

20 LIBRIS 22 AWARDS

The Australian Artists' Book Prize

CATALOGUE OF FINALISTS



The staff of Artspace Mackay acknowledge the traditional custodians of the land on which we live and work, the Yuwi People.

We extend this acknowledgement to all Aboriginal members of the Birri Gubba Nation and pay respects to Elders past and present, and to the young emerging leaders.

We acknowledge the important protocols of the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities across the Mackay region.

FOREWORD

Hello and welcome to Artspace Mackay's 2022 Libris Awards: *The Australian Artists' Book Prize*. Since its inception in 2006, the biennial Libris Awards has continued to grow, surprise, and entice, attracting artists' book makers from across Australia and showcasing the very best in contemporary artists' book practice.

This year entrants vie for four prizes in three categories: The Dalrymple Bay Coal Terminal National Artists' Book Award; the Mackay Regional Council Regional Artists' Book Award and the Artspace Mackay Foundation Tertiary Artists' Book Award. Guest judges Adele Outteridge (artist and master bookbinder) and Brian Robinson (artist) carried out the very difficult task of shortlisting 57 entries for display and award consideration from the 108 submitted entries. The calibre of entries this year was extremely high. I thank our judges Adele and Brian for taking on this challenge and congratulate all finalists exhibited in this year's Libris Awards.

Artspace Mackay's significant collection of artists' books began its life with the Mackay City Library in the 1990s. With the opening of Artspace Mackay in 2003, our collection grew substantially with a gift from late master printmaker, Tate Adams. It comprised of 300 artists' books, works on paper and related material. Over the years our collection has grown to include over 600 artists' books and the Libris Awards ensures it continues to flourish.

The diversity of artists' books submitted and on display this year is incredible and proof that the artists' book genre is thriving. Divergent themes explored through a myriad of forms include the ongoing impacts of climate change; dealing with the mental health repercussions of isolation; the plight of refugees; challenges of the home rental market for young people; and, the ongoing impermanence and uncertainty brought about by Covid-19, to name a few. Collectively, these works express our lived experience of the last couple of years. Whilst many challenges and frustrations are explored, there are glimmers of hope and wonder too. I hope you all enjoy exploring this year's entries.

Tracey Heathwood

Director, Artspace Mackay

Cover images courtesy the artists: **Jessica DORIZAC** *Passages 1-5* (detail) 2021, handcut paper board, 8.5 x 8.5 x 1.4 cm; **Caren FLORANCE** and **Peter LYSSIOTIS** *Getting away with it* (detail) 2021, digital printmaking, 14.5 x 21 x 0.4 cm; **Nicole CROSSWELL** *Being seen* (detail) 2021, drawing and trace monotypes, 12 x 14 x 4 cm (book); 16 x 30 x 5 cm (pouch); **Anna Paula ESTRADA** *I am here* (detail) 2021, digital print and photography, 28 x 43 cm. New York: Visual Studies Workshop; **George MATOULAS** and **Peter LYSSIOTIS** *Bridge* 2021, lithography, screenprint, collograph, and handwriting, edition 9/12, 43 x 33 x 3 cm; **Peter WARD** *HeartBeastFactory* (detail) 2021, linocut, collage, and acrylic, 20 x 20 x 4 cm; **Marama WARREN** *Ablaze -- the Currawan fire* (detail) 2020, winged book of digital prints, edition 1/6, 23 x 8 x 2 cm; **Robyn FOSTER** *The fine art of creature spotting* (detail) 2021, alcohol ink and papercut in concertina book, 30 x 260 x 16 cm (open); **Marian CRAWFORD** *Haunts hantise haunting* 2021, relief prints and letterpress, 27 x 16.6 x 0.4 cm; **John RYRIE** *Strangers on a train* (detail) 2021, linocut prints, edition 4/16, 20.5 x 14 x 1.2 cm; **Denise VANDERLUGT** *Living with green* (detail) 2021, coiled images suspended in handmade paper, 10.5 x 12.5 x 8 cm (closed); **Michael PHILLIPS** *Speaking with trees* 2021, woodblock prints, 31 x 23 cm; **Kylie WATSON** *The day of the dead (scroll)* (detail) 2021, handprinted and sewn linocut prints on kitakata paper, 43 x 460 cm; **Aliki YIORKAS** *The line* (detail) 2022, monoprint RF ink transfer, tea bags, and tea strings, 9 x 190 cm; **Clyde MCGILL** *Notes for the speech* (detail) 2021, graphite, acrylic, and gold leaf on Japanese paper, edition 5/14, 50 x 2500 cm.



2022 LIBRIS AWARDS

Guest Judges

Artspace Mackay is delighted to introduce our guest judges in 2022:

ADELE OUTERIDGE is an artist and master bookbinder who has specialised in artists' books for over three decades. In 1998 she co-established The Studio West End. Outteridge has been artist-in-residence at schools and galleries across Australia, including the Ramingining Aboriginal Community, Arnhem Land, and held international teaching posts at Arrowmont School, Tennessee and at the Women's Studio Workshop, New York. Her work in artists' books, printmaking, sculpture and drawing has been exhibited widely, held in private and public collections including the State Library of Queensland, school and university collections, and several regional galleries including Artspace Mackay.

BRIAN ROBINSON is an internationally recognised Queensland artist whose works meld contemporary graphic influences with his Torres Strait Islander storytelling heritage. His public sculptures on Wood Street, Mackay are part of a prolific career of public art commissions. Since 1999 he has contributed to several visual arts boards including the Queensland Art Gallery | Gallery of Modern Art, The Australia Council, Umi Arts, National Portrait Gallery, Cairns Indigenous Art Fair's Indigenous Reference Panel and NorthSite Contemporary Art. Robinson's work is held in major collections including National Gallery of Australia; the Queensland Art Gallery | Gallery of Modern Art; National Gallery of Victoria; the Australian National Maritime Museum; the Tjibaou Cultural Centre, New Caledonia; and the Kluge-Ruhe Aboriginal Art Collection, United States.

THANKS to our Sponsor

Artspace Mackay and Mackay Regional Council would like to recognise the valuable contribution made by our 2022 major sponsor Dalrymple Bay Coal Terminal Pty Ltd and thank them for their ongoing support:



INTRODUCING THE 2022 FINALISTS

JANET AMBROSE

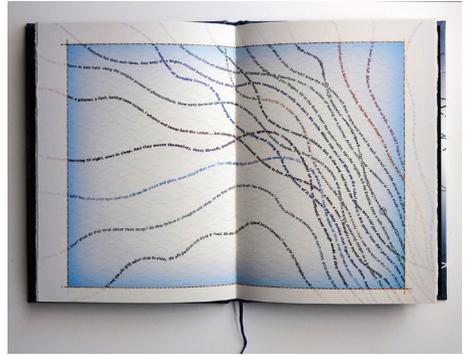


Janet AMBROSE *Every picture tells a story* (detail) 2021, oil paint on pianola roll, 220 x 29 x 0.2 cm. Image courtesy the artist.

CATEGORY 2

Every picture tells a story is a flip book created from a pianola roll. Each image has been painted in oils and completed *en plein air* in Mackay and surrounds. The book is in the form of a flip book which allows each page to be lifted or flipped to reveal another image underneath; there are eighteen in all. The pianola roll has been sewn to create the book and can be hung by the Bakelite roll holder. Inspiration was drawn from the French fold postcards of the 1930s. The song printed on the roll is titled *Eileen Alannah* by John Rogers Thomas and E.S. Marble written in 1913. The words of the song still appear through the layers of paint. All the images are painted to reflect the landscape as a yearning for the love of home, giving a sense of place.

