbol systems, techniques, technologies and processes appropriate to each of the arts
- communicate with an intended audience through the forms and processes of the arts
- understand, critically evaluate and appreciate the impact of the cultural, social, spiritual, historical, political and economic contexts of arts works in the construction of meaning

Strands within Key Learning Areas

Visual Art

Through participating in visual arts activities students are provided with opportunities to develop:

- visual perception, visual language and visual problem-making and problem-solving skills
- the ability to use visual literacy and communication to express ideas, feelings, experiences and observations
- knowledge of the elements, concepts, forms, materials and processes of visual arts and an ability to use them as a means of personal expression
- an awareness of the aesthetic domain and its relation to the visual arts
- an ability to rework and refine visual arts ideas and concepts
- knowledge and understanding of the visual arts in various cultural, social and historical contexts.

Media

Through participating in media activities students are provided with opportunities to develop:

- the ability to use the languages and technologies of the media
- knowledge of the processes involved in producing for, and delivering to, audiences
- the ability to manipulate media languages and technologies and manage the processes used to communicate ideas and feelings
- the analysis skills needed to become discerning audiences and consumers
- a critical understanding of who produces the media and for what purposes
- an appreciation of the aesthetics of media and how media constructs perceptions of reality
- an understanding of the relationship between media and the cultural, social and historical contexts within which it is produced and received
- the ability to actively participate in a society that relies on visual in a society that relies on visual images and technology to communicate.

Core learning outcomes – Visual Arts

Visual Arts Level 3

Students conceive, design and modify images and objects to express their experiences, feelings, ideas and observations. Students know and apply visual art and design elements of line, shape, texture and colour through additional concepts of space, balance, contrast and pattern to make, display and appraise images and objects.

Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts.

Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.

VA3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Visual Arts Level 4

Students purposefully apply visual art and design elements of line, shape, texture and colour through additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Students make, display and appraise images and objects. They work individually and collaboratively to deconstruct and reconstruct images and objects to manipulate meaning and communicate their experiences, feelings, ideas and observations.

Students understand the role and function of audience and analyse own and others. images and objects from a diverse range of societies across time.

VA4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Visual Arts Level 5

Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others. artworks. Students understand developmental processes and document sensory responses to making in visual arts.

Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.

VA5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.

VA5.2 Students research and analyse the images and objects of artists/ designers/ craftspeople to construct visual responses for display.

VA5.3 Students research and evaluate images and objects of Australian artists/ designers/ craftspeople from a variety of historical and contemporary contexts.

Visual Arts Level 6

Students interpret personal themes and social and cultural issues by applying elements, concepts, experiences, feelings, ideas and observations of their worlds. Students synthesise and contextualise research from a range of cultural and historical contexts to create and communicate a personal aesthetic through sensory documentation of processes in visual arts.

Students know and apply visual art and design elements and consolidate concepts of length, size, similarity and difference, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation to make and appraise images and objects.

Students' works reflect an understanding of the functions and purposes of art that they and others make and display in public and community contexts.

VA6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.

VA6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.

Core learning outcomes – Media

Media Level 3

Students apply their knowledge of media languages to construct, individually and collaboratively, intended meanings for specific purposes. They deliberately select and combine a wide range of media languages, tools and processes to construct meaning for particular audiences. Students utilise techniques associated with audio/visual presentation and particular media forms to present media to a specified audience. Students apply their understandings of media languages and technologies to examine how representations are constructed for audiences.

ME3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.

Media Level 4

Students make considered decisions about the selection and combination of media languages and technologies to construct meaning, utilising generic conventions and different media forms.

Students understand that the type of media form and the audience that is being targeted will influence the choices made in construction and presentation. Students analyse media languages and technologies being used to construct representations that have become accepted by audiences as generic conventions. Students apply this understanding to construct their own representations.

ME4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions.

Media Level 5

Students apply their knowledge and skills of media languages and technologies to shape the meanings they produce. They are able to plan their productions and market them for audiences. Students use research and comparative analysis to expand their knowledge of representations. They examine the specific processes that media institutions use to distribute and present media to various audiences. Students make connections between their knowledge about the media and their own experiences as creators and audiences.

ME5.3a Students research and analyse various media representations within their cultural and historical contexts.

ME5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.

Media Level 6

Students design and produce media in a range of commercial and non-commercial contexts. They make considered decisions about the design, selection, combination and manipulation of media languages and technologies to produce meanings. Students understand the role the audience plays in media creation as they promote media products to various audiences and consider the many meanings a text can convey. Students examine the contexts surrounding media creation and the influences that shape the production, distribution and consumption of media.

