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contemporary artists | valuable ideas

CATALOGUE OF WORKS

PIVOT II *an exhibition of artist books* 18 June – 31 July 2021

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Feature Image: Bill Platz, *Blue Stage 1 & 2: Kinked Puppets* (detail), 2021, Drypoint prints (carbon fibre plate) on stained Hosho paper with body colour; Wood, flocking, felt and thread, Frame: 44cm x 37cm x 16cm, Prints: 23cm x 34cm.
Photo: Louis Lim. Courtesy of the artist and Onespace Gallery.



ABOUT THE EXHIBITION

- **Exhibition Dates:** 18 June - 31 July 2021
- **Opening Event:** Friday 25 June 2021, 4-8pm
- **Onespace Gallery Hours:** Tuesday to Friday 10am – 6pm and Saturday 11am – 5pm
- **Gallery Contact:** (07) 3846 0642 | info@onespacegallery.com.au

Across June and July, Onespace Gallery presents its second iteration of *PIVOT* – a group exhibition dedicated to exploring a diverse range of books made by 16 Australian artists.

Artists' books are artworks which utilise the book form or concept but are not constrained by the requirements of traditional publishing. They can be handcrafted or commercially printed; uniquely sculptural or in limited or unlimited editions and are often distinguished by their careful and innovative choice of materials and construction.

Curator, Alicia Hollier, suggests that “the ‘artist book’ often challenges, contemplates or deconstructs its traditional mode of fabrication, focussing on the complexities surrounding where 2D works end and 3D forms begin”. Artists and works within this exhibition may be easily identifiable due to their style or materials that are true to their practice, however, through this foray into the artist book, artists reveal new techniques and methods of translation and even entirely new directions in their practice.

Writing in the catalogue essay, Louise Martin-Chew explains, “Artist’s books take art from the wall into a segue between two to three dimensions. In recent decades their popularity has generated increasingly broad definitions, yet the artist’s book continues to resist being pinned down. In this second iteration of *PIVOT*, curator Alicia Hollier has identified artists whose work operates in the “hinge” between two and three-dimensions, finding the space “in-between” a site of most interest. Memory and memoir, eco-narratives, historical frictions and the digital imprint that will outlast humanity are harnessed by the space that these artists have made their own.”

Hollier has curated a stellar line-up of artists for *PIVOT II* including: **Ana Paula Estrada; Annique Goldenberg; Bill Platz; Carol McGregor; Claudine Marzik; Daniel Sherington; Glen Skien; Jenna Lee; Jennifer Marchant; Jo Lankester; Jody Rallah; Kyra Mancktelow; Michelle Wild; Ruth Cho; Sebastian Di Mauro and Thomas Oliver.**

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ESSAY

Artists' books take art from the wall, allowing them to segue between two and three dimensions. In recent decades, their interpretations have generated increasingly broad definitions, and the artist's book continues to expand its potential form. In this second iteration of *PIVOT*, curator Alicia Hollier has selected artists whose work operates in the "hinge" between these two dimensions, finding the space "in between" the site of greatest aesthetic potential. This pivot engages audiences in a thicket of concepts, rich in formal possibilities that expand and may often also retreat.

An artist's book in a codex form can offer a unique visual experience that changes as it opens and closes; a concertina may progress along a shelf yet lie dormant for discovery when closed. Others may integrate text, image and form without resembling a book at all. Christine Ballinger's description of artists' books as "abstractions of content" is apt; while she suggests that they may call upon similar senses as those used to realise "the narrative and emotional engagement familiar to us as readers of 'real' books", others reach for novel conceptual, memory-related or culturally dissonant means.¹

In a world in which dimensionality is increasingly blurry, the elaborate fictions developed by the roll call of artists in *PIVOT II* may engage us between history and the present to expose falsities, imaginative essays and insights.

