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## Siganto Foundation Artists' Books Fellowships



### 2016 Creative Fellow

**Peter Charuk**

Peter Charuk was born in Sydney and studied photography and printmaking at Sydney College of the Arts. He has lectured since the 1980s and is currently a practising artist working with photography, bookmaking, video installation and audioscapes.

Peter's Siganto Creative Fellowship project, *Collateral Atmospheric: Evidence*. How have humans affected the luminous, textural and fluid qualities of a rapidly changing landscape in Queensland?, will provide evidence and contributory viewpoints of what may be happening to the landscape now as well as in the past. The primary mode of production will be digital but may branch into other printmaking techniques. Peter hopes to produce an electronic based version of the book in tandem with the physical.

### 2015 Round 1 Fellowships

Two Siganto Foundation Artists' Books Creative Fellowships were awarded in April 2015. There was no award for the Siganto Foundation Artists' Books Research Fellowship.

### 2015 Creative Fellows

**Julie Barratt**

Julie Barratt is a printmaker whose arts practice has concentrated on artist book construction for the last few years. She graduated with Honours from Southern Cross University in 2012, while running a gallery. Julie is currently the North Coast Manager for Accessible Arts, an organisation for arts and disability in Australia. She is concerned about tactility and texture and employs embossing, stitching and collograph printing into her books which have been made with the blind and vision impaired in mind.

Julie's Siganto Fellowship project, *Blair Athol Re-Cut*, is a pictorial and oral history project to be realised in the form of a sculptural artist book. It will focus on "... the displacement after an entire township is relocated to make way for an open cut coal mine. This relocation of the township of Blair Athol took place in the 1970s and as a child living on nearby Blair Athol station and attending Blair Athol State School, this relocation had a direct impact on my childhood, my sense of place and my sense of community as friends and families were relocated to the nearby town of Clermont until all that was left of Blair Athol was the historic cemetery. The book will comprise of pages inlaid with etched images of historical RACQ road maps from the John Oxley Library which still pinpoint Blair Athol as a town on the map, overlaid with photographic imagery and text."

**Clyde McGill**

Clyde McGill's interests include performance, drawing, artist books, video and still photography, printmaking, collaborative art, edges and boundaries, politics, writing and poetry, communication, materials and process. He has recently completed a year as a Visiting Scholar of Parsons School of Design, The New School, New York as part of his Fulbright Scholarship in Performing and Visual Art.

Clyde's Siganto Foundation Fellowship project, *Looking for Queensland's boundaries: the poetry and the magic of ephemeral evidence*, will explore the boundaries of Queensland. He provides the following insight into his proposed project:

"where does Queensland begin and end, not as a geographer or sociologist, or even a culture meister, more an observer of all these, an artist, a codex lover, a poet, a maker of books, asking not the obvious (and getting the answer... well here and here of course), rather seeking within the permanency of the library, and taking into account the artist book collection already existing, what are the changing elements that define Queensland, the reaches of its culture including the porous physical edges and the infrastructure which modifies the outside, the ephemeral remnants which are collected in libraries that reflect the flux and context of place in Queensland."

While his project particularly addresses the ephemeral in the collections, from bus tickets to maps, this exploration will also include the counterpoint of permanency of ephemerality within the library. More specifically, he envisages starting with family histories, indigenous and later, and maps, transport, newspapers.

## 2015 Round 2 Fellowships

### **Dr Victoria Cooper – Research Fellow**

Artist, teacher and independent researcher, Dr Victoria Cooper's work is included in State and National Artists' Book Collections including the National Library of Australia and the Australian Library of Art at State Library of Queensland. In 2013 she completed a Doctor of Philosophy at James Cook University where her research topic related to the scientific image and its place in art and cultural narratives. Victoria's Siganto Foundation Research Fellowship project, Montage compositions in artists' books and zines, proposes to study selected works from the Australian Library of Art and identify the storytelling characteristics and elements of the montage underpinning the visual and textual narratives.

