

WORLD OF THE BOOK

Books are mirrors of many worlds: worlds here and distant, past and present, real and imagined. Through text and image, they act as keepers of ideas, of knowledge and of stories.

This exhibition showcases many of the rare, beautiful and historically significant books held by this Library on behalf of the Victorian community. It celebrates the unique place of books in our hearts and minds, taking you on a journey through the history of book production, design and illustration, from the medieval era to the present day.

CONTEMPORARY AUSTRALIAN PHOTOBOOKS

The photobook is a genre with its roots in the early days of photography in the mid-19th century, when photographs were often 'tipped in' to illustrate books. In the 20th century, artists such as Henri Cartier-Bresson and Man Ray began to use the form of the book as a conscious part of their photographic practice, creating books of photos around a theme or narrative, not necessarily accompanied by text. The photobook sits in contrast to the more usual form of a photographic portfolio of loose prints.

The popularity of the photobook has boomed in recent decades, particularly as it has become easier for photographers to self-publish quality books. This display of Australian photobooks from the 1960s to today reveals photography that is both documentary and aesthetic, and includes winners of the Australian & New Zealand Photobook Award. It celebrates the depth of State Library Victoria's collection in a genre often under-represented in libraries.

Mark STRIZIC

(1928–2012)

Little Reata – 1 1966

Gelatin silver photograph, printed 2001

H2002.60/4

Gift of Mr Bill Bowness, 2008

Collins Street at Georges 1958

Digital print, printed 2005

H2008.142/60

Gift of Mr Bill Bowness, 2008

David MIST, *photographer*

(Born 1937)

Len EVANS, *author*

(Dates unknown)

Made in Australia

Dee Why West, NSW, Paul Hamlyn, 1969

AEF 779.24 M69M

London-born David Mist immigrated to Sydney in 1961 and became one of Australia's leading photographers, moving in international circles that included some of the world's most influential photographers, such as Cecil Beaton, John French and David Bailey. In this work, which pairs black-and-white photographs with text, Mist documented the lives of Australian women, both famous and unknown. In its aesthetic and its subject, the book is highly evocative of the late 1960s and the burgeoning women's rights movement.

Mark STRIZIC, *photographer*

(1928–2012)

Robin BOYD, *author*

(1919–1971)

Living in Australia

Sydney, Pergamon Press, 1970

RARELT 720.994 B69L

This iconic book pairs two of Australia's leading artistic voices of the 20th-century: Croatian émigré photographer Mark Strizic and modernist architect and writer Robin Boyd. Through his photographic practice, Strizic was an important promoter of Boyd's work, which broke new ground in a postwar Australia ripe for the innovative, clean and futuristic aesthetic of modernist design. This collaborative book about Boyd's designs gives equal weight to Strizic's images and Boyd's interpretative text.

Rennie ELLIS, *photographer*

(1940–2003)

Wesley STACEY, *photographer*

(Born 1941)

Kings Cross Sydney: A Personal Look at the Cross

Melbourne, [Thomas] Nelson, 1971

SLTF 919.441 K61E

Melbourne-born photographer Rennie Ellis is a legendary figure in Australian photographic circles. Contributing to publications as diverse as *Playboy* and *The Bulletin*, he was a prolific documenter of social life in all its forms in Australia. In his first exhibition and its accompanying book, in collaboration with Wesley Stacey, Ellis recorded the night-life of Sydney's infamous Kings Cross area. Once known for its musical halls and theatres, by the 1960s it was the city's main red-light district.

Carol JERREMS, *photographer*

(1949–1980)

Virginia FRASER, *editor*

(Born 1957)

A Book about Australian Women

North Fitzroy, Vic., Outback Press, 1974

RARELTF 301.412 F86B

In her short life, Carol Jerrems made a lasting impact on Australian photographic practice. She was particularly noted for her interest in representing marginalised groups: Indigenous activists, women, and urban subcultures such as the Sharpie gangs. Jerrems also made films, including *Hanging About* (1978), which analysed rape culture and misogyny. The form of *A Book about Australian Women* facilitates a moving juxtaposition of female experiences, creating powerful imagery that – along with the rest of her oeuvre – continues to resonate in the #metoo era.

Peter LYSSIOTIS

(Born 1949)

Journey of a Wise Electron; But She Could Sing and Dance Too (Stirring Stories for Girls); And This Little Man Went to Work

Prahran, Vic., Champion Books; Glebe, NSW, All Books Distribution, 1981

RARELT 702.81 L98J

Photography is a central medium in the artistic practice of filmmaker, writer and book artist Peter Lyssiotis. As a photomonteur, he uses scalpel, scissors and glue to reconstruct visual language physically, in the tradition of 1920s Dada cut-up technique, or the political photomontages created by German artist John Heartfield in the 1930s. To quote Lyssiotis himself: 'Whoever said the pen is mightier than the sword forgot the scissors'. In this volume of 'photo-stories', he uses photomontage to wry effect, commenting on the anxieties of life in an industrialised world.

William YANG

(Born 1943)

Sadness

St Leonards, NSW, Allen & Unwin, 1996

A 770.92 Y1S

Integrating photography, performance and film, William Yang's work explores cultural and sexual identity in contemporary Australia through the lens of his own lived experience, as a gay man of Chinese heritage. Like his contemporary Carol Jerrems, Yang has used photography to document subcultures and the struggle for equal rights for minority communities. *Sadness*, which reflects on the AIDS/HIV epidemic in the 1980s and 1990s, has been expressed as a performative slide show, a documentary and the photobook displayed here.