Memoir

So many personal memories are imprinted by books, the places they have imaginatively taken us, and the way in which we may craft our own story from them. **Glen Skien's** series of works speak to perceptions that may be informed by the external shape and form of a book. He describes his own "veil of experience"

from childhood, a subsequently entrenched habit of looking into the windows of closed bookshops, searching for the "visual discord of poetic associations and imaginings" that provide "a sense of something having been revealed to me"². His artists' books are unopenable, despite their loose threads and worn spines that evoke a much-loved read. *Dark Horses: A Complete History* (2020) uses details to fracture the horse on its cover; the edge-paint is black, and its unknowable interior requires an individual to extract their own associations from the image. It also refers to "a dark horse" as an unknown quantity. Other stacks of loose-leaf pages that are part of Skien's pivot are similarly enigmatic, poetic juxtapositions of images and text, clues stimulating the imagination while acknowledging the existential nature of the human journey.

Similarly exploring a personal and solitary narrative, **Sebastian Di Mauro** has treated a found copy of *Antonio Perez and I* (2020), a book about a roguish Spanish statesman, with a saturation of Yves Klein blue and infilled text with lines from his own childhood story (*Pane e Zucchero: My Sicilian Story*, 2009) also relating his 2018 migration to the US. The wash of blue and Di Mauro's conceptual images emerging from its depths overwrite his own adventure on three continents over Perez's notorious life from an earlier time, and layers the richness of his life into that of an historical character's.

Poignant and emotionally raw, **Ana Paula Estrada's** *I Cannot See You* (2018) explores a relationship breakdown, using paper made from her ex-partner's abandoned t-shirts. She constructs her narrative from a poem, an emotional journey propelled by her harvest of what remained physically from her experience. In the inaugural *Pivot*, Estrada's video and book works related the lives of older friends, in homage to people so often side-lined in Australian culture; in *I Cannot See You*, the physical and emotional strains in the artist's own life compel our attention.

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Historical Frictions

Carol McGregor's *Ink Slows the Burn* (2020) is scarifying in its description of the ongoing disruption caused by Australia's colonisation. Specifically, she displays on the wall an English Mortgage Indenture from 1823 that she found at a London market. At that time, explorer/surveyor John Oxley, entered and sailed up Maiwar (Brisbane River) 'naming' it the Brisbane River after Governor Brisbane, who had sent him in search of a site for an alternative penal settlement: it was the beginning of a land management system foreign to Australia's First Nations peoples. The giant centipede fixed to the document signifies its toxic qualities. McGregor writes, "As I burnt designs into the [vellum, calf] skin, the ink on the Indenture slowed the pyrography process—I considered how inked imposed laws have halted caring for Country and contemplated how we move forward." The organic materials imprinted in her accompanying book are "taken from my mortgaged lands" and dyed with natural materials; in this pivot, McGregor notes the cultural dissonance between the Indigenous and European world views as well as the damage to Australia's fragile environment caused by colonial practices.

Play for Keeps (2021) by **Jenna Lee** uses a loose-leaf book form to interrogate language, particularly its ability to create euphemisms for the theft and dispossession of Aboriginal culture. Based on a children's book used for 'learn to read' programs titled *The Lost? Boomerang*, playing cards are adapted to identify 52 words to describe the term 'lost' (stolen, archived, copied, collected), which allude to the acquisition of Aboriginal objects by institutions and individuals but also to the wholesale theft of the boomerang motif (so often used on souvenirs). Scathing yet playful, Lee's use of a book for young readers and the archetypal recreational playing cards lightens her difficult message about the injustices in our shared pasts.

An act of resilience pervades **Kyra Mancktelow's** evocative print made using a woven dilly bag and titled *Yesterday's Today, Carrying Change* (2021). Worn strings are tangled together in the print which is paired with an 'artist's book' constructed

from woven circular mats joined by kangaroo bones. Mancktelow describes her pivot as "a response, in two and three dimensions, to translate the same story" concerning the suppression strategies practised under Queensland's *Aboriginals Protection and Restriction of the Sale of Opium Act 1897*, which impacted her Quandamooka heritage. She uses a combination of traditional and contemporary materials to mourn the disruption to weaving traditions but also preserve traditional practices, with the mats representing the artefacts and vessels used by her ancestors. "Kangaroo skin was used as a water vessel, bone awls were used for weaving and these well-used dillies call to the historic nature of a useful item while presenting a contemporary physical existence."

