Artists’ books

An exhibition hosted by Rare Books, 28 September – 25 November 2011
Introduction

The selection of books in this exhibition gravitates around three historical eras: 1. 1918-1950; across two world wars, 2. 1960-1990; Cold war in a nuclear era: alienation and engagement, 3. The current era (1990s to present): imperialism, fundamentalism, democracy, oil and its shadow.

Passing like a ripple through these major conflicts books reflect and comment on society in general and the conditions under which people live and labour. The through lines are: the social alienation of the individual, migrant workers and their work conditions, the treatment of minorities, religious suppression and hypocrisy, and the movement of refugees between nations.

Are some of these books focussed on very specific issues rather than a broader perspective? Yes! Some are made in the spirit of direct confrontation. John Hertfield and George Grosz were direct in their attacks on the Nazis and wartime capitalism. Similarly contemporary works have specific targets such as the warmongers, Bush, Howard, Blair, etc. Books can give a voice. And that voice can declaim from the page: ‘This is not just!’

The purpose of this exhibition is to promote the book and show how it can function as an artist’s space; to promote engagement with the genre both passively (reading and collecting) and actively (designing and making) and to promote a broader understanding of the possibilities within the genre to a wider audience. The books have been selected without any desire of enshrining them as elite or precious objects. The intention was to be democratic, to acknowledge the difference and diversity is part and parcel of equality. This offers a multiplicity that gives the exhibition a dynamism and yet the basic form of the codex still sits at the core of all these books. All the books are drawn from the Bibliotheca Librorum apud Artificem, Sydney and the Rare Books Collection, Monash University Library.

Monica Oppen
September 2011

Preface

This exhibition is scheduled to coincide with the international multi-disciplinary printmaking conference IMPACT7 2011 hosted by Monash University, Faculty of Art and Design. The exhibition includes a selection of material held by Monash (marked with an asterisk) and books held by Monica Oppen in her own collection.

The Rare Books Collection holds approximately 350 artists’ books ranging from the 1930s to the present. It is one of the premier collections of artists’ books in Australian academic libraries. In addition to these limited and unique edition works of art, Rare Books houses the Lyssiotis collection, the archive of Melbourne artist, Peter Lyssiotis.

28 September – 25 November 2011

Level 1, ISB Wing
Sir Lewis Matheson Library
Clayton campus, Monash University
Wellington Road, Clayton

Curators: Monica Oppen and Peter Lyssiotis
Assistant Curator: Stephen Herrin
Web design: Rosemary Miller

Thanks to Sarah Bodman, Senior Research Fellow for Artists’ Books at the Centre for Fine Print Research (CFPR), University of the West of England, for opening the exhibition.

For an online version of this exhibition, visit www.lib.monash.edu/exhibitions
1. Oppen, Monica


In this book Oppen brings together many influences. The box in which the concertina style book is housed features a war graveyard that recalls black and white war films such as *Paths of Glory*; the cover design draws inspiration from the Constructivists; the Medieval Latin chant relates to the grieving Virgin and the dying Christ; and the music in the red band is a modern composition in Baroque style for that chant.

2. Crawford-Watts, Kirk


This work is made of perspex, canvas and plywood. It expresses some hard truths within a few pages. Nothing is superfluous. All its components have work to do. The red, white and blue of the title refers to the flags of the US, England and Australia – the three key members of the Coalition of the Willing who pre-emptively invaded the Iraq of Saddam Hussein. The black and blue of the title is a reference to the exposure of torture practices used on prisoners in the Abu Grahib, the black and blue of bruises. The book is bound with thick, black tape, the type that is used to gag detainees.

3. Paterson, Travis

*Boys will be boys* (Australia : Paterson, 2009). Limited ed. of 5.

Sparse and deceptively simple at first glance this book has the format of a picture book, a single line of text accompanies each image. The protagonists are children, boys. The text echoes the chanting of children’s games such as ‘Ring-a-ring-a-rosy’ or similar nursery rhymes, yet like many nursery rhymes a darkness and violence lurks behind the straightforward text and, as we know, children’s games can suddenly turn violent.

4. Lyssiotis, Peter


In this book the text is screen-printed and layered into some of the images so that it blends in and becomes a visual element on the page. It has been constructed in imposing form, the initial impact of the front boards recalls a tombstone or war monument. The interior, bracketed by the dark whorls of Strasser’s acrylic endpapers, freeze-frames post apocalyptic thoughts of an inhumane future grounded in our own reality.

