



MONASH University

Library

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

LARGE UPRIGHT CASE

1. Oppen, Monica

Stabat mater (Stanmore, NSW : ANTPress, 2009). Limited ed. of 8. *

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

Red white (black) and blue (Australia : Crawford-Watts, 2008). Unique ed.

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 Grahیب, 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

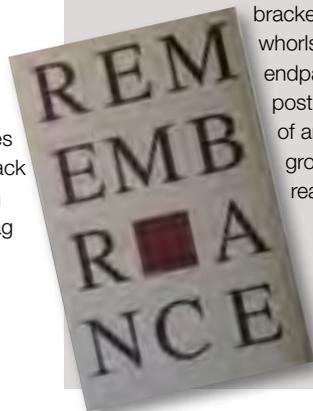
Boys will be boys (Australia : Paterson, 2009). Limited ed. of 5.

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

Remembrance / Peter Lyssiotis, Theo Strasser and Robert Colvin ([Melbourne] : Masterthief, [2005]). Limited ed. of 10.

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

Religious convictions (Australia : McMaster, 2009). Unique ed.

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

A Gardener at midnight : travels in the Holy Land ; from drawings made on the spot by Yabez Al-Kitab (Melbourne : Masterthief, 2004). Limited ed. of 10. *



The size of *A gardener at midnight* is an elephant folio, which imitates the travel books of the early nineteenth century. There are two main references in this work, the travel accounts of the mid-19th century and the reported episodes of cultural vandalism of Gulf War II – the looting of Iraq's National Museum and especially the destruction and looting of the three main libraries in Baghdad and the subsequent burning of books.

7. Goddard, Susan

A dog ate my homework ([Australia] : Susan Goddard, 2007). Limited ed. of 3.

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.

Eyewitness / Theo. Strasser, Peter Lyssiotis ([Melbourne] : T. Strasser and P. Lyssiotis, 2008). Limited ed. of 10. *

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.



WALL CASE 1

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.

WALL CASE 2

10. Lindsay, Norman, 1879-1969

The cause of the war (Melbourne : Director-General of Recruiting, Victoria Barracks, [1918?]). *

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?]) *

WALL CASE 3

13. Counihan, Noel, 1913-

War or peace : twelve linocuts / by Noel Counihan ; poems by Jack Lindsay ; preface by Robert Smith (Slough, Buckinghamshire : Kenion Press, 1950). Limited ed. of 300.

This folio of linocuts begins with a stark image of a mother cradling a child through the ruins left by war and ends with a group of stevedores striding confidently forward, pointing to the future. Between these two images are ten linocuts, all of which make clear Counihan's political and artistic focus. Here is a work which stands full of humanism and the belief that humanity is yet to see its golden age.

In these linocuts we can see all those European influences that drove the Neue Sachlichkeit movement in Germany. There is George Grosz, Max Beckmann, Otto Dix and especially Kathe Kollwitz.

14. Contemporary Art Society of Australia

Anti-fascist exhibition, Athenaeum Gallery, December 8 to December 18, 1942 (Australia : Contemporary Art Society of Australia, 1942). *

The date of the exhibition, 1942, is important because it shows how aware one group of artists in the Australian art scene was in responding to the rise of fascism in Europe and their willingness to confront the issue.



The Contemporary Art Society had been set up in 1938 by a group of Modernists to oppose the conservative Australian Academy of Art, founded in 1937 in Canberra.

The catalogue as a format has always been on the edge of books by artists. Artists have recognised the transient nature of exhibitions and used catalogues to redress it.

WALL CASE 4

15. Stern, Josef Luitpold, 1886-1966

Die neue stadt / Josef Luitpold, Otto Schatz (Berlin : Verlag Büchergilde Gutenberg, 1926-1927)



Schatz's woodblock images belong to the Austrian 'school' of the Neue Sachlichkeit movement, of which George Grosz and Kathe Kollwitz were founding members. Ironically they also echo the themes that were later used as propaganda by both Hitler's Fascists and Stalin's Communists. The woodcuts show citizens engaging in "activities of reconstruction, collective study and political assembly."

FLAT CASE 1

16. Rubakin, Aleksandr.

Gorod : stikhi / Aleksandr Rubakin ; oblozhka, illi' u' strat's' ii i vin'etki po risunkam N. Goncharovoï ; shrift ispolnen avtorom (Parizh : AR, 1920). Limited ed. of 325.

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

Staeck : pornografie / herausgeber, H.C. Schmolck (Göttingen : Steidl, c2005). Facsim. ed. of 1971.

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. : Primitve 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.

FLAT CASE 2

20. Hopkins, Ted

The book of slab (Prahan, 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 : in 6 constructions : a suprematist tale / El Lissitzky (Forest Row, East Sussex : Artists Bookworks, 1990) facsim. 1922.



About two Squares is at once a homage to Malevich's pictorial ideas embodied in the suprematist system, and is

Lissitzky's own pictorial statement about the system of his own architectural suprematist painting, 'the Proun.' The little book is also the moment when Lissitzky 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.