LYN ASHBY



Lyn ASHBY *The end of the line* 2021, digital prints on watercolour paper, edition 10/25, 26.5 x 40 x 1.5 cm (open). Image courtesy the artist.

This book begins with one first, simple text thread that initiates a metaphysical (and physical) proposition. This thread progressively splinters into multiple weaving threads of text, dealing with that first proposition in very different ways. Each thread foregrounds the apparent logic of its own story. Visually, the threads are subtly colour-coded to help the reader stick with any particular thread from page to page, should they choose. Along the way, the threads conspire visually to create suggestive abstract images and patterns that comment in their own way on the relations of the stories. Eventually, the threads recombine, each via their own internal logic, to the same conclusion! Which thread embodies “the Truth”? Any? All, but only in their total, synergetic form? With so many contradictory facets, what can “truth” be? This work explores some options in the act of reading and composing our truths.

ELIZABETH BANFIELD



Elizabeth BANFIELD *Lacuna (letter 18)* 2020, linocut on kozo tissue paper and Solander box, edition 1/3, 25.5 x 25.5 x 1.5 cm. Image courtesy the artist.

Correspondence is a theme I often return to; prints become letters that cannot be written or sent in any other way. With this book I am investigating the idea of a lacuna, a gap in a manuscript, a missing portion of a story. I have built layers of finely carved abstract text to create background tone, and the spaces between become a shadow of a tree as it falls. Progression through the pages of the book makes each section of the tree stand again. Making prints is a meditative process; carving lino, stitching pieces of tissue: an attempt to mend, remember and record.

SARA BOWEN



Sara BOWEN *Narrative codes (detail)* 2021-22, relief prints on paper, edition AP, 27 x 32.5 x 0.5 cm. Image courtesy the artist.

Narrative codes is part of an ongoing series of work examining unarticulated trauma through codes. French theorist and philosopher Roland Barthes suggested that all stories contain combinations of five narrative patterns that create suspense, ask unanswered questions, and anticipate a resolution. I am currently using codes—narrative codes and QR codes—to examine autobiographical events. The ability of QR codes to hold narrative has interested me for a long time. As a former cryptographic programmer and as an artist, I find their form and format both elegant and intriguing. This piece brings together my interests in language, relief printing, artist books, coding and decoding meanings together in a simple codex structure that invites the viewer to create story objects (cubes) that can be reconfigured to change and rearrange the narrative, acting as a proxy for my own attempts to overcome history.

RUTH CHO



Ruth CHO *Crossing over* 2021, handmade pop-up book with linocut prints, edition 1/10, 35 x 27 cm (closed). Photo: Cian Sanders. Image courtesy the artist and Onespace Gallery.

Crossing over features linocuts depicting the Tasmanian tiger and the Asiatic tiger. Using stylistic contrast, Ruth Cho explores her feelings of displacement and her multicultural identity, which creates “a space between my Australian and Chinese/Korean roots.” She draws parallels between the displacement of the Asiatic tiger and that experienced by “non-white European Australians due to their physical differences.” Yet, the lively form of the book, which oscillates between two and three dimensions, engages nostalgia (for childhood books) in its ‘pop-up’ presentation. The personalities of these two animals extend this book “to manipulate the space it inhabits and take on a new life of its own.” It creates new ground where freedoms, formal and conceptual, may be accommodated and even embraced.

MARIAN CRAWFORD



Marian CRAWFORD *Haunts hantise haunting* 2021, relief prints and letterpress, 27 x 16.6 x 0.4 cm. Image courtesy the artist.

Drawing on shapes that echo across centuries, including the amphora (or vase) and decorative patterns, this work translates everyday materials to reconfigure the familiar. Its images are studio experiments, relief prints made with found furnishing fabrics. Gluing pieces of fabric to cardboard supports and inking and printing these matrices, transformed mundane curtain materials into abstract patterns, giving them a different life. These patterns repeat across the pages of the book and as it is handled, the pages of the sections can be folded and unfolded along the fore-edge to create different configurations. As the book’s letterpress printed texts comment: ‘What is such an obsession? It is something or someone that ... survives everything, ... that one cannot forget, and yet is impossible to recognize clearly’ (Georges Didi-Huberman, *The Surviving Image, Phantoms of Time and Time of Phantoms*, Aby Warburg’s *History of Art*. Pennsylvania: The University of Pennsylvania Press 2017, originally published in French in 2002, p 13).

GRACE CROSS



Grace CROSS *Book of rabbit proof fence* 2021, rusted and dyed papers, linen, rusted metals, stitching 16 x 16 x 5 cm. Image courtesy the artist.

The State Barrier Fence of Western Australia was originally designed to keep pests out of agricultural areas. The movie, *Rabbit Proof Fence*, used this barrier as a symbolic portrayal of the Stolen Generations, where so-called mixed-race children or 'half-castes' were taken from their families to acclimate to Australian 'white society', marry Caucasians, and hence diminishing the Indigenous population. The artist book format with Coptic binding, rusted papers, hand and sewn stitched threads, and rusted metals in the arid territory depict a vast landscape and sends the viewer through the desolate, desert terrain of the Western Australian outback. 'We say sorry,' former Prime Minister Kevin Rudd, 2008.

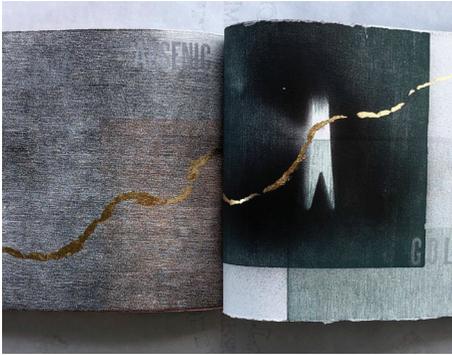
NICOLE CROSSWELL



Nicole CROSSWELL *Being seen* 2021, drawing and trace monotypes, 12 x 14 x 4 cm (book); 16 x 30 x 5 cm (pouch). Image courtesy the artist.

Being seen comprises an artist's book held within a fabric pouch. To create the book Crosswell has sewn together drawings using black cotton thread into a concertina form. These drawings are sections of trace monotype portraits and selected scientific illustrations of Queensland's botanical specimens. The portraits are of fellow scientific illustrator, William Smith. The scientific illustrations are from work that both Smith and Crosswell have contributed to Queensland's collection of new and threatened species. The sewn canvas pouch has trace monotype drawings of plants from Crosswell's garden. *Being seen* highlights the act of observation. It is a reflection on the artist's gaze being an essential conduit between many worlds, creating accessibility, building deeper knowledge and understanding of what surrounds us. With climate change threatening our natural world, close observation is essential. This initial observation, the simple act of being seen, has never before held such great significance.

JAN DAVIS and JAN PALETHORPE



Jan DAVIS; Jan PALETHORPE *GOLD* (detail) 2021, relief, stencil, stamp, collage, and letterpress, 21 x 32 x 2.5 cm. Image courtesy the artists.