5. McMaster, Ross


McMaster’s work is like an archaeological dig uncovering buried facts, and as at a dig he deals with specific places, people and events. In *Religious Convictions* McMaster uncovers historical events of violence carried out in the name of God. This uncovering process is portrayed graphically with the overlaying of text on text and text on image, making reading difficult.

6. Lyssiotis, Peter

7. Goddard, Susan
This book takes a sly look at the question of government and leadership. Specifically it caricatures the 11 years of a conservative Liberal Government in Australia. Goddard has used a number of conventions to lampoon Australia’s 25th Prime Minister.

8. Strasser, Theo.
This book’s intention is to give the reader a visual ‘electric shock.’ It is unapologetically blatant, using a graphic design that does not tolerate frills. We are made eyewitness to the horrors carried out in our name.

9. Blake, William, 1757-1827
* America, a prophecy / Boissia, Clairvaux, Jura, France : Trianon Press [1963].
William Blake was the first book artist. As a poet, engraver and printmaker he had the skills to produce his own books. The books, in some cases mammoth works rich with his ideology, political opinions and raw enthusiasm, come at us like a tidal wave. They are full of poetry, vision, passion and a deeply human take on the world.

In 1917 the Australian government commissioned Lindsay, who was working for The Bulletin as an illustrator and cartoonist, to produce a series of four recruitment posters. The three broadsheets or letters presented here (nos. 10-13) were instrumental in this new drive to push men to enlist. In them we see Lindsay turning his graphic skills to the new task; he presses all the deep emotional buttons that would guarantee a mix of fear, hatred, guilt and patriotism. In some, the imagery used by Lindsay is almost identical to that which was produced in the US.
The pieces are designed to function on a number of levels; letter, book, pamphlet, broadside and poster. The text, like the drawings is intended to stir emotions; they document the atrocities, horrors and injustices the civilised world was enduring under the heel of German militarism. The letters were sent to service-age men. The broadsheet was folded up into an envelope.

11. Lindsay, Norman, 1879-1969
* German atrocities (Melbourne : Director-General of Recruiting, Victoria Barracks, [1918?]).

12. Lindsay, Norman, 1879-1969
* Voice of Germany (Melbourne : Director-General of Recruiting, Victoria Barracks, [1918?]).


This collection of poems is named after the opening poem City (Gorod). The book was printed in Paris by Rubakin as large lithographs then folded up into sections to be bound. The cover, illustrations and vignettes are based on images by Natalia Goncharova.

Rubakin’s use of handwriting was typical of Russian Futurists. They believed that only through the poet’s handwriting could the full impact of poetry be conveyed.

17. Staeck, Klaus


The point of Staeck’s work is to bury us in a fog of images that reflect our madness, our inhumanity and the abuse of responsibility and power.
18. Howard, Ian, 1947-
*Action man story / text & illus. Ian Howard (Montreal : Ian Howard, 1976)*

Ian Howard is probably best known for his 1975 wax rubbing of the Enola Gay, the B-29 bomber that dropped the first atomic bomb over Hiroshima in 1945. War and military history are constant themes of his work.

19. Peven, Michael

*Prophesy panorama : a cultural nightmare / Michael Peven (Fayetteville, Ark. : Primitive Press, 1982).* Limited ed. of 100.

The book is printed offset yet its fuzziness or lack of definition gives the work a dreamlike setting. The dreaming centres around the deliberate confusing of sex, prophecy, history, war and those every day occurrences which give our lives their strange or nightmarish moments.

20. Hopkins, Ted

*The book of slab* (Prahran, Vic. : Champion Books, 1983). *The Book of Slab* shows how omnivorous books by artists can be. There is everything; an extract from the *Universal Oxford Dictionary*, a horse racing form, a Coles New World docket, letterheads, the *Space Poems*, a double page from a road directory, graphs, a record pressed in red vinyl *50 Guitars Go Slab Italiano*, photographs of *The World’s Tallest Tree*, and so on...

21. Lissitzky, El., 1890-1941


*About two Squares* is at once a homage to Malevich’s pictorial ideas embodied in the suprematist system, and is Lissitsky’s own pictorial statement about the system of his own architectural suprematist painting, ‘the Proun.’ The little book is also the moment when Lissitsky refined his use of the letter form as a pictorial image. He used letter, word and typography with his painterly image, page by page, to create a dynamic and unified vision: picture + vision.

