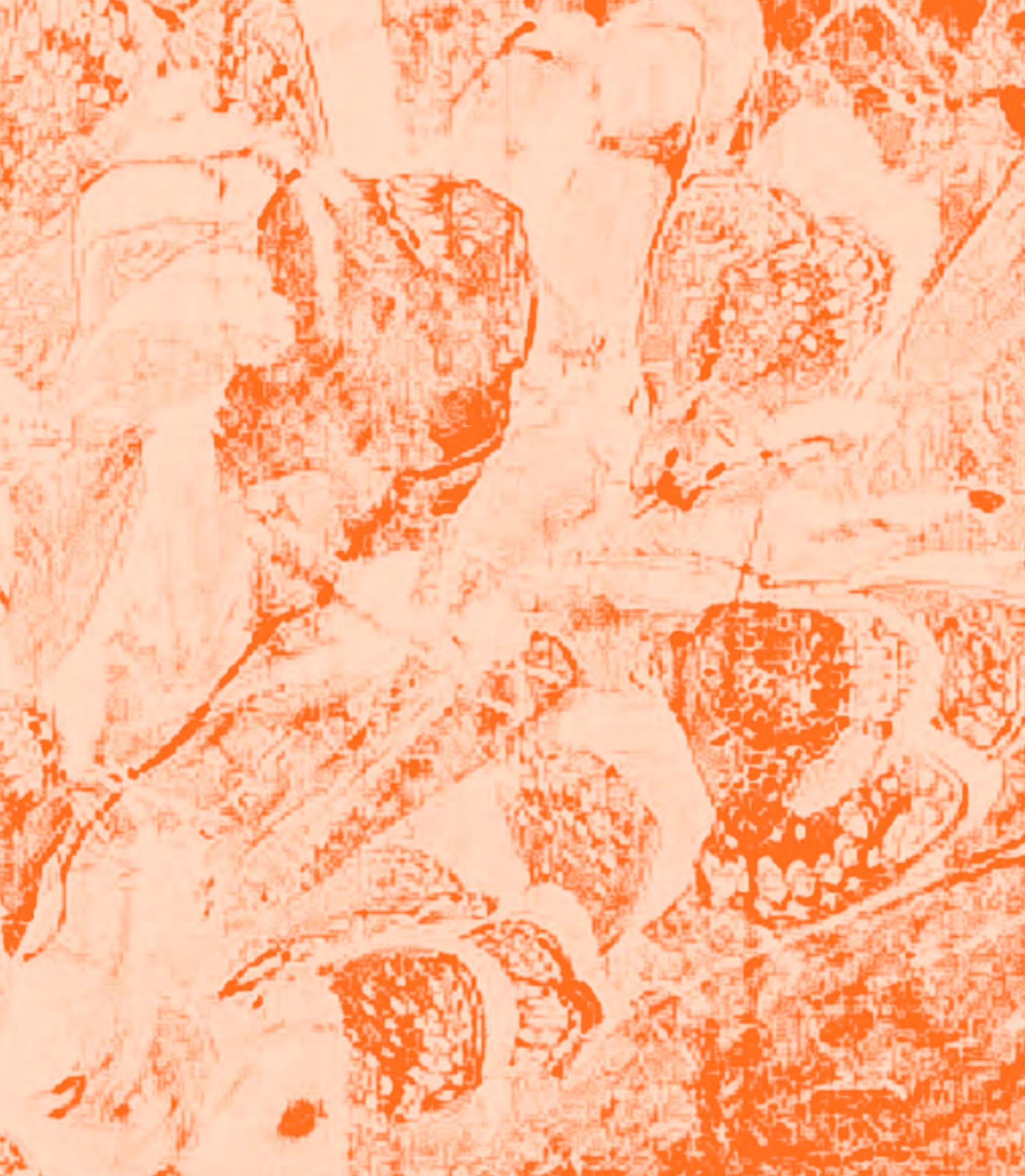


G A I A

Dialogues between the book arts, natural sciences & plant humanities





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CURATED BY DAVID PATON AND CIARA STRUWIG

16 SEPTEMBER – 12 DECEMBER 2025

JACK GINSBERG CENTRE FOR BOOK ARTS
WITS ART MUSEUM
UNIVERSITY OF THE WITWATERSRAND
JOHANNESBURG, SOUTH AFRICA

Published on the occasion of the exhibition *GAIA: Dialogues between the book arts, natural sciences & plant humanities*, organised and curated by Prof. David Paton, Associate Professor in the Department of Visual Art, University of Johannesburg and Senior Researcher, JGCBA, Wits Art Museum and Ciara Struwig, Special Collections Librarian JGCBA, Wits Art Museum.

This exhibition honours the life and work of Rosalind Cleaver who first conceptualised its theme and focus. The exhibition is hosted by the Jack Ginsberg Centre for Book Arts, Wits University, and partly funded by The Ampersand Foundation (TAF).

The catalogue essays are by Jack Ginsberg, Ciara Struwig, Professor Rafael De Almeida, curator of the C.E. Moss Herbarium, Life Sciences Museum, University of the Witwatersrand; Prof. Isabel Hofmeyr, Professor Emeritus, University of the Witwatersrand; and Claudine Sustarich, daughter of Rosalind Cleaver, Epsom, UK. It is designed by Lifa Molimi, University of Johannesburg, and printed by Jetline.com, Johannesburg.

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ISBN 978-1-83492-040-5 (print).

Published by the Jack Ginsberg Centre for Book Arts, Wits Art Museum, University of the Witwatersrand, Johannesburg, South Africa.



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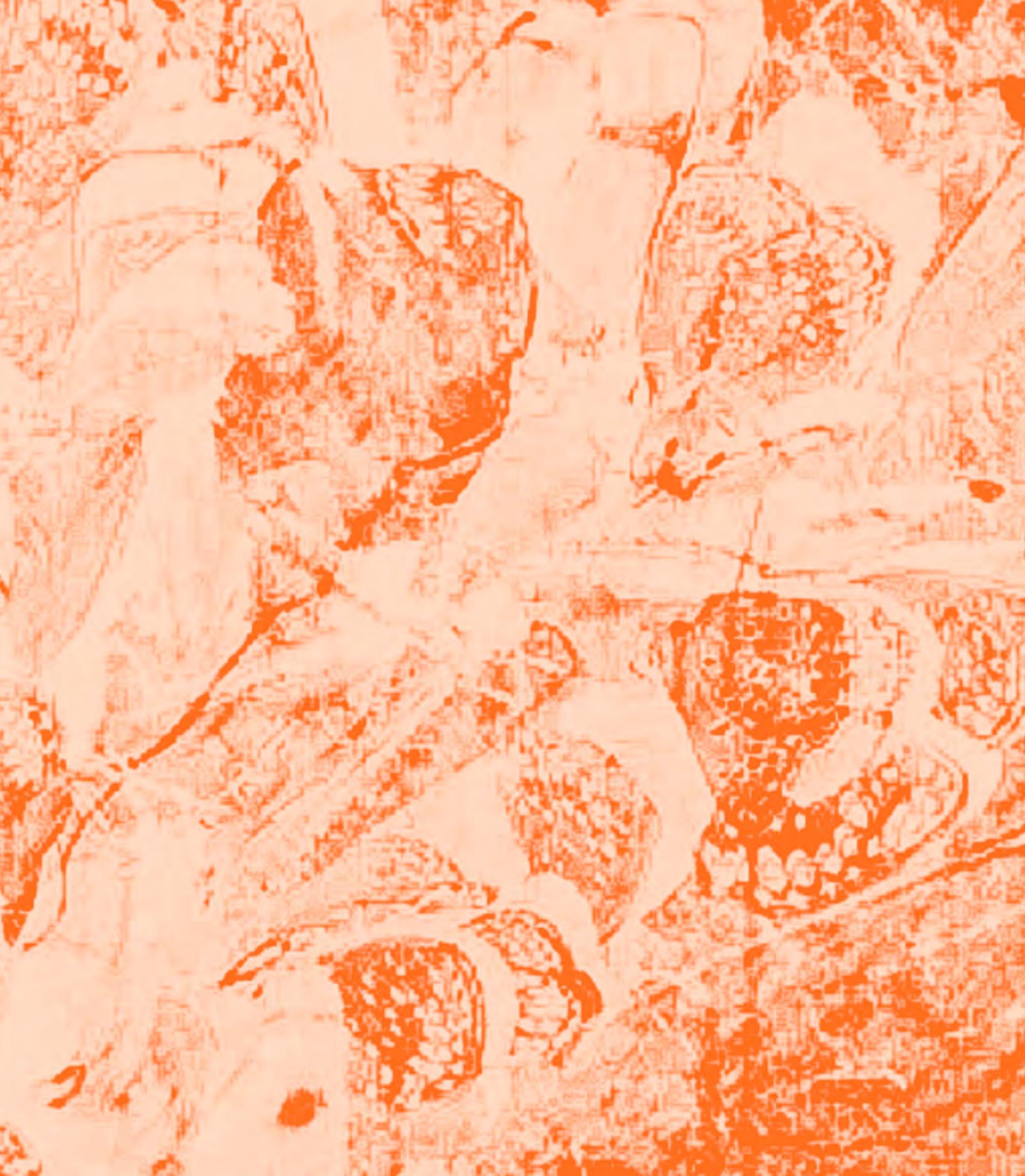
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FOREWORD

Jack Ginsberg

Director of the Jack Ginsberg Centre for Book Arts, Wits Art Museum, University of the Witwatersrand

It was in 2004 when I received a phone call from David Paton who was a lecturer in the Department of Visual Art, University of Johannesburg, telling me that I had been 'allocated' a student for me to tutor. This was apparently part of the Workplace Learning component, required as part of their Honours degree at the time. I protested that I was not a teacher and asked what on earth I would be able to teach one of their students. A few weeks after having lost the argument, I was introduced to Rosalind Cleaver who proceeded to change my life. Ros also went on to complete her Master's degree at UJ in 2008.

I hadn't known how much I needed someone like Ros to help with my various art interests. I had long been a collector of books and art and was working on several projects with the Wits Art Museum (WAM) which were to come to fruition almost a decade later. From 1996, The Ampersand Foundation, my civil-society project, established a residency program for South African artists to visit New York and Ros helped develop this project. She was granted a residency herself in 2016 during which she visited the original Centre for Book Arts in New York where she investigated what we succeeded in emulating three years later in 2019.

I introduced Ros to my database system developed for cataloguing both art and artists' books and the peculiarities of cataloguing them, at which she became adept in no time and soon sorted out the art collection and began on the books. Ros and I became firm friends, and I learnt as much from her as she did from me. We seldom disagreed even though I had a lot to learn about her life-affirming interest in Gaia and particularly in spiders and rhinos.

In 2018, negotiations started with Wits for a Centre to be built for the housing of my artist's book collection. Ros was crucial in designing the space and working with the architects and cabinetmakers on the design of the vitrines, furniture and bookcases, whereafter, we started the seemingly impossible task of moving all the books from my home to the Centre for Book Arts before its opening in 2019. It took almost three months for us to move over 12,000 books in our cars to avoid having to wrap each one, which would have been necessary, had we hired carriers. In March 2019 the exhibition *Samplings* launched the Centre for Book Arts which overflowed into the downstairs gallery at WAM and in July of that year, Ros was appointed as the Senior Librarian at the Centre. Her love of teaching also resulted in her starting the make-a-book series of workshops where, on Saturday mornings, together with others, she taught aspects of bookmaking to enthusiasts of all ages.

There were many overseas visitors at the opening of the Centre and Ros organised a trip to the Kruger National Park for those who

had never visited South Africa. They all had rhinos at the top of their list, and I can attest that we saw many. This was followed in September 2022 when Ros again organised a trip, this time to the Pilanesberg, for three overseas visitors for whom we had organised an exhibition at the Centre. I had not expected Ros to be such an expert spotter: as we entered the park, just inside the gate there were two rhinos. Miraculously our visitors were able to tick off virtually every species in the park and seemed to think that this was normal. Over time I learned a lot more about Ros's interest in animals and plants and many of her favourite artists' books explored the theme of Gaia (after the Greek goddess of the Earth).

In 2022 Ros accompanied me, together with book-artists from the USA and Vienna to the CODEX Book Arts Fair in San Francisco when we brought back over 100kg of books for the Centre in four suitcases; I could never have managed it without her. During this trip we were both privileged to meet Claudia Cohen who, together with Barbara Hodgson, created *Paper Botanists* (2021), one of our botanical treasures on this exhibition (pg.36). She presented it to us personally, paging through the entire book and describing the complexity of its manufacture over a period of a year. Artists' books can be about any subject which makes our collection different from most specialist collections, but it is surprising how many are related to nature. Their appeal to me over many years was probably aesthetic or innovative: I think, however, that I shall never see a volume lovely as a tree!

Ros changed my life as I'm sure she did many others, endearing herself to all who knew her. She was selfless, generous and kind, and had the very unusual characteristic of being self-effacing: she did not like being photographed! Ros had been planning an exhibition at the Centre – tentatively called Gaia. After her passing late last year we decided to run with her idea and dedicate this exhibition to her. As a realization of her idea, this exhibition is a tribute to her life, both in her love of the earth, and her love of art and artists' books.



CURATING *GAIA*: INTERSECTIONS OF NATURE, KNOWLEDGE, AND FORM

Ciara Struwig

Special Collections Librarian at the JGCBA, Wits Art Museum, University of the Witwatersrand

*Study the science of art. Study the art of science. Develop your senses
- especially learn how to see. Realize that everything connects to
everything else.*

- Leonardo da Vinci

In an era marked by ecological reckoning and renewed wonder at the natural world, *Gaia: Dialogues between the book arts, natural sciences & plant humanities* invites us to rediscover our relationship with the Earth through the intimate, tactile form of the book. Da Vinci's notion of the 'artist as naturalist' is not merely a comparison; it represents a recurring archetype. The curiosity to see, collect, and interpret is central to both the artistic and naturalist mindset.

Our relationship with nature is complex, shaped by layers of memory, history, institutional frameworks, romantic ideals, as well as politics, economics, and power dynamics. This tangled history means that engagement with the natural world is never neutral: each of us plays a role—whether through reverence and love or through environmental threat and exploitation.

Bringing together a diverse group of contemporary book artists, this exhibition explores the mythic and material dimensions of *Gaia*—the primordial Earth goddess. Each artist's book is a self-contained world, fusing narrative, image, structure, and texture, reflecting not only nature's beauty and fragility but also the shifting human role within the biosphere. By turning these pages, viewers are encouraged to slow down, reflect, and reimagine their place in the ecological web.

This exhibition has been nurtured over time, beginning with the late Rosalind Cleaver, special collections librarian at the Jack Ginsberg Centre for Book Arts (JGCBA). A few years ago, Ros began envisioning *Gaia*, thoughtfully selecting artists whose work in the collection explored the natural world. Throughout her life, she was deeply committed to caring for the earth, always striving to 'touch the earth lightly.' Like many of the artists featured here, Ros embodied a holistic curiosity, drawn to the mysteries and rhythms of nature. Building on her initial selections, we expanded the scope by adding more works from the collection, alongside items from the Life Sciences Museum and Ros's own archive of artworks.

The curatorial framework grew out of conversations with Professor Rafael de Almeida, whose ecological work helped refine our thinking around the biosphere and its nested systems. As our thinking evolved, we moved from the broad concept of the biosphere—to more specific and textured ecosystems: biomes as places where climate, soil, species, and relationships shape one another over time.

This logic offered a compelling model for the exhibition itself, where the idea of biomes serves as a conceptual metaphor—a way of thinking about how creative, scientific, and cultural practices intersect. Just as biomes are dynamic systems where plants, animals, and climates interact and adapt, the exhibition envisions biomes as metaphorical ecosystems where artists, materials, disciplines, and ideas meet in a delicate balance of influence and exchange.

Accordingly, *Gaia* is structured around four thematic zones or "curatorial biomes": Fauna, Flora, Landscape and Minerals, and the Anthropocene. Each zone draws on multiple knowledge systems. To complement the artists' books, the exhibition includes a number of specimens, posters, and rare scientific texts generously contributed by the Wits Life Sciences Museum and the C.E. Moss Herbarium. Several of Ros's own artworks complete the constellation, providing a poignant visual and emotional anchor to the conceptual terrain of the exhibition. Rather than dividing materials by medium, discipline, or chronology, they are interwoven, mirroring how natural biomes overlap and rely on inter-species relationships to sustain themselves.

The biome concept also shapes the exhibition's spatial and sensory experience. Each zone becomes a multispecies encounter—between insects and pages, specimens and printed forms, archival systems, and emotional resonance. Viewers are invited to move through the space as they would an ecosystem: observing patterns, tracing relationships, and sensing moments of fragility, adaptation, and change.

This framing opens a deeper question: what kinds of knowledge emerge when disciplinary boundaries dissolve? The artists engage with the natural world not only through observation and documentation but also through metaphor, narrative, and material inquiry. Their books echo herbarium sheets, scientific diagrams, field notes, and cabinets of curiosity, while also challenging traditional systems of classification and control.

In this sense, the exhibition does not treat the book arts, natural sciences, and plant humanities as separate realms but as interconnected systems, each helping us understand what it means to live in relation with the Earth. Whether evoking the rhythm of a butterfly's migration, the architecture of a plant cell, the geological layering of stone, or the haunting legacy of extinction, these works form part of a wider ecology of thought and feeling.

Our collaboration across disciplines in this exhibition is beautifully encapsulated by James Lovelock's observation that "Gaia Theory sees the biota and the rocks, the air, and the oceans as existing as a tightly coupled entity. Its evolution is a single process and not several separate processes studied in different buildings of universities."¹ In that spirit, *Gaia* brings together contributions from artists, scientists, and scholars whose work crosses traditional boundaries to reflect a more integrated understanding of life on Earth.

The exhibition draws primarily from the remarkable holdings of the Jack Ginsberg Centre for Book Arts (JGCBA). Jean Baudrillard introduced the idea that it is invariably 'oneself' that one collects,² suggesting that collecting is not simply the amassing of objects but the projection of selfhood—of curiosity, values, and memory—onto the world. This idea is keenly felt throughout *Gaia*, where the selection of books from the JGCBA reflects Jack's particular interest in not only the natural world but also the methods of observation, documentation, and preservation that resonate both in science and the book arts.

A particularly emblematic work from the collection is *The WunderCabinet* (2011) (pg.53) by Barbara Hodgson and Claudia Cohen, a 21st-century interpretation of the historical cabinet of curiosities. This intricately crafted piece includes a miniature cabinet filled with over eighty carefully selected objects from the artists' own collections: fossilized shark teeth, optical lenses, seed pods, glass eyes, and more. At its core is a finely produced book, printed by hand, coloured, collaged, and bound with obsessive detail, divided into two traditional categories of wonder: Naturalia and Artificialia. This "movable museum," as scholar Kristen Renzi³ describes it, collapses boundaries between book, box, and exhibition, mirroring *Gaia*'s curatorial spirit as a space of wonder, reflection, and layered meaning.

The exhibition catalogue features essays by Professors Isabel Hofmeyr and Rafael de Almeida, whose interdisciplinary insights provide vital context on botanical knowledge and biomes as curatorial metaphors. Together, these contributions highlight the value of cross-disciplinary collaboration in shaping how we perceive, engage with, and care for the natural world. Whether through scientific specimens, poetic artworks, or critical essays, *Gaia* demonstrates how knowledge and creativity can converge to tell more nuanced, more connected stories of life on Earth.

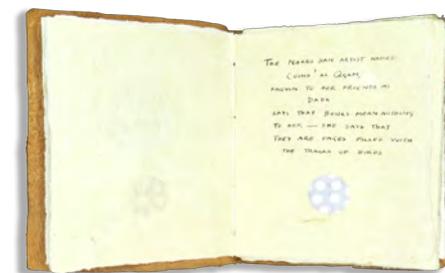
An Ecology in Four Parts

As mentioned, *Gaia* unfolds across four interconnected realms: Fauna, Flora, Landscape and Minerals, and the Anthropocene, each offering a distinct lens on our relationship with the natural world. Through the selected works, viewers are invited into diverse conversations about species vulnerability, ecological time, embodied landscapes, and human responsibility. The artists' books drawn from the Jack Ginsberg Centre for Book Arts collection provide intimate, often tactile experiences of ecological connection, while natural science materials add historical and taxonomic depth. Selected artworks by Ros Cleaver complement these with a personal, passionate response to environmental fragility. Together, these groupings form a meditation on *Gaia*, not as myth, but as a model of living.

Fauna

In this body of work the exhibition centres animal life—both visible and elusive—and its intricate entanglement with human culture and planetary systems.

Judith Mason's *A Book for Dada* (1992) (pg.44) is a silent, profound homage. Composed without words, it traces bird footprints across the page, inviting a decelerated reading—a slowing down that echoes the exhibition's ethic of 'treading lightly.' Inspired by the San artist Coinx' ai Qgam (nicknamed Dada), who once remarked that "books mean nothing" to her, Mason's response is to create a book that listens rather than speaks. This quiet, nearly invisible language embodies a respectful engagement with land, lineage, and loss—placing human expression in service of ecological humility.



1 James Lovelock. 1979. *Gaia: A New Look at Life on Earth*. Oxford: Oxford University Press, 488.

2 Jean Baudrillard. 1996. *The System of Objects*. London, New York: Verso, 92.

3 Kristen Renzi. 2017. "In the Soul of the Sidereal World' Mining Barbara Hodgson and Claudia Cohen's *The WunderCabinet* for a Critical Model of Interdisciplinary Curiosity", in Quynn, Kristina & Silbergleid, Robin (eds.) (2017) *Reading and Writing Experimental Texts: Critical Innovations*. Cham: Springer, 137.

In its material and conceptual restraint, *A Book for Dada* becomes an invocation of *Gaia's* ethic: attunement, reverence, and interconnectedness.

Tatjana Bergelt's *Pas de Deux* (2022) (pg.56) operates as a layered duet between scientific inquiry and poetic imagination. This dual-volume artist's book juxtaposes the life and exile of Vladimir Nabokov (writer and lepidopterist) with the migratory patterns of the Neotropical *Polyommatus* blue butterflies he studied. Crafted from accordion-folded Japanese paper, the work echoes the delicacy of butterfly wings, while its visual structure recalls field guides and archives. Meticulously composed pages contain branching DNA genealogies, annotated field notes, microscope imagery, and maps of both butterfly evolution and human displacement. Bergelt's project straddles art, literature, and evolutionary biology, suggesting that classification, memory, and movement are shared impulses among all life forms. By aligning Nabokov's migrations with those of the butterflies, the work expands the category of 'fauna' to include exile, imagination, and ecological kinship.

Further anchoring this theme of observation and collection are displays of indigenous South African insect specimens and shells from the Wits Life Sciences Museum (pg.98). The presentation methods of archival drawers, hand-written labels, and repurposed containers like matchboxes or chocolate tins, resonate deeply with the book arts. Like a book, a specimen drawer invites intimate, sequential engagement. The layering of labels, corrections, and evolving taxonomies speaks to the palimpsest nature of knowledge—always in flux, always partial. These collected fragments reflect the same curiosity, care, and narrative impulse that artists' books evoke.

Flora

This section turns attention to plant life as a site of endurance, transformation, and system-wide interdependence. Botanical study is both a scientific practice and an act of wonder.

The Cycad Collection, Volume 1: Natal Province (1996) (pg.37), conceived as the result of five years of painstaking work by the South African Botanical Diversity Network and collaborators, stands as a rare tribute to this living fossil, an ancient lineage predating the dinosaurs. Each hand-coloured lithograph offers a richly textured portrait of a single cycad species, embodying the slow rhythms of plant growth and artistic labour. The work captures both the particularities of the species and their broader significance as symbols of survival and vulnerability. In this way, it reclaims the tradition of botanical illustration not only as documentation but as a practice of reverence.