Marcia LANGTON, *author*

(Born 1951)

After the Tent Embassy: Images of Aboriginal History in Black and White Photographs

Sydney, Valadon, 1983

RARELT 305.89915 L2692A

Professor Marcia Langton AM has been an activist for Indigenous rights since her student days, and is today a leading voice on Indigenous issues in the academic, political and community spheres. In 1972, activists established the Aboriginal Tent Embassy on the lawns of Old Parliament House in Canberra, protesting against the Coalition government's refusal to recognise Indigenous land rights; it continues today. In this photobook, Langton's writing is accompanied by black and white images (a medium with political resonance in this context) of Indigenous protest in the decade to 1983.

Maylei HUNT

(Born 1973)

Two photographs from *Let's Eat Cake* 2017

Digital prints

Pictures Collection

Yask DESAI

(Birth date unknown)

Craigieburn, It's Not the Same

Melbourne, [Yask Desai], 2018

RARELTF 702.81 P56DESC

In his most recent project, Australian-Indian filmmaker and photographer Yask Desai photographed people he met on the streets of Craigieburn, an outer Melbourne suburb with a high unemployment rate. Images from this series saw him nominated for the National Portrait Prize and awarded the Australian Centre for Photography's Most Critically Engaged Work prize at the Centre for Contemporary Photography's summer Salon.

Louis PORTER

(Born 1977)

Bad Driving

[East Brunswick, Vic.], And Collective, [2011]

RARELT 702.81 P56PB

Australian photographer Louis Porter is a member of the international Artists' Book Cooperative (ABC), which creates opportunities for self-publishing artists to connect and collaborate. In this photobook, produced in an edition of 500, he creates a visual essay on the hazards of city driving.

Garry TRINH

(Birth date unknown)

Just Heaps Surprised to Be Alive

Sydney, Izrock Pressings, 2010

RARELTP 702.81 P56TRJ

Sydney artist Garry Trinh is primarily known for his photography, though he also creates video art, paintings and works on paper. His work is characterised by a wry sense of humour and a delight in the oddities of every day. *Just Heaps Surprised to Be Alive* was nominated for the Photography Book of the Year at the 4th Fotobookfestival at Kassel, Germany.

Sarah WALKER

(Born 1991)

Second Sight

Melbourne, Perimeter Editions, 2018

RARELTF 702.81 P56WALS

Taking its bearings from the adage that seeing is believing, the debut book from young Melbourne photographer Sarah Walker, Second Sight, assumes a cynical vantage on our collective relationship with spirituality, faith, ritual and the search for meaning. Utilising the trickery of photography, Walker reframes and appropriates fragments of the everyday to imbue them with the loaded atmosphere of the ephemeral and the arcane ... Here, we find ourselves enmeshed in the artifice of this fraught search for meaning, where each and every instance becomes a potential sign.

Perimeter Editions website

Lloyd STUBBER

(Birth date unknown)

Scram

[Melbourne], Lloyd Stubber, [2010]

RARELTP 702.81 P56STC

Perth-born, Melbourne-based photographer Lloyd Stubber has long self-published his photobooks, in common with many of his fellow artists working in this genre. In 2014 (after *Scram* was released), he created Bloom Publishing to publish his own and others' work. Stubber is a prolific documenter of urban life. *Scram* records his first year in Melbourne as a 19-year-old, a period of disruption and opportunity.

Ying ANG

(Birth date unknown)

Gold Coast

[Melbourne, Ying Ang, 2014]

RARELTF 702.81 P56AG

Photographer Ying Ang lives and works between Melbourne, Singapore and New York. *Gold Coast*, her debut book, is an unsettling ode to the darker side of life on Queensland's Gold Coast, a region usually associated with sun, surf and retirees. It won the New York Photo Festival and Encontros Da Imagem book prize for 2014, and was a finalist for Australian Photobook of the Year, the CREATE Award and the Guernsey Photography Festival Prize in 2015.

Maylei HUNT

(Born 1973)

Let's Eat Cake

Melbourne, Maylei Hunt, 2019

RARELTF 702.81 P56HUNL

Photography has the power to immortalise moments, both private and collective. Throughout 2016, photographer Maylei Hunt documented the nationwide Australian Marriage Equality movement in Melbourne and Sydney, and its ultimate success through the 2017 plebiscite. She writes: 'It's personal. I have always marched and have felt it important to document our journey, our fight for equality. I am thrilled and am proud that this has happened in my (our) life-time ...'

Let's Eat Cake is both a photobook and a portfolio of prints, two of which are displayed above this case.

Lucy DELLAR

(Birth date unknown)

Hands Doing Things

Melbourne, Ok Books, 2018

RARELT 702.81 P56DELH

Hands Doing Things is a photographic exploration of gardening instructions demonstrated through various hand gestures. The project started in 2012, when the artist began collecting old gardening manuals and extracting select images of hands in stages of pruning, planting and potting. It was published in a limited edition of 50 numbered copies by Dellar's own publishing house, Ok Books.

Clare RAE

(Birth date unknown)

Never Standing on Two Feet

Melbourne, Perimeter Editions, 2018

RARELT 702.81 P56RN

Published to coincide with the exhibition *Entre Nous: Claude Cahun and Clare Rae* at the Centre for Contemporary Photography, Melbourne, this photobook is both an ode to the avant-garde queer artist and writer Claude Cahun and an exploration of Rae's own performative photographic practice. Associated with the Parisian surrealists, Cahun and her female partner Marcel Moore immigrated to Jersey in the 1930s, where she created her acclaimed gender-ambiguous portraits. Rae's work responds to that archive, and more broadly to the relationship between the male gaze and the female body, and to readings of landscape.