22. Mosely, Tim

*Given / Tim Mosely ([Lismore, N.S.W. : Silverwattle Press, 2008]). Limited ed. of 8.*

Mosely’s work is often oblique and understated. The text comes from the Gospel according to St John, chapter 19: ‘Who give’s power?’ The lack of a clear answer to this question that Mosely raises is expressed physically in the way he has produced the book, the text is unclear and most of the images are swallowed into the rough dark paper. There is however one clear image moulded into the paper. He chooses Dürer’s image of the rhinoceros to echo the notion of power through brute force, its fortified look is as if the animal were covered with sheets of armour. The work is very tactile as if Mosely is attempting to ground a fleeting, abstract idea.

23. Twigg, Anne

*If his voice be true / Anne Twigg, Peter Lyssiotis ([Melbourne] : Masterthief, [2006]). Limited ed. of 16.*

The issue explored in this book is displacement, displacement caused by conflict. The artist and poet have taken a wide-angled view so there is no direct reference to a specific event or social movement or even to day-to-day life.

Thoughts are fragmented and the narrative is not logical. Lyssiotis’ text is at times printed in a colour so similar to the painted background that it is almost impossible to read. This is intentional. We have to work at reading it, like the characters in this book have to work at living.

24. Grosz, George

*1893-1959*

*Die Kunst ist in Gefahr : drei Aufsätze / George Grosz und Wieland Herzfelde* (Berlin : Malik-Verlag, 1923).

In this treatise cum manifesto Grosz and Herzfelde rampage through the contemporary German/European art scene. They are vicious. They are unsympathetic to the semantic and
aesthetic machinations of the new movements that we now recognise as the beginnings of Modernism. They hypothesise that photography and film have become serious contenders, sidelining oil painting, because these new genres more efficiently satisfied what Grosz and Herzfelde believed to be people’s innate hunger for images, their Bildhunger. But more than the appearance of these new technologies, Art was endangered by the very multiplicity of Art movements, (Grosz states he has counted 77) all proclaiming they best represented ‘the true soul’ of High Art.

25. Stover, Eric
The graves : Srebrenica and Vukovar / text by Eric Stover ; photographs by Gilles Peress ; foreword by Richard Goldstone (Zurich ; New York : Scalo, 1998)
This book is published by a mainstream publisher, but Peress and Stover have approached the design of their book as an artist might; knowing that all the conventions of publication are arbitrary. It deals with the war in Bosnia and Croatia from 1992-1997 and the exhumation of the mass graves of Srebrenica and Vukovar.
This book is about people, lives lost and the need for justice.

26. Oppen, Monica
What strikes us immediately about this book is its roughness; the feeling that it is not yet complete. This presentation tells a story in itself; we are being prepared for a tough journey. The subject is rape during times of war and a call to have rape listed as a war crime.

27. Twigg, Anne
Wounds / Anne Twigg ([Australia : Anne Twigg, 2011]). Limited ed. of 7.
In Wounds Twigg tackles the issue of child soldiers; their capture, enforced military service and the resulting trauma. Twigg is not interested in producing a beautiful object but wants it to be aesthetically real as she tracks the life of the children from their capture to their release.

28. Grahame, Noreen
Visually, Grahame draws on school life between the 1930s- 1950s. There is the grey cover with a small wooden framed slateboard that was standard issue to children beginning primary school. There is the title written in chalk and in the cursive style favoured at the time. Grahame’s main push is against laws such as The Immigration Restriction Act of 1901 and the White Australia Policy in general.

29. McMaster, Ross
This book is produced roughly. The bulk of it is made from handmade paper. McMaster has struggled with the papermaking with the result that the thickness of the sheets varies enormously. The cover has been borrowed from another book from which the old bookblock has been removed. The new book fits badly into the old cover. Yet all this does not matter. McMaster’s intention is not the production of an aesthetically beautiful object.
30. Heym, Georg

_Umbra vitae – nachgelassene gedichte._
Woodcuts by Ernst Ludwig Kirchner.
(Munich : Kurt Wolff, 1924) Limited ed. of 510.

_Umbra Vitae_ was first published in 1912 after Heym’s premature death at the age of 24. Suffering trauma before the end of the First World War, Kirchner was released from active service and retreated to the Swiss town of Davos. There he began to work on his illustrations to _Umbra Vitae_. When the opportunity for publication arose with the Kurt Wolff Verlag, Kirchner was given complete artistic control over the publication.

31. Grosz, George, 1893-1959

_Ecce homo / George Grosz_ (Berlin : Malik, 1923). *

This book is a folio of single sheets. Similar to _Das Gesicht der herrschenden Klasse_, it strips back the hypocrisy of the upper classes.