GOLD is a lament, a landscape of memories: of travel; of rural lives; of studios shared and separate; and of friendship. *GOLD* combines Jan Palethorpe's poetry with Jan Davis's sensitivity to the pictorial qualities of words. We'd been sending pages of prints and drawings, image upon image, back and forth between Tullera, New South Wales and Chewton, Victoria, between Widjabul Wia-bal and Dja Dja Wurrung Country. In 2021 we used Palethorpe's poetry to thread selected pages together to make *GOLD*. Davis chose text from four poems. And in an act of drawing with typewriter and stamps, she wove the poetry fragments into the collaborative prints as whispers and echoes of the original poems (which can be found in full at the end of the book). *GOLD* is a unique-state book, bound by George Matoulas, which utilises the archaic technologies of letterpress, typewriter, woodblock and stencil.

FIONA DEMPSTER



Fiona DEMPSTER *Turning point* 2022, Letraset on glassine paper, 25 x 25 x 0.5 cm (open). Image courtesy the artist.

I am a maker with words. My practice is informed by things that concern me; things that feel unfair, unjust and unnoticed. *Turning point* responds to the strength of young women who in 2021 chose to no longer be silent; to speak out about child sexual assault; about sexual assault; about consent; and about sexual harassment. The movement started with a few voices and became a crescendo that changed the way women feel –no longer will they bear the shame of these acts; perpetrators will be held to account. The rising wave of noise is reflected as the text intensifies throughout the books; these pages make a noise as you turn them, no silence left here. Sometimes the voices are quiet and persistent; at other times the voices are loud and enraged. Young women have led the way and we shall be silent no more.

JESSICA DORIZAC



Jessica DORIZAC *Passages 1-5* (detail) 2021, handcut paper board, 8.5 x 8.5 x 1.4 cm. Image courtesy the artist.

As fingers pinch in anticipation of the next page, one meditates on the movement through place and time. *Passages* lap between external formulations of colour, shape, and form witnessed by Dorizac in her travel within and outside of the Philippines. Passing through the sleepy state of rural Laguna, Philippines, shapes and forms emerge from houses and structures; from wrought-iron gates to wall trimmings and breezeblocks. The work operates as a haptic reaction to diasporic longing. Each shape is a reminder of fencing, distance, demarcations of territory. At once, shapes blur together through constant flux before immuring into disparate feelings of exile. This movement echoes the artist's experience of duality in being both Australian and Filipino-born. She is simultaneously at home yet outside of it. Perhaps *Passages* is a reckoning with the incommensurate of having fleeting (in)tangible holds to familiarity. With it comes an intuitive impulse to gather, to collect, to organise; to make with fragments a whole.

BARBARA DOVER



Barbara DOVER *Vestige* (detail) 2021, found objects, deconstructed book, thread, 39 x 20 x 20 cm. Image courtesy the artist.

My contemporary art practice draws on a range of materials, processes and media in the interrogation of people's relationship with animals within the broader context of nature. *Vestige* is made from found objects; a deconstructed illustrated encyclopedia of birds, twigs and feathers, and a glass dome stand. The work refers to our troubling interactions with the natural world, which relate to the myriad of contradictions and dichotomies we hold about nature. With the spectre of climate change and the growing pressures on fauna and flora, there is increasing urgency for the need to protect and conserve nature. Will living creatures and their habitat survive as the world's temperatures fluctuate and weather patterns shift? Will nature continue to exist only as some sort of rare exhibit?

RACHEL DUN



Rachel DUN *Integrate* 2020, monoprint, etching, embossed concertina flag book, 20 x 15 x 60 cm. Image courtesy the artist.

A constant inspiration of my art is my local surrounds of Brunswick Heads, but my past history of residing in the Byron hinterland would unconsciously reappear in my artwork. Over time these two lives have morphed into my unique inner landscape. The use of an artist book tells a layered story to be deciphered by the viewer. I have used the media of monoprint, etching and embossing to portray my inner landscape. The chosen format of the concertina flag artist book illustrates many hidden and exposed facets of an inner landscape.

ANNA PAULA ESTRADA



Anna Paula ESTRADA *I am here* 2021, digital print and photography, 28 x 43 cm. New York: Visual Studies Workshop. Image courtesy the artist. CATEGORY 3

My art practice explores issues surrounding the notions of language, translation, and storytelling, and investigates how creative approaches and the artist book can contribute critically to care practices in aged care. *I am here* is a periodical artist book that aims to facilitate dialogue and connectedness between aged-care residents and the rest of the community. Issue One, 'The flowers in her room', features conversations between myself and Esta Ziviani, which took place in Esta's care facility in Brisbane during the COVID-19 pandemic in 2020.

CAREN FLORANCE and PETER LYSSIOTIS



Caren FLORANCE; Peter LYSSIOTIS *Getting away with it* (detail) 2021, digital printmaking, 14.5 x 21 x 0.4 cm. Image courtesy the artist.

The starting point for this poster/book project was Peter Lyssiotis's notebook full of angry, frustrated collages. Looking at them all Caren Florance and Peter could think of was the wilful, deliberate damage that the Murdoch conglomeration has achieved over the last four or five decades, and it doesn't even feel like it was only for profits; there's a sense of pure arsehatery about it, a tinkering for the fun of it. And that applies to anyone who plays with anything that screws things up for the rest of us: oil, bitcoin, minerals, water rights. We matched some of the images with posters, and then used the rest as digital mashups. This artist book is the real deal—cheap and in no way cheerful. It starts at either end and meets in the middle with a howl of rage: They're getting away with it. What are we going to do about that?

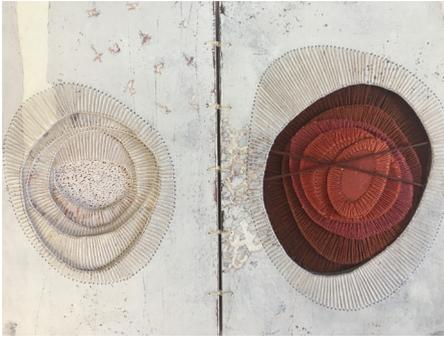
ROBYN FOSTER



Robyn FOSTER *The fine art of creature spotting* 2021, alcohol ink and papercut in concertina book, 30 x 260 x 16 cm (open). Image courtesy the artist.

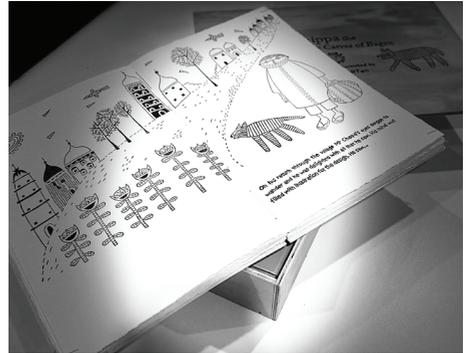
In my general arts practice I like to work with paper. I explore and experiment with shape, structure, colour and dimension to create unique artist books with a focus on sculptural form. Of late I have been drawn to colourful, joyful, character-based illustrations inhabiting folded lands of uncertain locations. These creatures escape from my subconscious, echoing yōkai demons of Japanese folklore, making mischief and releasing pent up anxiety as they march through their ornate, illustrated worlds, unencumbered by the insurmountable problems of human existence.

GILLIAN FREDERICK



Gillian FREDERICK *Lacuna and the missing piece* (detail) 2022, embroidered and papercut traced monotypes, 21.7 x 15 cm. Image courtesy the artist.