Additional contributions include rare herbarium sheets from the C.E. Moss Herbarium and plant specimens from the Life Sciences Museum (pg.90). These archival materials underscore the long tradition of collecting, naming, and classifying plants, while also reminding us of the fragility and impermanence of botanical knowledge in the face of climate change and habitat loss.



Landscape and Minerals

In this section of landscapes and their minerals, terrain becomes both a physical reality and a metaphor for time, memory, and origin.

stonewater (2013) (pg.78), a collaborative book by Richard Penn and Guinevere Glasfurd, emerges from their shared fascination with geology and memory. During a 24-day residency at Nirox in 2013, they exchanged journals daily, responding to each other's texts and images. The resulting double-book melds poetic reflections, drawings of stone and water, and fragments of geological history. This work blurs boundaries between text and image, past and present, surface and depth—reminding us that landscapes hold stories that endure beyond human lifespans.

Richard Long's *Mud Hand Print Book* (1984) (pg.68) offers a direct, physical encounter with landscape. Using only his hand and mud, Long marks each page with a print—turning the book into a ritual of touch and gesture. Long's land art is known for walking-based interventions, but here, the act is more intimate: the mud is not walked through but held, pressed, transferred. The result is a tactile archive of presence, a record of bodily engagement with the earth. This work resonates especially with the Anthropocene as a theme, suggesting that even the smallest of gestures carries the weight of ecological significance.

Anthropocene

The Anthropocene zone confronts the destructive power of human activity and the urgent need to rethink our role in Earth's future.

On Kawara's *One Million Years* (1969) (pg.72) compresses the enormity of time into a conceptual bookwork, listing one million years backward and forward. Its minimal form belies the vastness of time it evokes—a stark reminder of humanity's fleeting presence in geological history. Kawara's work reframes time as a layered continuum, challenging linear narratives and foregrounding human mortality alongside planetary endurance.

Rosalind Cleaver's *Dungbeetle* (2008) (pg.74) explores the intertwined violence of colonial trade and ecological destruction. Formed in the shape of a scarab—an ancient symbol of regeneration—the book presents four objects derived from elephant ivory: a billiard ball, cosmetic mirror, ivory-black paint, and piano keys. Each unfolds as a book-within-a-book, offering insight into how the ivory trade fuelled European material culture while decimating elephant populations. The dung beetle, which survives on elephant dung, becomes a symbol of interdependence—both biological and metaphorical. The work implicates systems of vanity, industry, and imperialism in a single extended meditation on extinction and survival.

Together, these works, and the surrounding archival and scientific materials articulate the urgency and complexity of the Anthropocene moment. The exhibition's final biome offers a space for contemplation, mourning, and envisioning regenerative futures.

Gaia emerges in a moment of urgent environmental change. Climate breakdown, biodiversity loss, and resource depletion are no longer distant futures—they are our present. In response, this exhibition offers a space not only for documentation but also for imagination, memory, and care. Artist's books are uniquely suited to hold this complexity. They question assumptions, trace overlooked stories and propose new ways of seeing and being.

At its heart, *Gaia* affirms the vital role of collaboration across the arts, life sciences, and humanities, not only to understand ecological systems but to imagine sustainable futures. These dialogues do more than enrich knowledge; they transform our relationship with the world, reminding us that knowledge is co-created across disciplines, cultures, and species.

Gaia invites viewers to look more closely at the world around them and to ask: How do we live—ethically, curiously, respectfully—within the more-than-human world? It is our hope that the exhibition leaves its audience inspired to follow Ros's example to touch the Earth lightly, with care, respect, and a renewed sense of belonging.



THE MACRO AND MICROSCOPIC VISUAL ARTS IN BOTANICAL SCIENCES: A PERSONAL PERSPECTIVE

Rafael De Almeida

Associate Professor and Curator of the C.E. Moss Herbarium, Life Sciences Museum, School of Animal, Plant and Environmental Sciences, University of the Witwatersrand, Johannesburg

I remember, early in my academic career, standing at the edge of a rainforest slope as the afternoon cooled and the light was slowly replaced by darkness. A colleague—an artist by training—stood beside me with a digital hand camera, trying to capture the last of the sun's rays over the canopy of the edge of the forest. She was translating the plant community into blurs and negative space, while I was mentally translating all the plant specimens we had collected that day into Latin names. In that moment, the difference between our modes of attention seemed less binary and more like two complementary grammars for the same subject. Over time in my work—researching plant systematics and supervising postgraduate students—I have come to see the relationship between visual arts and botanical science as not incidental but foundational: the ways in which we look, depict, archive and lecture about plants, shape what we know about them and how we act on that knowledge.

This essay explores that interface: the practical and philosophical entanglement of artistic practice and botanical science in the South African context; the pedagogical opportunities; the collaborative practices that can renew both disciplines, and the future possibilities that new technologies and plural ways of knowing open. I write as someone who moves between continents (I'm originally from Brazil), countries, laboratories, herbarium stacks, and botanical gardens. I lecture on plant systematics and conservation, and I regularly supervise students who work with botanical artists and photographers. I do not claim to be an artist nor to speak for indigenous or traditional knowledge holders, instead, I seek to sketch a considered account of how visual arts can lend me tools to better depict botanical terms, mutually informing, restraining and liberating one another.

Visual arts as a scientific tool

Botanical science has always been visual, with early accounts of taxonomic practice heavily depending on precise observation of morphological characters. Floras, identification keys, watercolours,

line drawings, and herbarium sheets are visual archives. Historically, botanical illustration was not decorative, but rather a practical tool (pg.90). A well-executed plate distilled years of observation of botanical naturalists of the 18th to 19th centuries into a readable, replicable depiction: diagnostic views, dissection of floral parts, scales, and magnified details in an age when stereomicroscopes were barely functional. These plates acted as instruments of knowledge transfer across time and place, enabling botanists in one place and time to test their identifications against specimens they could not themselves examine.

In contemporary practice, the visual arts remain a core competency in botany. When I teach students how to prepare specimens or write descriptions, I insist they learn to see—carefully, slowly, with an eye for variation and scale—by taking digital photographs, drawing, and encouraging different kinds of looking through their scientific lenses. When you draw or photograph something, you must attend to its proportion, to negative space, to the interplay of plant structure and texture. This slow attention trains the eye to notice characters that descriptive text may not correctly recognise or illuminate.



Beside the benefits gained from the discipline of drawing, digital photography has transformed botanical documentation and public engagement. Photos can be indiscriminate, capturing everything and nothing at once when no special attention is given to particular structures. Photographs aimed at scientific illustration, by contrast, remove the irrelevant and highlight the diagnostic with a black background, contrasting all the colours and light from different plant structures (pg.85). This contemporary mode of digital imaging technology facilitates the creation of compelling and focused botanical plates for those who, like me, are not gifted in the art of drawing.

Botanical art as practice, pedagogy and public engagement

Across academia, art and science collaborations take many forms. Botanical artists who produce commissioned plates or works for exhibitions are practitioners in a lineage that includes both scientific precision and aesthetic refinement. Their work translates scientific knowledge into forms accessible to a broader public, while often contributing back to science through careful observation. For instance, a botanical artist's rendering of a threatened shrub might reveal overlooked morphological variability, prompting a taxonomic reappraisal. Conversely, an artist's exhibition can help establish public support for conservation initiatives where scientific prose alone might not.

In the classroom, integrating visual arts into curricula has pedagogical advantages. I have run modules where students alternate between lab work and Photoshop practice: one week measuring stomatal density and extracting DNA, the next week manually cropping botanical photos retrieved from iNaturalist and painting the background black. These are not mere aesthetic exercises or extras, but formative assessments of observational acuity and reflective practices that surface the practical dimensions of botanical digital work. Students who are reluctant to write find other entry points for synthesising literature and field observations through visual essays, herbarium specimens, and interpretive maps. This approach expands the habits of mind we value in scientific training—creativity, attention, listening to nonverbal evidence—and, crucially, it broadens the audience for our work.

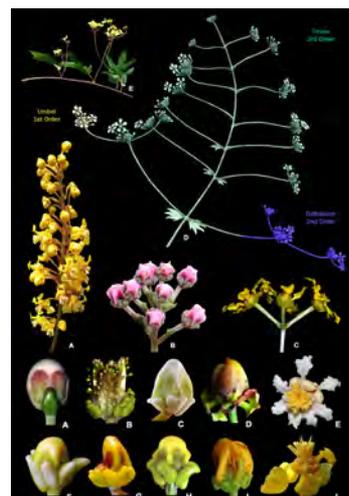
Public engagement is another area where art's capacity to translate complexity into resonance is indispensable. Botanical prints in a community hall, a series of photographs in a municipal library, or an installation in a botanical garden can become nodes where science meets lived experience. South Africa's botanical gardens and life sciences museums, for example, function as sites of scientific research, conservation and public learning. They are also cultural spaces where art exhibits help reframe botanical subjects, situating plants within histories of use, colonial collection, and indigenous knowledge.

The historical entanglement: colonial collecting, herbaria and representation

Any honest account of the visual and botanical must confront a difficult history. Botanical science in southern Africa is inseparable from colonial legacies. Early botanical plates, herbarium sheets and floras were produced within networks of empires. Plants were catalogued, named, and transported to European centres of learning. Visual representations—plates, pressed specimens, and even landscape paintings—participated in projects of classification that often erased or marginalised indigenous knowledges and uses.

As a professor working in this space, I stress to students that decontextualised objects can conceal power. A specimen label that lists collector and date, but not local name or use, offers a truncated story. Imagery—especially museum and herbarium displays that foreground European collectors or aestheticise exotic flora—can reproduce colonial narratives. Engaging artists in critical projects can help unpack these legacies: collaborative exhibitions, for instance, that juxtapose historical plates with contemporary responses from local communities, or that commission artworks reflecting vernacular plant knowledge and uses, can provoke a dialogue about whose knowledge is visible and why.

Moreover, repair is possible. Digitisation projects are expanding access to herbaria and making it easier to share specimens with communities of origin. Artist-scientist partnerships can foreground local names, uses, and cultural meanings within displays and teaching materials. When we design such projects, ethical practice demands consultation, acknowledgement, and—where appropriate—restitution of knowledge or material. Visual culture is both a site of past harm and a resource for more inclusive representation.



Collaboration in practice: studios, labs and field camps.

Collaboration between artists and botanists is not automatic but requires negotiation of methods and timelines. In my experience, fruitful projects are those in which roles are clarified but boundaries are porous. Artists need access to specimens, lab materials or field sites, while botanists need time to engage with iterative creative processes that may not fit grant timelines. Successful collaborations attend to these structural asymmetries from the outset: shared grants that budget for studio time and community fees, joint planning of exhibitions and research outputs, and co-authored publications or catalogues that recognise contribution beyond token acknowledgements.

In research settings, collaborations can also be formalised in specimen-driven projects—monographs that include plates by botanical artists, conservation assessments illustrated with narrative maps, or public installations that translate distribution data into sculptural forms. These outputs expand the impact of botanical work beyond the academy and make species' stories legible to diverse publics.

Community practice and citizen science

One of the most heartening developments in recent years is the energising of community-based botanical practice through visual arts. Community gardens, mural projects, participatory mapping and local exhibitions can connect people to plant conservation in ways that are immediate and embodied (see Ruth Sacks's *Kind* pg.117). For example, collaborative mural projects that depict locally significant plants, painted with schoolchildren and elders, can function as public herbaria: they are places where plant names, uses, and stories circulate. These projects do not replace scientific inventories, but they create cultural scaffolding for conservation, making it easier for local people to advocate for habitat protection.

Citizen science platforms benefit from artistic thinking, too. A well-designed app interface that uses visual cues and pedagogical illustrations can boost data quality by guiding observers on how to take useful photos and record contextual metadata. Artists and designers are, therefore, vital partners in building tools that translate scientific rigour into accessible practices.



Conservation, policy and the aesthetics of value

Plants are not only objects of scientific curiosity; they have value—ecological, cultural, and economic. How societies see plants shapes policy. Visual arts contribute to shaping public perceptions of what is valuable in a landscape. Charismatic trees turned into icons via photography, painting or public sculpture often command more protection than less photogenic but ecologically crucial shrubs or grasses. This aesthetic bias has implications for conservation priorities.

As a botanist concerned with conservation, I see an imperative to collaborate with artists to reframe the aesthetic register of conservation. Artistic projects can render the subtle drama of grassland processes, the intimate lives of cryptic succulents, or the seasonal brilliance of fire-dependent floras. By shifting what publics find beautiful, we can expand the political constituency for threatened ecosystems. Conversely, we must be careful that aestheticisation does not commodify landscapes in ways that exclude local users or trigger environmentally harmful tourism.

Concluding reflections

The intersection of visual arts and botanical science is not an optional aesthetic flourish but a space where knowledge is produced, contested and communicated. My years supervising students, curating botanical collections and negotiating collaborative grants have convinced me that looking well—learning to see with both the precise eye of the scientist and the attentive curiosity of the artist—is a skill that transforms practice. It changes not only how we describe a plant but how we decide what to protect, how to teach, and how to share the urgency of biodiversity loss with broader publics.

South Africa, with its extraordinary plant diversity and complex histories of land, language and labour, is a fertile laboratory for these collaborations. Here, botanical images carry layered meanings: scientific, cultural, historical and political. If we are to meet the twin crises of biodiversity loss and social inequity, we must harness the modes of seeing that art fosters and the methods of rigour that science demands. The work is messy, sometimes uncomfortable, and requires sustained commitment to ethical partnership. But in the overlapping practices of drawing, describing, curating and listening, there is a generative space—a place where new kinds of knowledge and new constituencies for conservation can be cultivated.

So, I return, in thought, to that declining light on a rainforest slope. The digital hand camera, the plate, the herbarium label, the watercolour and the molecular sequence: each is partial, each a tool. Together they form an ecology of practice. If we make room for each other—artists learning scientific patience; scientists learning artistic attention—we gain not only more complete knowledge of plants but richer ways of relating to the living world that sustains us.

PLANTS ON THE PAGE

Isabel Hofmeyr

Professor Emeritus, University of the Witwatersrand

In large part, this is an exhibition about plant, print and page. It enters a conversation about the relationship of plants and print which have long been related materially, linguistically, conceptually and metaphorically. Paper contains cellulose; book parts are names for plants (leaf, fascicle). Gardens were often thought of as anthologies and vice versa. Metaphors like ‘turn over a new leaf’ combine the act of paging through a book with the implicit idea of new plant life.

Plants have of course always featured in print, whether in fiction and non-fiction, botanical writing, scientific textbooks, gardening manuals, seed catalogues. In fiction and much non-fiction, plants have generally been relegated to the background (although plants do occasionally get a starring role in stories like *Jack and the Beanstalk* or *Day of the Triffids*). In botany books, gardening manuals and such like plants are more central are presented as subjects of scientific classification, or as objects in the marketplace.

On virtually any page we read, we are likely to encounter plant life in some form whether on wallpaper, in wine or coffee, in medicines, or in gardens and landscape. Yet, as in life, we seldom notice them. The rapidly growing field of plant humanities/critical plant studies attempts to address this plant blindness, asking how we might place plants more centrally in our understanding of the world. How might we navigate between “the biosemiotics of vegetal life and human signification”?¹ This burgeoning plant theory has started to chart the implications of vegetal sentience, intelligence and communication for definitions of the human, or rather post-human.

One starting point for this scholarship is to address the marginalization of plants, or in Michael Marder’s words, to undo their location as “the weeds of metaphysics: devalued, unwanted in its carefully cultivated garden, yet growing in-between the classical categories of the thing, the animal, and the human”.² Across a range of disciplines, these investigations offer rich approaches on how to think with, or amidst plants. One important emphasis

has been on how plants undo the human, or “render the human unidentifiable to itself”.³ Plant time relativizes human time; plant ‘language’ questions human ideas of speech as necessarily vocalized (“articulation without saying” in Marder’s words); plant ‘wisdom’ with its “nonconscious intentionality” redefines intelligence through demonstrating networking not based in organs.⁴ Studies of the mediation and remediation of plants in literary and visual texts illustrate the multiple ways in which these reconfigure the human, the elemental, the chemical, linking to traditions of Indigenous studies, radical Black studies and queer studies that have long relativized ‘the human’.⁵ As “green buffers of the Anthropocene”, plants occupy debate as new biopolitical and ethical subjects.⁶ As AI engages with chlorophyll, measuring the efficiency of photosynthesis for “precision agriculture”, plants generate pressing debates—are plants as much algorithmic as AI?⁷

Within this field, and for the purposes of this exhibition, it may be useful to think about the lives of plants on the page. One major tradition has been botanical illustration, an imperial technology which extracted plants from their settings and made them portable and amenable to hierarchical systems of classification. An allied technology was the herbarium sheet which translated a three-dimensional plant into a pressed two-dimensional specimen. The dried plant matter (for the dried garden, hortus siccus, the original term for a herbarium) is ‘specimenized’ through the visual strategy of its layout and the galaxy of miniature texts that surround it: these include details of where, when and by whom the plant was collected, stamps of the hosting herbarium, notes in pencil, maps, tags, stickers, drawings, tiny envelopes (fragment packs) containing seeds and flowers, and more recently the name or initial of the person doing the mounting. The information of where and when the plant was collected inducts the specimen into Gregorian time and conjugates its past living life with its present dead paper life.

1 Michael Marder, “To Hear Plants Speak”, in *The Language of Plants: Science, Philosophy, Literature*, eds, Monica Gagliano, John C. Ryan, Patricia Vieira (Minneapolis: University of Minnesota Press, 2017), 2630/7902 (Kindle).

2 Michael Marder, *Plant-Thinking: A Philosophy of Vegetal Life* (New York: Columbia University Press, 2013), 90.

3 Natania Meeker and Antónia Szabari, *Radical Botany: Plants and Speculative Fiction* (New York: Fordham University Press, 2020), 19.

4 Marder, “To Hear”, 2823/7902; Marder, *Plant-thinking*, 12.

5 Meeker and Szabari, *Radical Botany*, Chapter 7.

6 Ioan Negrutiu, Michael W. Frohlich, Olivier Hamant, “Flowering Plants in the Anthropocene: A Political Agenda”, *Trends in Plant Science* 25 (4) 2020: 349–368.

7 Jeyadev Needhi, “The Intersection of AI and Plants: Cultivating the Future with Chlorophyll”, *Medium*, 30 May 2024.

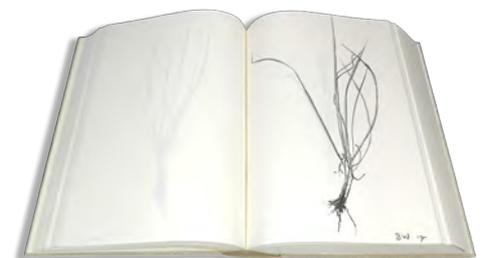
Yet, however much these plants are specimens, each plant can assert its stubborn materiality, proving themselves unscalable to the page. Tall specimens are folded over double, while others are pasted downwards or sideways, upsetting the implied model of botanical illustration where plants are always upright and neatly scaled to the page. Elsewhere plants that have not been properly dried create a 'caul' around themselves as the moisture seeps into the page, often buckling it at the same time. The particular size and shape of the specimen creates a varied aesthetic across the exsiccatae (collection of dried specimens). Some specimens are tiny, huddling on the page like squashed calligraphy. Others swirl like arabesques or are elegantly minimalist like an ikebana arrangement. Yet others sprawl across the folio sheet and are pasted down with parallel pieces of tape so that it looks as if the plant is behind a fence.

Yet, the herbarium has proved an inspiration for many artists and a source of fascination for individuals who have created their own dried plant collections. The latter group include Rosseau, Goethe, Emily Dickinson, John Stuart Mill, John Ruskin, Rosa Luxembourg, Paul Klee. Along with the latter, there are vibrant artistic traditions informed by herbarium design. In her discussion of "Herbarium as Muse", Maura Flannery lists a range of visual artists whose work draws inspiration from the herbarium: these include Joseph Beuys, Mark Dion, John Sarra, Karl Blossfeldt, Victoria Crowe, Rachel Pedder-Smith and Joanne Kaar.

Turning to a small selection of the many books chosen for this exhibition, one of the most unusual is *Necrophagus* (2013) (pg.57) from the series *Somata* by Kathleen Sawyer. Unlike John Carrera's *Putrefatti* (1995) (pg.42) and Ryoko Adachi's *Hole - From My Beanstalk* (2008) (pg.52) in which the activities of insects and the resultant denudation of the substrate are imaginatively etched, typographically and photographically depicted on the page, *Necrophagus* presents the actual decaying of the book's material

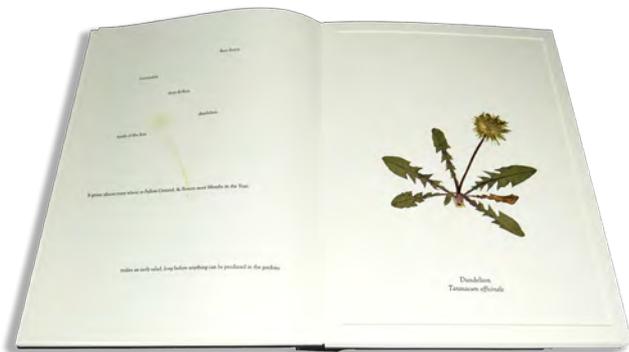
as a found object. The pages are stained, wrinkled and eaten away by liquid, soil and insect agents; these indexical traces embody the history of the book as a skin and organs that have experienced such attack, aging and decay. Onto the distressed pages Sawyer has drawn minute pen images of the larva (maggot), pupa, and adult of the probable fly that co-authored this work. The American photographer Rosamond Wolff Purcell (born 1942) is known for her photographic works that explore subjects in natural history, science, and biology, including the aestheticization of the decaying book. Her work has inspired research on the topic of books in the air and atmosphere, and on insects and archives and how one thinks about insect damage and books not simply as something that you must read around, but how one would read *with* the insect or damage.

The herbarium sheet containing a pressed two-dimensional specimen is represented on this exhibition by two intriguing books. The first is *16 dm2 an essay* (1979) (pg.29) by Dutch-born horticulturist, biologist and ecological artist Herman de Vries. The book contains a series of 473 plants, collected from a 40 x 40 cm section of meadow near Eschenau, Austria. The book is divided into 16 parts, each representing one of the 16 squares into which the plot of land was divided, and the plants are reproduced in greyscale Xerox-copy on A4 paper. The location of each plant is marked and numbered on the front of each page. De Vries provides photographs of the chosen patch of meadow before and after the excavation, and this evidence suggests that each plant is reproduced to its true scale, avoiding the aforementioned folding over double of specimens or downwards or sideways pasting of others. *16 dm2 an essay* is a fascinating intersection of book art and herbarium, conceptual artwork and scientific enquiry.



The second book, which also dextrously illuminates these overlapping fields of investigation is James Walsh's *The Arctic Plants of New York City* (2015) (pg.38). Sparked by a simple question—are there any plants that grow in both the Arctic and New York City? Walsh discovered that there are many.

With actual plant specimens included in the book it is a veritable herbarium and a feat of book production and editing. Its scientific rigour manifests in a reproduction of the index from Nicholas Polunin's *Circumpolar Arctic Flora* (1959), in which the author has marked in red pen the 88 Arctic plants that occur in New York City. But where its focus shifts from the conventions of the herbarium's dry data can be found in the accompanying poetic texts that surround the specimens, and their seeping pigmented 'caul' which sometimes imprint themselves on facing pages. Granary Books who published the book state that, amongst the mounted botanical specimens, it "combines personal letters, poetry, prose essay, scholarly research, botanical exploration, and artistic investigation ... creating a field of word-objects interacting with plant-objects ...touch[ing] on the souls of plants, their use in medicine and as spurs to mental travel, their transience, their migrations, their meaning."⁸ The conversations of 'word-objects' and 'plant-objects' have long unfolded on the page, whether through illustration or printed discourse. The books on this exhibition capture the many dimensions in which these old allies illuminate each other.



⁸ James Walsh. *The Arctic Plants of New York City*. Available https://www.granarybooks.com/pages/books/GB_169/james-walsh/the-arctic-plants-of-new-york-city?soldItem=true accessed 30 July 2025.

