

pagination.

The Book as Object

THE UNIVERSITY GALLERY 30 March – 30 April 2016

1. Gillean Shaw

The Alternate Destinies of Miss Lucy Lea

Paper and Graphite

2011

Dimensions variable

2. Lyn Ashby

The Ten Thousand Things

2011

archival digital prints on Arched rag paper, handmade hardcover, section-sewn, limited edition book

29 x 22 x 1 cm

Edition: 50 (nominally)

A few of the wisdom traditions mention the notion of "The Ten Thousand Things", a strange and bizarrely truncated number, referring to all the material world in which we usually live. If this is the case, what might be the ten-thousand-and-first thing? In an attempt to find out, this book begins by taking this number literally, slowly assembling images of random things. This slow compositing delivers an answer in a way that only a printed book can.

3. Ideo(t) Grammatica

2011

Archival digital prints, handmade, hardcover, section sewn, limited-edition book.

18cm x 26cm

Edition: 50 (nominally)

To demonstrate that a sentence could be grammatically correct but meaningless, Noam Chomsky proposed the sentence "Colorless green ideas sleep furiously." But of what, we might wonder, do they dream? This book traces this language dreaming where normal grammar takes a rest. What exactly is that awakens in its place? What idiocy lies that way?

4. Helen Hopcroft

1001 Nights: Being an Erotic Memoir and Private Journal of the Virgin Schehereazade - a Gripping Tale of Love Death, Identity, Transformation and Metamorphosis

2011

with illustrations by Karen Robinson Smith, layout by Caelli Jo Brooker, bookbinding by Pamela Poulsen
Hand bound, limited edition artists' book

12.5 x 17.5 x 1 cm

Pagination celebrates the book as a significant site of human interaction and subjectivity, where artists, authors, designers, makers, readers and audiences can engage with the visual language of the page.

5. Sirena: a love story

2012

with bookbinding and box by Pamela Poulsen

Watercolour, ink, hand printed on watercolour paper

16 x 21 x 6 cm

6. Anne-Maree Hunter

Kushi & Kanzashi: Combs & Pins

2014

Artists Book - Lithography and Letterpress

29x 39x 3cm Closed, 58x34cm open

Kushi & Kanzashi are the names of the combs & hairpins used to ornament traditional Japanese hairstyles. Haiku-like poems accompany the lithographic images in this flexible, silk-covered artists' book. These poems have been paradoxically type set in Old English & Black Letter fonts to give a visual simulacrum of ink calligraphy.

7. The Brush-Off

2011

Artists' Book - vertical concertina, Lithography

20x26x2cm (closed)

The Brush Off is a reinterpretation of the Rapunzel story. However, it takes a darker approach to the historical and mythical treatment of female hair and its meanings. The text by Anne-Maree Hunter is shaped into ringlets and forms a long poem around her lithographic images of hair and plaits. In the form of a vertical concertina, the book hangs down from the wall like Rapunzel's hair.

8. Patricia Wilson-Adams

Words on Leaves

Intaglio, letterpress on saar paper, pamphlet binding.

2009

variable size

The great Australian poet, Gwen Harwood, wrote a poem about a dream she had had where Wittgenstein's notes on "paper strips/fly up and deck the trees with leaves."¹

Being in Central Australia has been a rather Wittgensteinian experience for me and I am ever mindful of his words "whereof one cannot speak, thereof one must be silent".² Wittgenstein, like the Buddhists, seems to make sense of our greater knowledge, experiences and sensitivities by calling upon aphorism and paradox. I enjoyed the silence.

1. Gwen Harwood, Wittgenstein's Shoebox in Night Thoughts, Pamphlet Poets, National Library of Australia, Canberra, 1992

2. Ludwig Wittgenstein, Tractatus Logico-Philosophicus, Tractatus 7, cited by Brian Mc Guinness in Wittgenstein Young Ludwig A Life (1889–1921) Penguin Books, London 1988 p.300

9. Zoë Sadokierski

Writer's Typewriters

2011

Concertina book, offset lithographic print

17.5 x 64.5 x 1 cm

Edition of 50

10. Hen's Teeth

2014

Concertina book, paper collage

14 x 50 x 0.3 cm

Edition of 1

11. Trevor Weekes

The Perfect Trojan Horse (a catalogue)

1984

hand-made artist book

9 x 10.5 x 0.5cm

12. Michele Skelton

Tideline

Etching, woodblock, punched holes, accordion book

2013

29 x 20 x 1 cm

13. Trevor Weekes

Collage

Digital print and collage

1999

14. Jánis R. Nedéla

Typo No.31

2011

Laser etched acrylic

21 x 14 x 3 (diptych)

15. Ephemera (page 14 and page 15)

2012

Screenprinted vinyl over acrylic

21 x 15 x 2.5cm (diptych)

16. Gillean Shaw

Surface - 'skein,' 'silk,' 'skin'

Digital dry print on architect's trace paper, acrylic, wood

2007

50 x 75 cm

17. Michele Skelton

Wave Form #2

Woodblock print on Japanese washi paper and

Somerset book, box, printed pages

2016

24 x 43 x 12cm

18. Jánis R. Nedéla

Postcards – I Got Out of Bed... I Went to Sleep...

