

Artists' books form part of most artists' vocabulary, and they take many shapes: as drawings bound together, illustrated diaries or pretty much any visual response to place, time, political or historical event, or personal experience. To the pedantic, this fluidity can seem annoying and undisciplined. ('What is an artist's book?' is a perennial question which is discussed in numerous articles in past Oz Arts magazines.)

Then there is the exhibition title. What does 'Place' mean? Perhaps it means everything. Whether 'being in a good place' or 'moving to another place' it is definitely an all-purpose title. More apt for this travelling show may have been 'Miscellany' but its title does not detract from the cornucopia these 'books'

Above: Liz Jeneid, *Greek Gifts*

*The book images were made when I had an artist residency on Skopelos in 2004. I managed to go looking for horta with one of the Greek women from the village, and picked fruit up from the roadside where they were growing out of the town. I went back a couple of years later, and then again three years after that, so Skopelos has become a special place for me. Collagraph prints digitally reproduced on BFK paper*

created by 38 artists offer visitors as they travel around the country.

The exhibition evolved from a conversation between friends Avril Makula and Liz Jeneid who simply invited all their friends and colleagues to contribute to 'an enjoyable collection'. The scattergun approach has produced a serendipitous array of diverse and unexpected works from artists from a variety of different fields. So view and enjoy.

Both Avril Makula and Liz Jeneid make books. Avril is a book designer and maker of unique books using typography, geometry and colour as content ([www.alphabecitypress.com](http://www.alphabecitypress.com)). Liz Jeneid is a highly regarded artist and printmaker living in the Illawarra who has also pioneered a bookmaking course at University of Wollongong Faculty of Creative Arts.

'Place' brings together books by artists from NSW, ACT, Victoria and Queensland. The books vary in size, content and technique, a miscellany which is bound to fascinate and intrigue. 'Place' is at Canberra Museum & Art Gallery until October.

# AN ENJOYABLE COLLECTION

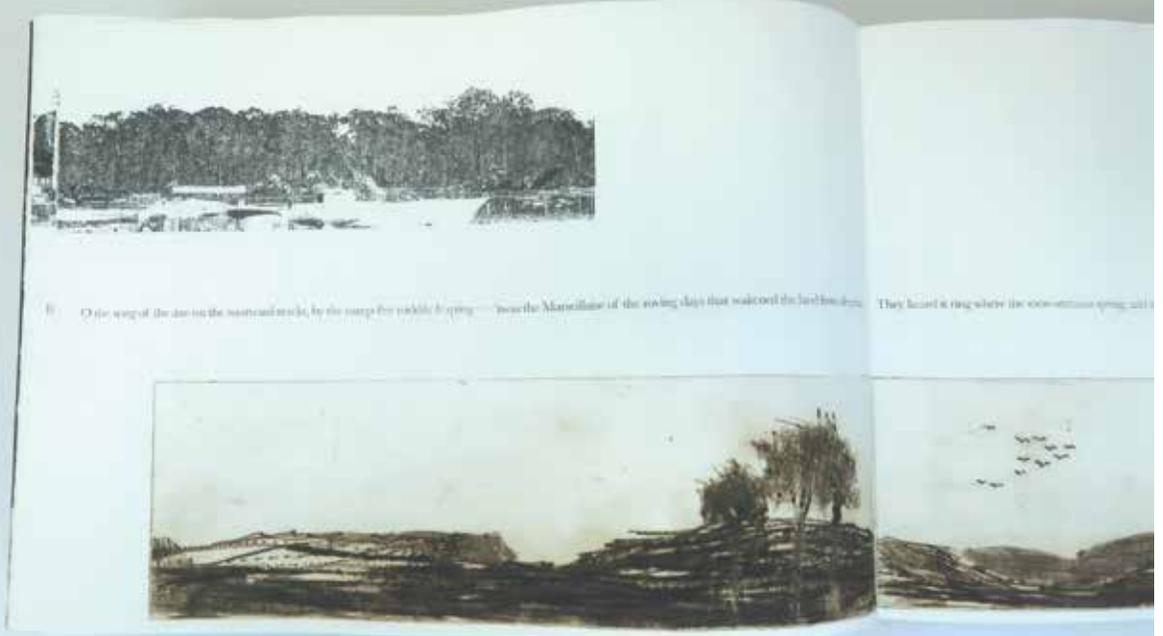
‘Place’ is a travelling exhibition  
of artists’ books