LEE FULLARTON



Lee FULLARTON *Mr Chippa the woodblock carver of Bagru* (detail) 2021, woodblock prints, edition 5/10, 39 x 26 x 6 cm. Image courtesy the artist.

Artists' books: they haunt me, fascinate me. They linger in my thoughts. I hear them whisper, 'Come and play with me! Pull me apart; wrestle with me; delight in me!' I open myself to the challenge, working with the elements of books—exploring how structure, symbolism and texture can communicate ideas about the human experience.

In 2011, Lee FullARTon visited the woodblock community of Bagru, India, an area steeped in history and tradition as the artisans carry on the work of their forefathers creating blocks, prints and textiles. FullARTon observed the process with intense interest and documented the surrounds of the colony in great detail observing the landscape, the people and the interactions with all that came by Mr Khan's woodblock shed. FullARTon felt pure inspiration to create the story of the woodblock artisans through a hand-crafted children's picture book. FullARTon revisited India, working with the woodblock carvers, to create *Mr Chippa the Woodblock Carver of Bagru* and completed printing of the woodblocks and creating the book in her studio in 2021. It's a unique story about a wood cutter who creates an inspirational design about his village.

ANNIQUE GOLDENBERG



Anniqe GOLDENBERG *80° north - artist book as environment* (detail) 2017-21, paper pulp, etched glass box, and UV lightbulb, 27 x 20 x 9 cm. Image courtesy the artist.

Conceived in 2017 whilst on an artist residency in the High Arctic, this book has evolved through five iterations during its lifespan:

- i. A 9 x 9 metre floor drawing of 80° north, using pulped cotton sheets under an ultraviolet light, realised as a representation of the Arctic icecap—*Moving into Darkness*.
- ii. A filmed performative ‘contraction’ of the pulp drawing, as the pulp with its memory of human touch and dirt, is swept into a small pile, reminiscent of an iceberg—*All that remains*.
- iii. Gestation as the transformed pulp slowly shrinks and dries, marked with mould, dust, wind, and rain, settling into the leaves of its pages.
- iv. The cover, an etched glass, mirrored box. Its lat/long of placemaking etched along the spine, lines of longitude on the cover hovering over an etched icecap.
- v. Installed atop its cover, once again exposed to the impact of the ultraviolet light.

KIM HERRINGE



Kim HERRINGE *Sky dancers* 2021, monotype, linocut, letterpress, and blind embossing, edition 1/10, 9 x 58 x 10 cm (open). Image courtesy the artist.

It was a special afternoon. A privilege to watch and hear a glorious crackle of yellow-tailed black cockatoos dancing from tree to tree, screeching and squawking, chattering and crying. They manoeuvred around two very tall banksia trees. Devouring every accessible banksia pod they could find. They played. They jostled. Then they flew away. *Sky dancers* shares the story of this personal and intimate encounter. The posture of each linocut bird is referenced directly from that afternoon. The linocut banksia leaves they fly above (printed on the underside of the birds) are referenced from the trees they occupied. The thin weight of the *tengucho* paper suspends the birds in flight. Their darting flight paths captured in a monotype print on the paper, peppered with kisses from banksia pods.

SARAH IND



Sarah IND *Heavenly states* (detail) 2021, paper, 4 x 16 x 13 cm. Image courtesy the artist.

Navigating border closures and the shifting lines of border zones whilst living in one state and working in another has led to much reflection on the uncertain states we live in. Inspired by Precious Promise boxes and the infinite scroll of social media, *Heavenly States* is a handwritten antidote to discord, disruption and digital doomscrolling. It is an attempt to notice, record and dwell on the things that are still good in the world or will be good in a world to come.

JUDY KEOGH



Judy KEOGH *Not enough toes to count the days* (detail) 2020, acrylic monoprint, solvent transfer, and graphite, 21 x 806 x 2.4 cm (closed). Image courtesy the artist.

Not enough toes to count the days, or, 10₂ Buttocks and 10₅ toes: Binary and quinary numerical systems derived from Hieronymus Bosch

A Corollary to Pandemic—My work is concerned with the human condition and social commentary. I seek to engage the viewer emotionally and intellectually through the use of narrative and symbolism. In this book I've drawn on works of Hieronymus Bosch showing the psychosis, pain and disfigurement of ergotism (St Anthony's Fire). In Bosch's time it was ergotism, and today we bear the effects of COVID-19. Incongruously, this take on pandemic comes through the lens of my recollected delight on first encountering Bosch.

Symbols developed for the book:

- The detached foot*, the sole/soul of which represents 'the everyman';
- Bare buttocks representing the everyman's fear of exposure to disease and death;
- Preposterous mathematical hypotheses symbolising insolation-induced folly.

PETA LLOYD



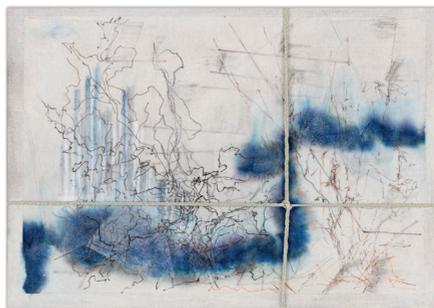
Peta LLOYD *Traces of place* (detail) 2021, textile, ink, drypoint print, and stitches, 148 x 56 x 5 cm. Image courtesy the artist.

In the year of 2021, I have travelled over 24,000 kilometres within the Northern Territory and my home state of Queensland. Fragmented images have been captured from memory. Mark making with oil pastels and inks, applied with brushes created from natural materials. Prints were from Tetra Pak packaging. All have been metaphorically and literally stitched together forming a visual narrative of my travels.

Being transported across plains of red earth, through lush green mountain ranges, over waterways and along the wide main streets of outback towns, I've had time to reflect upon the magnificence and diversity of landscape and people within these two states.

Images depicting seedpods and termite mounds, aerial views of water holes, roads, and animal tracks on outback cattle stations and my own 98-acre property, are stitched side-by-side in this quartet of concertina books. Motifs are repeated across the four books, entwining the familiar with the newly experienced.

GITA MAMMEN



Gita MAMMEN *Transient* 2021, mixed media on mingeishi paper on binding board, 21 x 29.7 x 5 cm. Image courtesy the artist.

Ephemeral images and words on translucent paper, and the faded wash of blue intersect in *Transient*, with the tenacity of fragile-looking native grasses as a river flows strong.

2020 brought an overwhelming sense of impermanence to the world. Waves of deadly pandemic sent communities into unpredictable periods of lockdown. The second wave exacted a shattering toll in Melbourne. I began working on *Transient* in early 2021. The Yarra River cuts and loops seaward through rocky terrain. Urban development has straightened sections of the river and rendered it mud-coloured. Herring Island was once a quarry site. Built up with dredged silt, it is now eight acres of natural bushland accessible solely by boat. In both visual art and poetry my focus is everyday experience. Whimsy or grim, with hope around the corner from bleak, my metaphors straddle time-periods and geography generating surreal narratives embedded within moments of crystal stillness.

KATHERINE MASIULANIS

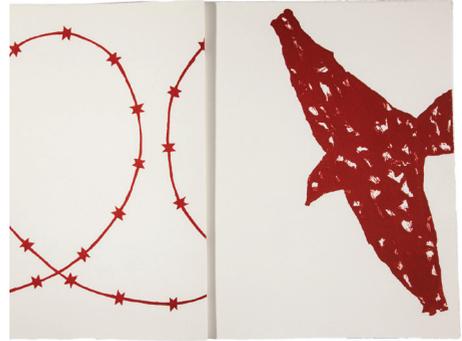


Katherine MASIULANIS *Merrijig—a record of a short holiday* (detail) 2021, pen and ink, with eco-dye, 19 x 16 x 2.5 cm. Image courtesy the artist.

