

PAPER UNIVERSE

THE BOOK AS ART



EXHIBITION ITEM LIST

The art of inspiration

Jim Pavlidis

Seven Stories, 2012

Melbourne, Vic; edition 2/20; pigment inks on archival paper; acquired 2012; Q702.81/35

Dave Wood

The Man from Snowy River, AB (Banjo) Paterson, 2014

Pomona, Qld; unique state; concertina, calligraphy in wooden box, acquired 2016; HQ 2016/568

Des Cowley and George Matoulas
Listening, 2022

Messofa Press; collagraphs, text; acquired 2023; HF 2023/0039

Various artists; Alex Selenitch and Petr Herel (editors)

Australia Poet, 1989

Wall case

- Thierry Bouchard
- *Woven women* by Karen Cherry, Geoffrey Hinchcliffe
- *Two ladders* by Alex Selenitsch, Brian Hincksman
- *Pretext* by II. O., Jennifer Hawkins
- *For Jane Eyre* by Peter Murphy, Gustavo Geissbuehler
- *Try poetry* by Ruth Cowen, Thierry Bouchard
- *Amuse a muse* by Ruth Cowen, Peter Finlay
- Gustavo Geissbuehler

Case (right)

- *Words are letters* by Richard Tipping, Paul Uhlmann
- Colophon and introduction by Alex Selenitsch
- Geoffrey Hinchcliffe
- Petr Herel

– *Correct* by Peter Murphy, Francis Rhodes

Graphics Investigation Workshop, Canberra Institute of the Arts, ACT; edition 31/40; mixed media (paper, ink, linen, glass, bubble wrap, clay); Q700.92/1

David Frazer

Love Letter: An interpretation of the song Love Letter by Nick Cave in 18 wood engravings, 2021

Unstable Press, Castlemaine, Vic; wood engravings, typeset, linocut cover; acquired 2021; HQ 2022/1399

Ted Hopkins

Teledex: Poems, 1980

Champion Books, Melbourne, Vic; steel box, index cards; acquired 1981; 821/H796/1

Garry Shead

Ern Malley, The Darkening Ecliptic, 2003

Basil Hall Editions, Darwin, NT; edition 30/50; etchings, drawings, ceramic container; acquired 2015; MRB/Q108

Mike Hudson and Jadwiga Jarvis
Ockers: A poem by Pi O, 1999

The Wayzgoose Press, Katoomba, NSW; edition 2/40; letterpress, leather and cloth slipcase, cloth-covered solander box; donated by Dr Geoffrey Cains, 2007; MRB/F28

Tate Adams

Gesture, 2005

Lyre Bird Press, Townsville, Qld; Zimmer Editions, Melbourne, Vic; edition 10/15; gouache, screen-print; acquired 2015; HF 2015/19

Theo Strasser

In Ecstasy, Franz Kafka, 2013

Anajah Press, Melbourne, Vic; handpainted acrylic, paper collage, handpainted boards and jacket; acquired 2015; MRB/X22

Lenore Bassan

Cornerstone, 2022

Sydney, NSW; collagraphs, linocuts, woodblock prints; acquired 2023; HQ 2023/0840

Bronwyn Rees

Night into Day, 2009

Melbourne, Vic; edition 2/3; etching and text on rag paper; acquired 2013; H 2013/3854

Sara Bowen

North, 2019

Coffs Harbour NSW; reduction lino print; acquired 2022; H 2022/3323

Susan Allix

Rubaiyat of Omar Khayyam, 1973

Quadrat Press, London, UK; edition 4/75; MacPherson Collection of Art and Literature; embossed prints, etchings, gilt; MacPherson/Q0141

Martin Ware

Rimbaud – Six Poems by Arthur Rimbaud, 1972

World's End Press, London, UK; edition 24/50; Donald MacPherson Collection of Art and Literature; etching and text, batik fabric cover; MacPherson/F0090

David Hockney
Fourteen Poems by CP Cavafy, 1966
Editions Alecto, London, UK; Donald MacPherson Collection of Art and Literature; copperplate etching, letterpress, magenta cotton silk boards; MacPherson/F0096

Bill Henson
Kindertotenlieder: Mahler, Henson, Rückert, 2017
Stanley/Barker (publisher), London, UK; edition 138/150; letterpress, 32 offset photographs, 12-inch vinyl record; acquired 2018; HF 2018/0023