32. Matthes, Colin (ed.)

_Ideas in pictures #5, everyday transactions_ (Milwaukee, Wis. : C. Matthes, [2006]) Includes work by Jesse Connor, Erik Ruin, K.F. Sanders, Matt Sesow, Nicolas Lampert, Josh MacPhee, and Brandon Bauer

The drawings here are heavy on black ink which adds to the book’s nightmarish quality. The texts are words and phrases that have become familiar during the War on Terror: weapons of mass destruction, with us or against us, terrorist evildoers, full spectrum dominance, border protection, etc. This is a take on what has become of the American Dream; it seems to have been consigned to the trash can and in its place is a nation based on inequality and military muscle.

33. Lyssiotis, Peter A

_7 disrupted interviews with history / Peter Lyssiotis_ ([Melbourne] : Masterthief, 2007) Limited ed. of 25. *

This work was made in response to the death of Mulrunji Doomadgee while in police custody on Palm Island in 2006 and as a celebration of the Noongar people’s successful Native Title claim in Western Australia in that same year.

34. Oppen, Monica


Following the attacks on the World Trade Centre’s twin towers in New York, the War on Terror was officially declared. The post WWII ‘reds under the beds’ tactics were revived in a new era of ‘terrorist bomber in the backyard,’ The stereotypes were guaranteed to run wild. The Australian Government produced a brochure instructing citizens on ‘how to spot a terrorist.’

35. Pinataro, Jean

_Names have been changed to protect the guilty / Jean Pinataro_ ([California?] : J. Pinataro, c1989)

Form mirrors the content here. This concertina book could well be a brochure issued to investors ‘explaining’ the changes to a Company’s corporate structure.
36. Balassanian, Sonia
Balassanian is Armenian. She lives and works in the USA and Armenia. It was the events of 1979 in Iran that caused her to alter the focus of her work away from Abstract Expressionism and take on a political agenda.
This book was part of the artist’s installation ‘Black Black Days’ and a series of paintings titled Portraits.

37. Carvalho, Joesly
The cover uses those distinctly Arabic colours of green and gold and features a graphic representation of an Ottoman arch. Its austere simplicity contrasts sharply with the ‘Western’ graphic style of the contents.

38. Grosz, George, 1893-1959
*Hintergrund : 17 Zeichnungen zur Aufführung des “Schwejk” in der Piscator-bühne* (Berlin : Malik-verlag, [c1928])
The 17 drawings reproduced in this small portfolio were collated as background (Hintergrund) information to the play *Die Abenteuer des braven Soldaten Schwejk* (The Adventures of the Good Soldier ‘Svejk’). The play was based on the novel by Czech writer, Jaroslav Hasek.

39. Stokes, Telfer
*Become / Telfer Stokes with Luay Al Khatib* (Yarrow : Weproductions, c2000)
The message is of hope and optimism that the beginning of every day, dawn, is a potent reminder of renewal which I see as spiritual awareness.
This book has been made to be performed using the letters of the words as notes which are placed on the page to correspond to their pitch.-Telfer Stokes

40. Ward, Cerise
This book and all its pages are made of cloth, like a child’s soft book. The cloth is starched pink gingham with images from children’s picture books and nursery wallpaper. On this

41. Lackner, Stephan
*Der Mensch ist kein Haustier : Drama / Stephan Lackner ; Mit 7 Original lithographien von Max Beckmann* (Paris : Editions Cosmopolites, 1937)
Beckmann, who often placed himself in his work, here casts himself as Giel. In this way he makes his personal choice for the type of society he would prefer to live in; a world that is wild, ugly and rough rather than a world that is controlled, sanitised and ‘happy’.
Beckmann expresses his political leanings through the personal, through self portraiture.

42. Richter, Gerhard
The title is the only English in this book.
43. Casebere, James

*In the second half of the 20th century*
(Buffalo, NY : CEPA Gallery, 1982)

Here is an exhibition catalogue as a book. It harks back to those times in the 1970s when some galleries closed their doors and instead published books/booklets/catalogues of shows they would have ordinarily exhibited on their walls.

Casebere’s art practice echoes theatre. He constructs objects, sets them on a ‘stage’.

44. Kokoshka, Oskar (ed.)

*‘Und sie bewegt sich doch!’ Freie Deutsche Dichtung / mit einem vorwort von Professor Oskar Kokoschka* (London? : Verlag Freie Deutsche Jugend, 1943)

The preface to this small volume of free German poetry makes clear its intention to give German refugee anti-fascist writers a voice. Originally two volumes were planned, the first publishing the poetry of exiled German writers in Great Britain, America and the Soviet Union, while the second volume was to feature the work of the poet, Max Zimmering. A desire to keep the sale price as low as possible lead to the decision to combine the two volumes into one.