CATEGORY 3

This work reflects an act of deep looking and recording of a place—something which is perhaps easier to do when swept up by the freshness of the new. The series of drawings in different styles reflect captured moments and glimpses of a precious holiday to Victoria's alpine region. Those crystalline moments are when we see clearly. The binding linen is soft to touch and eco-dyed with eucalyptus leaves collected on site. The book as a whole is a palpable record of my reaction to this place.

GEORGE MATOULAS and PETER LYSSIOTIS



George MATOULAS; Peter LYSSIOTIS *BRIDGE* (detail) 2021, lithography, screenprint, collograph, and handwriting, edition 9/12, 43 x 33 x 3 cm. Image courtesy the artists.

BRIDGE is our third collaboration following on from *Journey* (1999) and *His wayward hand* (2005). In an oblique way, the two threads which run through our collaborations interrogate the idea of a homeland and look back on our parents' lives and therefore on our own.

BRIDGE began three years ago and is our response to or reimagining of 'Le Chants des Morts', a collaboration between Pierre Reverdy and Pablo Picasso, presided over by Stratis Eleftriades (Teriade). Like Teriade, we chose not to follow the traditional format for an illustrated poem in translation. Both text and image live together on the same page. We have taken the *mise-en-page* a step further and the Greek mingles with English, and the English with the Greek. Throughout the project our guides Georges Rouault, Joaquin Torres-Garcia, Federico Garcia Lorca and Yiannis Ritsos were by our sides.

CLYDE MCGILL



Clyde MCGILL *Notes for the speech* (detail) 2021, graphite, acrylic, and gold leaf on Japanese paper, edition 5/14, 50 x 2500 cm. Image courtesy the artist.

The work represents the preparatory process for yet another pandemic speech.

MIGALOO PRESS COLLECTIVE



MIGALOO PRESS ARTISTS COLLECTIVE (Anna BONSHEK, Sue CHRISTIE, Jen CONDE, Sandra PEARCE, Sue POGGIOLI, Helen SANDERSON, Jenny SANZARO-NISHIMURA, Susanne SCHRODER, Evelyn UPTON, Kay WATANABE, and Pat ZUBER) *On the edge* (detail) 2020, archival papers, etched timber covers, linen thread, lino prints, intaglio, lithography, cut stencils and mixed media, edition 2/3, 28 x 28 x 5.5 cm. Image courtesy the artists.

On the edge is an artist book with contributions from eleven artists, all members of Migaloo Press Artists Collective. The artists, Anna Bonshek, Sue Christie, Jen Conde, Sandra Pearce, Sue Poggioli, Helen Sanderson, Jenny Sanzaro-Nishimura, Susanne Schroder, Evelyn Upton, Kay Watanabe and Pat Zuber, have spent time in the wetlands of Southeast Queensland. Each artist's section shows an individual response to environmental concerns with regard to the fragility of the special places where land meets water and the plants and creatures inhabiting those places.

ROBERT MOORE



Robert MOORE *The Clarence River, Breimba* (detail) 2021, pigment, pencil, and binder on paper, 41 x 51 x 2 cm. Image courtesy the artist.

I paint on paper every day in my Clarence Valley bush studio, recording the landscape directly as I experience it. These first response paintings/drawings are part of my creative process. I collate them into handbound books that become a visual reference for me. When the paintings are bound together and titled they become a story book, specific to a time and place. A way of thinking and experiencing the landscape I live and work in.

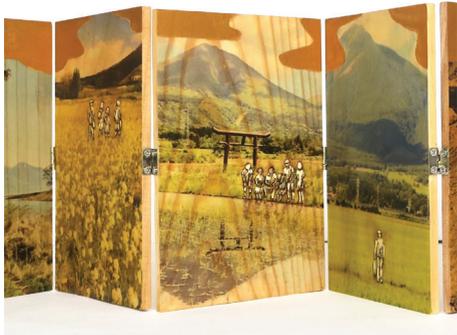
SARAH MUFFORD



Sarah MUFFORD *Days of white bluff (codex)* 2021, mixed waterbased media and collage on Khadi, 24 x 17 x 5 cm. Image courtesy the artist.

Days of white bluff (codex) was created as part of the White Bluff Project, a 3-year art and science collaboration. The work is an investigation of one micro aspect of the site, at the liminal edge where water and land meet. As quoted by Greg Elks, plant ecologist, it's about exploring the "erosion and geology being exploited by nature." My practice focuses on natural and man-made pattern and how I found nestled in rock cleaves some tiny white, ovoid nerite snail eggs all jostling for protective positions. The intention was to record and exhaust subject but adhere to disciplined daily habits that are about intuition and happenstance. From the outset, the intimacy of creating and presenting in book form was the driving force, removing the traditional barrier of framing works on paper. As an artwork it is meant to be held, explored and contemplated.

MIKA NAKAMURA-MATHER



Mika NAKAMURA-MATHER *My old country home (furusato)* (detail) 2021, photographic transfer, ink, and gold pigment on timber, 15 x 62 x 10 cm. Image courtesy the artist.

This book takes the form of a traditional Japanese folding screen. The eight panels tell the story of my father's life from childhood to his last winter. The scenes also depict the changing seasons, in pairs of panels beginning with spring on the left and ending with winter on the right. The title and verses on the reverse come from a song written in 1914 and translated by me from the original Japanese. It was my father's favourite song and one that he requested for his funeral. I can still hear him singing it to me as a child. The work reflects my ongoing interest in memory and belonging. As a Japanese national living and working in Australia, my practice explores the concepts of home and belonging through the cultural, emotional and familial bonds that lie at the heart of understanding my own personal identity.

JÁNIS NÉDELA



Jánis NÉDELA *Book illustration: Ammonite* (detail) 2021, Chalmers Encyclopedia vol IV, torn, pasted printed text, ink, wood, pen, 27 x 40 x 25 cm. Image courtesy the artist.

This work demonstrates the dexterity of the artist's hand; the inspirational influence of historical depictions of animal life (albeit, fossilised); the juxtaposition of images drawing attention to the plight of the environment; and the scope of 'the book' to explore issues in both physical (3D) and literary terms. Ammonites are amazing objects. A manifestation of the fibonacci curve (the Golden Mean or Golden Spiral), occurs naturally everywhere in nature. I worked on this idea for a couple of days and what I thought would be a simple exercise turned out to be more complex.

GLEN O'MALLEY



Glen O'MALLEY *Walking Woopen Creek* 2021, photograph, edition 2/5, 29.1 x 42.1 x 4 cm. Image courtesy the artist.

In 2014, having lived at Woopen Creek for a quarter century, I decided to walk its roads taking photos. Woopen Creek is a few kilometres from Mt. Bartle Frere (Choorechillum), the highest point in the northern half of Australia. Starting from Knust Road I walked out to the Bruce Highway. I went back to the Woopen Creek Bridge, then to the end of Joyce Road, returned and continued up Woopen Creek Road. Back at Knust Road I finally returned to my starting point. Getting to know roads is an interesting process. I stopped each half-hour to take a photograph and record data. Over the years I had frequently driven the sixteen kilometres of roads. Walking was a different experience, making it easier to notice details, to stop and to photograph them. All the way, Choorechillum watched over me.