TREAD LIGHTLY ON THE EARTH

A tribute to Rosalind Cleaver from the Cleaver and Sustarich families

As you enter the *Gaia* exhibition, you step into a space that Ros—artist, conservationist, honorary ranger, wife, sister, mother, friend, and eternal child of the earth had hoped to curate. This exhibition is more than a presentation of works, it is a realisation of her deeply personal and immersive commitment to a life devoted to caring for the earth and all its beings—from the endless sky painted with drifting clouds to the delicate, critically endangered frogs hiding beneath damp leaves. In realising Ros’s vision, *Gaia* invites you to reconnect with nature, to *tread lightly on the earth*, and to remember that we are part of something vast, ancient, and sacred.

The word *Gaia*, echoing the ancient Greek goddess, is not only symbolic of Mother Earth but also of Ros’s profound understanding that everything in nature is interconnected—water to soil, insects to birds, humans to trees. This exhibition is curated in her spirit—gentle, insightful, reverent—through the lens of her deep love and empathy for the natural world.

Ros’s connection to nature was not something learned—it was instinctive, intuitive, and always present. Even as a child, she would spend hours in gardens, forests, and open fields, collecting small treasures—leaves, feathers, stones. This early sense of wonder grew with her, blossoming fully when, in her twenties, she joined the Walter Sisulu National Botanical Garden as a guide. There, she painstakingly learned every plant, every Latin name, every medicinal use and environmental role. But Ros did not stop at memorising—she immersed herself in the language of plants, forming relationships with them, and began to understand how they spoke through colour, scent, and shape. This period laid the foundation for what would become her lifelong calling—to protect, celebrate, and share the wisdom of the natural world.

For many years, Ros dreamed of becoming an Honorary Ranger at the Kruger National Park—a wish fulfilled in 2015 alongside her sister Terri. It was not a title she bore lightly. She wore it with reverence, considering it a sacred duty. She used her position to educate others,

to inspire children, and to advocate for conservation, biodiversity, and ecological respect.

Her art became her loudest voice. Originally trained in oil painting, Ros’s earlier works echoed the great masters—careful reproductions of timeless classics. But over time, her brush shifted toward the bushveld, the savannas, and forests. With ink, watercolour, graphite, and print, she began documenting the natural world in fine detail—each rock, feather, or flower rendered with intense care. Her art was deliberate, often layered with ecological commentary.

She tackled complex environmental issues with honesty and grace. In one series, Ros sculptured tortoise shells—not as symbols of endurance, but as silent victims of climate change. Few knew that rising global temperatures were skewing tortoise sex ratios—a fact she included in her captions, imploring viewers to understand the fragile ripple effects of warming. In another, she illustrated how pine tree plantations—though seemingly green—altered water pH levels, affecting entire aquatic ecosystems. She often researched historical ecology, imagining South Africa’s landscapes over a century ago, when game herds stretched across the plains like moving earth, undisturbed and unbroken.

What set Ros apart was not only her knowledge but her deep feeling. She loved the cold and the rain—never cursed a grey day. To her, each raindrop was a blessing, a lullaby for the soil. When it stopped raining for long spells, she became restless, even sad. Her mood followed the rhythm of the earth. Her garden reflected this inner life—wild, lush, generous—a sanctuary where birds were fed twice daily, bees buzzed through flowers, and frogs found shelter in shaded corners.

Rescue was part of her ritual. No creature was too small or too ordinary to deserve her care. Whether it was a bird that had hit a window, a frog struggling in the swimming pool, or a dazed bee on a leaf, Ros would gently help it, whispering encouragements like prayers. She didn’t just love animals; she treated each one as a sentient soul.

CLEAVER & SASTARICH FAMILIES

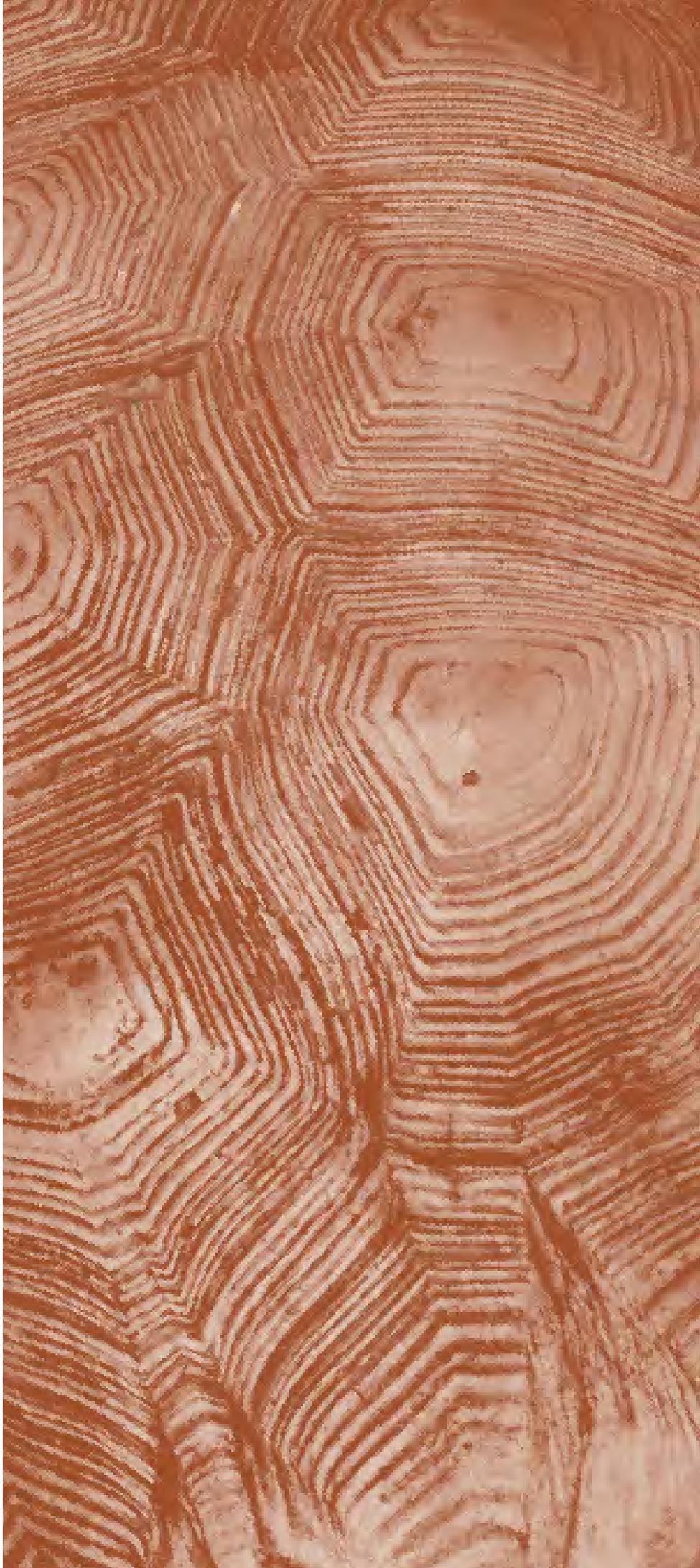
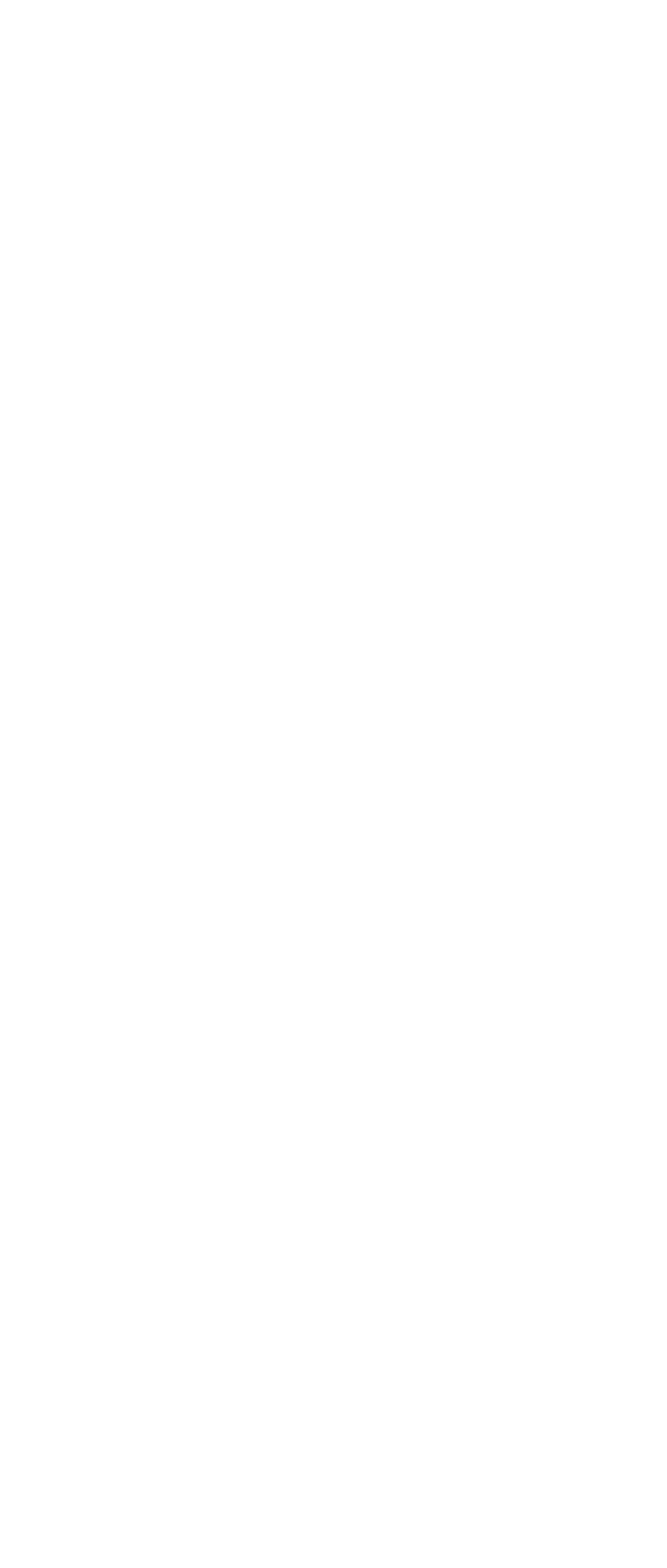
Ros's love for the bush was matched only by her love for discovery. She travelled widely, not as a tourist, but as a seeker. With her family, she explored the wilds of Zimbabwe, trekking through parks and stopping in quiet places. She travelled to India, Thailand, Nepal, and further abroad—always returning with journals full of drawings, pressed leaves, and watercolour sketches. Her children and grandchildren—living in England and the Middle East—became part of her living map of the world. In later years, through the support of The Ampersand Foundation, she twice visited New York, where she immersed herself in exhibitions and art museums, and finally attended the CODEX Book Art Fair in San Francisco—an experience she treasured deeply.

Yet, no place brought her more joy than the African bush. Mountain Zebra Park—her sanctuary with her husband Grant—held a sacred place in her heart. They returned there every year for over a decade, always staying in the same bungalow, witnessing the quiet changes of time: a new herd, a different wind, the light falling slightly earlier each visit.

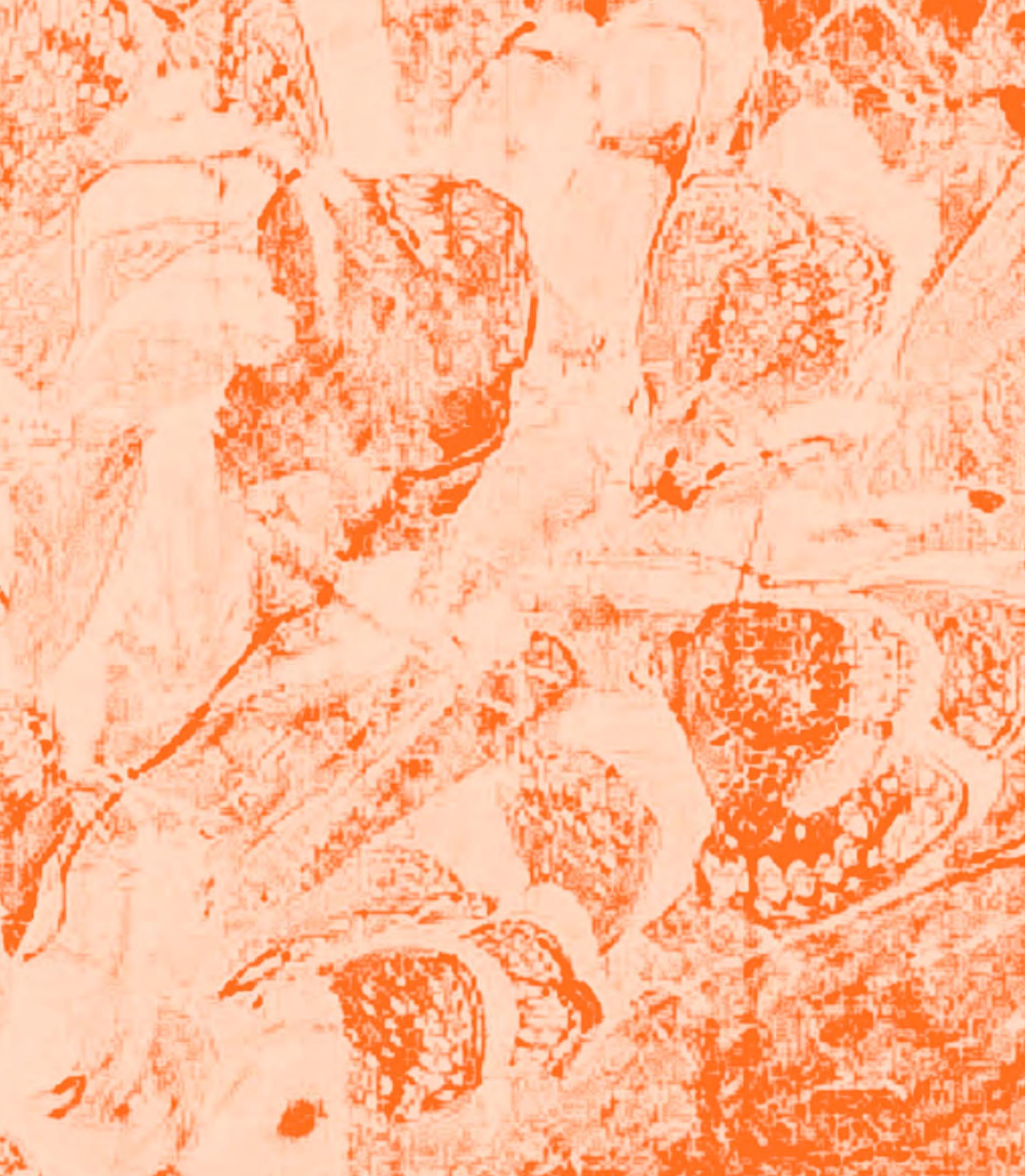
Ros's life, however, wasn't just about nature—it was about people too. She was a community builder, joining the PTA at her children's school, and creating lifelong friendships through the Honorary Rangers and art groups. Her warmth, her stories, and her knowledge were shared freely, mentoring many and always leading by example. Her final years were focused on producing intricate, sensitive artworks—often tiny and precise—that celebrated the humble: a curled leaf, a lichen-covered rock, the shadow of a beetle on sand. Her message was always simple, and yet profound: we only have one earth. Let us tread gently.

As you move through *Gaia*, may you encounter her voice in the soft graphite of a pencil sketch or in a detailed watercolour study displayed among the books. May you sense her reverence, her awe, and her fierce love—a love that was as infinite as the blue sky she so adored and as rooted as the earth she sought to protect.

This exhibition is a continuation of her work, her message, and her calling. Her family hope that *Gaia* awakens in you the same spark Ros carried all her life—the belief that nature is not something outside of us. It is us. And it is worth everything to protect.











ILLUSTRATED CATALOGUE of the EXHIBITION





JACK GINSBERG COLLECTION

FLORA & PLANT HUMANITIES



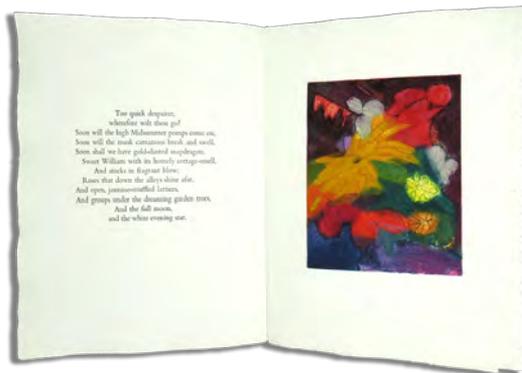
A Flora

Susan Allix

Artist's Book, London, 1992

Edition: #22/26

The book contains 23 prints, two original watercolours and hand-made paper, some with flower specimens woven in by the artist. The original coverboards by Allix, are in dark green and purple morocco, and silk and suede violet onlays in the form of an iris, with flower specimen endpapers. The book is designed around fragments and extracts about flowers from writers and poets throughout the centuries including Sappho, John Evelyn, Dumas, and Pirandello.

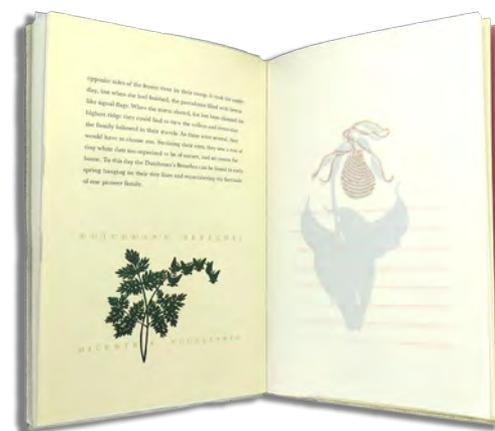
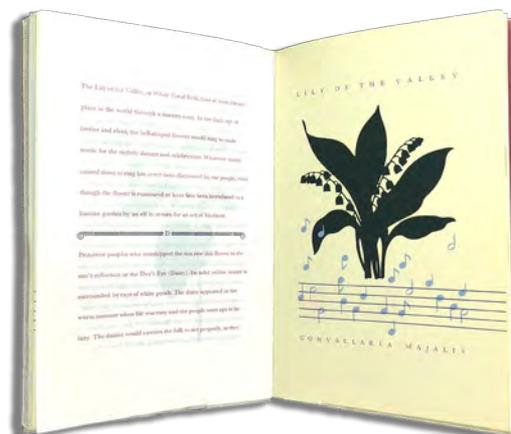


Of Wildflowers

Eva Faulkes

Permutation Press, 1989

A speculative discourse on the origins of the names of wildflowers. This poetic text intertwines myths, fantasy (faeries and elves), music, nature and the anatomy of specific plants, especially flowers.



Logos as Artefact World Become Flesh (Vol. 2)

Elizabeth Vels

The artist, Johannesburg. November 1993

Unique

Part of a dissertation submitted in partial compliance with the requirements for the Masters Diploma in Technology in the Department of Fine Art at the Technikon Witwatersrand November 1993.

Vels states: "In most of [my] sketches it will be noted that ... the large leaves came from two potted Ficus Lyrata trees which caught the winter frost and shed their leaves, Having experimentally cast several leaves and noted the emphatic results, I decided to use these theatrical leaves to express the supernatural aspect of the promise to Abraham."



Flora

Ann McGarrell (poems)

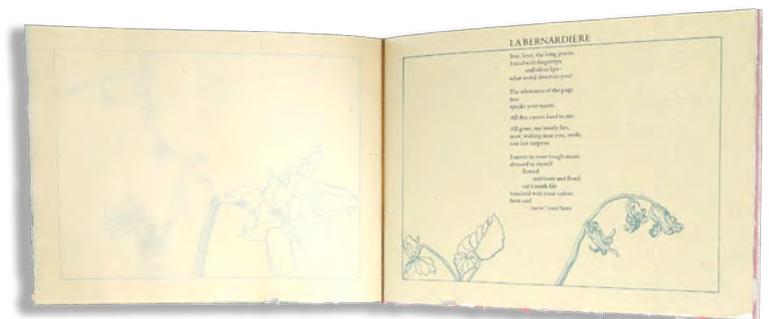
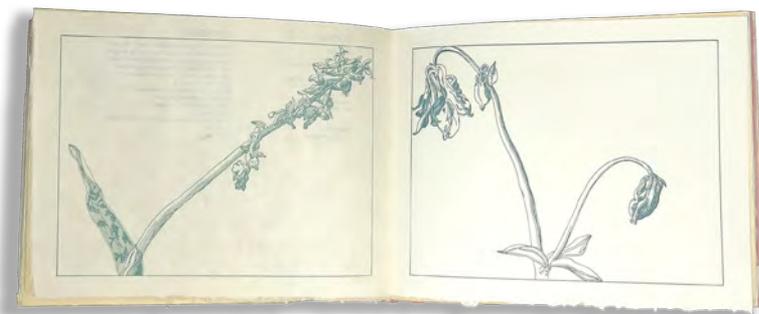
Jack Beal (images)

The Perishable Press,

Mount Horeb, WI. 1990

Edition: #18/125

McGarrell's content is a "recollection of four friends' excursion from Umbria through various French and Italian places, with digressive reflections upon matters of gourmandise, botany, beloved works of art and amorous play."

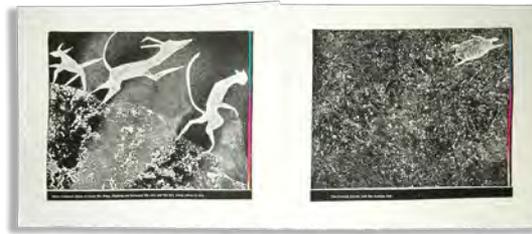
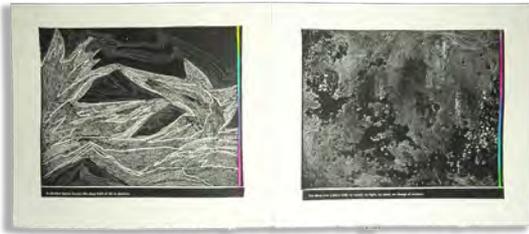


Asleep in the Deep: The time before flowers

Claire Owen

Turtle Island Press,
Philadelphia, PA. 1980-1981
Edition: #20/40

Asleep in the Deep, is a story about evolution and the emergence of flowering plants upon the earth. The book reflects Owen's interest in using events in the natural world as metaphors for the human experience.



Fig

Judith Rothchild

Verdigris, Octon, France. 2001
Edition: #4/48

Five round mezzotints of figs in various stages of plus a screen prints of fig leaves including a two-coloured one facing the colophon. Printed on Hahnemuhle paper with an extra signed mezzotint printed exclusively for this edition. D.H. Lawrence's provocative and erotic poem *Fig* first appeared in *Birds, Beasts and Flowers* in 1923. It achieved notoriety when it was used in a memorable scene in Ken Russell's film *Women in Love*. It is presented here with wonderful use of spacing for the text and luscious illustration. A sensual and beautiful piece of printing.