ME6.3 a Students evaluate how contextual influences can contribute to personal interpretations of media.

ME6.3 b Students evaluate the range of social, political and economic influences operating on the production of public, commercial and independent media.

Part B – Cross curricular priorities

Literacy

Literacy practices include reading and writing, speaking and listening, viewing and shaping, often in combination in multimodal texts, within a range of contexts.

- Visual Arts uses combinations of visual language such as line, shape, texture and colour to convey concepts such as contrast, abstraction and composition to structure and to create images and objects.
- Media uses the media languages of still and moving images, sounds and words constructed through media techniques and processes.

Through engagement and reflection in arts activities, students can develop literacy competencies by having opportunities to:

- understand that literacy is a means of shaping how people view themselves, their identities and their environments
- interpret, create and respond to the marks, notations, images and symbols used in The Arts strands
- negotiate, construct, communicate, express and interpret meaning by using and understanding the various symbols of The Arts strands
- question the cultural, social, historical and political practices embedded in spoken, written, visual, auditory, kinaesthetic and multimodal texts
- read multimodal texts from a variety of perspectives and to interpret the relationship between the context and the audiences of those texts
- transfer their understanding of literacy to contexts that may not be seen as overtly literacy based.

Numeracy

Numeracy in The Arts involves the use of auditory, visual and physical concepts of space and numerical patterns when representing and interpreting real-life and imaginary situations and objects. This includes understanding and applying number, space, measurement and data.

Through engagement and reflection in arts activities, students can develop numeracy competencies by having opportunities to:

- acquire and apply spatial concepts and numerical patterns
- identify and use patterns and statistics
- transfer their understanding of numeracy to contexts that may not be seen as overtly numeracy based.

Lifeskills

Lifeskills is a term used to describe the mix of knowledge, processes, skills and attitudes that are considered necessary for people to function adequately in their contemporary and changing life roles and situations.

The syllabus describes four sets of lifeskills that enable students to participate in life roles. These life skills, and related life roles, are:

- personal development skills . growing and developing as an individual
- social skills . living with and relating to other people
- self-management skills . managing resources
- citizenship skills . receiving from and contributing to local, state, national and global communities.

Personal development skills

Students have opportunities to:

- develop a sense of self in relation to cultural and social contexts
- develop aesthetic awareness
- develop and apply knowledge, skills and processes
- develop self-confidence
- identify and develop talents and interests
- realise ideas and images and give expression to feelings
- recognise individual strengths and weaknesses, personal bias, attitudes, beliefs and values, and how these are constructed
- develop these skills through interactions in lifelike and real-life situations.

Social skills

Students have opportunities to:

- communicate effectively with others
- develop and confidently apply social skills in lifelike and real-life situations
- develop creative and divergent thinking
- share resources
- use appropriate cultural protocols in a range of contexts
- use conflict management strategies
- work as part of a team towards negotiated goals
- work cooperatively in diverse groups.

Self-management skills

Students have opportunities to:

- apply problem-solving strategies
- construct and implement plans
- develop metacognitive skills
- develop time management skills
- generate, manipulate, store, present and access information.

Citizenship skills

Students have opportunities to:

- acknowledge the cultural practices of people from diverse communities in their interactions with others
- make decisions that reflect an appreciation and valuing of cultural and linguistic diversity, social justice and ethics.

Futures perspective

A futures perspective is one that involves practices and dispositions that lead to the identification of possible, probable and preferred individual and shared futures.

A futures perspective leads to insights and understandings about thinking ahead and the roles of individuals and groups in envisioning, contributing to and enacting preferred futures.

In The Arts key learning area, students have opportunities to:

- become involved in decision-making processes
- develop aesthetic awareness and conceptual and perceptual abilities
- develop a sense of social justice
- develop skills in lateral thinking that can be used to identify and meet challenges
- explore issues from various perspectives
- explore the range of technologies that impact on and have consequences for individuals, local and global communities and the environment
- understand how arts works influence and are influenced by their environment or context and their purpose
- understand the processes of change

Part C – Essential Learnings

Ways of working

Students are able to:

- make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works
- respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages
- reflect on learning, apply new understandings and justify future applications.

Knowledge and understanding – Visual Art

Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

- Ideas are researched to inform visual responses that consider social and cultural issues
- Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli

Knowledge and understanding – Media

Media involves constructing meaning, considering specific audiences and specific purposes, by manipulating media languages and technologies to shape representations.

- Representations of different beliefs and ideas in media texts are influenced by regulations and by contexts of audiences, producers and institutions