Eco-narratives

The past and its traditions are also evident in the paper maps created with barks and bush materials (including paperbark, flame tree and bottlebrush) by **Jody Rallah**. Her interests lie in the haptic processes of her "knowledge vessels" and their abilities to connect generations and community as they reach across peoples, place and time. In her artist book, a material investigation of native plants become documents for navigating her Country. Their history is embedded into their base material, a revelation of ongoing intimacy in this place.

Jo Lankester is well known for her printmaking practice, etching her north Queensland landscape and its extremes into the psyche. Her memories developed as *Dodecahedral – Castle Hill* (2021) relate to the physical experience of the Dianella Track that she walks regularly on Townsville's Castle Hill. It reflects what she sees during seasonal change, particularly lichens. "They change colour; during the wet, the greens are very vibrant and clumps of orange emerge. During the dry, they taper off into grey and silver." Lancaster's memories from her observations are intuitively abstracted in the studio over a week or two; while these prints unfold like topographical features, their genesis is associative, with stitching that navigates the eye through their wandering depths.

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Also living and working in north Queensland (since 1988) is **Claudine Marzik**, whose experience of the extremity of the seasonal change in the tropics may be heightened by her Swiss origins. Her artist's book *ECOTONE* (2021) interprets her series of paintings *Dry Season* (2020), bringing the seasons, habitat and weather together with a layered clashing of disparate elements that unfold throughout its serial presentation. The pivot in her work is drawn from the connections she makes between the landscape in Far North Queensland and its painterly expression (she uses spatulas to drag and manipulate the paint), with a sense of the climatic extremes and variety of environments reflected in the force of her method. Her landscapes describe a seasonal progression: the wet rainforest, the savannah, the woodlands and lowlands and sclerophyll forest.

Interactive Fabrications

A driving force in artists' books is the exploration of less conventional artforms and presentations. **Daniel Sherington's** *landscape landscape landscape* (2021) delves into the conventions of Australian landscape as perpetrated by early painters, arguing for "an alternative enclosed space containing ideas of fabrication and falsehood". Sherington's generic landscapes are reframed through the computer, with several iterations presented serially in etchings on Perspex. They have an interactive element, as viewers can change their order, subverting the art-historical landscape canon. The pivot to this sculptural work is a labour-intensive version in architect's pen, writ large on the wall, that faithfully reproduces their digital origins.

Michelle Wild's pivot includes *Witness* (2020), a large, etched aluminium panel featuring the letter "W" and attached to the wall, and an encased artist's book of bound etchings titled *Hope* (2020). Together, they explore the ambiguity and thresholds (visual, personal, political, ethical and cultural) of hospitality. The book encourages viewer interaction through the physical casing and the act of unfolding and refolding the pages. Wild suggests, "the viewer is invited to cross the multitude of thresholds and into a space where the roles of guest and host are in a state of

flux... [with the] *hope* that every encounter ... is one of hospitality not hostility." The dramatic colour and sumptuous presentation of the book *Hope* engages the senses, while the cool materiality of *Witness* generates a pivot that evokes a contrast between private and public thresholds.

Ruth Cho's artist's book *Crossing over* (2021) features linocuts depicting the Tasmanian tiger and the Asian tiger. Using stylistic contrast, she 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 Asian 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.

Structural Hinges

The pivotal metaphor is used by **Bill Platz** in an ongoing artistic investigation of drawing based on distancing the artist's hand by manipulating large parasitic hybrid puppets. Another childhood reference, this time to the *Dr Dolittle* series, is evident in his group of *Blue Stage: Kinked Puppets*. Platz hybridises the "pushmi-pullyu" into a (similarly double-headed) classical centaur motif, but it also echoes the area between two and three dimensions. Rich blue colour and expressive drawings are contained in an ornate frame, with a central bend like a book/frame hybrid. Platz writes, "These are all 'hinged' creatures—to extend the metaphor of the pivot ... between the image and object, the frame and the book, and the puppet and puppeteer". In their playfully stepped platforms, the "frames" around these pupped images also evoke an altar, ironically elevating artwork to iconographic status.