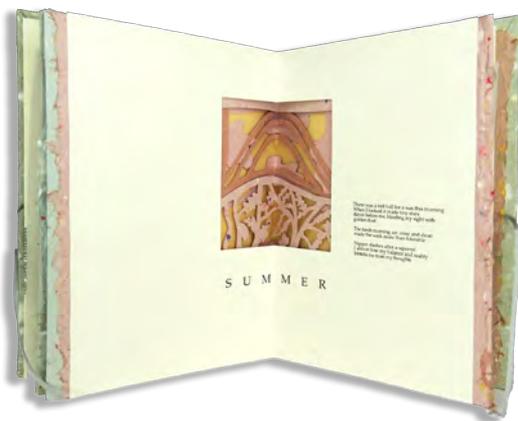
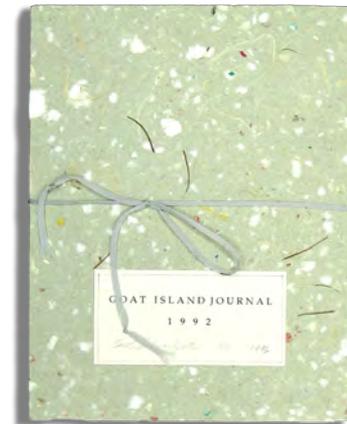


Goat Island Journal

Carol Schwartzott

Artist's Book, 1993

Goat Island is a natural one and a half mile island that is part of the American Falls. It is unique in that the natural aspects and wildlife have remained over the years, oblivious to the constant changing tourist attractions that seem to do their best at destroying the pure aesthetic of the Falls. The artist states: "I am an ardent walker and have for the past ten years walked on a daily basis the perimeter of the Island. Goat Island journal is based on my response to the changing of seasons. The original journal was created out of hand-made papers, their texture and closely related values keying into a more 'natural' interpretation of the subject matter. The copy that you see before you is one of many, this particular one attempts to deal with more vibrant color, making the text that originally accompanied each frame not as necessary or integral to the sequence ...creating a more visual rather than literal translation."

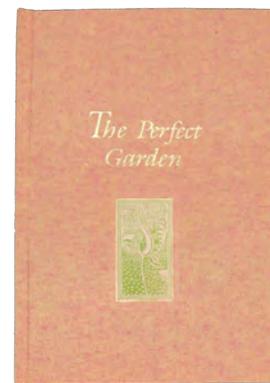


The Perfect Garden

Carol Schwartzott

Lilliput Press, Niagra Falls, NY, 1996

This intricate book utilizes five movable reduction linocuts that create window vignettes of garden themes, each complemented by a short companion poem from such writers as Shakespeare, Keats, and Tennyson. The pictorial elements are comprised of three separate layers of reduction printed images, each layer having been cut away in specific areas to reveal the layer below.



Ode to the West Wind

Percy Bysshe Shelley (original author)

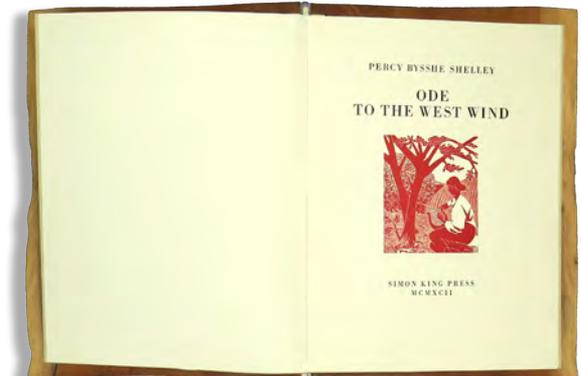
Peter R. Jones (bookbinding)

Simon King (illustration)

Simon King Press, Cumbria, UK. 1992

Edition: One of 100 copies.

Unique binding housed in a Perspex and wooden slipcase with brass screws. Bound between two pieces of cedarwood with velum ties sewn to a Perspex rod.



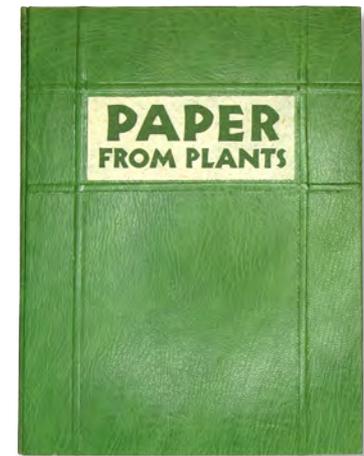
Paper from Plants

Peter and Donna Thomas

Peter & Donna Thomas, Santa Cruz, CA. 1999

Edition: #15/150 copies, of which 30 reserved for participants

A survey of America's hand papermakers with thirty, full-page sample sheets of papers made from local plants. The variety of plants and resultant papers offered some interesting occupational hazards in the making, and sometimes even in the transporting (as the DEA confiscated a shipment of Spanish Moss). Sample sheets are displayed alongside text sheets written by each papermaker that describes his or her choice of fiber and tells something of the plant and/or the process of making that particular paper. Illustrations of the plants by Donna Thomas adorn each text page. The samples have been stab sewn through an accordion folded gutter, uniquely developed for this book, that allows samples to expand and contract with changes in humidity without damaging neighboring sheets.



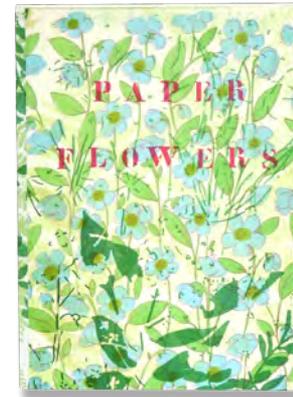
Paper Flowers

Rúna Þhorkelsdóttir

Vossforlag, Amsterdam. 1996

Edition: #49/100

The bookwork *Paper Flowers* was made by Thorkelsdóttir over a period of two years on a Rotaprint machine at her studio in Amsterdam. Thorkelsdóttir works with materials found in nature or with ingredients strongly related to these. Iceland knows a long tradition of landscape painters and among them Johannes Sveinsson Kjarval is the most outstanding one. In combination with the dominant presence of nature in this country, Kjarval's work influences younger generations of artists who take nature as a theme.



The Garden

Ilse Schreiber-Noll

Artists Book, n. p. 1997

Edition: #1/2

Schreiber-Noll states: "This small booklet is one of my early artist's books and marks the beginning of my ongoing focus on nature — a theme that has remained central to my work. My connection to the environment began in Germany, in my mother's garden. Surrounded by flowers, trees, and the quiet rhythms of the seasons, I developed a deep appreciation for the natural world. That early influence has stayed with me, surfacing repeatedly in my woodcuts, books, and paintings. I return to nature not only to celebrate its beauty and richness, but also to confront the damage it suffers at human hands. Through my work, I hope to spark reflection — to help viewers see what's often ignored: the fragile balance of the natural world and the urgent need to protect it."

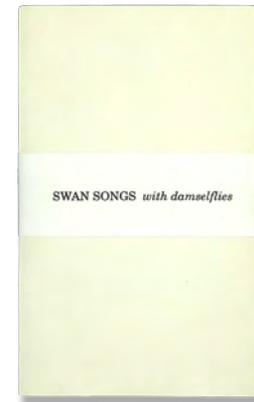


Swan Songs with Damselflies

Helen Douglas

Weproductions, Yarrow, Scotland. 2006

Swan Songs with Damselflies is a contemplative exploration of the lake/loch and its inhabitants. Distilled to the page as an ancient repository of time, swans glide and plants grow and damselflies flit. Douglas states: "I choose to live and work in the countryside. There I feel a cellular ease with my surroundings. From inside to outside textures inter-weave and it is in this sense that I construct visual narrative in my books. To be out in the landscape, camera in hand focusses my eye and mind as a form of understanding: I see. Something catches my eye and references a thought, or pattern of thoughts. An inner archive is riffled, a picture, a phrase, a dream is unearthed and this in turn infuses my images as I continue to work. Teasing these images to the page, as printed surface and sequence is what I bring to books as a form of visual reading, to make sense of something. Not for all time, but for that particular time and experience."



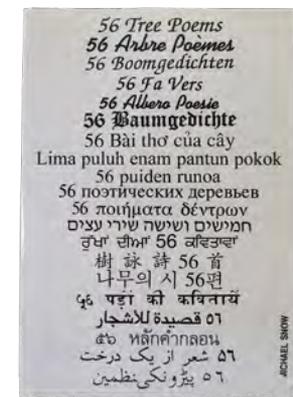
56 Tree Poems

Michael Snow

Imschoot, Gent, Belgium. 1999

Edition: One of 1000 copies

This evocative artist's book by Snow is a filmic collection of moody, dreamlike photos depicting the intricacies of tree branches, pictured from below. The book is designed with two covers and can be viewed in two directions.



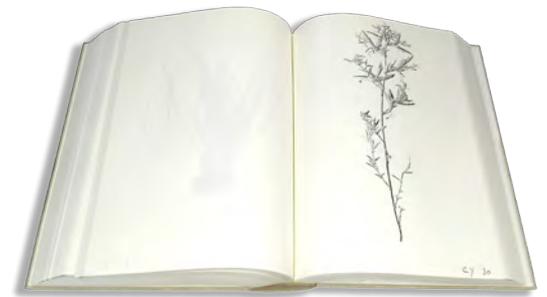
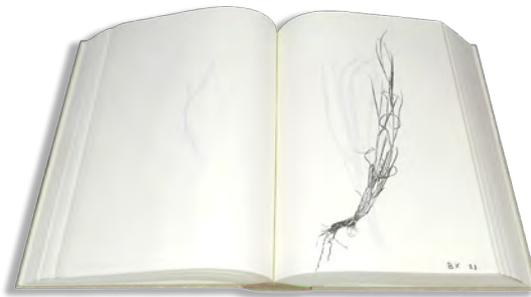
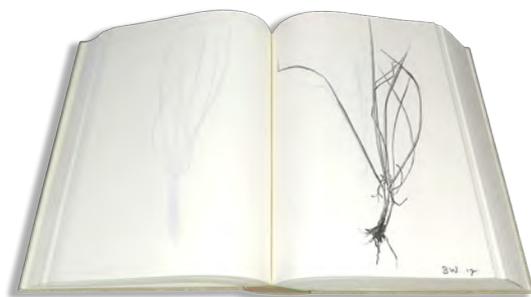
16 dm² an essay

Herman de Vries

Edition Lydia Megert, Bern. 1979

Edition: #39/50

The book shows the complete series of collages of 473 plants, collected in the meadow near Eschenau. The book is divided in 16 parts; on the front of the pages the 473 plants and grasses are reproduced in Xerox-copy on paper (29.7 × 21 cm). A number followed by two letters indicates the location of the specimens in each of the 16 squares. The book contains a folded map (heliography, opened 59.8 × 47.5 cm) showing a square of 40 × 40 cm divided in 16 squares horizontally numbered A, B, C, D and vertically W, X, Y, Z and inside each square the location of all plants are marked and numbered 1 etc.. The handwritten titlepage is followed by a handwritten colophon and by 2 pages with photographs (8.8 × 13 cm) of 16 dm² in the meadow with and without the plants.



Alien Invaders

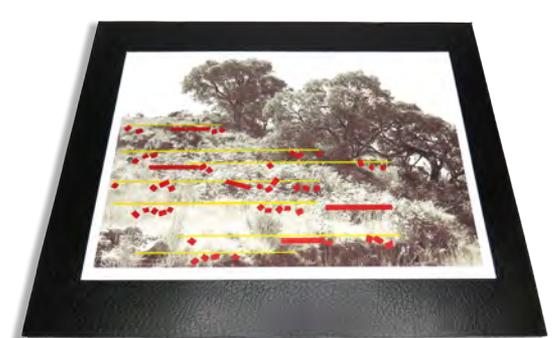
Rosalind Cleaver

Artists Book, Johannesburg, RSA. 2008

The six landscape images in Alien Invaders appear as documents of selected South African locations representative of different floral biomes. The images were selected on the basis that, although they were photographed through a regular lens and from a standard viewpoint, they demonstrate no obvious signifiers which promote 'meaning' or 'message', and the photographs themselves are neither cropped nor manipulated. Each landscape is host to a particular printed shape and colour representative of a plant invader species.

The invaders represented are:

1. The water hyacinth (*Eichhornia crassipes*).
2. The red sunflower (*Tithonia rotundifolia*).
3. Sisal (*Agave sisalana*).
4. Morning glory (*Ipomoea indica* and *Ipomoea purpurea*).
5. The moth catcher (*Araujia sericifera*).
6. Prickly pear (*Opuntia ficus-indica*).



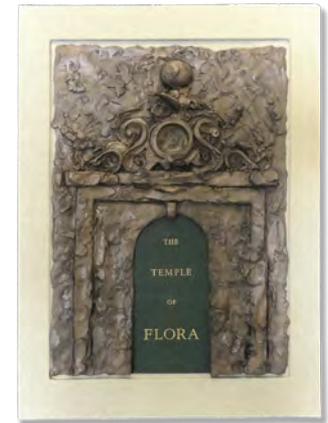
Temple of Flora

Jim Dine

Arion Press, San Francisco, CA. 1984

Edition: one of 175

Arion Press's *Temple of Flora* features twenty-eight large-scale, black-and-white drypoints and engravings by the American painter and printmaker Jim Dine, which were designed to complement a series of poems and botanical notes selected by the book's editors. It was inspired by the original *Temple of Flora* published in 1807 by the English physician and botanist Dr. Robert John Thornton (1765-1837). Thornton had paired oversized color plates of flowers, set in dramatic landscapes, with inspirational poetry and notes on flower lore and legend. For his illustrations, Dine used a number of unconventional cutting tools such as electric drills and grinders to achieve linear variation and subtle shifts in tone, ranging from soft grays to deep blacks.



Virginia Creeper *Parthenocissus Quinquefolia* (L.) Planch.

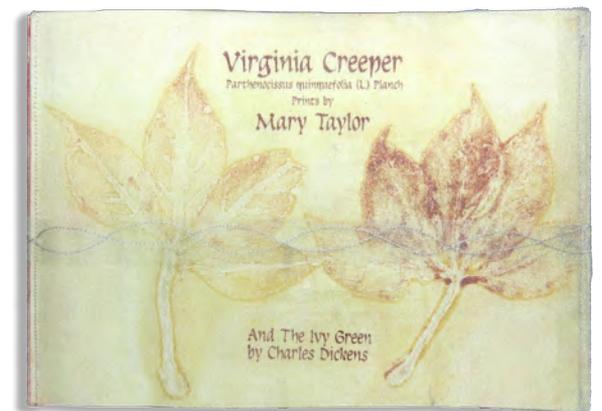
Mary Taylor (book artist)

Charles Dickens (text)

Artists Book, Marshfield, MA. 2009

Edition: Unique

11 Akua monoprints on the front side and drawings made with woodless colored pencils around outlines made from rubbings of leaves on the reverse. Sheer ivory fabric with stitched decorative design sewn to the front cover and back page of the book. The monoprints were made with Virginia Creeper vines and are printed in shades of pink, russet and green going to white, almost transparent, images on the last two pages, all on yellow-rose grounds. The colors are repeated as original drawings on the verso



The Island of Rota

Oliver Sacks (text)

Abelarao Morell (illustration)

Ted Muehling (design)

Library Council of the Museum of Modern Art,

New York. 2010

Edition: #55/135

Ted Muehling's work encompasses most aspects of the book, including the typography and the layered structure. He designed the cycad leaf and sea-fan castings, the laser-cut image in two leaves of paper, the altered historical maps, and the cover and box.



Tulip

Susan Allix

Artists Book, London. 2008

Edition: Copy number F

The beauty and tragedy of the tulip's life are expressed through the form and composition of the book. To the painting was added a poem. Then elements of the painting were printed and given additional dimensions through lino-cut, monotype and blind printing.



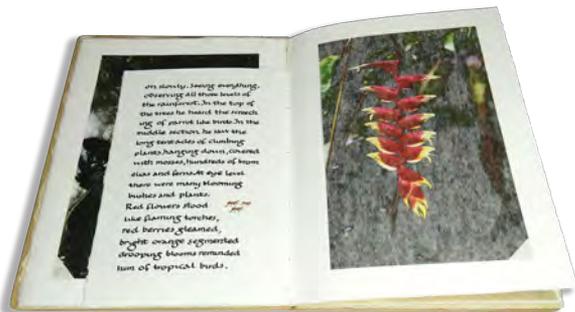
Zones of Time, Sand and Rain

Nelleke Nix (book artist)

Phyllis Uitti-Maslin (photography)

The National Museum of Women in the Arts,
Washington, DC. 2000
Edition: #24/125

A metal-framed rainforest image on the center of front cover and includes 3-D lenses in a pocket for viewing two images in the book. It contains several stories and anecdotes about conservation efforts and a digital print of a Leatherback turtle laying her eggs, with the tale of a team of ecologists helping the injured turtle dig her nest.

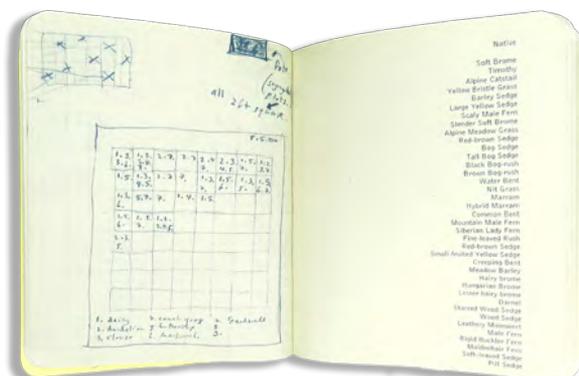
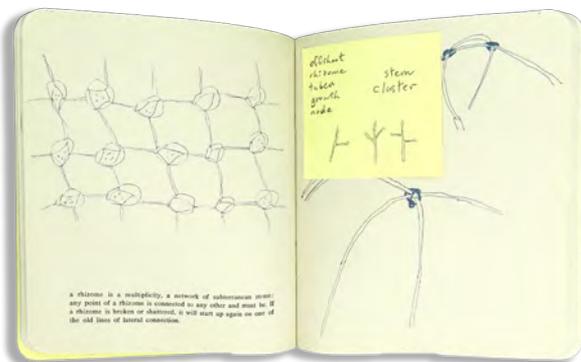
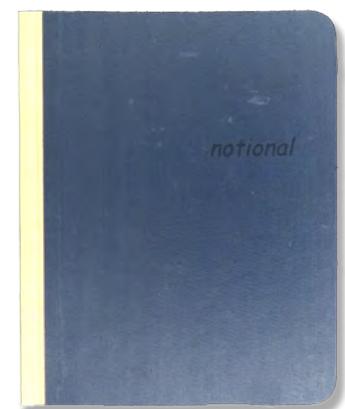


Notional Field Notes

Katie Holton

Coracle, Tipperary, Ireland. 1999
Edition: #211/300

Notional looks and reads like a sketchbook. Printed in blue ink on thick gray pages, the notes, drawings, diagrams, instructions, lists, occasional poems, definitions, and musings are accompanied by yellow post-it notes pasted onto the page. They are graphic reminders of the focus-free exhilaration of the act of imagining for its own sake. Her works recall the childhood pleasures of mapping out imaginary territories, of dreaming up impossible schemes, of escaping, however briefly, into a world of delicious fantasy.



A Repeated Misunderstanding of Nature

Clifton Meador

Artists Book, n. p. 2012

A Repeated Misunderstanding of Nature contains five sections, each presenting a sequence of woodland images from Vinalhaven Island in Maine. The border of each image includes a text from a long, imaginary lecture by a professor who—even though he sounds convinced—is actually confused about how to understand nature: he drifts between thinking of nature as something to read and nature as an anthropomorphic presence. This work was inspired by Chinese literati landscape painting, a mode of art that used images of nature as a vocabulary rather than as representation of specific landscapes. For these literati, landscape was a metaphor for personal experience: for the confused professor in *A Repeated Misunderstanding of Nature*, these pictures of the autumnal forests of Maine become a text that defeats reading.



Read, Peep, Read

Eugene Hön

FADA, The University of Johannesburg,

Johannesburg. 2014

Edition: Unique

The installation work consists of the following:

- A ballpoint-pen drawing of an Iris, which is framed with a venetian blind to protect the ink medium from sunlight.
- a book consisting of the visual label cut into strips, held together with two strings, with a brown spine with the title and author's name and "702.81HON" mimicking the Library of Congress call number. This is held upright between two perspex bookends.
- An digitally printed concertina fold booklet in archival inks in which the original Iris flower morphs into kaleidoscopic new patterns.



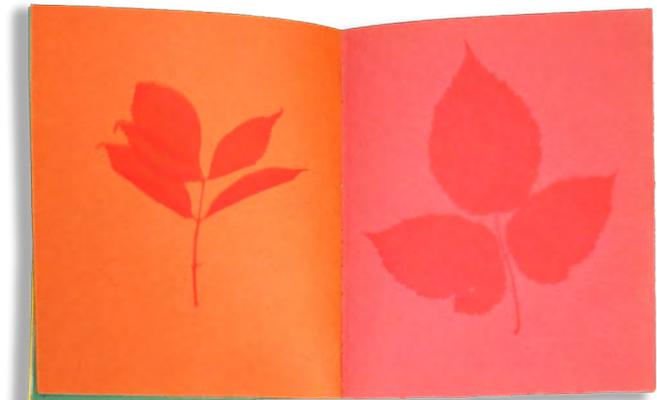
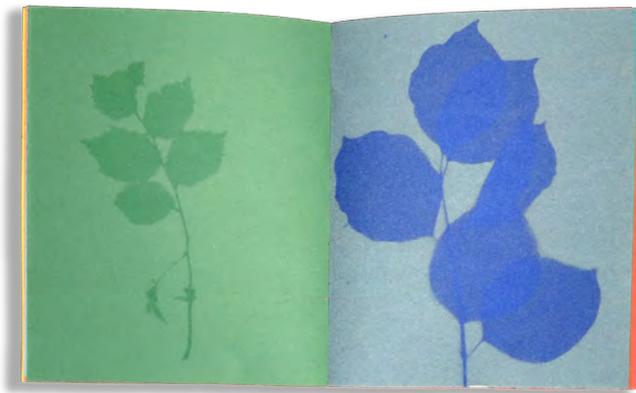
Sun Set

Rúna Þjorkelsdóttir

Artists Book, 2007

Edition: #36

Botanical sunprints are a type of cameraless photography where images are created by placing objects on light-sensitive paper and exposing them to sunlight. Instead of a book printed in offset, this handmade book has discoloured pages showing leaves created by exposure to light at sunset.



The Day Dream (Twelve verses from)

Susan Allix (book artist)

Alfred (Lord) Tennyson (poem)

Susan Allix, London. 1995

Edition: #4/17

Tennyson's poem *The Sleeping Beauty* with its themes of dream, inspiration and escape, was published first in 1830 before he expanded it after the death of Arthur Hallam, renaming it *The Day Dream*. Susan Allix selected all of 'The Sleeping Palace' section of the poem and single stanzas from the sections 'The Sleeping Beauty', 'The Arrival' and 'The Departure' and two from 'The Revival'.



Cork Book

Unknown

No publisher

This is a book showing the unusual material of cork for both the pages and cover.



In Mexico

Helen Douglas (book artist)

Edward James (text)

Weproductions, Deuchar Mill, Yarrow. 2014

This concertina opens in vibrant colour to reveal in progressive spreads of two, four and six pages a rich sensory exploration of Edward James' surreal jungle garden Las Posaz, in Mexico. Lush vegetation intertwines with the constructed buildings and staircases of James' imagination and with Douglas' own. ... With the unfolding pages, from ground to tree tops, the viewer can ascend with the staircases and flit with the butterflies of the garden, suspending gravity and disbelief, venturing through gates and windows to boughs and fern vaults in the sky. And in so doing experience, within the small intimacy of book, something of the unfolding immensity of the garden and its timeless fusion of earth and paradise, real and surreal.



Halleria lucida Tree fuschia / Umbinza

from *University of Johannesburg Print Portfolio*

A Special Gift Edition in Honour of Professor Ihron Rensburg, the first Vice-Chancellor of the University of Johannesburg, 2005 - 2017

Rosalind Cleaver (featured artist)

[and ten others]

Nkosinathi Ndladla (papermaker)

University of Johannesburg,
Johannesburg. 2017

Etching, aquatint and collage on Fabriano Rosaspina paper

Edition: #17/20



Untitled

from *University of Johannesburg Print Portfolio*

A Special Gift Edition in Honour of Professor Ihron Rensburg, the first Vice-Chancellor of the University of Johannesburg, 2005 - 2017

Inge-Lore Hyson (featured artist)

[and ten others]

Nkosinathi Ndladla (papermaker)

University of Johannesburg,
Johannesburg. 2017

Hand-made cotton and hemp paper with encased plant forms

Edition: #17/20



Paper Botanists Cultivators of Artifice

Claudia Cohen

Barbara Hodgson

Byzantium Press, Canada. 2021

Edition: #25/30

The extended subtitle reads: or Botany Depicted by the Various Arts of Drawing, Painting, Nature Printing, Wood- & Linocutting, Etching, Engraving, Lithography, Sun Printing, Photography, Marbling, Stencilling, Punching, Papercutting, & etc.