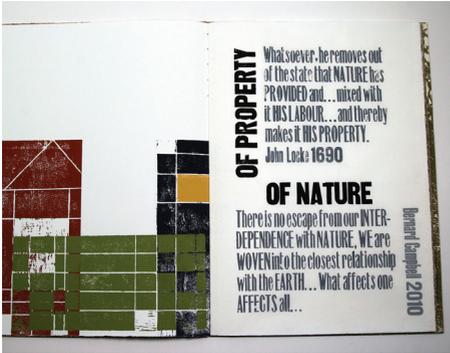
SUE O'MALLEY



Sue O'MALLEY *Tea and tigers* (detail) 2021, digital print and collage, edition 1/3, 9.5 x 10.5 x 15 cm (box); 12 x 8 x 15 cm (book). Image courtesy the artist.

My grandfather, J. E. Bisset, emigrated with his family from Scotland in 1883. He was six when they settled in the Coningsby area, about ten miles northwest of Mackay, where they grew sugar cane. J. E. attended Coningsby State School. As a young adult, he left the Mackay area to move to Ceylon and then to southern India to grow tea. In recent years I have unravelled some of the intriguing story of his life.

MONICA OPPEN



Monica OPPEN *Of property of nature* (detail) 2021, letterpress, relief, collagraph, drypoint prints, edition 7/7 50 x 36.5 x 1 cm. Image courtesy the artist.

Dealing with environmental issues is core to my bookarts practise. The main images in this book are extras from the edition made for the Warringah Print Studio collaborative project 'Natural Collections', looking at endangered species in the Northern Beaches of Sydney. The problems of species loss and habitat destruction are not specific to the Northern Beaches but Australia wide, and world wide. In the text I draw the readers' attention to the dire consequences of our actions as a cultural juggernaut. The work connects the local and the global.

The title of the work comes from the two quotes, included on the title page, one from John Locke (philosopher) and the other from Bernard Campbell (anthropologist), quoted by David Suzuki (scientist). Written more than 300 years apart they highlight a shift in thinking needed in our relationship to the planet and connection with nature.

GLENDA ORR and KATHY BOYLE



Glenda ORR; Kathy BOYLE *Now and when?* (detail) 2022, magnifying glasses and digital images, 50 x 22 x 12 cm. Image courtesy the artists.

Now and When? reflects on lives lived smaller and how even the microscopic can magnify to the catastrophic. The vertical narrative spans conversations between the artists during Covid, documenting an emotional journey of uncertainty and longing. Each magnifier 'page' documents a phone conversation, including the emotions shared and photographs taken during the call. Those taken looking down to our yards signify the now, our current confined existence, while those taken looking up to the expansive sky signify the when, the longing for a larger life, with a freedom to dream, plan and go. The 'spine' emulates a scientific retort stand acknowledging the powerful contribution science has made to end this pandemic. In vertical alignment individual pages are obscured, emotions and events stacked on top of each other. However, when the reader, with sanitized hands, swivels the pages out, each page and its place in the narrative can be read clearly.

JACOBUS OUDYN



Jacobus OUDYN *Flattening the curve* (detail) 2021, drawing, 21 x 30 x 0.5 cm. Image courtesy the artist.

My work addresses everyday experiences, past work and issues in contemporary art. Many of my viewpoints, artistic interpretations and contemplations centre around larger issues of survival and vulnerability, growth and decay. They examine social and political anxieties and the power of communication using symbolic images derived from a mix of influences.

Flattening the Curve is informed by observations about how the Covid 19 pandemic developed and influenced a specific Covid language. The book unfolds as the daily 'Covid' language with its special vocabulary and meanings evolved as the pandemic progressed through its different stages. The book shows how daily progress reports and interviews in the media from our political leaders and medical experts became the focus of every day for the last two years and how language changes itself, its meanings and importance but also reflects its use for the purpose of authority and confidence.

MICHAEL PHILLIPS



Michael PHILLIPS *Speaking with trees* 2021, woodblock prints, 31 x 23 cm. Image courtesy the artist.

CATEGORY 3

The material most present in my work is wood—usually wood in the form of plywood—made from the cross lamination of timber veneers. One defining and wondrous characteristic of plywood is, these veneers, when shaved from the length of the trunk, involves a process of unpeeling and 'sheeting' the historical growth of the tree from the outside in. With the use of ply as a matrix what is printed are the inner chambers of the tree, an unwrapped space, describing a structural and material state captured at a set time in the life of the tree. *Speaking with trees* is a reflection on the intricacies of their collective communities, as sentient beings and the critical role they play in our being here.

SUE POGGIOLI



Sue POGGIOLI *Sky river rocks* (detail) 2021, collagraph, intaglio, relief, acetate etched covers, and, waxed linen thread 24.5 x 34.5 x 4 cm. Image courtesy the artist.

A large part of my current practice has involved working with the landscape. I work directly; drawings and watercolours are made at different locations routinely. This practice inevitably reflects simultaneous emotional responses to place and the internal landscape. Drawing is central to my practice. Some drawings are translated into collagraphs, etching plates and other print surfaces. These metal and cardboard matrices are used alone and in combination to create layers of colour, texture, complexity and ambiguity.

I seek not to record a specific place but rather an evocation of landscape, as a mood. As pages are turned there are glimpses of landscape elements of sky, river, rocks, mountain, grass and water weaving and overlapping, advancing and receding moving through page by page, moving through multiple landscapes. The river runs through and around, disappears, reappears. Water bubbles up, could be earth, could be grass, could be water.

LIZ POWELL



Liz POWELL *Homestead dig: Tenterfield Station* (detail) 2021, monoprinting and etching, 27 x 90 x 18 cm. Image courtesy the artist.

In my practice I use memory, observation and investigation, working from research, photographs, drawings, and collecting in the field. Histories big and small, the personal and those related to the landscape, are rich fields to explore. Various sciences play into combinations of images and information that come together for my work. I use mixed media across a broad range, with my concern always in what is going to further the communication of concept.

This work includes etching and mono printing and plays with ideas about how to approach the past. Archaeology isn't just about Roman villas. Its conceit is that the viewer is being taken through a potential dig site at the original Tenterfield Station, near where I live. Through the first tunnel entering via the old garden gate to approach the ruin; through forgetfulness poppies in the second tunnel; and into the disintegrating house and to the fallen tree in the back window.

DAVID JAY REED



David Jay REED *The importance of living* (detail) 2021, paper, cardboard, clay, acrylic, and refurbished book, 23 x 15 x 3 cm. Image courtesy the artist.

Putting text and imagery together, to create a message, began with my career as a graphic designer. My eventual departure into fine art has allowed me to illustrate situations and people who have had a great impact on my life as I have travelled throughout Asia, Australasia and the Americas.

Now that I'm in the twilight era of my life's cycle, time has become more important to me, thus the cover references, both in imagery and text, to 'time' as *The importance of living*. My clock is counting down towards the twelfth hour. The hidden compartment is for those who may have a different view of the title.

I've always been interested in recycling, and as fate would have it, I found an old, dilapidated book. So, I refurbished the spine and cover, to give it another lease on life, while incorporating my newfound interest in book art and steampunk.