G.W. Bot
'Requiem' by Anna Akhmatova, 2020
Polar Bear Press, Tamarama, NSW; linocuts; acquired 2021; HF 2021/0009

Julie Green and Nicholas Pounder
The Buried Book, 2022
Polar Bear Press, Sydney, NSW; archival pigment inks, special papers (Saint-Armand, Velin d'Arches, Kozo); acquired 2022; MRB/F118

Angus Fisher and Nicholas Pounder
A Book of Imaginary Creatures, 2017
White Bear Press, Tamarama, NSW; text and printing by Nicholas Pounder; acquired 2017; HQ 2018/0206

The natural world

Dianne Fogwell
I thought I was in a war zone, 2019
Canberra, ACT; unique state; wooden cover, linocuts, burn drawings; acquired 2022; H 2022/4112

Dianne Fogwell
Ashes to Ashes – Dust to Dust: Ash Wednesday 16th February 1983, 2018
Canberra, ACT; unique state; linocut, woodcut, burn drawing, chemical transfer, solander box, rag paper; acquired 2022; HX 2022/0009

John R Walker
Corrigans Bay, 2002
Shoalhaven, NSW; unique state; gouache and ink on Chinese paper; acquired 2012; Q759.9944/7

Tara Axford
Stories from the Neighbourhood, 2022
Sydney, NSW; unique state; paper, card, fabric, bark, thread; acquired 2023; MRB 357

Liz Jeneid
A Braidwood Walk, 2006
Mt Kembla, NSW; intaglio and monotype printing; acquired 2013; H 2013/5055

John R Walker
A Book of Trees at Bombay on the Shoalhaven, Tallaganda, 2003
Shoalhaven, NSW; unique; gouache and ink on Chinese paper; acquired 2012; 759.9944/3

Jörg Schmeisser
Lord Howe Island: zum Beispiel = for example, 1984
Jörg Schmeisser printer and Studio One, Canberra, ACT; edition 19/40; soft ground, aquatint printed in black ink on ivory wove paper; acquired 2022; HQ 2022/1438

Kathy Boyle and Glenda Orr
Paradise Lost: An artists' book exploring the status of threatened & iconic plants from Australia and New Zealand collected by Daniel Solander and Joseph Banks during Captain Cook's 1770 voyage, 2020
Brisbane, Qld, and Napier, NZ; bookcloth, chamois leather, inkjet prints, etching, embossing, drawing, rag paper, rice paper, abaca paper, tarlatan, water colour, coloured pencil, gouache, graphite, tea staining, gesso, Indian ink, shellac, found stamps, brass rivets; acquired 2021; HQ 2022/0715

Sigrid Noack
'The Vast Silence' based on the diary entries of Ludwig Leichhardt, 2012
Guben, Germany; artist's proof; acrylic, casein on cardboard or paper; silk-screen on self- or hand-tinted cardboard or paper; cover: Kahari handmade paper from Nepal, palm fibre; acquired 2018; PXE 1755

Geraldine Rede and Violet Teague
Night Fall in the Ti-Tree, 1905
Sign of the Rabbit Imprint, Melbourne, Vic; first edition; hand-bound, colour woodblock prints with letterpress text; acquired 2015; H 2014/4103

Theo Strasser
Ghost Bones: An artist book, 2017
Melbourne, Vic; handpainted pages, collage, digital printed images, Lokta tissue; acquired 2021; MRB/F115

Monica Oppen
Do Not Lament (Song of the Axe), 2018
Ant Press, Stanmore, NSW; edition 2/7; transfer-printed text, offset printing, drypoint printed intaglio, transfer-printed photographs; acquired 2018; HF 2018/0032

Avril Makula
Green, 2013
Alphabet City Press; unique state; pigment inks, handmade endpapers, astroturf, bookcloth, linen thread, street sign; HF 2018/0033

Various artists
Natural Collection, 2017
Warringah Printmakers Studio, Sydney, NSW; acquired 2017; HX 2017/10

On display from August
Gang-gang cockatoo by Richard Bauhof; linocut, hand printed, hand coloured with acrylic ink
Captive (magenta lillypilly) by Brenda Livermore; multiple plate linocut, chine collé, handmade mulberry paper
Large eared pied bat by Rosanna Jurisevic; Moku Hanga traditional Japanese woodblock carving
Actual size (eastern pygmy possum) by Robin Hundt; intaglio, pencil, Charbonnel ink, Somerset and Kozo paper