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Thomas Oliver's *I'm Still Hear* (2021) draws historical observations together in three elements unified by a poem. A wall work uses threaded quarter-inch magnetic audio-tape to create its title visually in Morse code; a light box flashes the poem in code; and the poem itself is typewritten on paper, tracing the progression of meaning from 'here' to 'hear'. Together, this group of works critique the nature of human communication since the invention of Morse code, noting a legacy that impacts the earth, and highlighting some of what we have surrendered (i.e., contemporary digital mechanisms allow a data harvest by commerce that is destructive of both human privacy and the planet). Conceptually resonant, *I'm Still Hear* traces the digital imprint of ours and previous generations, a reminder of the eerie ongoing presence of electronic pollution—even when humanity is no more.

Human impact is also the subject of **Annique Goldenberg's** artist's book *virtuosity of being: overbeing* (2021) and digital print *Ny London 1911-2017* (2021). Her 'book' is suspended within a tube: it has the appearance of crumpled paper but was shaped by water, gravity and time, printed with binary numbers and circled with copper wire (the latter alluding to communication technologies across the world). The accompanying wall photograph records an extreme environment in Svalbard (the High Arctic), named Ny London by an English prospector in 1911. Goldenberg's photograph records their (failed) attempt to mine marble from this environment, with rusty machinery abandoned in an otherwise pristine environment. The pivot between these works records the devastating imprint of humanity and technology on natural elements, with their intriguing aesthetic a lure toward the urgency of greater environmental awareness.

The simplicity of the circle and the economy of the fold renders an artist's book/pivot at its most refreshingly elemental. **Jennifer Marchant's** *SpineLine* (2020-21), a black gloss circle on the wall is folded; it appears as a heart shape when angled on the floor, its position the pivot between two and three dimensions. She writes,

"The fold becomes the line which connects the inside and outside. The space in-between is the pivot point between horizontal and vertical." With its blackness conjuring the void or the abyss, this artist's book is an existential plea for difference despite apparent identity, a sameness that may also express individuality.

In this exhibition, artists' books engage, interact and flirt with space, "swirling around this deep grey of the middle ground between two and three dimensions"³, unified by their abstracted content into which viewers may journey, guided by the imaginative clues that these artists have made their own.

Louise Martin-Chew

¹ Christine Ballinger, Foreword, in *Sufferance: Women's Artists' Books* (Brisbane: State Library of Queensland, 2005), 2.

² All artist quotes are taken from OneSpace artist statements and/or interviews with the author, 10–14 May 2021.

³ Alicia Hollier, conversation with the author, 10 May 2021.

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ARTWORK LIST



Ana Paula Estrada

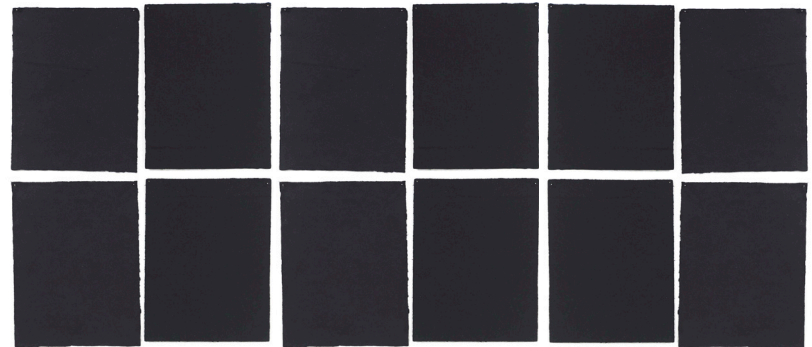
I CANNOT SEE YOU, 2018-ongoing

Artist Book, Unbound, Handmade Paper (100% Cotton), 10 pages

Edition 1/5, 21 x 15cm

\$1100

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.



Ana Paula Estrada

I CANNOT SEE YOU (loose pages), 2018-21

Handmade paper and laser cut text, 50 pages, 28 x 21cm

\$660 (set of 6 pages)

\$880 (set of 10 pages)

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.

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Annique Goldenberg

virtuosity of being: overbeing, 2021

Paper, plant dye, copper wire, pen, acrylic, metal, 70cm x 20cm diameter

\$1100

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.



Annique Goldenberg

Ny London 1911-2017, 2021

Digital print on Hahnemühle paper in a dark timber frame

47.5 x 72.5cm (framed)

\$990

Image: Courtesy of the artist and Onespace Gallery.