45. Lyssiotis, Peter

*Journey of a wise electron ; But she could sing and dance too (stirring stories for girls) ; And this little man went to work* / Peter Lyssiotis

In the 1970s television changed home life. Lyssiotis exposes this phenomenon where the TV is the complete focus of the narrative. Family life has been reduced to a record of watching television.

46. Lyssiotis, Peter


This is a work in six booklets. The photo-narratives juxtapose images of wealth and poverty. The poverty, environmental damage, and destitution of the Third World comes to tea at the dining tables of the First World nations and joins them on holidays to exotic locations. This poverty is the product of wealth.

47. Lyssiotis, Peter

*Three cheers for civilization* / Peter Lyssiotis

Lyssiotis is commenting on the White Australia Policy, the Australian dream of a house on a block of land and the lack of tolerance of ‘The Other.’

48. Clarke, Glen

*Suppression, alienation, oppression* / [by] Glen Clarke
(Prahran, Vic. : Champion, 1979) *

The coloured covers show a person wearing dark trousers, sneakers, a straight jacket and a square plastic cage over his head. 44 full-page black and white photographs form the contents of the book. Some of the photographs have been given a title: ‘Portrait of the artist as an anarchist’ or ‘Portrait of the artist as an arty farty type’. Apart from these titles (and some signage) there is no text to accompany the photographs.
49. Frank, Robert
Come again / Robert Frank (Göttingen, Germany : Steidl, 2006). *
In Come again Frank records Beirut in 1991 after the ravages of war, focussing on the buildings. His vision is matter of fact; this is how it is. The narrative of destruction is exhausting. As we read we find ourselves asking – why haven’t I seen this before, why don’t I know about this?

51. Smith, Glen
Smith produces his zines in ongoing issues, mimicking a commercial magazine. Although he uses an advertisement style format in this work, he does not want to sell products, he wants to communicate ideas. A sketch, a collage, a photomontage or a drawing has added text, which guarantees we will read the work asSmith intends.

52. Deschamps, Francois
A quasi tourist brochure, the book introduces us to a new place: Antipodea. The place and its culture is a product to consume with the guarantee that travel will be air-conditioned and the accommodation will have in-room movies.
The images are collaged fragments of scientific diagrams, nineteenth-century drawings and photographs of indigenous peoples, maps, happy tourists, twentieth-century paraphernalia: a computer, sofa, two way radio, fridge, tape deck... In spite of the chaos it all looks like fun.

53. Spowart, Doug
Designed with the characteristics of a government report, plain and official, this book presents the playful idea of supersizing a country. The text explains how the private sector, the entrepreneurs, are pushing the Government to consider their proposal to revise nine iconic natural Australian landforms. The intention is to supersize them, so they will be more commercially viable and become better tourist attractions.

54. Zelevansky, Paul
The Crossroads Novelty Corp spring catalog : Fall 1982 ([New York : Crossroads Novelty Corp], c1982)
Paul Zelevansky has referred to his book as a ‘performance piece.’ The book is presented as a catalogue which is one of the quintessential American formats. The catalogue was businesses’ way of establishing commercial outposts as settlement moved from the coast to the interior. Zelevansky evokes this history on the first page of the Novelty Corp. Spring Catalog with the directive: Arise and trade.
55. Grosz, George  
*Das Gesicht der herrschenden Klasse : 55 politische Zeichnungen / von George Grosz (Berlin : Malik, 1921)*  
The title in English means “The face of the ruling class.”  
Includes full page caricatures and political cartoons.

56. Grosz, George  
*Abrechnung folgt : 57 politische Zeichnungen / George Grosz (Berlin : Malik-Verlag, 1923)*

57. McMaster, Ross  
*Two gun Jesus (Australia : Ross McMaster, 2009) Unique ed.*  
In Two gun Jesus McMaster uncovers historical events of violence carried out in the name of God. This uncovering process is portrayed graphically with the overlaying of text on text and text on image, making reading difficult. This layering reflects how history is selectively remembered and recorded or repressed and forgotten.

58. Freiberg, Noga  
The format and feel of Homeland is of a small photo album. In this book two personal stories come together. Lyssiotis was born in Greek Cyprus. Freiberg was born in Israel. Two political stories also come together. Visually the personal is captured in family snapshots of the artists as children in their homelands. The political is captured in photomontages.