FLAT CASE 3

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)

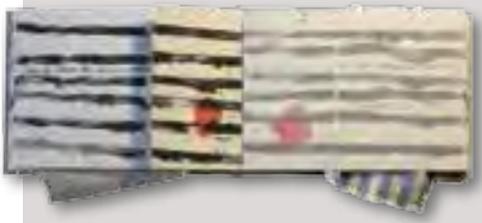
This book is published by a mainstream publisher, but Peress and Stover have approached the design of their book as an artist might; knowing that all the conventions of publication are arbitrary. It deals with the war in Bosnia and Croatia from 1992-1997 and the exhumation of the mass graves of Srebrenica and Vukovar.

This book is about people, lives lost and the need for justice.

26. Oppen, Monica

When the soldiers / Monica Oppen ([Australia] : Ant Press, 2009). Unique ed.

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. ▼



FLAT CASE 4

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

Lessons in dictation / Noreen Graham ([Australia] : Numero Uno, 2007). Limited ed. of 100

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

The story of the Bible vol. iii / Ross McMaster ([Australia] : Ross McMaster, 2008) Unique ed.

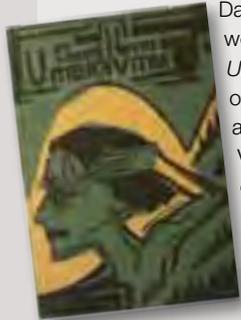
This book is produced roughly. The bulk of it is made from handmade paper. McMaster has struggled with the papermaking with the result that the thickness of the sheets varies enormously. The cover has been borrowed from another book from which the old bookblock has been removed. The new book fits badly 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.



FLAT CASE 5

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

How to spot a terrorist : a citizen's pocket guide
([Stanmore, NSW] : Ant Press, 2007) Limited ed. of 100

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.'



FLAT CASE 6

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

Portraits ([New York?]: Sonia Balassanian, 1983) Limited ed. of 200.

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

Diary of images : it's still time to mourn (Rochester, NY : Visual Studies Workshop, 1992)



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

FLAT CASE 7

40. Ward, Cerise

My little book / an artists' book by Cerise Ward ([Lismore, NSW] : Self publication, 2007)

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

Ward has chosen to print a black text. The extracts of various writers' comments are on conflict, images of soldiers and the machinery of war. This second story moves like a shadow through the pastel colours of the child's world.

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

Gerhard Richter : War cut (Köln : W. König, 2004) Limited ed. of 2400.

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'.



FLAT CASE 8

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 (Prahran [Vic.] : Champion Books ; Glebe, N.S.W. : All Books Distribution, 1981). Limited ed. of 1000. *

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

The products of wealth ([Melbourne] : Masterthief Enterprises, 1997) Limited ed. of 5. *

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.



FLAT CASE 9

47. Lyssiotis, Peter

Three cheers for civilization / Peter Lyssiotis (Prahran, Vic. : Champion Books, 1985) Limited ed. of 1000. *

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 (Gottingen, 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?

FLAT CASE 10

50. Duke, Jas

Industrial woman / Jas Duke, Peter Lyssiotis, Vivienne Mehes (Melbourne : Industrial Woman Collective, 1986). *

In this book the art and poetry are subordinated by the text. It is about the working conditions of women, in particular migrant women, in Australia in the 1980s. Beyond the introductory overview it covers health and safety, outwork,

RSI, shift work, childcare, maternity leave, family planning and so on.



51. Smith, Glen

Would you like fries with that? / Pinstripe parasite / free hugs?? ([Melbourne? : No Frills Art, 2007-2010) Limited ed. of 25.

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 as Smith intends.

52. Deschamps, Francois

A guide to Antipodea / F. Deschamps ([New Paltz, N.Y.] : F. Deschamps, c1992)

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

Proposal for new Australian landforms (Toowoomba, Qld. : Photographers of the Great Divide, 2007) Limited ed. of 10.

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.



FLAT CASE 11

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.

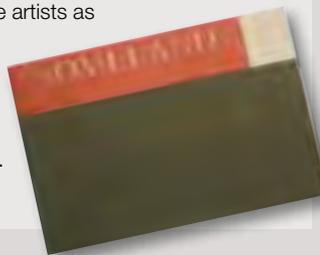


58. Freiberg, Noga

Homeland / [Noga Freiberg and Peter Lyssiotis] ([Melbourne] : Masterthief, 2003) Limited ed. of 20. *

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."

SMALL UPRIGHT CASE

60. Darwin

([Australia] : Codex Event 4, 2007) Limited ed. of 12.

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 borders but this has been changed to boats in the end.



61. Tipping, Richard

Instant history ([Australia] : Thorny Devil Press, 2007) Limited ed. of 30.



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

My book of tales ([England] : Cerise Ward, 2008) Unique ed.

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-

The battle within / Helen Malone (Yeronga, Qld. : H. Malone, 1981) Limited ed. of 5.

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 docketts, 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

Using shadows / Robert Colvin, Peter Lyssiotis, and Theo Strasser ([Melbourne] : Masterthief, 2005) Limited ed. of 7. *

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.



A proof from Peter Lyssiotis's book *The harmed circle* (1992).

THE SILENT SCREAM

POLITICAL AND SOCIAL COMMENT IN BOOKS BY ARTISTS



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



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