ROSE RIGLEY



Rose RIGLEY *Cataloguing absence* 2021, cyanotype, hand and machine stitching, and found object, 15 x 13.5 x 17.5 cm (box). Photo: Michael Marzik. Image courtesy the artist.

Absence is different from non-existence. Absence allows that a person still exists but is not currently present. Absence gives rise to an awareness that we are in a state of being "without."

Recently, my sister found items she had kept that had belonged to our mother. Among the assorted collection were this salmon-coloured 'Pandora' box and our mother's old hand-turning Singer sewing machine. In my commitment to remembering and understanding our loss, I used both objects – mending, stitching, assembling, filling, stuffing – as the basis for this work.

Although our special objects are linked with personal history, their status as keepsakes create questions regarding social recollection and archiving practices. Objects can remind us of another time and place, the fullness of their presence reminds us of what is missing. We activate them with memory and meaning and, in return, they become our memory-keepers – our catalogues of absence.

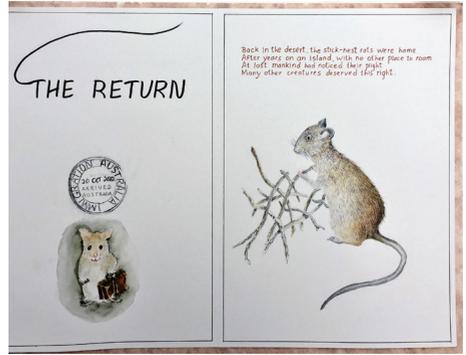
JOHN RYRIE



John RYRIE *Strangers on a train* 2021, linocut prints, edition 4/16, 20.5 x 14 x 1.2 cm. Image courtesy the artist.

The book contains forty-eight linocuts made from drawings in sketch books I have used on Melbourne's public transport over the past two years of the Covid pandemic.

PATRICK SHIRVINGTON



Patrick SHIRVINGTON *The return* (detail) 2021, pen and ink on paper, 64 x 46 x 6 cm. Image courtesy the artist.

As an artist and illustrator, my work focuses on the unseen and unknown. Working in collaboration with authors, my books invite children to see beyond looking.

The world is a magical place through children's eyes. As we age, our once-sprightly minds become distracted by the business of daily life, leaving little room for inquisitive wonder. Societal needs deflect our observations away from the natural world, allowing negative forces to threaten its very existence.

In 2020, the University of New South Wales, Ecological Horizons and the New South Wales Department of Planning, Industry and Environment, in collaboration with Taronga Conservation Society Australia, released seven indigenous species bred in captivity into the wild, including the stick-nest rat. My work reignites the flame of wonder, in this case through pictorial representations of the reintroduction of locally extinct species, which are now receiving a second chance at life.

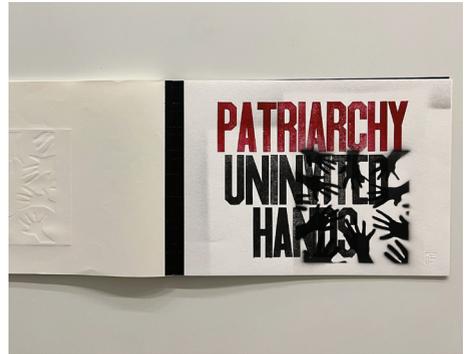
GLEN SKIEN



Glen SKIEN *Object-poem: metaphor volumes 1 and 2* (detail) 2020, photogravure, gold leaf, and hand-written text, 43 x 26 x 3 cm. Image courtesy the artist.

I often find myself standing in front of the window display of closed bookstores contemplating the quiet collision of books, their titles and the montage of images. *Object-poem: metaphor volume one and two* essentially presents two large hand-bound volumes that are unable to be opened by the viewer/reader, as a form of poetic questioning of our experience of the book form. Presented as mounted wall pieces, each volume attempts to re-present the same enigmatic collision of books, text and images.

BARRY SMITH



Barry SMITH *It won't dismantle itself* (detail) 2021, letterpress wood type and stencil, 30 x 84 x 42 cm. Image courtesy the artist.

One of the themes of my art is social justice. My artists' book attempts to capture not only some of the observations regarding patriarchy that have emerged in 2021 but also the rage that has been expressed regarding the entrenched and abusive nature of patriarchy. To capture that strong community expression, I have combined the mediums of protest posters and stencilled spray-painted graffiti to record nine statements regarding patriarchy. Each poster is printed using vintage wood type. Each hand-cut graffiti symbol visually reflects the words of the accompanying poster.

The book progresses from the opening statement 'patriarchy passed its use-by date' through the abuse, control, violent and systemic nature of patriarchy, and concludes with the observation that 'patriarchy won't dismantle itself.' Patriarchy will only be dismantled, and gender equality achieved, by a seismic social change.

ZINA SOFER



Zina SOFER *Perpetual cycle* 2021, recycled pianola roll paper and cigar box, 7.5 x 15.5 x 14 cm. Image courtesy the artist.

CATEGORY 3

The world is experiencing catastrophic natural events. People all around the world are becoming more and more aware of our role as responsible individuals in reducing our footprint on this earth. 'Revival, renewal and recycle' is a global movement that is gaining more and more traction and followers especially in the last decade.

For me, as the child of a Holocaust survivor, this has been the mantra and the philosophy of my life. Everything I create—be it an image, a book, or wearable item—I always incorporate something that is no longer in use with the intention to give my new creation a new lease on life.

Perpetual cycle is a circle book made out of a Pianola roll. It reminds me of the enormous joy of playing the piano back in my childhood and listening to one of my favourite meditative and haunting pieces of music, *Canon in D* by Pachelbel. The book is encased in a box using some of the elements from the original Pianola roll box. The whole ensemble is placed in a wooden cigar box.

VICTORIA COOPER and DOUG SPOWART



Victoria COOPER; Doug SPOWART *Desire paths (detail)* 2022, pigment inks on archival photographic paper, 20 x 14 x 2 cm. Image courtesy the artists.

In the dynamic ecosystem of land air and water, all things find their desired pathway from one place to another. Whether they are *Desire paths* or desire lines, they exist as physical and psychological interventions. They inform the flow and directions in everyday life in response to seen or perceived obstacles. There is innate desire to navigate the best path to the destination.

Our artistic process is also defined by the desire to discover new paths around the traditional norms. Over time these new paths become alternative solutions to the ultimate desired outcome. We are also interested in the reading of books as an act not directed by us the maker but by the readers' desire to find their way through the narrative. All these paths or lines are the existential experience and representation of desire.

GWEN TASKER and ANGELA GARDNER



Gwenn TASKER; Angela GARDNER *Not thinking about the circus at the circus* (detail) 2021, etching, relief monoprint and stamped text, 15 x 38 x 1 cm. Image courtesy the artists.

Gwenn Tasker and Angela Gardner, both part of the NightLadder Collective, went to a circus performance in around 2015 at the Brisbane Powerhouse during which Gwenn drew and Angela wrote. The performance was in the round so everything was happening at once and it was impossible to focus on one thing without losing sight of another. In 2021, Gwenn developed the drawings from that night using etching, relief printing and monoprint. Angela added the poem (published in *Rochford Street Review* in 2016 and the collection *Some Sketchy Notes on Matter* by Recent Work Press in 2020) in acrobatic sweeps following the movement of Gwenn's images using hand-stamped letters. The format of the book—a very long concertina with additional tipped-in pages—echoes the sinuous, unconstrained movements and the simultaneous feel of a performance of physicality and playfulness.