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Bill Platz

Blue Stage 1: Kinked Puppets

Blue Stage 2: Kinked Puppets

Blue Stage 3: Kinked Puppets

Blue Stage 4: Kinked Puppets

Blue Stage Cancelled: Kinked Puppets, 2021

Five drypoint prints (carbon fibre plate) on stained Hosho paper with body colour; wood, flocking, felt and thread
Frame: 44cm x 37cm x 16cm | Prints: 23cm x 34cm

\$990 each (Full Set of 5: \$4500)

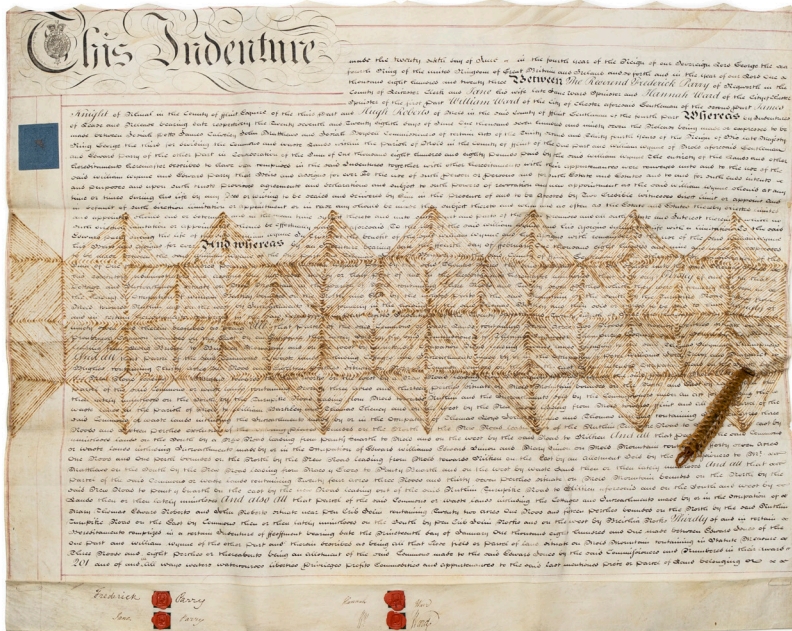
Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

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Carol McGregor *Ink slows the burn, 2021*

1823 English Mortgage Indenture on vellum (calf skin), Giant Centipede (Scolopendromorpha), blue triangle butterfly (Graphium sarpedon). Book: flora (native and weeds) resists on cotton rag paper, kangaroo tail sinew, beeswax and entomology pins, 63.5 x 91cm + 22.5 x 21cm (book).

\$3500

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Claudine Marzik

ECOTONE, 2021

Mixed media, 29 x 20 x 4.5cm

\$1500

Image: Michael Marzik. Courtesy of the artist and Onespace Gallery.

Please note: the additional images depict different pages of the same book



Claudine Marzik

Dry season, 2020

Acrylic on canvas, 113 x 75 x 4.5cm

\$2800

Image: Courtesy of the artist and Onespace Gallery.

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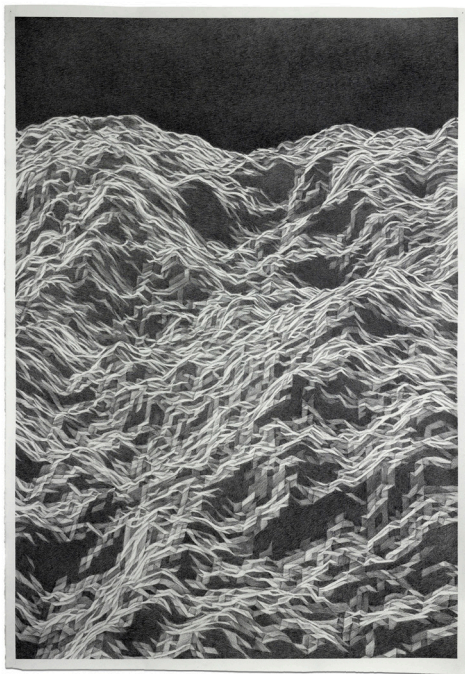
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Daniel Sherington

Untitled (a fantasy), 2020-21

Pigment pen on archival paper, 114 x 166cm

\$4000

Image: Courtesy of the artist and Onespace Gallery.