59. Freeman, Brad  
*SimWar ([Philadelphia, Pa.] : Varicose Productions, 1991)*  
The text of the story runs as a continuous sentence on the black frame of the images. The images are photos captured from an old style television. Freeman meshes two stories; the textual narrative of his incarceration in hospital and the visual narrative of the US’s military venture into Iraq. Therefore there is a movement back and forth in time. As time stretches one of the constants is war and the way these wars are brought home to us and made part of our experience, albeit, as Freeman says, “Like most Americans, I experienced war second hand.”

60. Darwin  
This artist’s book was made through collaboration by artists involved in Codex Event 4 at Southern Cross University. The artists were Sarah Bowen, Darren Bryant, Liz Deckers, Rebbeckah Evans, Louise Irving, Jo Kambourian and Tim Mosely. Each book in this series is named after an Australian detention centre. The original concept was to create hot air balloons to represent crossing boarders but this has been changed to boats in the end.
61. Tipping, Richard

This book features a newspaper advertisement changed to show a charging US Marine with the text “One day to War.” This is then folded and turned into a book. We read a poem that uses those very identifiable aspects of the US and lampoons them: Hollywood, Disneyland, fast food, The President, Ray Bans. The poem is loaded with American language and phrases that we’ve become increasingly accustomed to because the media has bombarded us with them for so long: collateral, read my lips, global reach, combat against terrorism; but applied here by Tipping with an ironic slant.

62. Ward, Cerise

Housed in a clear Perspex box, Ward tells the story of women waiting for husbands and sons to return from battlefields. The story shows how history has its echoes in people and families and is not just in history books. This domestic history is told through objects and the stories attached to them rather than through a formal written narrative.

The informality of this book, loose leaves rather than a traditional binding, underpins the domestic and personal viewpoint of the story.

63. Malone, Helen, 1948-

Malone’s text is set in Bodoni MT Bold which establishes both its authority and force. The central panel of the text has the monumentality of text seen on war memorials. She uses brilliant white paper which provide a contrast between the bleakness of the subject matter, war damaged men, and the notions of purity and innocence with which the colour white is traditionally associated.
64. Florance, Caren

*Elegy to lost times* (Canberra: Ampersand Duck, 2004) Limited ed. of 5.

This small folded book opens out to form a poster; the image is dark, almost indecipherable. The depicted objects, perhaps cash register dockets, are being swallowed by darkness. Folded, the book is tied with a length of video-tape. At its core this book echoes the disposable nature of our culture.

65. Colvin, Robert


The text is screenprinted and layered into some of the images so that it blends in and becomes a visual element on the page. Colvin works with the photograph in its crudest form; paper coated with photographic emulsion. The images, shadows cast by plants and objects, become abstract because the process does not allow for detail. This lack of detail heightens the sense of transience, of time passing. Strasser, an abstract painter, works with gouache, hand painting the pages. Lyssiotis uses corrugated cardboard as a printing block; the resultant black lines suggest lines of text, erased – an unintelligible communication.

---

CORRIDOR CASES

On display here is an additional selection of artists’ books from the Rare Books Collection and items from the Peter Lyssiotis archive.

Fuller descriptions of all items in this exhibition with images are available in Monica Oppen’s recently published book, *The Silent Scream: political and social comment in books by artists.*

Contact monica@oppen.net.au
We are one of Australia’s leading academic libraries, with multiple locations and a collection of more than 3.2 million items. We advance scholarship through the effective discovery and use of information for education and research. Visit www.lib.monash.edu.

University Librarian: Cathrine Harboe-Ree  
Director, Information Resources: Suzanne Clarke  
Director, Client Services (Humanities and Social Sciences): Lisa Smith  
Director, Client Services (Science, Health and Engineering): Wilna Macmillan  
Director, Central Services: Janette Burke

The Rare Books Collection comprises material considered rare because of age, uniqueness or physical beauty. Housed in the Sir Louis Matheson Library on the Clayton campus, the collection provides a reading room for researchers and is supported by a team of rare books librarians. For more information visit www.lib.monash.edu/rare.

Have you considered becoming a Friend of the Monash University Library? In addition to helping the Rare Books Collection acquire new items with a small donation, Friends of the Library are placed on a mailing list which invites them to our exhibition openings and talks through the year.

Please see www.lib.monash.edu.au/friends for more information.

Cover: Stabat mater, by Monica Oppen, published in a limited edition in 2009 (item 1).