(26 May – 26 July)

2006

Stamps, stamp pad ink, graphite over 5b postcards

10 x 14cm

19. Lynda McPherson

A Journey of Hope

Mixed media artist book

2014

35 x 20 x 2.5cm

20. Deidre Brollo

Plume

2015

Artist's book (photopolymer intaglio & chine-collé)

12 x 16 x 2cm

21. Field Kit for a Narrow Escape

2015

Artist's books in wooden case (archival pigment prints, photopolymer intaglio & chine-collé, snowglobe and found objects)

11 x 44 x 39 cm

Edition: 3

Field Kit for a Narrow Escape (souvenirs for the unwitting) brings together a series of objects, each commemorating a volcanic eruption. Providing a vicarious engagement with catastrophe, the Field Kit appears to offer a salve to the sometimes alarming nature of the world. The terrifying scale of nature here becomes contained within these small souvenirs, all now subject to the control of the collector. The work explores the idea of the souvenir, of the commodification of collective memory, and our impulse to try to control the uncontrollable.

22. Caelli Jo Brooker

Finite Caves (drowned)

Ink, crayon, spray paint, acrylic, dye, thread and paper

2014–2016

50 x 38 x 10cm

23. Trevor Weekes

The Small Book of Elephants

hand-made artist book

15 x 21 x 1.2cm

24. & 25. Elephant Anatomy as the Basis for 3-D

Exploration: The Magnificent Elephant Bird (1 and 2)

1996

hand-made artist book

25 x 44 x 2.5cm each

26. Nicci Haynes

Conversations

2016

watercolour, graphite, screenprint

26 x 26 x 40 cm (30 pp)

27. Trevor Weekes

The Story of Flight

Digital print, concertina book

1994

28. Jánis R. Nedéla

Performance for a polaroid (26 May – 26 July)
2006
Passport photographs, stamp pad ink, collage,
concertina book.
14 x 19cm

29. Glen Skien

Object Poem - Waiting for Godot
Hand bound book and ink
2015
57 x 38 x 3 cm

30. Sarah Bryant

Point of View
2008
18.5 x 13 x 1.6 cm
Letterpress printed from metal type and polymer plates
on Arches Text Wove and Wyndstone Vellum.
Edition size: 100

Point of View is an exploration of one moment and location, one position in space and time. This book incorporates the structural device of the dissection plate into a representation of one person's relationship to their immediate surroundings. Each of four spreads is a photograph of groupings of people. These photos were taken from a central point, and each is a 90 degree rotation from the last. A series of gate folds allow the viewer to actively dissect this environment into translucent layers printed with diagrammatic imagery, color, and text. This layered imagery emphasizes our social anxieties and our need to understand our surroundings.

31. Monica Oppen

Dare to Vote
2012
text/linocuts, letterpress printed in folding box with two
lead pencils
17 x 19 cm
Edition number: 50

32. Anne-Maree Hunter

A to Z
2012
Altered Artists' Book
300-400 cm long
The world encompassed in 26 volumes.

33. Gillian Bencke

Public Bathrooms
2001
C-type print, green book binding linen, card paper
10 x 12 x 0.5cm

34. Trolley series

2001
C-type print, grey bookbinding linen, card, paper
10 x 12 x 1cm

35. Solander Box Books

2001
three concertina books
26 x 16.5 x 6.5cm

36. Empty Beds

Black and White photographs, card, book binding linen
2001
20 x 27 x 1 cm

37. Zoë Sadokierski

Twenty-six Views from the 7 Train
2015
Concertina book, digital print on archival paper
14 x 18.5 x 2cm

38. Seventeen Views from the Trans-Mongolian
2015

Concertina book, digital print on archival paper
14 x 148.2 x 1.3cm

39. Tom Sowden

Some of the Buildings on the Sunset Strip
2008
Screen printed cover, inkjet on paper
17.8 x 14.3 x 1.1 cm (closed)
Edition: 7/30

40. Michelle Catanzaro

Capturing Disappearance
2014
Digitally printed photo book in solander box
21 x 29.7 x 1.5cm