Vamp & Tramp description: Paper Botanists explores the connections between paper and botanical arts. Some illustrations are culled from incomplete volumes of botanical texts over the last 350 years, and those specially created by the authors for this book.



The Cycad Collection Volume 1 Natal Province

Douglas Goode (illustrator)

John Comrie-Greig (text)

Brett Hendey (preface)

P. Vorster (introduction)

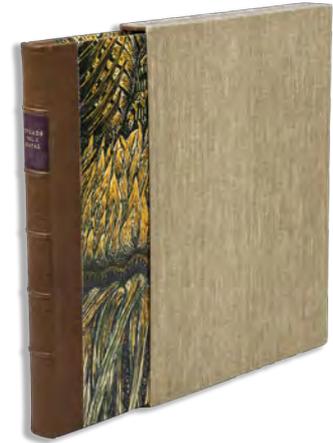
Malcolm Christian (printer)

Peter Carstens (bookbinder)

The Caversham Press, Balgowan, RSA. 1996

Edition: #20/100

The Cycad Collection was envisaged as the first of a number of botanical volumes. This single volume is possibly one of the rarest books on the subject in the form of a Florilegium. It took a total of five years to complete as each of the completed lithographic images is hand-coloured. Due to the labour-intensive process, the full edition has yet to be conceptualised and will probably never be realised.



The Arctic Plants of New York City

James Walsh (text)

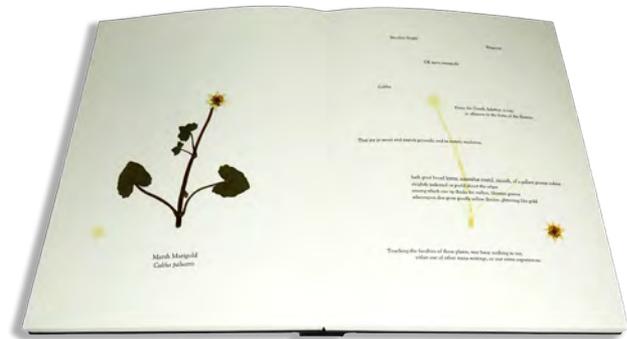
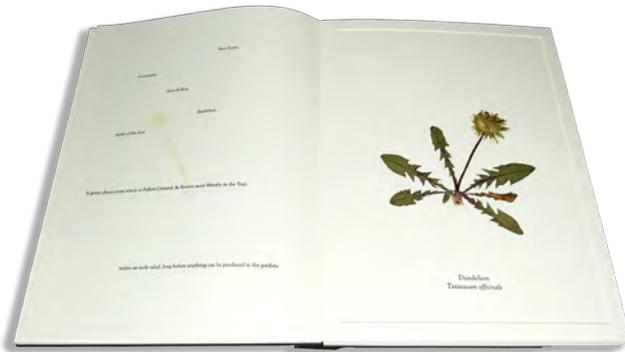
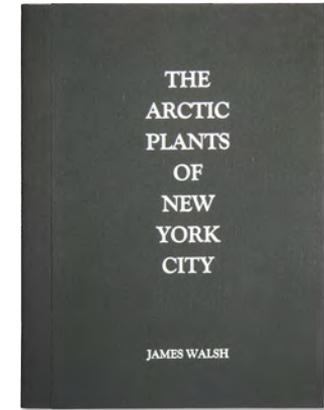
Daniel E. Kelm (bookbinder)

Granary Books, New York. 2015

Edition: Binder's copy/40

Walsh states: "This book was sparked by a simple thought—I wonder if there are any plants that grow in both the Arctic and New York City? There are quite a few, as it turns out, and I embarked on a project of discovering the Arctic by staying close to home and paying particular attention to the libraries and land around me, searching for whatever Arctic plants I could find here."

The Arctic Plants of New York City combines personal letters, poetry, prose essay, scholarly research, botanical exploration, and artistic investigation. Interspersed throughout the book are a number of two-page spreads that focus on a single plant, such as Common Mugwort, with a mounted botanical specimen of that plant surrounded by texts drawn from earlier writers on botany and set in verse, creating a field of word-objects interacting with plant-objects. The letters that open the book lead into a prose essay that touches on the souls of plants, their use in medicine and as spurs to mental travel, their transience, their migrations, their meaning. The book concludes with a reproduction of the index from Nicholas Polunin's *Circumpolar Arctic Flora* (1959), in which the author has marked in red pen the 88 Arctic plants that occur in New York City.



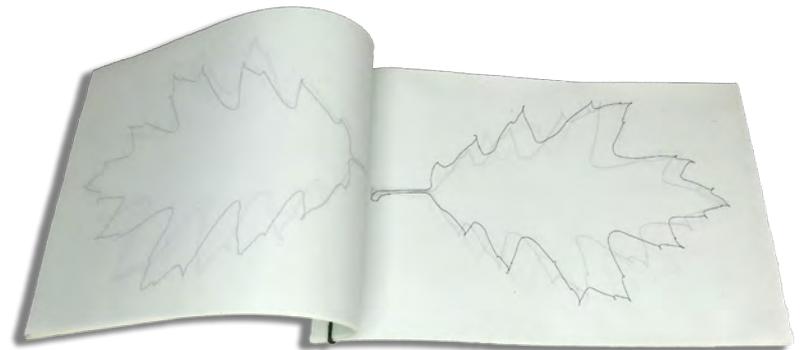
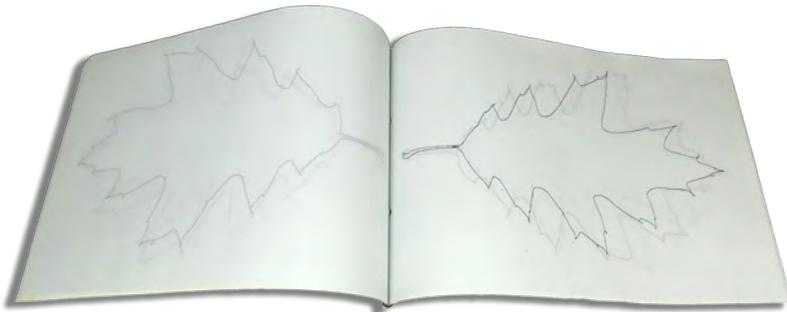
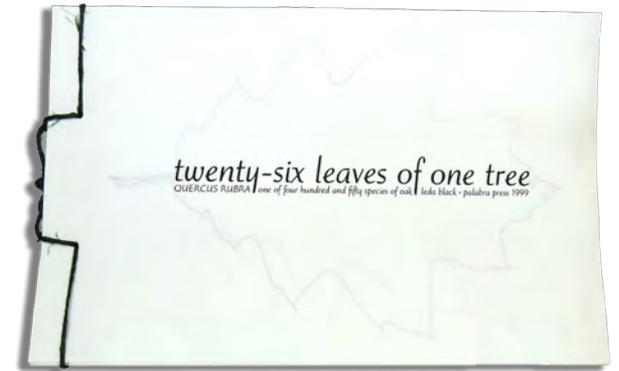
Twenty-six Leaves of one Tree

Leda Black

Palabra Press, n. p. 1999

Edition: #13/50

The artist has made careful outline drawings of 26 unique leaves from a *Quercus Rubra* tree, one of 450 species of Oak. Printed on tracing paper, the line drawings are visible through the pages.



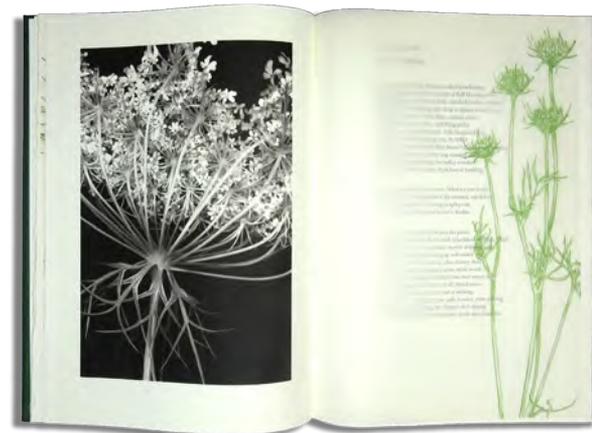
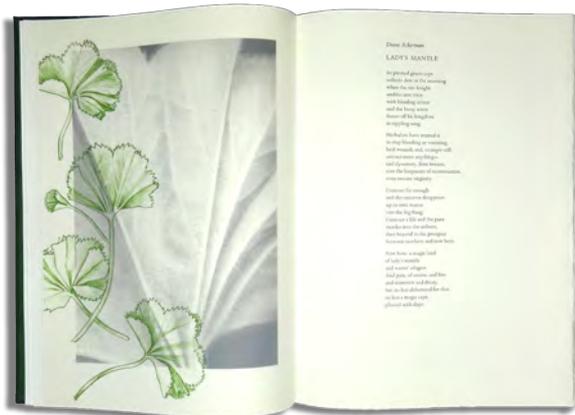
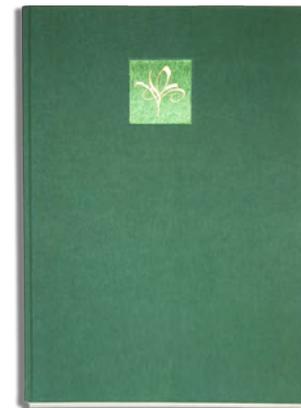
Art Botanica A Collection of Poems

Enid Mark

ELM Press, The, Wallingford, PA. 2004

Edition: AP/40

This 64-page compilation of poems and images is inspired by the long tradition of herbariums and botanical books, especially those published in Europe from the 17th Century onward. The poems, with one exception, were written specifically for *Ars Botanica* with the images created in response to them. Timothy P. Sheesley's hand-pulled lithographs are printed on both translucent sheets and Japanese paper providing a rich visual dialogue between images and texts.



The Architecture of Trees

Franca Stagi (author)

Cesare Leonardi (author)

Natalie Danford (translation)

Giulio Orsini (introduction)

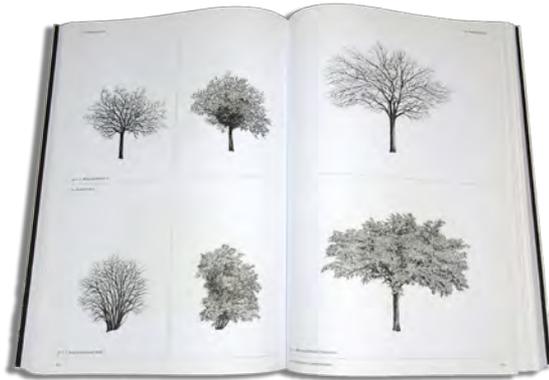
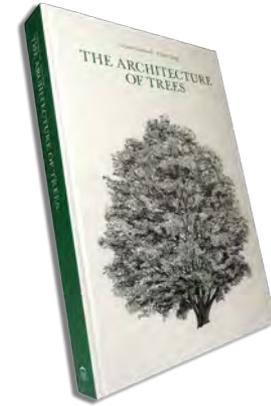
Andrea Cavani (introduction)

Laura Conti (foreword)

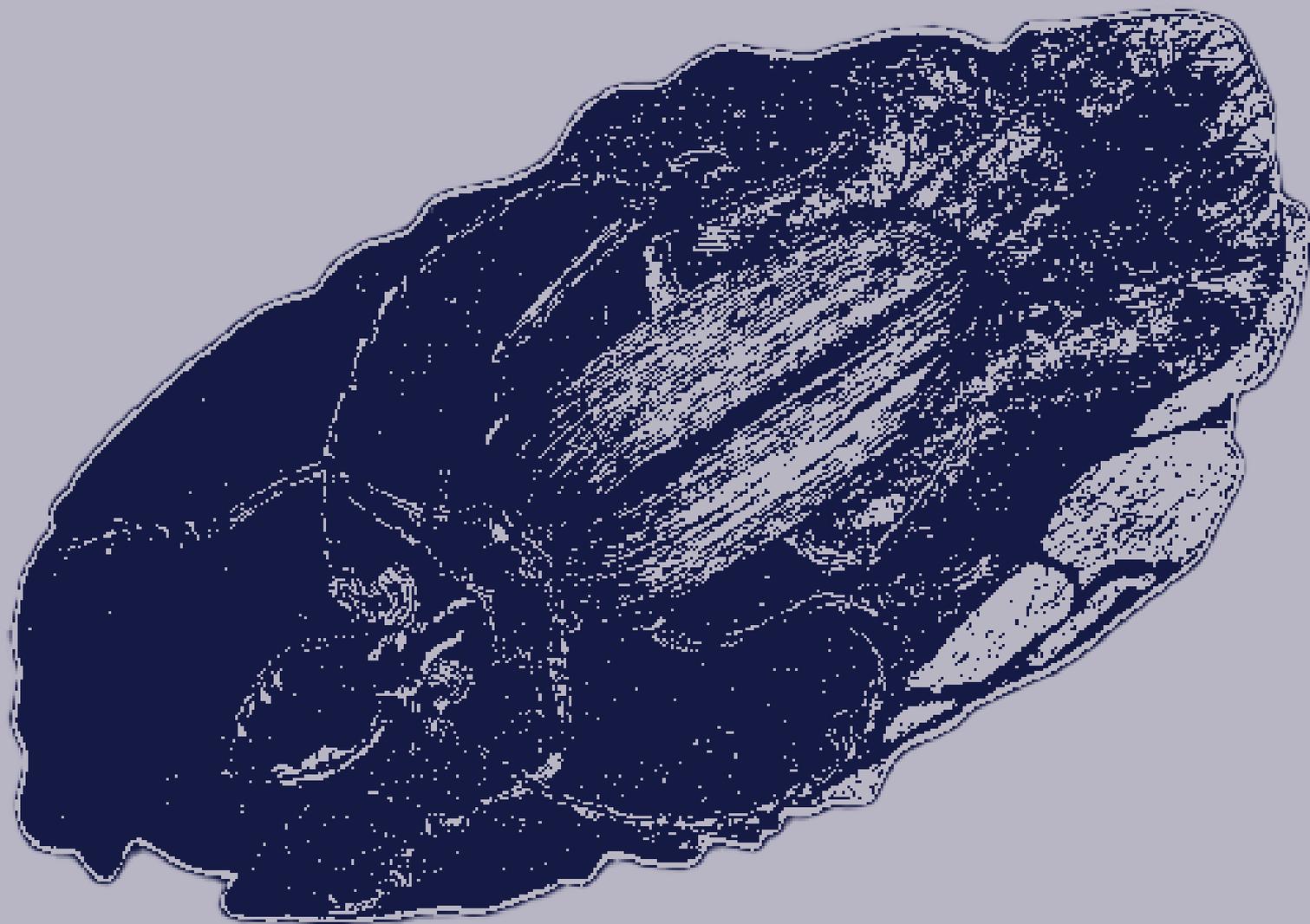
Princeton Architectural Press, New York. 2019

ISBN: 9781616898069

The Architecture of Trees is considered a “legendary and unsurpassed botanical masterwork.” The volume features more than 400 quill-pen illustrations of 211 tree species, drawn to a scale of 1:100, with and without foliage, complete with tables of seasonal color variations and projections of shadows cast during the hours of daylight and season by season. First published in 1982, this English-language edition took more than twenty years to complete..



FAUNA



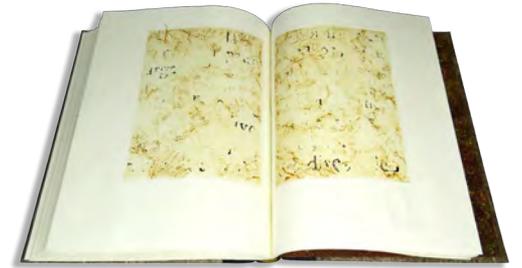
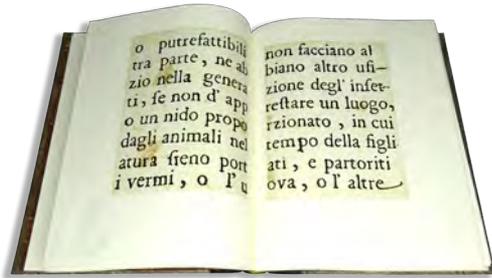
Putrefatti

John (Johnny) Carrera

Quercus Press, Boston, MA. 1995

Edition: #12/25

Putrefatti was created for the *Science and the Artist's Book* exhibition (Smithsonian Institution Libraries & the Washington Project for the Arts) and is based on the book *Esperienze Intorno alla Generazione Degli' Insetti* (1668) by Francesco Redi who attempted to show that only life can engender new life in rotting meat. The text of *Putrefatti* was photocopied from the original Redi text, enlarged in page form and photo-engraved. The overlays are photo-engraved from line drawings and images depicting Redi's experiments are embossed.



Nautilus Book

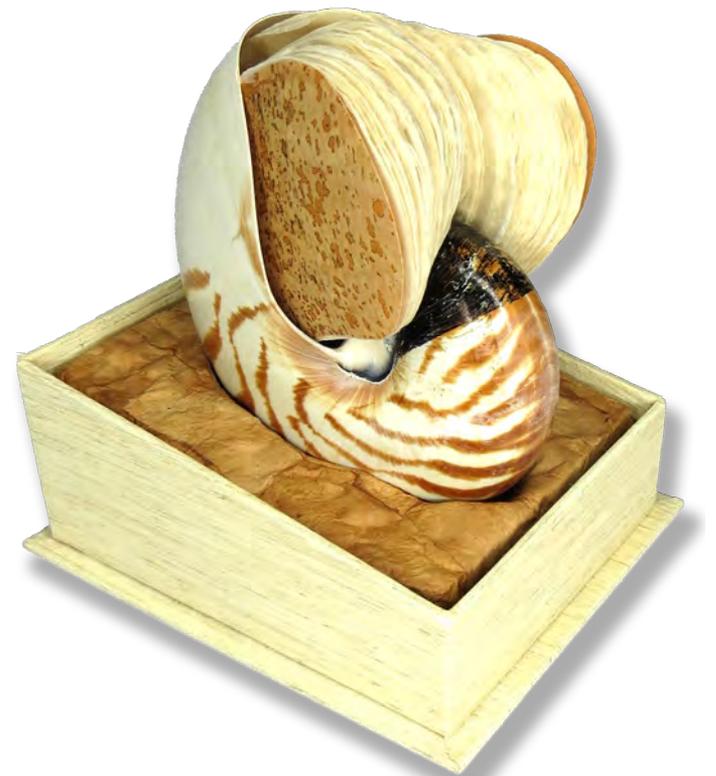
Louise Genest

Artist's Book, Montreal, Canada. 1998

Unique

The shaped book is cut to fit into a nautilus shell using thin papers held with Japanese stitch binding with cork covers which fits into a nautilus shell.

This stands in a paper mould within a yellow silk box and a shell handle.



Arachne

Gloria Helfgott

Artist's Book, 2001

Edition: One of 6 variants

A hexagon (sexagon)-shaped book in green leather with a spider sculpture attached by a string that is assumed to have woven the arcane symbols and text ("The Circle's Complete") on each of the seven hexagon-shaped 'pages' of the book.



One Day, Long Long Ago

Anna Hepler

Beo Press, Pelham, MS. 1991

Of Hepler's work in general, Ian Boyden states: "A word enters my mind as one of the underlying concerns of Anna's work: Entropic. It's a word from Greek, the etymology meaning 'internal transformation,' and is used to describe the gradual decline into disorder of a given thing or system. We are not immune to entropy. As we get closer to death, our bodies give way. But with Hepler a, such a compassionate sensibility is not reserved for human death alone. Over the last twenty-five-plus years ... Hepler has been documenting / generating volumes and surfaces specifically at those junctures where a given thing has reached a paralyzing complexity, or just before or after the moment where it has reached the end of its use, and where elements of it begin to fall apart. I think Hepler recognizes the animacy of the materials she works with. They are living, even if many of us cannot quite see them as such. ... She is like an envoy, endowing them with a new austerity, isolating them in ways that allow us to see them, marvel at them, but also see the immense humor and dignity even in this final hour, perhaps most of all there."



The Essence of Beeing

Michael Lenehan (text)

Alice Brown-Wagner (illustrator)

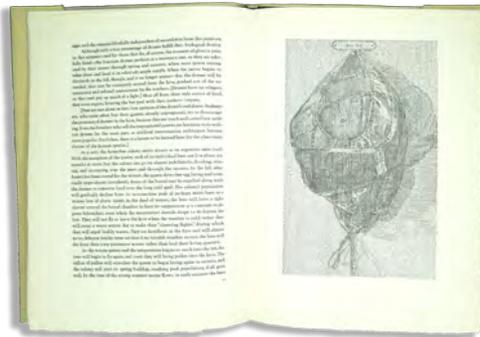
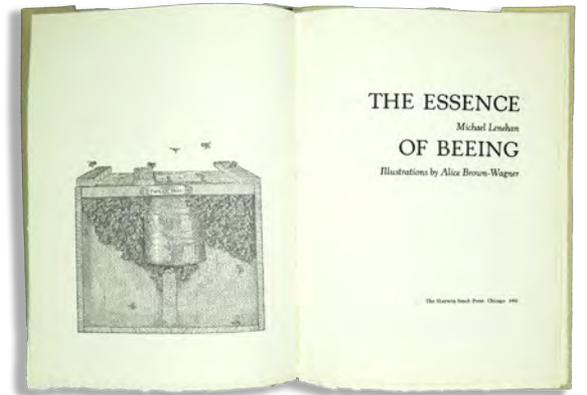
Bob McCamant (designer and printer)

The Sherwin Beach Press, Chicago, IL.

1992

Edition: #47/200

With its blind embossed honeycomb patterned and honey-coloured wrapper *The Essence of Beeing* is an account by Michael Lenehan of two beekeepers: Michael Thompson, who has hives on the roof of his apartment building in the city, and Michael Thompson who keeps bees on his farm in the country. In the process of describing the beekeepers and their work, the book tells a great deal of what is known about bees and honey. Brown-Wagner has illustrated the text with drawings of the tools of beekeeping.



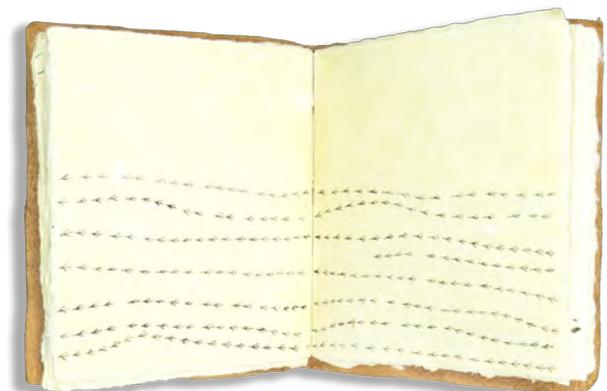
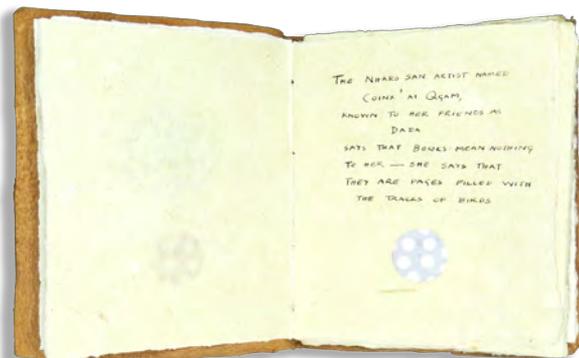
A Book for Dada

Judith Mason

Artists Book, Daljosaphat, RSA. 1992

Edition: One of 2 copies

Made on reject River Reed paper and bound in goat skin tanned at the Kuru Bushman Development Project at D'Kar in the Kalahari where Dada lives and works. Mason states: "The Nharo San Artist Named Coinx' ai Qgam, known to her friends as Dada says that books mean nothing to her—She says that they are pages filled with the tracks of birds."