### **Ana Paula Estrada – Creative Fellow**

Ana Paula Estrada is a documentary photographer from Mexico City who now lives in Brisbane, Australia. Ana uses documentary portraiture to discover how wider social changes affect people's lives and exposes the pressures they face with a striking empathy. She received FONCA's Young Artists Grant 2013-2014 to pursue her project *The Hinterland*, which looks at Australian farming communities whose livelihoods and entire way of life are under threat from the increasing globalisation of our food system. Ana Paula's Siganto Foundation Creative Fellowship project, *A senior's journal: memories for others*, will be a book that uses photographic family archives, poems, letters, newspaper articles, food recipes, maps and autobiographical writings of older Australians to generate a journal on the history of Queensland's residents.

## 2015 Round 3 Fellowships

### **Dr Lyn Ashby – Research Fellow**

Dr Lyn Ashby is an Australian artist working in the fields of photography, graphic design and limited edition artists' books. He has won awards in film (FFICS, Tokyo for the animated film *Under the Weather*), in photography (Lady Fairfax Award for Photography, open section, for *Peripheral Vision*), been awarded the Southern Cross University Acquisitive Artists' Book Award (for *The Ten Thousand Things*), and has received numerous grants from the Australia Council for the Arts. His works are held in several international and Australian collections, including the Victoria & Albert Museum (London), Tate Britain (London), The University of the Arts (London), The New York Public Library, Carleton College (Minnesota), Bibliotheca Librorum Apud Artificiem, the National Gallery of Australia, the National Library of Australia and most state libraries of Australia.

Dr Ashby's Siganto Research Fellowship project is titled *An inquiry into the nature of the stories that can be told with the unique qualities of the artists' book*. Is there an Australian "voice" in this telling? He will explore what lures today's artist to the modest medium of the artists' book in an effort to capture and communicate some aspect of the modern moment and create a narrative work and will also determine if there are geographic, regional, national or territorial variations on these issues. "...how is the artists' book, as a medium itself, viewed and used differently for these purposes in different regions of the world? How has the use of the medium come to vary according to place? Is it possible to discern how Australian book artists' use the medium in a way that is peculiar to their home?"

And if so, what is the inflexion of Australian storytelling with the artists' book, and in what ways has an Australian voice evolved in this modern narrative art form?"

### **Marian Crawford – Creative Fellow**

Marian Crawford is a visual artist and lecturer at Monash Art Design & Architecture, in Melbourne, Australia. She was Convener of IMPACT7 international interdisciplinary printmaking conference at Monash University, September 2011. She has a Master of Arts (Research), from RMIT University, Melbourne.

Her works explore the print's relationship to the publication of the news and the dissemination of information, an artist's capacity and responsibility to report on and engage with current events, and the power and significance of the art object in this context. Many of her works investigate representations of loss and processes of mourning, focusing on biodiversity and environmental degradation, asking whether printmaking processes have at their heart an engagement with repetition and multiplicity that echoes the iteration of mourning processes.

Marian's Siganto Fellowship project, *Banaba/Ocean: picturing the island*, will reconstruct her history with the Central Pacific island Banaba and investigate the impact of climate change on the island nation of Kiribati, through artwork informed by a variety of source materials.

"The project will be realised through a series of works on paper, prints, and texts that will lead to the production of a series of artist's books. These works will create a new record of my past that questions the truth of biography and autobiography in a negotiation between past and present. Other Pacific Islands will be researched, extending the breadth of the project to explore how I might picture the island. The project also researches the environment of the Central Pacific in the context of devastating climate change.

I will work with text (to be printed with letterpress and digital technologies), photopolymer etching processes, photography, photocopy, and tracings in graphite from photocopies of found archival materials. The book will be hand-printed on artist quality papers, with the possibility of a commercially printed version to be investigated. The research may also yield material that would be suitable for a series of pamphlets or zines. My home studio has facilities for this production."