41. Monica Oppen

Case: Angel Ryan
2012
digital montage, text/colour digital photocopy print
24 x 20 cm
Edition number: 50

42. Sarah Bodman

GM Future
1999
Screenprinted text, images collated from gardening books
17.5 x 12.5 x 1 cm

43. Why Say it Again?

2013
Water based screenprinted varnish, pencil, and
dissolvable pencil
14.5 x 14.5 x 1cm

**44. Tom Sowden with Performance
Re-Enactment Society**

Salad Dressing
2011
Perfect bound, inkjet printed artist's book
20 x 20 x 0.4 cm

45. Tom Sowden

Fifty-two Shopping Trolleys in Parking Lots
2004
Perfect bound, laser printed artist's book with
screen-printed cover
28 x 21.7 x 0.4 cm
Edition size: 15 (2004), 100 (2010)

46. Monica Oppen

Urban Wilderness: A Common Sense of Nature
2015
photographs, text/digital print on demand
25.5 x 20 cm

47. Ben Mitchell

Don't Panic
2015
comic with full-color cover and 2-colour risograph interior
14.8 x 21 cm
limited edition of 250

Don't Panic is the follow up to 2014's Storm Clouds. It is a character-driven small-town thriller set in the fictional and autobiographical city of Bontown. The year is 2011, several years before protagonist Jared Paige is wanted as the Party Killer – a prime suspect for the Sydney city serial murderers. The story begins to bridge the gap between Jared Paige, hardcore barista and Jared Paige, anarchist assassin, as the dark secrets behind Bontown's small community grow deeper and more mysterious.

47. Kate Cross

Distorted Objects, (Vol I, II, III)
2016
digital print on paper
14.8 x 21 cm
edition of 10

Distorted Objects is a personal zine project that explores ideas of memory and perception. Incorporating images of found family objects, it plays with conceptualizing the manipulation of memory and the digital.

48. Yvette Sullivan and Caelli Jo Brooker

Peazine #6
2016
digital print on paper
edition of 20

Peazine is an Artist/Teacher practitioner project enacted across several platforms – collaborative shared sketchbook exchanges and workshops, multiple changing editions of a collated/curated collaborative perzine, and a website (www.peazine.co.uk).

49. Student Zines 2015

Molly Toby, *The Wallflower*

Layne Bayly, *Animal Eyes*

Emma Lovelock, *Petites Ideas*

Rebecca Jauhainen, *Nothing is as it Seems*

Sam Patterson-Smith, *20,000 Leagues into the City*

Elizabeth Murray, *Plants Have Feelings Too*

Patrick Passlow, *Sketch Sessions (Black Edition)*

Tanika Sorridimi, *Colours of Belgium/France/Italy/Greece*

Oscar Jenkins, *Singer Songwriter*

Beau Hardy, *141 km's North*

Lillian Cassidy, *Love Letter to my Wardrobe*

50. Zine Collection

Alex Clark, *Cats in Brunswick I Have Touched*, 2015

Anonymous, *Chapter 7 (Feeding the Visitors)*, 2013

Joel van Gastel & Madeline Beckett, *Self-Aware Wolf*, 2015

Gemma Flack, *Imaginary Girl Bands*, 2015

Anonymous, *The Ruined Piano Sanctuary*, undated

Miles Cosmo & Gemma Flack, *All Day I Dream About Synthesizers #2*, 2015

Morgan Crowcroft-Brown, *Zone Out*, undated

Ben Spies & Alex Wreck, *Brainscan #29/No More Coffee #4*, split-zine, 2012

51. Gracia Haby & Louise Jennison

Those Two Daring Pirates
2004

Artists' book, single color lithographic offset print hand colored with pencil on Aquarelle Arches 100% pure cotton hot pressed 300gsm paper
twenty two page concertina, bound in cotton by the artists
18cm X 18cm
Printed by Redwood Prints
Edition of 30 with one artists' proof

52. Salvaged Relatives

2015
Three boxed digital print zines within a slipcase
Edition of 30
15cm X 10.5cm X 1.5cm

A grey card slipcase with hand-punched cosmos, housing a red, yellow, and blue edition of Salvaged Relatives

53. As inclination directs

2013
Eight page concertina artists' book, single-colour lithographic offset print featuring collage and pencil
Edition of 10

The sky is tickled sunset perpetual, and there is light behind the clouds. The weather clement, and perfect for mooching, ambling, swanning, indeed, walking As inclination directs. The stroll is first and foremost what this work salutes and as such is full of characters sauntering, dawdling, meandering, rambling, traipsing.