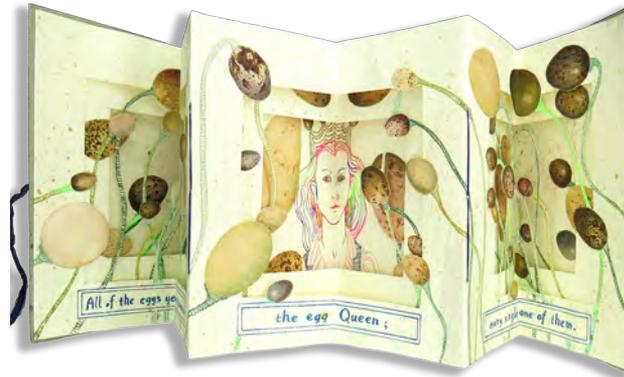
The Egg Queen

Lois Morrison

Artist's Book, 1998

Edition: #AP2/25

Pop-down format built around reproductions from a found nineteenth-century book with chromolithographs of eggs.



The Bee

Paul Oratofsky (text)

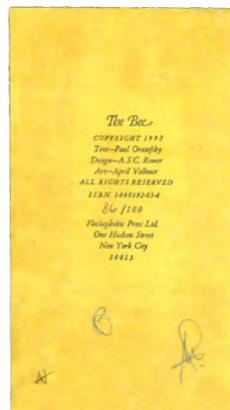
April Vollmer (image)

A.S.C. Rower (designer)

Flockophobic Press, New York. 1992

Edition: #86/100

This artist's book is a secret, self-contained object housed in an envelope that has been sealed inside a coating of beeswax. To read the book the wax must be sliced open, releasing *The Bee*. Inside is a sheet of Japanese Kitakata paper folded twice to create four pages, each of which holds one paragraph of text. One side of the paper is printed with Vollmer's images of anthropomorphic bees, the other side shows a flower. When the paper is held up to the light the bees appear to have settled on the flower. The text relates the tale of a mysterious bee, with Oratofsky's neat, poetic storytelling evoking the flitting of the insect from place to place, never resting for long, seemingly erratic but with a hidden sense of purpose and meaning.



The Raven

Edgar Allan Poe (original author)

Alan James Robinson (printmaker)

Cheloniidae Press, Easthampton, MA. 1980

Edition: #99/100 ordinary copies of a total edition of 125

Five etchings and two wood-engravings illustrate Poe's *The Raven* which is primarily a poem about grief, loss, and the descent into madness. The raven, a symbol of death and the narrator's unending sorrow, embodies the finality of death and the impossibility of forgetting his lost love, Lenore. The poem explores the themes of memory, the supernatural, and the human struggle to cope with profound loss.



Beetles Young Naturalist's Pop-Up Handbook

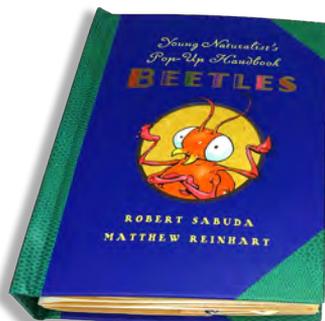
Robert Sabuda

Matthew Reinhart

Hyperion Books for Children,

New York. 2001

This is classified as a 'movable book' as it is designed as a pop-up structure. The book contains six pop-ups including dung scarabs (in moving the pages one 'rolls' the dung!) and the giant horned Hercules beetle of Central and South America. The colorful, metallic exoskeletons come to life on each page, causing even the most beetle-phobic reader to marvel at their intricate anatomy. The book is accompanied by a paper-engineered Australian Stag Beetle in a wooden frame.



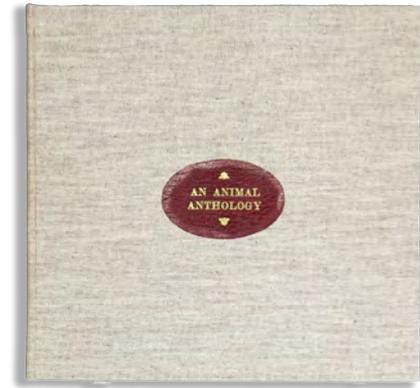
An Animal Anthology

Pamela Scott

The Peacock Press, Worcestershire. 1981

Edition: #10/100

A collection of 22 familiar and lesser known poems on a common theme for enjoyment across the generations and by all ages. It was designed for the artist's daughters when they were young. The illustrations and endpapers are hand pulled screen prints, the typography is hand set and printed with especially designed screen printed initial letters for each poem. Scott set up The Peacock Press in 1980, designing the logo and choosing its name because of the peacock's many cultural links often associated with compassion and as a good omen in Indian mythology.



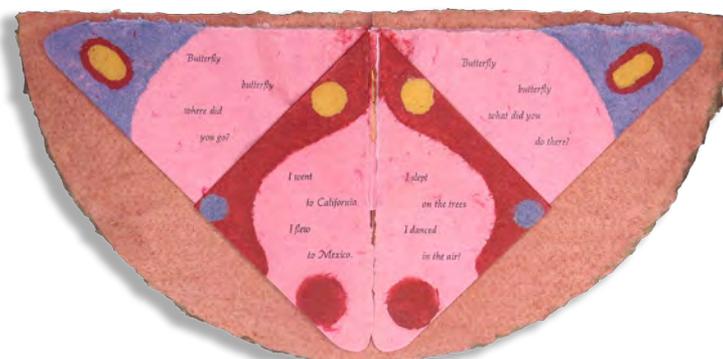
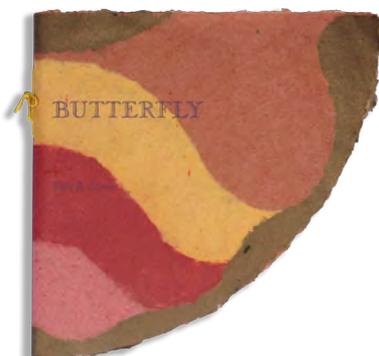
Butterfly

Betty R. Sweren

Pyramid Atlantic Studio, Riverdale. 1991

Edition: #7/18

Multi-coloured cover and origami butterfly page of handmade linen and abaca paper with pulp painting and printed poem.



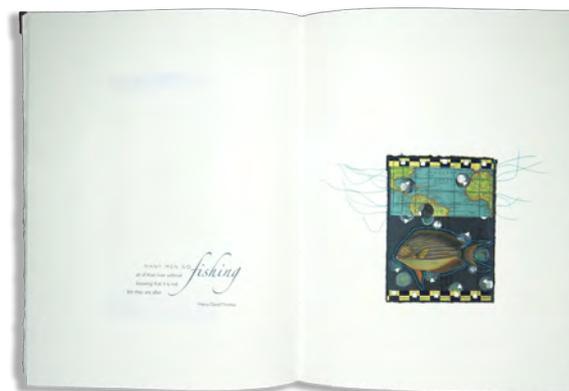
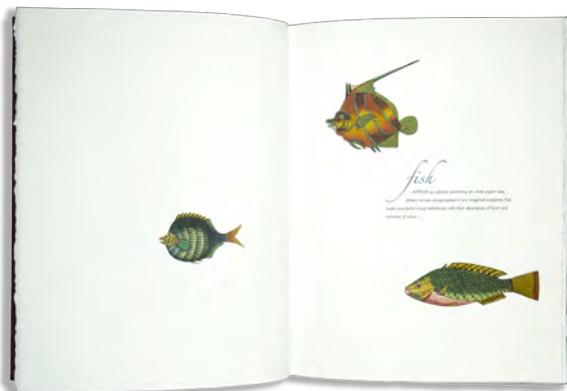
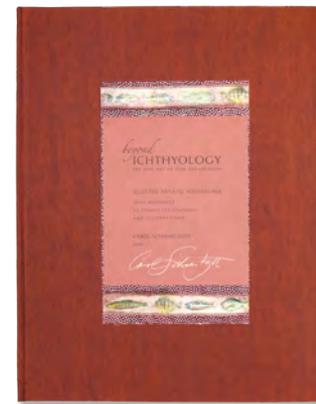
Beyond Ichthyology The Fine Art of Fish Illustration

Carol Schwartzott

Artists Book, [Freeville, NY]. Summer 2005

Edition: #2/10

Based on the premise of the natural history texts that accompanied the great age of exploration and discovery. These visual accounts recorded species that were too delicate to survive the long voyage home. Schwartzott has created her own visual account of her journey into the world of Ichthyology. In her account scientific names and illustrators accompany each collage title as we study *Salvelinus alpinus* / Almoniformes (mountain trout or char) from Donovan (1802–08), *Moron boussouck* (rotton moron) from Renard (1754), and *Anthurus lineatus* (blue-lined surgeonfish) from Bennett (1830) plus 15 others.



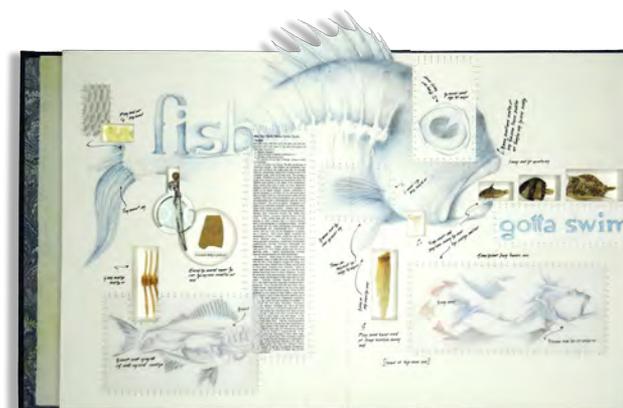
Notes for a Thoroughly Natural History

Molly Van Nice

Artist's Book, Somerville, MS. 1996

Unique

The artist states: "Most of what I am as an artist derives from an early and energetic embrace of Marcel Duchamp. This includes his disdain for the word "artist", and his several suspicions regarding "art" in general, although I do, nonetheless, use these words and use them as if I know what they mean. To me, art is just a facet of curiosity. Like its uptown cousin, science, it is simply one form of inquiry, a way of looking at things, asking questions and nosing around. Unlike science, whose conclusions are taken as fact, the conclusions of art—the objets themselves—are not answers; they are matters of opinion, inklings. Postcards home, nothing more."



Mayflies of the Driftless Region

Gaylord Schanilec (wood-engraver)

Clarke Garry (identifications)

Midnight Paper Sales, 2005

Edition: #25/50 of 400 copies

Dry Fly Entomology by Frederic M. Halford, published in London in 1897, was the inspiration for *Mayflies of the Driftless Region*. Halford, the Victorian innovator and popularizer of modern fly-fishing, scientifically described and surveyed the principal British mayflies of his time, but he did not claim his work as a comprehensive entomological treatise. Instead, *Dry Fly Entomology* was aimed at providing anglers with a basic, working understanding of the nature of aquatic insects. *Mayflies of the Driftless Region* can make no such claim; it is not a field guide. Instead, it is a study of mayflies by an artist.

Entomologist Clarke Garry, professor of biology at the University of Wisconsin-River Falls, has written text to accompany each of the images. Garry documents the series of taxonomic steps involved in the formal scientific identification of each of the specimens. In the context of a scientific journal, these identifications would likely be dry and difficult reading for most of us. However, in the pages of a finely printed book, the poetic nature of the language can be appreciated.



Birds of Manhattan

John Ross (printmaker)

Lloyd Jonnes (text)

High Tide Press, New York. 1998

Edition: #30/40

All the birds are illustrated against various skylines and facets of New York. Not only are the birds named and their habits and backgrounds intelligently described, but the buildings, where possible, and their designers, are named; the sculptor of the Statue of Liberty on Bedloe's Island is also not forgotten!

Ross comments: "I join my passion for architecture with the joy of looking at birds, in a city setting that seems incongruous as a home to wild life. I studied printmaking with Antonio Frasconi and own a copy of *Birds of my Homeland* by Antonio. This undoubtedly influenced my choice of subject matter. I checked with the Audubon Society in New York for the most common species of birds found here and chose 14 of the 40 that they suggested. The author, Lloyd Jonnes, is a dedicated bird watcher..."



James & Other Apes

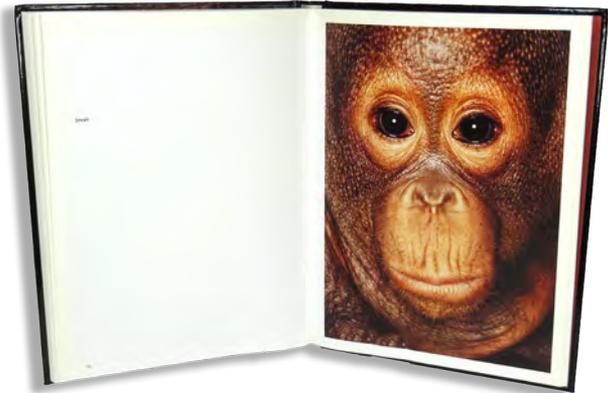
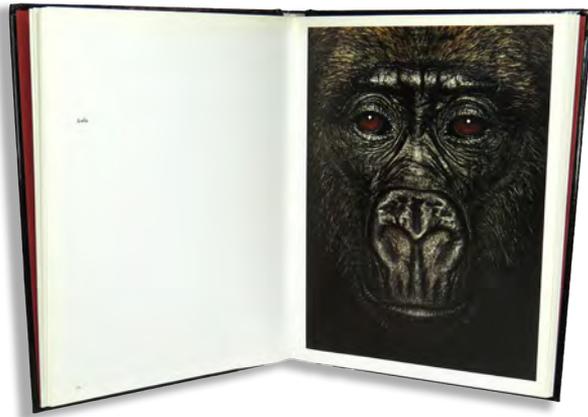
James Mollison

James Goodall (introduction)

Chris Boot Ltd, London. 2005

Over the course of four years, and across four separate continents, the British photographer James Mollison photographed over fifty great apes.

In ape sanctuaries and in the wild, he photographed chimpanzees, gorillas, orangutans and bonobos, capturing the unique character and spirit of each ape using the aesthetic of a passport photograph. When photographing a troop of gorillas in the Congo Mollison says: "The great apes are our closest biological relatives. We recognise so much of ourselves in them, yet we know so little about them. We think of them as different species. But they each have their own individual traits and characters, which are very familiarly human. We are different from a lot of animals. But the great apes ask us questions about ourselves, because they are so close to us. I can remember looking at their faces and just thinking how similar they are to us" In doing so, Mollison explored how apes uniquely connect with us. How they can act as avatars of our inner selves, our past and maybe our future too.



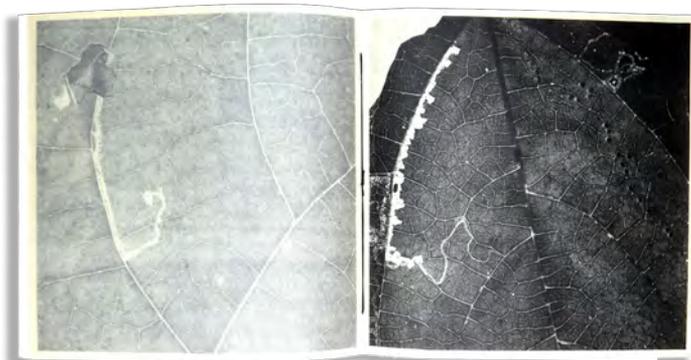
Hole From My Beanstalk

Ryoko Adachi

Artists Book, Tokyo, Japan. 2008

Edition: #9/20

Adachi states: "I brought up a beanstalk for my book *Jack and the Beanstalk*. On my beanstalk came many insects. This book is the product of what I enjoyed with insects that visited my beanstalk." The cover is synthetic paper with 28 pages containing photo pictures of worm-eaten bean leaves printed by ink-jet on alkaline paper and coated with wax. The worm-eaten parts were hand-cut.



The Trudge of Insects

Thorsten Dennerline (imagery)

Brendan Isaac Jones (text)

Barry Spence (bookbinding)

The Bird Press, n.p. 2008

Edition: #3/15

"This book project began in 2002, when I started photographing insects from the collection of the entomology labs at the University of Massachusetts, with access generously provided by Benjamin Normark, the curator of the collections. I was captivated by the idea of looking closely at these beautiful specimens and their death silence created by the wounds of the display pins" - Dennerline.



WunderCabinet The Curious Worlds of Barbara Hodgson & Claudia Cohen

The Curious Worlds of Barbara Hodgson & Claudia Cohen

Claudia Cohen

Barbara Hodgson

Heavenly Monkey Editions, Vancouver, Canada. 2011

Edition: #10/36

The artists state: "Our book cabinet is arranged into two sections: Naturalia, objects found in nature, and Artificialia, attempts through artifice and craft to transform nature into something even greater. As our real and fictitious collections are personal, we have made no attempt at universality, nor is this book a history of the wunderkammer. As with all good cabinets, our images are labelled, and descriptions for each subject are found within the section introductions. There are also objects arrayed in small compartments in the box housing this book. These objects range from specimens of plants, fossils, minerals, and so on, to paper constructions of polyhedral solids, armillary spheres and obelisks. As no two books are alike, we include a handwritten catalogue detailing the contents of each book."



ABC of Bugs and Plants in a Northern Garden

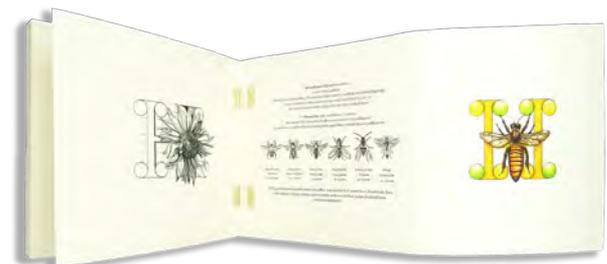
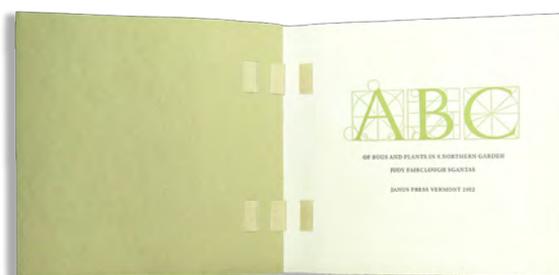
Claire Van Vliet (book artist)

Judy Fairclough Sgantas (illustration)

The Janus Press, Vermont. 2012

Edition: One of 120 copies

Vamp & Tramp Booksellers state: "A collaboration between Vermonters Claire Van Vliet, proprietor of Janus Press, and Judy Fairclough Sgantas, an artist and gardener. This work is a double alphabet book, with classical Roman letter forms entwined with plant life and insects. The content is about garden pests – what attracts or repels them – and a plant's defenses. The text gives definitions of the insects for that letter including both common and Latin names. Information ranges from 'common habitat' to 'natural control.'"



A Little After This

Colin Richards

Artists Book, Cape Town. 2012

Edition: Unique

A4 state: "Richards' interest in the concept of the line is evinced in his detailed cross-hatching in pen, forming shadows from which silhouettes of parrots emerge. The parrots, drawn from colleague Pippa Skotnes' taxidermied African Grey that she gave Richards, are seen lying on their backs— ambiguously suspended, and immortalises, in a place between life and death. The other pages consist of what Richards refers to as "horizontal hatchings," paper reliefs and assembled words that reference parrots in Robert Louis Stevenson's *Treasure Island* (1883) and Daniel Defoe's *Robinson Crusoe* (1719). Writing on this work, Richards said:

Crusoe taught his parrot to speak and its words (his originally) brought him some comfort in his isolation. Yet other references in the book speak of killing parrots. I reorganized these cut and pasted words to touch on, amongst other things, the capriciousness of creaturely life – human and animal – lived in relative isolation."



Songbird on the Sea

Tebogo Boikanyo Matsfana

Birdhouse Interactive, Ahmedabad, India. 2024

Edition: One of 30 copies

The notion of crossing the ocean, physically, metaphorically and emotionally, carries significance in the context of this work. Thematically, the work grapples with the concept of loneliness as an ocean to be traversed, through mental strength, presence of mind, and through the use of one's own set of metaphorical wings. The protagonist is tethered to a bird, namely a Blackpoll warbler. This is the smallest bird to achieve the transatlantic migratory feat of roughly 20 000 km from North to South America over a short period of two to three days. With a wingspan of roughly 25-27cm it is the only songbird of its kind able to achieve this physically taxing journey. In transcending an ocean of emotions, the Blackpoll warbler in these visual poems, conquers the sea by transcending it.



Die Forelle

Christian Friedrich Daniel Schubart (text)

Sabine Golde

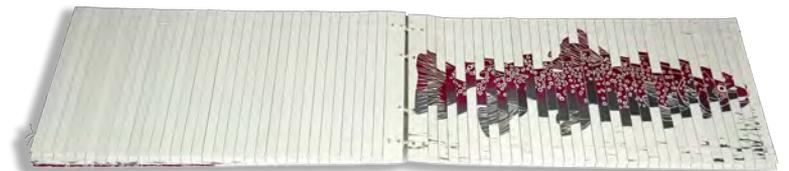
Stefan Gunnesch

Yasutomo Ota

Halle (Saale) Frühling, Germany. 2014

Edition: #9/10

Franz Schubert first wrote a song called *Die Forelle*, based on a poem of the same name by Christian Friedrich Daniel Schubart. Schubert was later commissioned to turn it into a piece of chamber music, which resulted in the *Trout Quintet* (1819). Traditionally, bamboo strips are written on in a vertical direction, as is typical in China and Japan. In this work, Golde, Gunnesch and Ota go against this norm and use the lyrics of Schubart's *The Trout*, written in German, in a horizontal format. As a result, the mutual progression of structure and content literally plays and intersects, opening up possibilities for new approaches to books and typography. The poem, printed across the pages made of thirty-four laminated cardboard strips and held together by two rows of thread, wriggles in one's hands like a fish and flows over them like a stream. Likewise, the flipping, slipping and shuddering of *Die Forelle*'s pages re-create the trout in the brook.



Bestiarium Continuatio

Ines von Ketelhödt

Hans Jakob Christoffel von Grimmelshausen (original text)

The artist, Flörsheim am Main, Germany. 2016.

Edition: #2/40

The photographs were taken of dioramas and animal specimens in the American Museum of Natural History, New York, and in the Museum Wiesbaden as well as a passage from the ninth chapter of Hans Jakob Christoffel von Grimmelshausen's *Continuatio des abentheurlichen Simplicissimi* (1669) about the changeable mythical figure 'Soonchanged'. von Ketelhödt states: "The animal images each take up a double spread of the book, with one half of the animal on the left-hand page and the other half on the right-hand page. When the page is turned, it produces a new combination with the next animal – a hybrid creature. The new animal then merges with the following animal, and so on. The entire book represents an ongoing chain of transformation, each hybrid creature becoming a new one each time a page is turned."



Pas de Deux

Tatjana Bergelt

Maria Appelberg (designer)

Tume Vuorenmaa (printer)

Vladimir Nabokov (text)

Kone Foundation, Helsinki, Finland.

March 2022

Edition: #7/22

A research based visual exploration of Vladimir Nabokov's parallel passions as a writer and an entomologist, referring to his groundbreaking work on the *Polyommatus* blue butterfly. The colours of the book covers and iridescent paper draw attention to the UV-light-reflective structure of the butterflies' wings.

Regarding the butterflies, Bergelt relies on evolution, taxonomy, DNA studies, and quantifiable facts, whereas the life of the writer remains a puzzle of patterns, crosswords, linguistic questions, chess problems and word games.