Daniel Sherington

landscape, landscape, landscape, 2021

Etched perspex with recycled Blackbutt timber base,

21 x 26cm (each etching 16.5 x 20cm)

\$1000

Image: Courtesy of the artist and Onespace Gallery.

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Glen Skien

Waste books, 2020-21

Handmade bound books, polaroids, handwritten text and collage,
120 x 80cm (16 books) – each approx. 21 x 11 x 2.5cm

HISTORY'S POSSESSION 1-5 (white): \$750 per book | Full Set: \$3500

METAPHOR 1-7 (yellow): \$750 per book | Full Set: \$4950

FABLE IN BRIEF (red): \$850

HISTORY WHEN SHOULD I RETURN? 1-3 (black): \$850 (Full Set: \$2250)

Image: Courtesy of the artist and Onespace Gallery.

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Glen Skien

Dark Horses: a complete history, 2021

Handmade bound book, polaroids and typed text, 42.5 x 26 x 4cm

\$1650

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Glen Skien

Fable in Brief series, 2016-2019

Mixed media - polaroids, graphite drawings, handwritten text and bees wax,
24 pieces - each 25 x 17cm

\$450 per piece/\$4950 series of 12

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

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Jenna Lee

Playing for keeps, 2021

Altered book cover, found box, ink on handmade paper using pages of
'The Lost Boomerang' book, 10 x 13.2cm

\$2500

Image: Courtesy of the artist and MARS Gallery.



Jenna Lee

The Lost? Boomerangs, 2021

Ink on handmade paper using pages of 'The Lost Boomerang',
Series of 4 sheets – each 15 x 21cm

\$1600

Image: Courtesy of the artist and MARS Gallery.

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Jennifer Marchant
SpineLine, 2020-21

Aluminium (2 Pak painted) with stands, 35cm diameter x 2mm

AP + Edition of 3

\$3000

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.



Michelle Wild
UN/INVITED, 2020

Aluminium tags and timber stands, 200 pieces

\$1500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

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Jo Lankester

Dodecahedral – Castle Hill, 2021

Multicolour plate intaglio print, 3 parts, Cover sleeve: 25 x 12.5 x 4cm;
Open books: 25 x 25cm each; Closed books: 25 x 12.5 cm

\$850

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.



Jo Lankester

Summer - Dianiella track, Castle Hill, 2021

Multicolour plate intaglio print with hand stitching, Unique State,
87 x 63cm (framed)

\$1500

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.

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Kyra Mancktelow

Yesterdays Today, Carrying Change, 2021

Monoprint, ochred paper, 350gsm Hahnemuhle paper, 81 x 30.5cm

\$750

Image: Casey Coolwell. Courtesy of the artist and N. Smith Gallery



Kyra Mancktelow

Carrying Change, 2021

Kangaroo skin, palm sheath, raffia, kangaroo bone, 83.5 x 20cm (opened),
20.5cm diameter (each panel)

\$1500

Image: Casey Woolwell. Courtesy of the artist and N. Smith Gallery

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Michelle Wild
***WITNESS (W)*, 2020**

Etched aluminium panel, 100 x 60cm – from series of 7 (WITNESS)
\$3,750 for the set of 7 letters

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Michelle Wild
***HOPE*, 2020**

Bound artist book made of multiple etchings on paper, 17 pages,
30 x 28cm (closed)
\$1450

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

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Ruth Cho
Crossing Over, 2021

Handmade pop-up book using lino cut prints, embossed hard cover book, AP + Edition of 5, 35 x 27cm (closed)

\$750

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.



Ruth Cho
Interchangeable Inhabitants, 2021

Linocut on paper, unique state print, Edition of 3, 30 x 44.5cm

\$750

Image: Cian Sanders. Courtesy of the artist and Onespace Gallery.

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Sebastian Di Mauro

Antonio Perez and I, 2020

Watercolour on found printed book, 240 pages, 20 x 13 x 3cm

\$8000

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Thomas Oliver

I'm Still Hear, 2021

Mixed media (1/4" audio tape, paper and typewriter ink), framed, found box and phone, Framed works: 35 x 85cm (together) Box: 26 x 9.5 x 5.5cm

\$1200

Image: Courtesy of the artist and Onespace Gallery.

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