Below: Jackie Cavallaro *Liquid Air*  
*Migrating at age 6 I felt there could have been two lives running concurrently; one on one continent and one on another. Informed by the antipodean experience of looking at Europe from afar, this diary explores the notion of a place in nature. It is a panoramic work of collaged images from other continents and other times cobbled together to reflect a sense of my experience walking in nature or my imaginings of marine life. Truncated to fit into the book format, it is a sliver, alluding to what is beyond the frame.*  
Collage, digital print, watercolour, coloured pencil, gouache, spray paint



Monica Oppen / Lament

These images are based on my land in the Lower Hunter Valley. I have put this woodland block under Conservation Agreement because of its endangered species and ecological communities. Meanwhile less than half a kilometre away a new town is being built. The photos are of two sites the developers have cleared and of a new road being built. In *Do Not Lament*, I lament the cost of the urban to the natural. Extreme land clearing is recognised by ecologists as an environmental disaster, yet broadscale clearing continues. Transfer, offset and relief printing, rubber stamping, drypoint, Magnani paper



Caren Florance (with John Pratt and Bernard Hardy) / Coast

*Coast* is a fine press folded chapbook featuring five poems from Bernard Hardy's 2004 poetry volume *Berlang*. The woodcuts by John Pratt extend Hardy's poetic imagery across the folded pages, and the unobtrusive typography by Caren Florance is handset in 10pt Grottesque lead type. The archival rag mould-made paper has a fine waving watermark through it.



Avril Makula / The Sandwich Islands. Single section pamphlet book in box 2018

Food and place are intrinsically connected. Recollections of places can be elusive, but often you bring to mind every ingredient of a meal you had there. Almost miraculously, the memory of the place triggers details of the place with astonishing clarity. Hawai'i holds an important place in my life. It delights me that it was named *The Sandwich Islands* by Captain Cook, who, from all reports, was delicious. Pigment inks, Magnani paper, barkcloth, bookcloth, linen thread. 340 mm high x 280 mm wide in a double-walled box lined with Hawaiian barkcloth





Judy Barrass / Pt. Arkwright

Sand, sun, surf, rocks, magnificent views and walkways through the coastal bush. Point Arkwright, on Queensland's Sunshine Coast, offers a smorgasbord of shape, texture and ocean-edge experience.



Julie Barratt / Blair Athol Recut  
1500x974

In the 1970s the township of Blair Athol was relocated to make way for an open-cut coal mine. This had a direct impact on my sense of place and my sense of community as a young person growing up there. This artist's book examines the concept of solastalgia, a form of distress that describes the melancholia produced by environmental change impacting on people while they are directly connected to their home environment. The work is a testament to an important historical event and an emotive recollection of place, family, and community stories.



Avril Makula / 6655 grains of  
The Sliding Sands  
1500x946

The Keonehe'ehe'e trail, known as the Sliding Sands, is the walk into the Haleakala crater on Maui. It is deceptively arduous. The gradual descent seems easy, but thin air and loose cinder sand underfoot make the uphill return challenging. Every step of this magnificent, barren, beautiful landscape is worth the effort, and although I find the walk almost too difficult, I long to be back there again. Pigment inks on archival inkjet paper, fabric

Cindy Tonkin / Perle  
 My 100-plus-year-old terrace in Newtown, Sydney, has been through many renovations. The different window styles throughout the house reflect this. Home is such a fundamental concept and buildings protect us. I like home.

Monoprints on wallpaper samples with cutout windows, thread.



Diana Wood Conroy /  
 Love shook my heart  
 1500x894  
 The concertina book brings together two primary places—my home in Woonona on the south coast of NSW and my constant work with ancient Cyprus—through the representation of ancient objects as still life offerings to the panorama of Illawarra coast and escarpment. The text in Greek and English is a fragment from the Greek poet Sappho (c600 bc): 'Love shook my heart, like a mountain wind that falls upon the oak trees'.