On display from October
Sunny girl (Rosenberg's goanna) by Sandra Williams; aluminium etching, inked à la poupée, collage
Salt (coastal erosion) by Wendy Morrison; collagraph, intaglio and relief printing, salt
That was I, you heard last night (barking owl) by Negin Maddock; direct-to-plate photopolymer etching, hand coloured

On display from February

Our soul bird has flown away (broad-billed sandpiper) by Marguerite de Fondaumiere; intaglio photopolymer, à la poupée

Grevillea caleyi (Caley's grevillea) by Annie Day; waterless lithograph — four plates, intaglio, various inks

The red crowned toadlet by Helen Clare; woodcut, two fibreboard plates, embossing, Charbonnel inks, Chinese translucent linen paper

Paul Uhlmann

New Insecta, Queensland: AA Girault, 1989

Canberra, ACT; Donald MacPherson Collection of Art and Literature; etchings, fawn handmade paper, typeface pressed into paper; MacPherson/0208

Charlotte Clutterbuck and Victoria Clutterbuck

Parlement of Birds, 1992

Raft Press, Canberra, ACT; linocut, movable type, Japanese mulberry paper, cardboard; acquired 1995; 700.92 2

Gracia Haby and Louise Jennison

With Wings Outstretched and Quivering, 2021

Arten printers, Melbourne, Vic; edition 2/2; archival pigment print, housed in a box (by Louise Jennison) with original watercolour; acquired 2021; H 2022/3762

Rachel Dun

Fused Contours; Blended Grounds; Integrated, 2022

Brunswick Heads, NSW; monoprint, etching, embossing; acquired 2022
H 2022/3759
H 2022/3760
H 2022/3758

Liz Powell

Southern Ocean, 2021

Tenterfield, NSW; Japanese paper, indigo dye, silkscreen printing, stitch, collage; acquired 2021; MRB/F110

The civil condition

Deidre Brollo

Unsettled, 2022

Canberra, ACT; screen prints, archival pigment prints and laser cuts; acquired 2022; HF 2022/0075

William Kelly

Fellow Travellers, 2015

printed and bound in Melbourne, Vic; edition 1/5; acquired 2015; MRB/262

Judy Watson

a preponderance of aboriginal blood, 2005

Numero Uno Publications, Grahame Galleries + Editions, Qld; edition 5/5; etching with chine collé; MRB/F15

Gwen Harrison and

Sue Anderson, Peter Lyssiotis

Dancing Over Dark Waters, 2012

Sydney, NSW; edition 5/7; multi-plate intaglio prints using hand-cut, etched, found and manipulated steel plates, chine collé, letterpress, kangaroo and goatskin, silk thread; acquired 2014; HX 2014/3

Gwen Harrison and

Sue Anderson

Howl for a Black Cockatoo, 2015

Phantomwise Flew the Black

Cockatoo, 2017

sugarlift and aquatint etchings, 100% cotton rag paper, letterpress printing, kangaroo leather
Sydney, NSW; edition 1/25; acquired 2015; HX 2015/4
Impediment Press, Sydney, NSW; edition 3/25; acquired 2018; HX 2018/0005

Fiona MacDonald

Practical Democracy: Parking for people, 2012

Big Fag Press, Woolloomooloo, NSW; edition 1/3; two colour offset lithograph; acquired 2013; Q702.81/40

Jan Davis

Democracy Counts, 2012

Tullera, NSW; edition 3/5; watercolour, graphite pencil, stamping; acquired 2013; Q702.81/37

Stephen Dupont

Panorama Volume 1, 1999–2005, 2006

Sydney, NSW; edition 1/50; 80 photographs, printed on acid-free archival art paper, pure archival pigment ink; concertina measures 41.15 m when fully extended; acquired 2015; HF 2015/25

Peter Ward

Caravan of Despair, 2021

No Shyacking Press, Vic; edition 1/3; linocuts; acquired 2021; MRB/Q142

Sarah McConnell

Lost Directions, 2019

5 Press, Northcote, Vic; edition 5/5; hand-coloured sugarlift, aquatint and etching, monotype covers; acquired 2023; HQ 2024/1238

Nathalie Gautier-Hartog

Looking for Paradise, 2020

Sydney, NSW; unique state; collage, gouache drawings and digital prints on raw cotton handmade paper, barbed wire; acquired 2022; MRB/X27; LR 131

Looking for Paradise (video)

Animation by Broken Yellow in collaboration with Nathalie Gautier-Hartog. Made with the assistance of the Asylum Seekers Centre, featuring the voices of people seeking asylum.