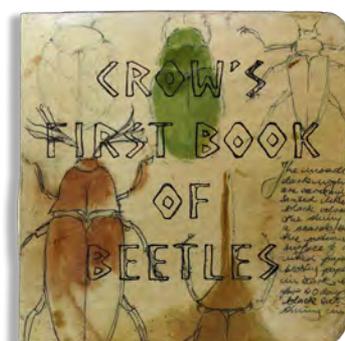
Crow's First Book of Beetles

Colleen Winter

The artist, Johannesburg. 2024

Edition: Unique

Winter states: "Drawing from my interest in nature and the numinous, I have chosen to work with Crow and beetles. Crow is a recurring theme in my work: Symbolically, it is associated with the cycles of life and death, both messy processes, reflecting how I engage with the practice of mixed media. Beetles symbolise resilience, and due to their life cycle, are associated with rebirth and renewal. And like the British biologist J.B.S. Haldane, I too, simply have "an inordinate fondness for beetles": I like their shapes, their colours, and the way they move."



Necrophagus. (From the series *Somata*)

Kathleen Patricia Sawyer

210mm

Artists Book, East London, RSA. 2013

The seven small moleskin journals that make up the series *Somata*, explore themes of transformation and death. The drawings are executed on small scale intended to create an intimate relationship between the work and the viewer. *Necrophagus* (book six in the series) presents the actual decaying of the book's material as a found object. The pages are stained, wrinkled and eaten away by liquid, soil and insect agents; these indexical traces embody the history of the book as a skin and organs that have experienced such attack, aging and decay. Onto the distressed pages Sawyer has drawn minute pen images of the larva (maggot), pupa, and adult of the probable fly that co-authored this work.



Post - Mortem (From the series Somata)

Kathleen Patricia Sawyer

89mm oblong

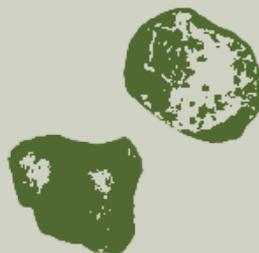
Artists Book, East London, RSA. 2013

The seven small moleskin journals that make up the series *Somata*, explore themes of transformation and death. The drawings are executed on small scale intended to create an intimate relationship between the work and the viewer.

Post - Mortem (book one in the series) presents detailed drawings in intimate oblong format and cut, framing pages in which the human figure and growing foliage metamorphosise into one another suggesting the dead body slowly becoming one with nature.



LANDSCAPE & MINERALS



Song of the Colours

Taj Mahomed

Carol Schwartzoff

Artist's Book, Carol Schwartzoff, 1994

Song of the Colours by Taj Mahomed is taken from *India's Love Lyrics* collected and arranged by Laurence Hope in 1923. It references the colours found in nature: sunsets, fields of corn, spices, buds, leaves, 'the flowered solstice' and the azure of water.



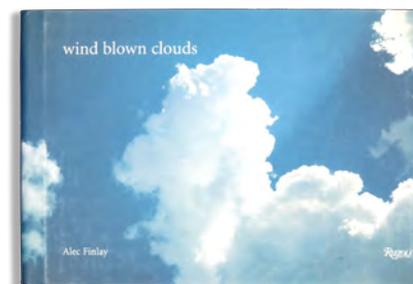
Wind Blown Clouds

Alec Finlay

Rizzoli International Publications, Inc, New York, 2005

Printed Matter states that *Wind Blown Clouds* was "originally inspired by the Japanese poet Basho's description of being 'drawn like a wind-blown cloud' to make a journey". Abe Books continue: "Clouds, those magical collections of ice crystals that loom above us, bring out the romantic dreamer in everyone. At once universal and breathtakingly unique, clouds are a constant and subtle presence in all of our lives, ever continuing on their mysterious paths, despite the turmoil on the land below.

In 1999, Finlay invited people to submit photographs of clouds to the Wind Blown Cloud archive. Hundreds of people from all over the world—young and old, amateurs and professionals—contributed images of their personal skylscapes. *Wind Blown Clouds* is a collection of 170 submissions complemented by a thoughtful selection of haiku and poetry. From small, fluffy, white clouds to roiling masses of cumuli, and from skylscapes and sunsets in silver and gold to more imaginative photos of clouds reflected in puddles, glass, and airplanes, *Wind Blown Clouds* captures the indefinable brilliance of this inspiring natural phenomenon. *Wind Blown Clouds* is a beautiful reminder that we are all living under the same sky.

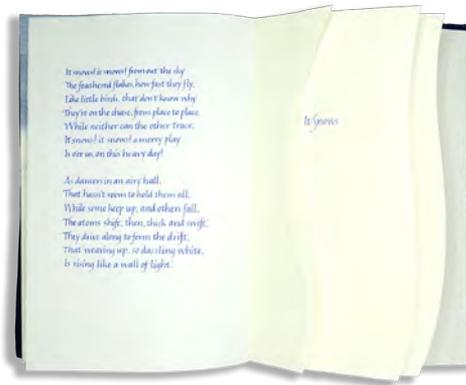
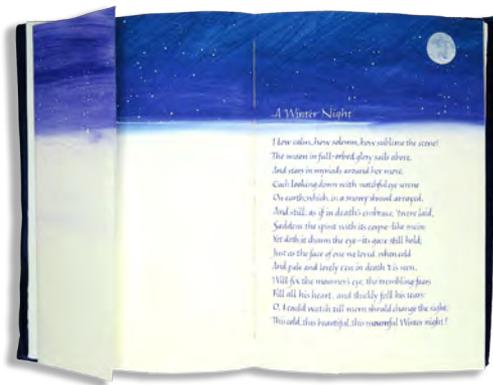


Snowgarden

Nancy Ruth Leavitt

Artists Book, Stillwater, Maine. 2007

An extraordinary assemblage of texts, interpreted by the artist in a beautiful book, taking the reader from the “first breath of wintry wind...” which is lettered in an ominous gray on an equally-ominous gray landscape to the much anticipated “Snowdrop” lettered in vivid spring green. The paintings that surround or anticipate each page of text are impressions of the landscape. The texts between the gray of the first snow and the green of “Snowdrop” are lettered in a strong blue against or opposite a snowscape with the horizon line – actually snow line – at the top quarter of the page. The darker colors, then, are of the sky and the bottom 3/4 of the landscape is the whites of snow. The artist has also used embossing and debossing on many pages of the book – in vertical wavy lines – suggesting snow drifts, opposing the painted snow scenes which show the landscape horizontally.



Sandbuch

Tina Flau

Artists Book, Potsdam, Germany. 2005

Edition: Unique

Hand-made paper laminated in such a way as to incorporate pockets in which bodies of sand can move within the illustrations.

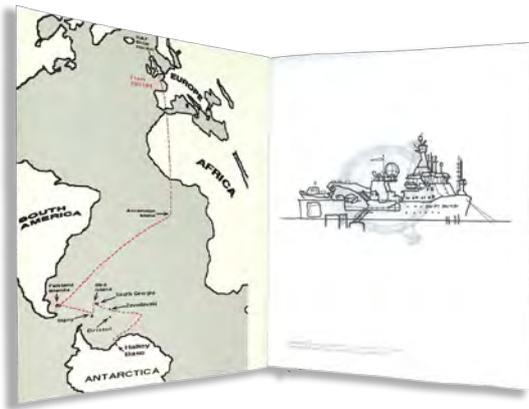
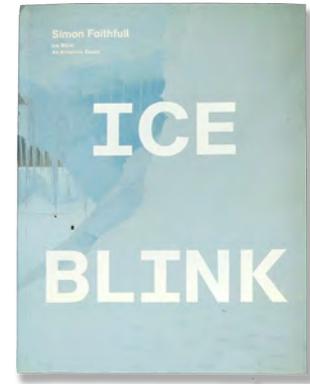


Ice Blink An Antarctic Essay

Simon Faithfull

Book Works, London. 2006

Traveling to Antarctica on RSS Ernest Shackleton from RAF Brize Norton via Ascension Island and the Falklands, Faithfull recorded the displaced and disorienting world he encountered by filming the view out of his cabin porthole and with daily Palm Pilot drawings, transmitted each day to email inboxes around the world. *Ice Blink: An Antarctic Essay* is the book form of the performative-lecture series of the same name, reproduced as a dispatch from nowhere, exploring the Antarctic as a hole in the imagination by combining Antarctic myths and fictions, histories of colonial endeavor, lifecycles of icebergs and the real effects of global warming, with images of contested and uncharted territories.



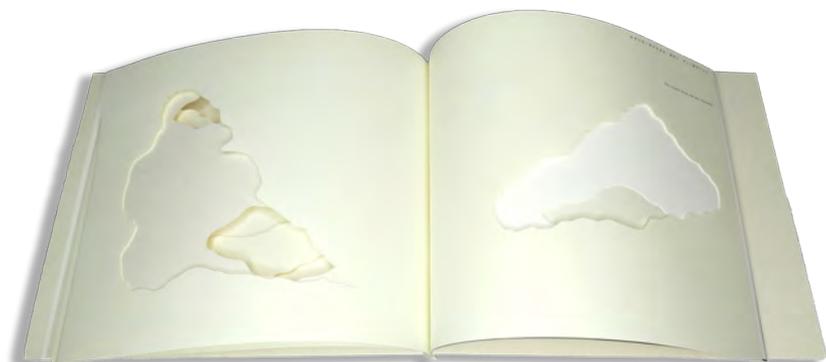
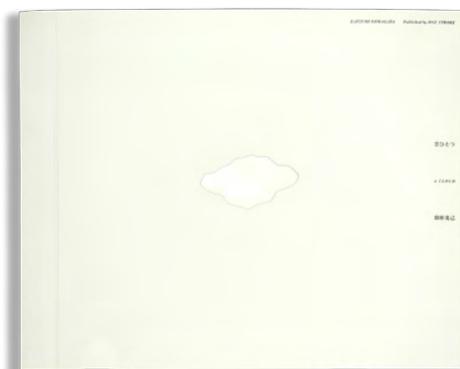
A Cloud

Katsumi Komagata

One Stroke Co., Ltd, Tokyo, Japan. 2007

Komagata is purported to have said, "I want to be a cloud". The cut-out cloud shapes with 2 different papers change as you turn the pages representing "Today's clouds are just for today" and "Tomorrow will be tomorrow's clouds".

The pages have various textures and different shades of white, referencing the formation and changing shapes of clouds. Cloud-shaped cut-outs layer over one another, evoking the mutability of the sky and, more largely, of time and relationships. In printing on papers of varying textures and weights with carefully placed die cuts of cloud shapes, Komagata presents both a narrative and a cloudscape to match the French, English and Japanese texts.



Late August on the Coast

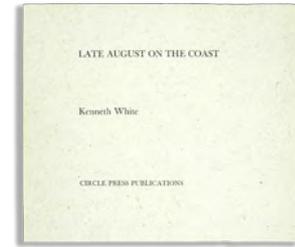
Kenneth White (poem)

Ronald King (illustration)

Circle Press Publications, Guildford. 1986

Edition: #31/50

Ten screen printed illustrations for six poems on the theme of the coast of Brittany.



Four Nights Camping in a Wood Kunst Parallel Zur Natur

Hamish Fulton

Insel Hombroich, Neuss,

Germany. November 1986

The artist's book contains 18 black and white images and red statements by the artist such as: A spider crosses fallen leaves and Ground breeze



Impressions

Shirley Jones

The Red Hen Press, Wales. 1984

Edition: #3/40

Impressions consists of eight aquatints accompanying eight poems and prose pieces written by the artist about her first visit to the United States.

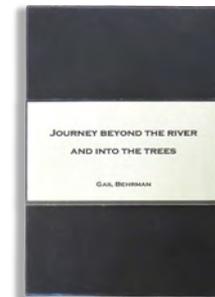


Journey Beyond the River and into the Trees Book 3

Gail Behrmann

The artist, Johannesburg. 2012

Our real, lived experience of landscape does not only involve space. It also involves time. Moving through, or over, a landscape takes time. Seeing also requires time: consider the time needed to look around and see the landscape in front of you, as your eyes constantly change their focus, direction, and view. Sometimes, if we move through it in a train or bus or car, it appears as if the landscape is moving, rushing past us. *Beyond the River and Into the Trees* is a concertina book, or "leprello", but in order to see the artwork, the viewer needs to go through the physical act of opening it up, part by part – another process involving time, as a journey does. Even its title implies movement through space and places.



ANTHROPOCENE



Fulfillment

Rose Folsom

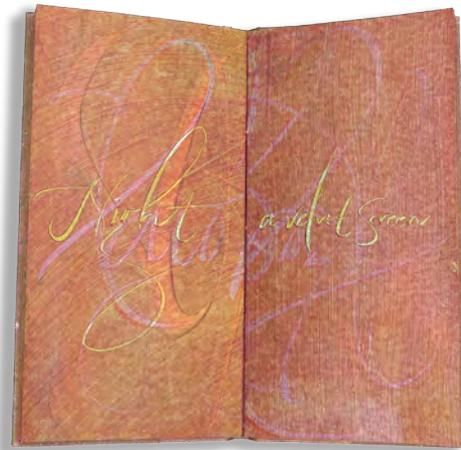
Langston Hughes (original author)

Artist's Book, Silver Spring, MD. 1998

Edition: Unique

Folsom inscribed Hughes' text into paste papers while they were still wet.

The earth-meaning
Like the sky-meaning
Was fulfilled.
We got up
And went to the river,
Touched silver water,
Laughed and bathed
In the sunshine.
Day
Became a bright ball of light
For us to play with,
Sunset
A yellow curtain,
Night
A velvet screen.
The moon,
Like an old grandmother,
Blessed us with a kiss
And sleep
Took us both in
Laughing.



Eldorado

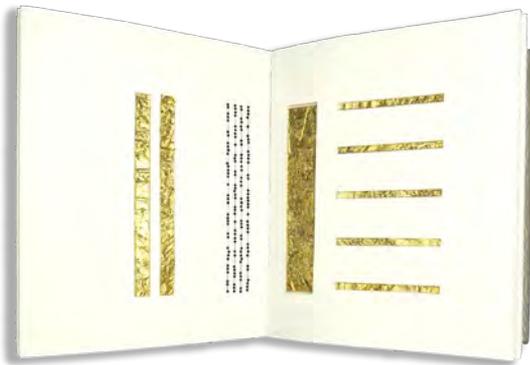
Gloria Helfgott

Artists Book, Pacific Palisades, CA. 2003

Edition: #2/5

The pages of the book hold or reveal gold leaf strips on acrylic paste on the theme of El Dorado - which translates to "the gilded one" or "the golden one" in Spanish. It refers to a mythical, fabled city in South America, rich in gold, that was sought by Spanish explorers. More broadly, it can also represent a desire to inhabit a place of great wealth and opportunity, or an unattainable goal. The tiny black dots and lines accompanying the 'bars' of gold might reference a text such as *The quest of El Dorado; the most romantic episode in the history of South American conquest* by Rev. John Augustine Zahm (1917) or a poem such as *Eldorado* by Edgar Allan Poe (1946) which reads:

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.
But he grew old—
This knight so bold—
And o'er his heart a shadow—
Fell as he found
No spot of ground
That looked like Eldorado.
And, as his strength
Failed him at length,
He met a pilgrim shadow—
'Shadow,' said he,
'Where can it be—
This land of Eldorado?'
'Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,'
The shade replied,—
'If you seek for Eldorado!'



Winter Air: A Journal

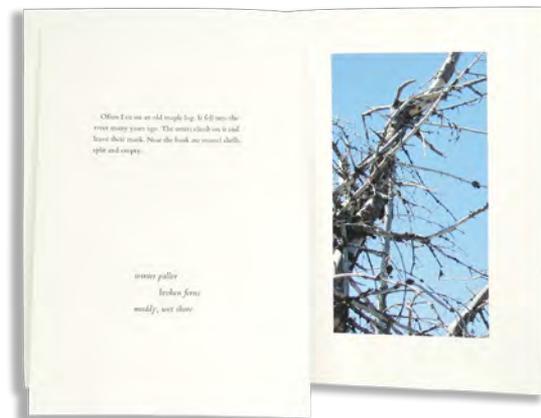
Linda Hoffman

Wolfe Editions, Portland, ME. 2001

Edition: #133/200

Winter Air contains nine digital prints, journal entries and short poems in memory of her mother, Dr. Annette B. Weiner who died of cancer in 1997.

Hoffman kept a journal on daily visits to an uninhabited island in the Nashua River in Pepperell, Massachusetts at the same time as her mother was traveling all over the world in her struggle with cancer. A portrait emerges of both mother and daughter from their early experiences together in New Guinea to Hoffman's return in 1998 to the Trobriands with her mother's ashes. The book traces in distilled language the interwoven journey of their lives together. Through word and image Hoffman travels to the Trobriand Islands in New Guinea where she lived when she was fifteen and then returned to New Guinea in 1998 with her ashes.



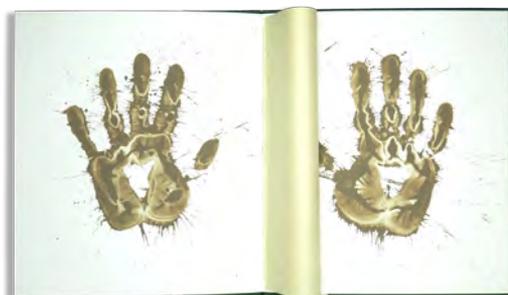
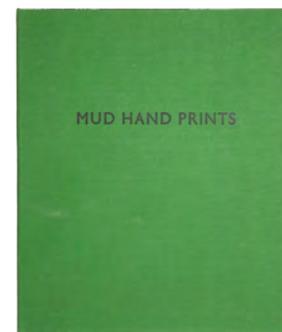
Mud Hand Prints

Richard Long

Coracle Press, London. 1984

Edition: One of 100 copies

The artist arrived on the premises of the Coracle Press with a bucket of mud from the river Avon carefully mixed to the desired consistency and made prints of his hands in each of the 100 books already bound.



Moon

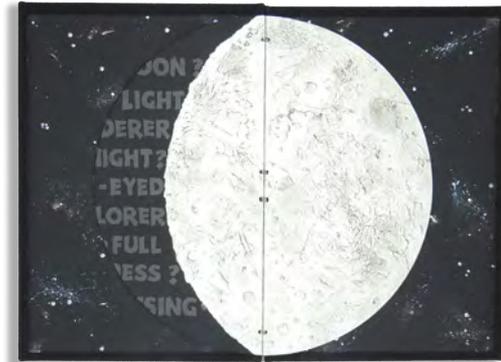
Nora Lee McGillivray

Artist's Book, Shoreview, MN. 2000

Edition: #2/10

The text is a questioning praise poem to the moon:

"Who is the moon? Mother of dark. Light ever-changing wanderer. Bright queen of the night? Who are you? Moon-eyed climber. Crazerd explorer. Man in the moon? Full. New moon goddess? Rising."



Scighte

Joe Napora

Timothy C. Ely

The Poote Press, New York. 1987

Edition: #55/85

Ely's collaboration with Ruth Lingen at the Poote Press (Brooklyn, New York) on Joe Napora's poem *Scighte* (1987) is a beautifully integrated work fusing Napora's text, Ely's magnesium linecut illustrations, and Lingen's pulp paintings, with the binding designed and executed by Ely. Of the work Napora states: "Such is the possible connection, such is the necessary mystery-earth, the glyphs made of mother dirt to connect us with the sky, with our own imagination, with the 3 of us. So *Scighte* becomes our sight / see / cite".



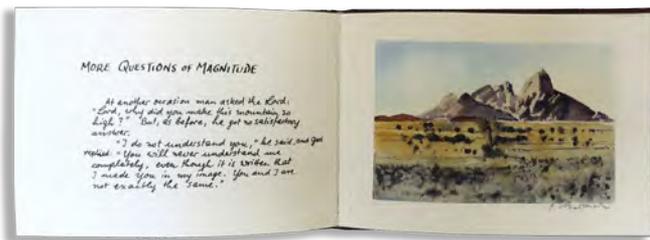
My Desert

Ulrich Schwanecke

The artist, Johannesburg, RSA. 2001

Edition: Unique

Colophon: "This book is not a travel guide for people wanting to visit the desert. It is not a teaching manual for students, nature lovers or conservationists. It's not a book for anyone looking for facts. Actually it is not a book at all, but a series of hand-painted water-colours - bound like a book. The text serves to 'illustrate' the images. The series is dedicated to the Namib who inspired it, too, and whose beauty and sublimity I experienced often." Signed by the author on each painting; text in manuscript. Bound in full red leather with title in gold.



Winter Light

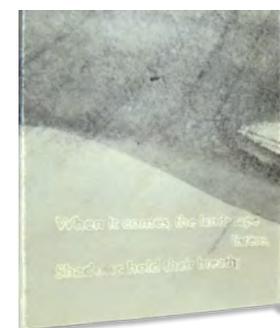
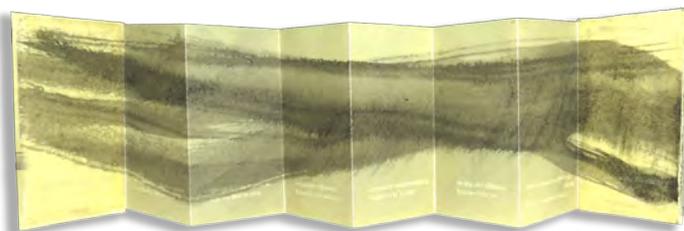
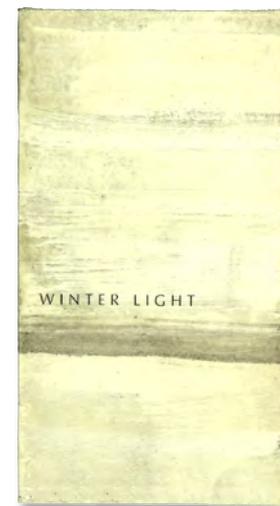
Joycelyn S. Webb (book artist)

Emily Dickinson (original author)

Sierras Press, n.d.

Edition: #5/9

Text letterpress printed directly into wax. Webb's *Winter Light* explores the use of texture and material, particularly in how the book created a very different sensation of touch compared to the traditional book. Wax is a material that is sensitive to temperature and touch, and it is vulnerable to wear, scratches, and the general passage of time. In the creases, there was a natural buildup of wax, and the imprinted words could, if desired, be easily destroyed. She became interested in that balance, the use of material that surrenders itself to this process. Just as for the historical books made of leaves and natural material, it seems the inevitable destiny of books is deterioration.



Wherever I Looked

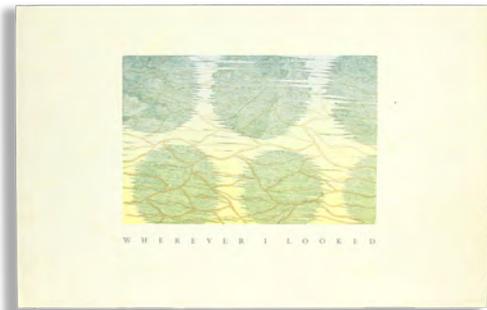
Deborah Wye (book artist)

Mary Allen (printmaker)

Gary Young (poem)

Robin Price, Los Angeles, CA. 1993

Young wrote the poems for this book “at his home in the mountains north of Santa Cruz.” The poems deal with his family, the birth of his son, and their lives. His imagery includes references to lightening, light, leaf, rock, camellias, blossoms, flowers, scent, calf, deer tracks, streams, water, bay leaves and oak, autumn, crayfish, lily pads, fish, moonlight, moon, orchard, fruit trees luster on grass, vine and stones. Despite these bucolic references, the poem is dark, bleak and full of anxiety and struggle.



Nature Abhors

Philip (Phil) Zimmermann

Space Heater Editions, Rhinebeck, NY. 2003

Edition: #112/150

Zimmermann states: “*Nature Abhors* is about loss, the inevitable by-product and, (perhaps pessimistically) an inevitable result of life and love. This book is a rumination on what loss has meant for me personally and also what I have found has been a more universal feeling of loss since 9.11. Although the book contains visual references to the Twin Towers, it is determinedly not about that disaster but more about the collateral damage from that period of time on personal relationships, and ways of moving on from that loss.