RUTH THOMPSON



Ruth THOMPSON *Gurrundurrung* (detail) 2021, linocut, collage, inkjet, pencil, and bark sleeve, edition 1/2, 16 x 10 x 1.5 cm. Image courtesy the artist.

The paperbark gang in my local laneway, probably more than 50 years old and slowly breaking the confines of curb and cement, remind me of a time before they were named part of the 300 strong Myrtaceae family. Back then, giving generously of bark, leaf, flower, oil, they were/are so much more than a 'street tree.' I'm indebted to the following authors, whose words I printed, then carved away leaving just a glimpse of their knowledge on the inner pages:

- Trees are at the heart of our country – we should learn their Indigenous names, Jakelin Troy, The Guardian, 1 April 2019, <https://www.theguardian.com/commentisfree/2019/apr/01/trees-are-at-the-heart-of-our-country-we-should-learn-their-indigenous-names>
- Dharug and Dharawal Language Resources, <https://dharug.dalang.com.au/language/dictionary>
- Australian Plants Society NSW, <https://resources.austplants.com.au/plant/melaleuca-quinquenervia/>

- Friends of the Australian National Botanic Garden, <https://www.friendsanbg.org.au/guidesweb/>

Taking Jakelin Troy's advice, I found the Dharug name of my laneway friends, and discovered that *gurrundurrung* can be used for warming, sheltering, toolmaking, sealing, wrapping, carrying, and healing.

DENISE VANDERLUGT



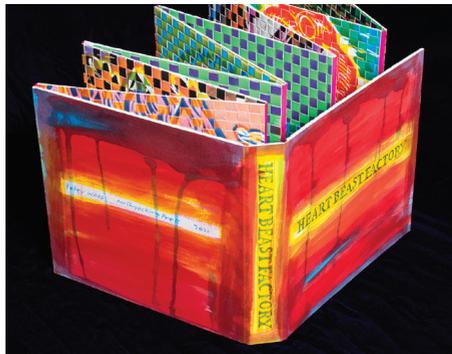
Denise VANDERLUGT *Living with green* (detail) 2021, coiled images suspended in handmade paper, 10.5 x 12.5 x 8 cm (closed). Image courtesy the artist.

CATEGORY 2

The natural world has provided me with continued inspiration for the majority of my artistic practice. The undertaking of rewilding our block of degraded land has brought the movement of wild creatures who visit our garden of local plants. The colour green is ever present as a result.

This book is the continuation of the 'Thread Circle' book series started in 2007. Coiled basketry is a technique that has informed many of my projects. Each coiled image, made from sisal string and embroidery thread, is suspended in hand-made cotton paper. These images depict shapes of green in combination with other colours that are found on birds, butterflies and leaves.

PETER WARD



Peter WARD *HeartBeastFactory* (detail) 2021, linocut, collage, and acrylic, 20 x 20 x 4 cm. Image courtesy the artist.

HeartBeastFactory is a unique state concertina book constructed of collaged and tightly cropped woven linocuts bound in a hand-painted acrylic hardcover. The vibrating surface of colour and pattern describe a landscape of magical thinking where science is rejected in favour of superstition. The book's immediate prettiness is underlined with darker images which, on closer inspection, create a visual tension (hope versus despair). In these times of pandemic and climate change this work reflects the current social angst.

MARAMA WARREN



Marama WARREN *Ablaze -- the Currowan fire* 2020, winged book of digital prints, edition 3/6, 23 x 8 x 2 cm. Image courtesy the artist.

The 2019–20 Currowan bushfire was unprecedented in its extent and intensity. It burned across Southeast New South Wales for over 74 days. Three human lives were lost, 300 houses, and 500,000 hectares of forest and farmland were burnt. The cost to flora and fauna and the toll on our rural communities was devastating.

I made *Ablaze* to record and remember the intensity of the experience, of the time we shared the ferocity of nature and the terrifying uncertainty and loss that millions of people in the world live with every day.

KYLIE WATSON



Kylie WATSON *The day of the dead (scroll)* (detail) 2021, handprinted and sewn linocut prints on kitakata paper, 43 x 460 cm. Image courtesy the artist.

This book is a series of linocuts that have been hand-printed and sewn. Printed onto kitakata paper, the idea of the scroll is to illuminate a story that refers to my experience of an eating disorder. Text is suggested by marks and patterns and each page within the scroll consists of many layers of monochromatic inking to create a fabric-like texture. Sewn elements mimic the lines and patterns of the blocks. The format of the scroll is a fundamental element of the composition as the pages undulate, fold and roll into sculptural shapes when extended.

MICHELLE WILD



Michelle WILD *Insignia* (detail) 2021, handstitched flag, poetic verse, and handstitched monoprints, 27 x 19 x 2 cm; 70 x 80 cm (flag). Image courtesy the artist.

As an object, a flag is a piece of fabric that comes to life with the wind, constantly changing and evolving with every breath of air. The layers of cloth stitched together are embedded with a myriad of symbols and associations that are in a state of flux, allowing for interpretation through both an individual and collective experience. Flags are volatile and ambiguous in their movements and associations, creating a tension through both a connection and division. *Insignia* uses the object and language of a flag to explore the relationship between people and place.

The hand-stitched flag 'Friend / Enemy' is layers of text and coloured stitching which has been extended and taken through a series of monoprints, printing both the positive and negative aspects. These prints are hand-bound along with a poetic response to the flag to create an intimate encounter. Hand stitching was used in map-like mark making referencing both place and the original flag. The hand-bound pages are presented wrapped in the original flag.

PATRICIA WILSON-ADAMS



Patricia WILSON-ADAMS *Veritas: lost words and truths* (detail) 2021, repurposed exhibition catalogues, wood, and slate metal, dimensions variable. Image courtesy the artist.

Much of my work centres around notions of loss—loss of environments and personal losses of those gone before. The arts, in this pragmatic climate, have been greatly devalued with one casualty being the art school to which I devoted over 30 years of my life. With its demise has gone our wonderful library. We have also lost the spirit of research, whereby we inaugurated exhibitions that investigated social issues and pushed us beyond normal practices. The losses of course include not only technical instruction but also the ability to creditably critique and think laterally.

Here I mourn these losses by using past exhibition catalogues from my exhibition 'Tracing Site,' binding and cutting them into unreadable formats representing our lost voices. In this small installation I have taken advantage of the three-dimensional aspects of the book as object; hovering between book, print and sculpture.

ALIKI YIORKAS



Aiki YIORKAS *The line* 2022, monoprint RF ink transfer, tea bags, and tea strings, 9 x 190 cm. Image courtesy the artist.

During the 2021 pandemic lockdown, time was spent having conversations with my parents about their homeland of Cyprus, which is an island divided. *The line* draws on post-colonial and post-memory discourse to evoke themes of borders and intergenerational memory. It also responds to war rhetoric from world leaders, who othered the Covid-19 virus, reiterating the line and our separation from nature.

Landscape imagery, stitching, and tea drinking speak to rituals around bodies and place, while the recurring line suggests the ebb and flow of borders, and the movements of my parents. The line becomes a neutral, yet powerful force with the ability to fold upon itself; to meander, to cross over and transgress borders, just as the virus does.

Congratulations to the 57 finalists. Thank you to the artists throughout Australia who submitted entries for the 2022 Libris Awards

Important dates, announcement of winners in the three categories, and other great online resources are available

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