Liz Jeneid

Freedom where is it?, 2013

Mt Kembla, NSW; watercolour; acquired 2013; MRB/257

Liz Jeneid

What is?, 2013

Mt Kembla, NSW; watercolours, sepia ink, stamped text; acquired 2013; H 2013/6402

Avril Makula

A World View, 2020

Alphabet City Press, Sydney, NSW; expanded concertina measures approximately 588 cm; acquired 2022; HQ 2022/1447

Anne Twigg

Our Home, 2013

Ant Press, Stanmore, NSW; Anne Twigg, Melbourne, Vic; edition 11/20; acquired 2017; HQ 2017/323

Louise Whelan

States of Repair, 2023

Why Didn't She Leave, 2021

Resistance, 2023

sheep leather, book binding thread, book binding fabric, archival photographic prints; acquired 2023
MRB Q146 Box 5/7
MRB Q146 Box 6/7
MRB Q146 Box 7/7

Unveiling identity

Maryanne Coutts

Saturated Solitude, 2018

Sydney, NSW; unique; watercolour, gouache, ink, pastel, enamel and spray paint on Kozo paper; acquired 2022; HX 2022/0013

Penny Evans

Proof, 2015

Lismore, NSW; unique state; collage, cloth binding, digital prints, stitching, thread; acquired 2016; HF 2016/15

Deanna Hitti

Artbook Volume Arba'ah, 2016

Melbourne, Vic; cyanotype images handprinted on watercolour paper; acquired 2016; HX 2016/2

John Hinds

This ferral Australis!: how terra Australis (a utopian terra nullius) became Ferral Australis (a dystopian terra numbskullius!), 2014

Fairfield, Vic; collaged and altered pages, facsimiles, hand printed and bound by the artist at the Firestation Print Studio, Melbourne; acquired 2015; HF 2015/37

Sara Bowen

Un/folded, 2018

Coffs Harbour, NSW; relief, monotype and trace monotype printmaking with hand cutting and handset text; acquired 2022; H 2022/3742

Caren Florance

DisRemembering, 2022

Ampersand Duck; edition 3/10; letterpress and watercolour, typewriter carbon on bond paper; acquired 2022; H 2022/3726

Deanna Hitti

Towla, 2017

Melbourne, Vic; screen-printed text and images; acquired 2018; HF 2018/0037

Peter Lyssiotis and

George Matoulas

Bridge, 2021

Masterthief and Messofa Press, Melbourne, Vic; lithography, screenprint, collagraph, handwriting; acquired 2021; HX 2022/0011

Bruce Chatwin and

Christian Ide Hintze

Dream-Time / A Rainbow-Travel, 1993

Alinea-Press, Berlin, Germany; edition 28/60; hand-set letterpress, hand-dyed Japanese Tenjin paper; acquired 1995; Q769.994/25

Vivienne Dadour

Syrian Mary Make No Delay, 2022

Sydney, NSW; unique state, archival digital prints on Japanese calligraphy paper; acquired 2022; HF 2022/0033

Various artists,

Craig Alan Huber (ed)

The Spirit within Australia:

The land and the people, 2017

Veritas Editions, Woodinville, Washington, USA; edition 3/15; letterpress, photographic printing methods: casein/chrysotype, cyanotype, hand-coloured platinum/palladium, gelatin silver photogravure, Van Dyke; acquired 2017; HX 2017/8

On display from August

Maxine Salvatore — *Outward Appearances*, cyanotype.

On display from December

Kim Sinclair — *Boabs in the Kimberly I*, Van Dyke process.

Irene Sibley

Once Upon a Time, 2016

The Lytlewode Press, Stoke-on-Trent, UK; 3/10; hand-coloured linocuts, typeset; acquired 2016; HF 2016/39

Barbara Davidson

Centrepont, 1993

Double Bay, NSW; edition 10/10; colour lithographs, hand-printed covers and end papers; 769.92/13

Liz Powell

Walking the Ancient Sea Wall, 2021

Tenterfield, NSW; mono printing using ink made with hand-ground ochres from Curtin Springs, NT, drawing ink, pastel pencils, silk-screen print, found sticks; acquired 2022; MRB/Q134