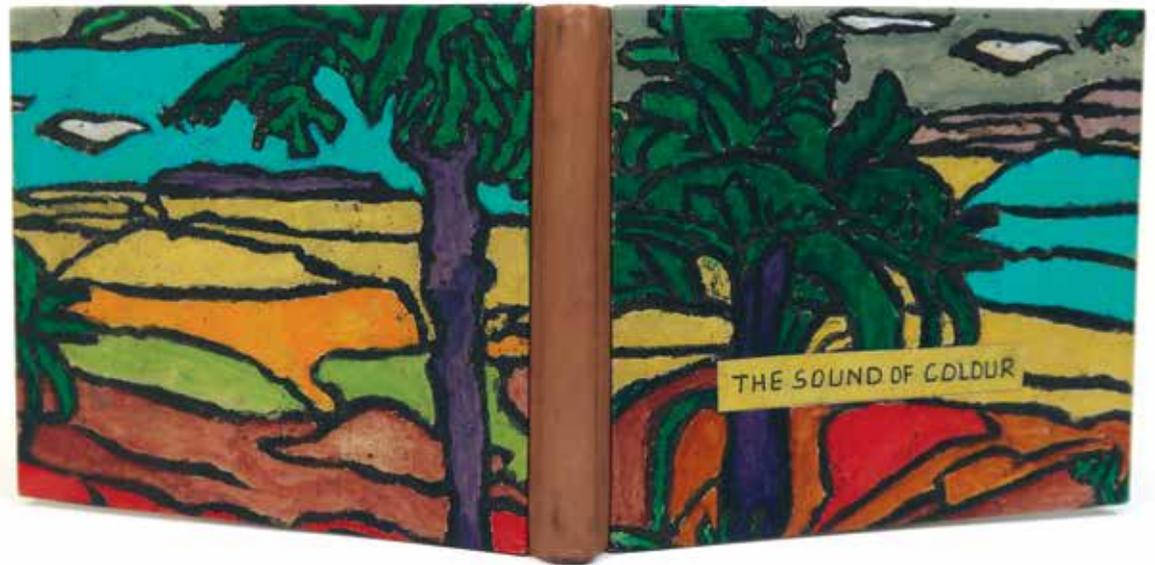
Judy Bourne / ANZAC Hill  
 On 9 July 2018, for the first time in history, the Aboriginal flag was raised on Anzac Hill after a smoking ceremony and address from Alice Springs town councillor Catherine Satour. Shirleen Campbell, an Arrernte woman from the Tangentyere Women's Family Safety Group, described the ceremony as 'an emotional and bittersweet occasion'. My 360-degree view of Alice Springs celebrates inclusivity and encourages all people to embrace every view. Flying the flag inspired by the red earth around Anzac Hill is a step towards that inclusive view. Paper, watercolour paint, pencil, pigment ink, slipcase. Arches paper, handmade paper, watercolour, pencil.



Barbara Davidson /  
*The Sound of Colour*  
1500×950

*My work is about my surroundings. Hence, I can relate to the theme of place.*

*Etching, watercolour, BFK paper, hand printing, kangaroo skin.*



Below:

Jo-anne Southern / *Walking along together*  
1500×1101

*This work is inspired by—and named after—the walking track at Willandra National Park which meanders along the wetlands of Willandra Creek. Thick black box woodland, with an understorey of many flowering plants, make this a cool and protected environment. An amazing array of birds can be seen, making this park a birdwatcher's paradise. I undertook a number of artist residencies at this park, including with Aboriginal people, and did indeed walk along together with them, seeing and learning about the many signs of thousands of years of habitation.*

*Plant-printed paper, silk and rag paper, relief print, ink drawing*

Above:  
Kathryn Orton / *Village*  
*Inspired by my second Murrays Cottage residency at Hill End. A simple concertina book housed in a carved timber case—reminiscent of an early 20th century pencil box—unfolds to reveal a familiar architectural streetscape of rustic brick chimneys, timber fences and overgrown cottage gardens.*