Liz Powell

Homestead Dig: Tenterfield Station, excav site no. 1503 dig leader, 2022

Tenterfield, NSW; mono printing, drypoint, drawing, watercolour; acquired 2022; MRB/Q135

Claire Bolton, Katie Clemson and Anne Bell

Corrugations: Some speculations on Australian tin, 2005

Alembic Press, Abingdon, UK; linocuts, handset type; acquired 2020; HF 2020/0037

Gwen Harrison and

Sue Anderson

Quaranta Australis, 2008

Sydney, NSW; multi-plate intaglio prints, chine collé, letterpress; acquired 2014; HF 2015/12

The artist's eye

Teresa Pankratz

Into the Night, 2016

Theodora Press, Chicago, Illinois, USA; edition 5/15; hand-printed and hand-cut lithographs; acquired 2021; RB/2899

Peter Ward

Heartbeastfactory, 2021

No Shyacking Press, Geelong, Vic; unique state; concertina book, woven linocuts; acquired 2022; HQ 2022/1396

Darren Bryant

Fold, Volume 2, 2020

NSW; unique state; haptic screen-printing on 82 sheets, altered book, fold, buckram fabric cover; acquired 2022; MRB/343

Lyn Ashby

Twenty Minutes, 2018

Thistoopress, Adelaide, SA; printed on translucent paper, handmade, hardcover, Chicago screw binding; acquired 2018; HF 2018/0014

Deidre Brollo

Doubtful Sound, or, the lure of gravity that we cannot refuse, 2017

Hamilton, NSW; edition 2/8; archival pigment on cotton rag, linen solander box, inlaid meteorite; acquired 2022; HQ 2022/1413

Gracia Haby and Louise Jennison
Salvaged Relatives, edition 1, 2014–15

North Fitzroy, Vic; unique; collages on cabinet cards, pencil and paint additions by Louise Jennison, housed in a three-colour cloth solander box bound by Louise Jennison, with inlaid collage; acquired 2015; H 2014/2396

Sara Bowen
Lossed, 2022

Coffs Harbour, NSW; artist's proof; six colour reduction lino print on Fabriano Tiepolo paper; acquired 2022; H 2022/3743

Katharine Nix
The Uluru Book, 1994

Winged Dog Studio, Canberra, ACT; unique state, handmade paper, Stipa grass, recycled mat board, bone, metal wire; acquired 2003; RB/F0435

Micky Allan
My Trip, 1976

Melbourne, Vic; printed newspaper, 20 sheets, each 45.5 x 28.5 cm; acquired 2016; HF 2016/12

Wendy Sharpe
Gold Chinese Scroll (State Library), 2017–18

Sydney, NSW; unique state; pencil, ink, watercolour, charcoal and gouache on paper, fabric box; acquired 2018; PXE 1738/no. 2

Stephanie Balchin
The Library of Firsts, 2016

Sydney, NSW; Winged Dog Studio, Canberra, ACT; unique state, handmade paper, Stipa grass, recycled mat board, bone, metal wire; acquired 2017; H 2017/515

Edward Ruscha

Every Building on the Sunset Strip, 1966

Los Angeles, USA; first edition, first printing; 1000 copies; 54 pages (folded), black and white photographic illustrations, accordion fold; original slipcase, silver paper over boards; measures 750 cm extended; acquired 2017; RB/2832

Philip Quirk
Oxford Street Profile, 2011

Sydney, NSW; 733 cm-long pigment ink digital print; acquired 2012; Q702.81/36

Mike Parr
The Rise and Fall of Civilisation: Blacked-out-book: Mike Parr 1971–72, 1974

Sydney, NSW; unique state; printed book, Letraset paint; acquired 2016; MRB/276

Francis Osowski
No-White, 1995

Kensington, Vic; edition 1/7; metal book, leather, aluminium pages, 19 colour photographs, acquired 1997, Q779.092/O83.2/1

Nicole Hayes
Flow, 2022

Sydney, NSW; unique state; 100% recycled rag paper; acquired 2023; H 2023/0337

Caren Florance
WYSIWYG, 2013

Ampersand Duck, Canberra; edition 1/3; hand-set letterpress, custom bookbinding; private collection

Paper Universe: The book as art is a free exhibition from 13 August to 3 May 2026

Curator: Maria Savvidis
Creative producer: Avryl Whitnall
Exhibition designer: Lucy McCullough
Graphic designer: Rosie Handley
Editor: Cathy Hammer

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