12 O'Clock News

Judith Rothchild (book artist)

Elizabeth Bishop

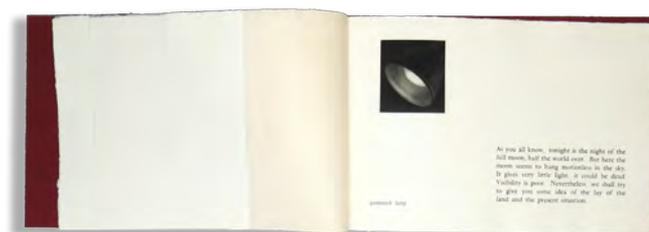
Verdigris, Octon, France. 2006

Edition: #38/50

12 O'Clock News has intriguing mezzotint imagery. The content of the envelope, which is date stamped 1976 and addressed to Elizabeth Bishop, appears to be the letter written in manuscript on translucent paper in the lower right. This scene has many elements of nostalgia, a vintage manual typewriter, a bottle of ink for a fountain pen, a circular eraser with brush, a crook neck lamp, and a spiraling plume of smoke from a cigarette. Close inspection of the words in the unfinished letter on the typewriter reveals that it is evening:

"but tonight is the night of the full / moon...seen the world over. But here the moon / ...hang motionless in the sky. It gives very little light, it could be dead. Visibility is poor / less we shall try to give you some idea of / the land and the present situation."

While the letter reveals important information, it is not the 12 o'clock news that the title suggests; that designation goes to the delivered letter as close inspection of the envelope reveals a stamp with a clock face with the hands at 12 o'clock.



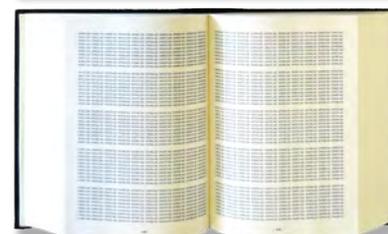
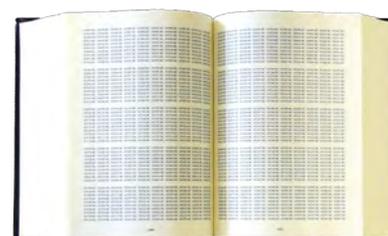
One Million Years

On Kawara

Editions Micheline & Michele Didier, 1999

Edition: #265/570

Kawara aims to make viewers aware of their place in history and to give the passage of time a kind of materiality. Kawara's interest in how our society uses dates to grasp time's elusiveness can be seen in this two-volume book project *One Million Years*. The first book, *Past*, is dedicated to "all those who have lived and died," and covers the years from 998,031 BC to 1969 AD. The second book, *Future*, is dedicated to "the last one," and begins with the year 1993 AD and ends with the year 1,001,992 AD. Part sculpture, part performance, Kawara started the past volume in 1969 and took two years to complete, while the future years, begun in 1980, were written over 18 years. The 'missing' years (1971 – 1981) represent the period between the two books.



Creation Myths

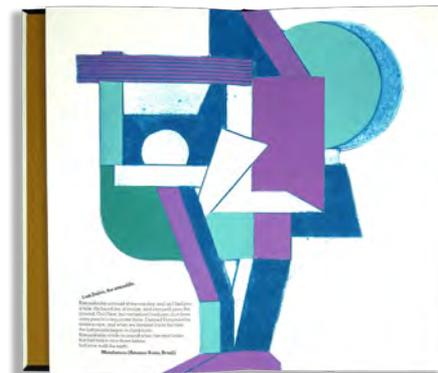
John Ross (designer and printer)

Walker Abel (text)

High Tide Press, East Hampton, New York. 1999

Edition: #1/7

Collagraph prints depict abstract symbols that respond to diverse creation myths from around the world; Abel's texts are founded upon Ecopsychology, an interdisciplinary field that explores the relationship between human psychology and the natural environment, emphasising the emotional and psychological connection between humans and nature.



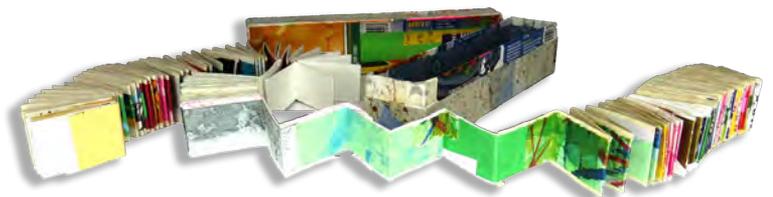
Yuko

Peter E. Clarke

The artist, Ocean View, Cape Town. May 2004

This work consists of a hand-made, accordion-fold, paper-collage book in a hand-made ornamental box. The inscription on the book reads 'This collage Yuko was made in May 2004, Ocean View, WC [Western Cape], South Africa'. Various types of paper have been used including pages from magazines.

Clarke was drawn to the improvisational nature of collage. His own affinity for recycling junk mail, advertisements, and packaging resonates with Schwitters's proclivity to collect bits and pieces.



Dungbeetle

Rosalind Cleaver

Artists Book, Johannesburg, RSA. 2008

Dungbeetle is a comment on trade in African elephant ivory which required an average of 500 tons per year between 1850 and 1910 to satisfy European public demand. From the onset of trade between Europe and Africa, elephant ivory was traded for brass and copper and for cloth from the Far East. While the traded cloth was used for ceremonial costume and clothing, the metal was used for bodily adornment, weapons and embellishment of masks and sculptures. Metal wire and cloth as exchange were, inter alia, instrumental in the annihilation of hundreds of thousands of elephants across Africa. In nature, some scarabs (dung beetles) use the elephant's dung for sustenance and larval food. The scarab can also be considered analogous with the elephant, as both possess similar dichotomous qualities. The Scarabaeidae is a family of insects consisting of many serious horticultural pests as well as the highly beneficial dung beetle. The African elephant is a pestilential crop destroyer but also an indispensable perpetuator of biodiversity in African wild life areas such as game parks and reserves. Inside the scarab are four major commodities responsible for the wholesale slaughter of the elephants during the Victorian era: the billiard ball (the finest quality tusk would produce only four or five billiard balls of sufficient size and symmetry); the mirror, traditionally related to vanity and, by extension, ivory decorative accessories; a block of Ivory Black paint, a product of burnt ivory; and the profuse piano keys etched onto fine paper and presented as an accordion book (each piano utilised around 700 grams of processed ivory for the keys). The cover and black keys of the book appear as Java fabric decoration typical of trading cloth.

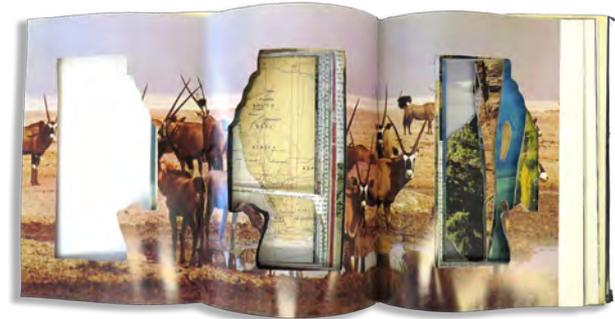
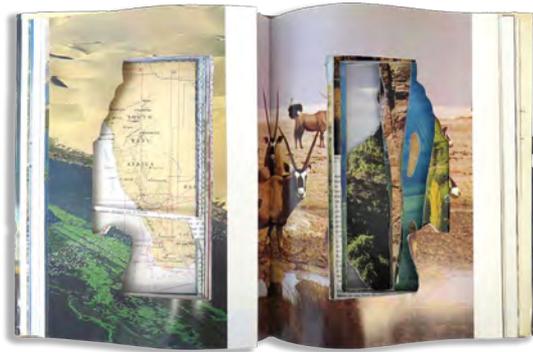
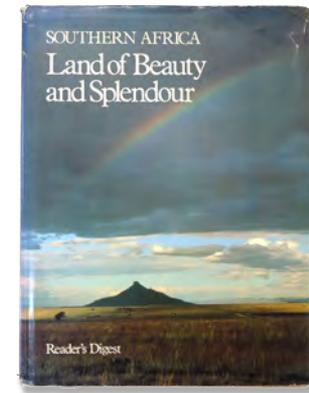


Land of Beauty and Splendour

Rosalind Cleaver

Artists Book, Johannesburg, RSA. 2008

In the art making process, the book with its scenic photography is irreparably transformed and damaged. This procedure is analogous with incursions of sports facilities on the South African landscape. The text block of the book has been carved into a “pop-down” giving a single illustrated landscape of a golf course.



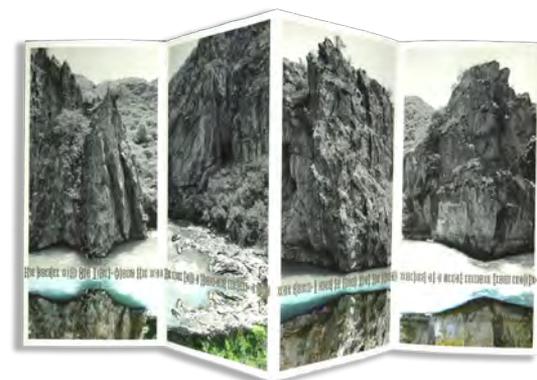
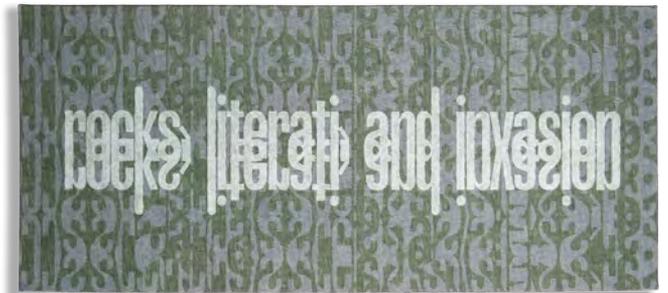
Rocks, Literati, & Invasion

Clifton Meador

Columbia College for Book and Paper, 2007

Edition: #9/10

Meador reflects: “This one was near that town and there’s this river that goes through the middle of the town. The rocks on the outside looked like Chinese literati paintings to me, you know they’re just amazing – these rock formations. I was struck by this idea of life imitating art, the backwards relationship, so the piece is really about reflection, there are rocks, literati and invasion. So the typography is supposed to suggest that.”



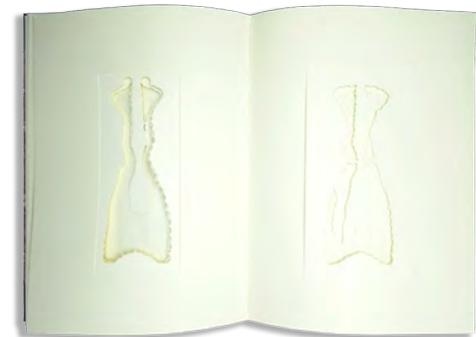
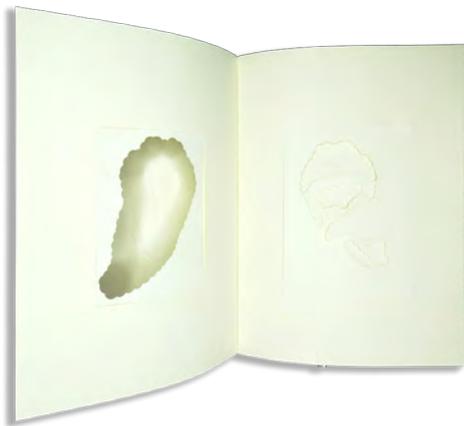
The Unmaking and the Making of the World

Ann Tyler

Artists Book, Chicago, IL. 2007

Edition: #4 of unstated edition

“The images — the negative space of the riddled leaf, which Tyler calls ‘specimens’ — are then layered with other images (riddled leaves) to form a set. Within each set a changing series of images is created when the page is turned. For example, the first set has 7 separate leaves. You first see the image created looking through all 7 leaves... These forms were created by riddling paper with a 1/2” diameter punch. To “riddle” is to pierce with holes suggesting those of a sieve, to pierce a body repeatedly with bullets. Victims were often subjected to riddling during the course of a lynching... The specimens are situated in the terrible and yet they are so beautiful. The beauty represents a number of ideas: desire, what endures and cannot be destroyed, what is worthwhile, the best in us and the worst in us.”

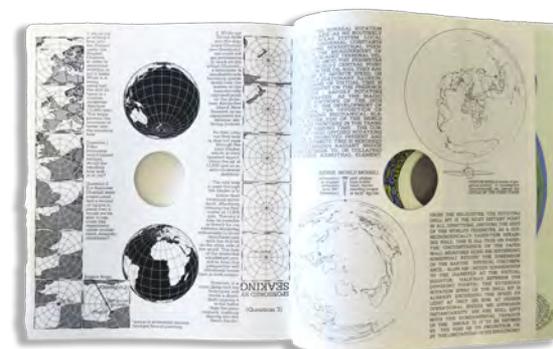
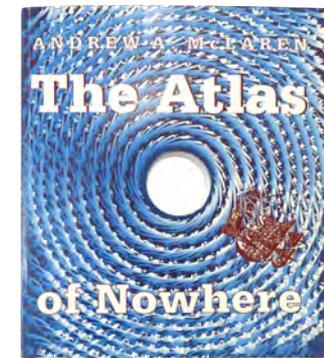


The Atlas of Nowhere

Andrew A. McLaren

Artists Book, Halifax, Canada. 2004

Classified as a form of ‘Paracartography’, Printed Matter state: “the 4.5 cm hole cut through the middle of *Atlas of Nowhere* is the vortex around which everything in the book spins. Colorful maps of the globe with their centers missing host projections of signs of the zodiac, Christian icons, cartoon airplanes, streaming words, clocks for all of the time zones, Hindu gods and goddesses, advertising slogans and other graphic anchors amid global chaos. Essays throughout the book treat everything from principles of cartography to sheep trading with the Saudis, and wrap and weave themselves around the central absence just like everything else. This super dense visual/textual/thematic feast reads like a graphic novel by a mad philosopher/cartographer.”



Kalumet D'altri diluvi una colomba ascolto

Giuseppe Ungaretti (poems)

Clemens-Tobias Lange (book artist)

Thomas Zwang (bookbinding)

Edizioni CTL, Hamburg, Germany. 2015.

Edition: #8/24

Ruth Rogers writes: "Ungaretti's poetry in Italian and French was the inspiration for *Kalumet*, his verses appearing in Lange's book only as interludes, as pauses and expansions on this meditation about our fragile world. ... The first two lines of his poem *La Preghiera* (1928) are a touchstone for Lange's minimalist sensory response:

How gentle the world
Must have been before man

As we continue paging through the book, Lange introduces individual sections, or what might be experienced as 'meditations,' on five of the world's continents with a photograph of each area's flora that he developed directly onto handmade Nepalese paper. A sky map of North America shows 46 languages, 5647 flights. Because there are thousands of flights travelling between so many cities, the entire continent appears solid when one turns the page. For Africa which is introduced by a stand of Baobab, 1895 languages, 222 flights. *Kalumet* (the German spelling of Calmut) – a native American ceremonial peace pipe – is a prayer for the world, for peace and preservation of cultures.



Stonewater

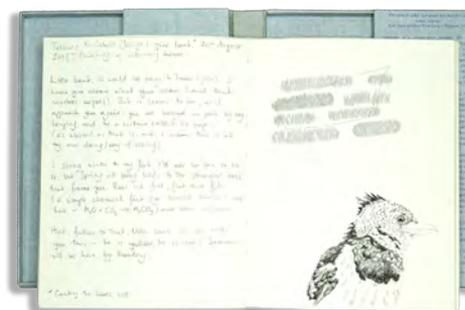
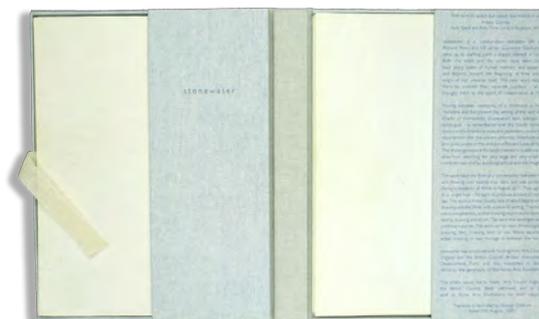
Richard Penn (illustration)

Guinevere Glasfurd (text)

Artists Book, Johannesburg. 2013

Edition: Unique

stonewater is a collaboration between SA artist, Richard Penn, and UK writer Guinevere Glasfurd, and takes as its starting point a shared interest in 'origins'. Both the artist and the writer have been looking back along scales of human memory and experience and beyond, toward the beginning of time and the origin of our universe itself. This work required them to consider their separate journeys – all that brought them to the point of collaboration at Nirox. Moving between memories of a childhood in North Yorkshire and the present day setting of the veld in the Cradle of Humankind, Guinevere's text overlays two landscapes – a remembered one: the North Yorkshire moors and its limestone caves and pavements, and a newly experienced one: the ancient dolomitic limestone strata and caves, visible on the veld and at Plovers Lake, at Nirox. The drawings explore Richard's interest in questions that arise from depicting the very large and very small and combine near and far, autobiographical and the imagined.



Sound From the Thinking Strings A visual, literary, archaeological and historical interpretation of the final years of /Xam life

Pippa Skotnes (printmaker, editor and preface)

Stephen Watson (translator)

John Parkinson (essay)

Nigel Penn (essay)

Stephen Jay Gould (foreword)

Peter Carstens (bookbinder)

Axeage Private Press, Cape Town. 1991

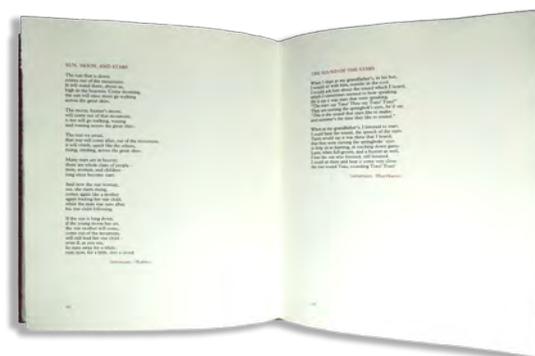
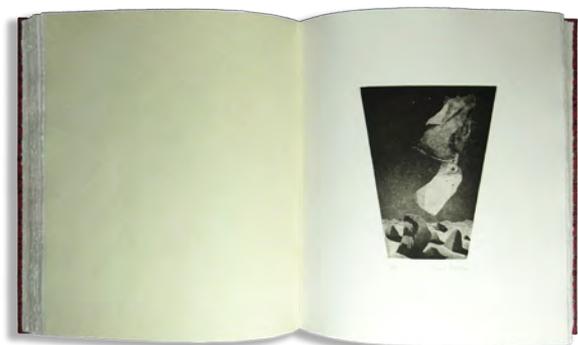
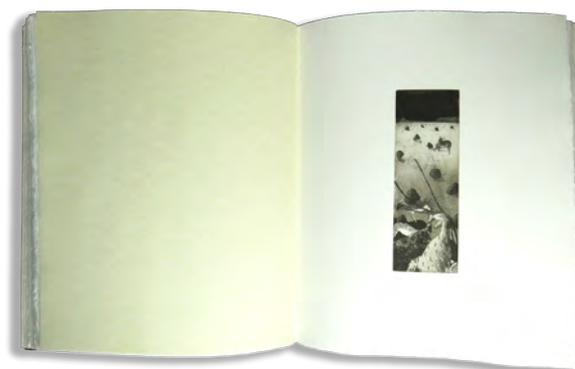
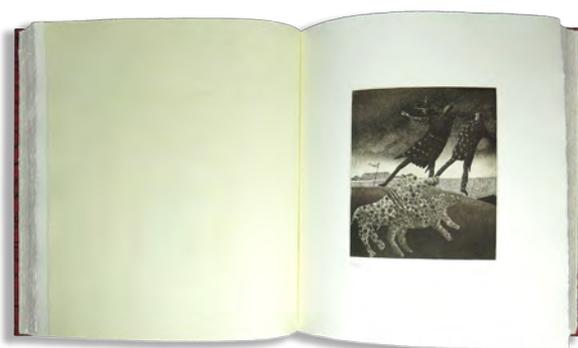
Edition: #16/50 (with 12 artists proofs and 3 hors commerce)

Wilhelm Bleek, a philologist, was interested in the origins of San language and began recording terminology with the help of his sister-in-law Lucy Lloyd. Their informants were San prisoners from the Breakwater Convict Station, some of whom were entrusted to their care for the purpose of their research. His main informant was //Kabbo whose name means 'dream' in the San language, who not only taught them San vocabulary, but also retold San stories and myths and described San culture.

The title is a reference to the 'thinking strings', the San way of expressing thoughts or consciousness. One powerful poem called 'Song of the broken string' encapsulates the tragic demise of the San people and the destruction of their culture. One poignant stanza from the poem reads:

Because of a broken string, because of a people breaking the string, the earth, my place, is the place of something, a thing broken that does not stop sounding, breaking with me.

Skotnes' seventeen monochrome and three colour etchings represent metaphysical, symbolic, historic, even archaeological aspects of San culture. Skotnes' images often include therianthrope figures (part human, part animal) looming over an arid landscape in a dream-like vision. Penn describes the conflicts, the raids against the San, the struggles with the environment, and the missionary attempts to civilize the 'uncivilized' San. His essay underscores the raison d'être of this publication, a means of preserving and illuminating the San world by recording their re-constructed history, representing a visual world, and hearing their stories in poetic form.









NATURAL SCIENCES

FLORA & PLANT HUMANITIES



Pollen

Including

Stigmaphyllon paralias

RM Harley 17124 2_SE(L)1

Mcvaughia bahiana

RM Harley 16465 7_SE(L)

Ptilochaeta bahiensis

JR Wood 23523 3_SE(L)1

Etrapterys discolor

J Graham 344 6_SE(L)1

Barnebya harleyi

Harley 16750 8_SE(L)1

Byrsonima corrufoia

K 001221947 12_LA10.0(UL)1

Heraia rechinata

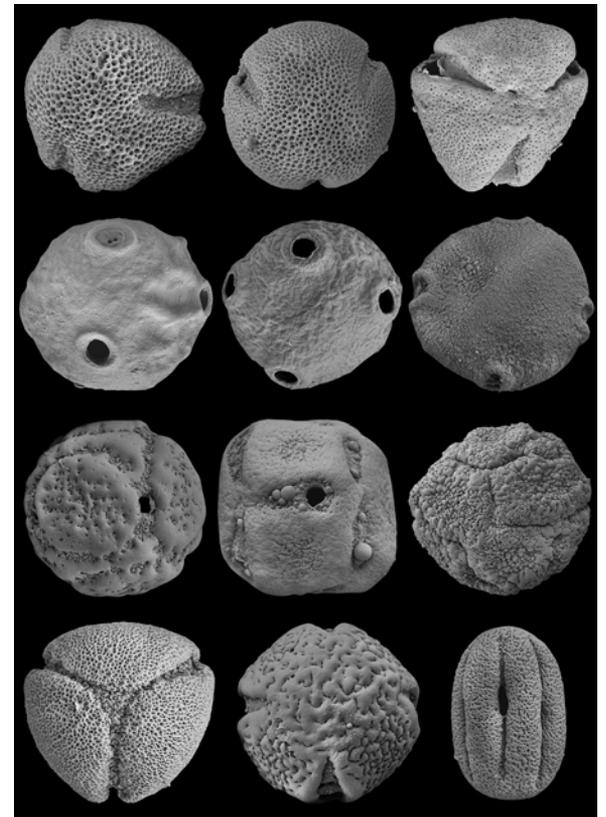
P Taliy 15248 10_LA10.0(UL)

Malpighia cubensis

K 000774125 3_LA10.0(UL)1

Scanning electron microscopy of pollen grains from the botanical family Malpighiaceae. A-C, J. 3-colporate pollen grains. D-F. 4-5-porate pollen grains. G-I, L. 6-8-colporate pollen grains. K. 4-colporate pollen grain.

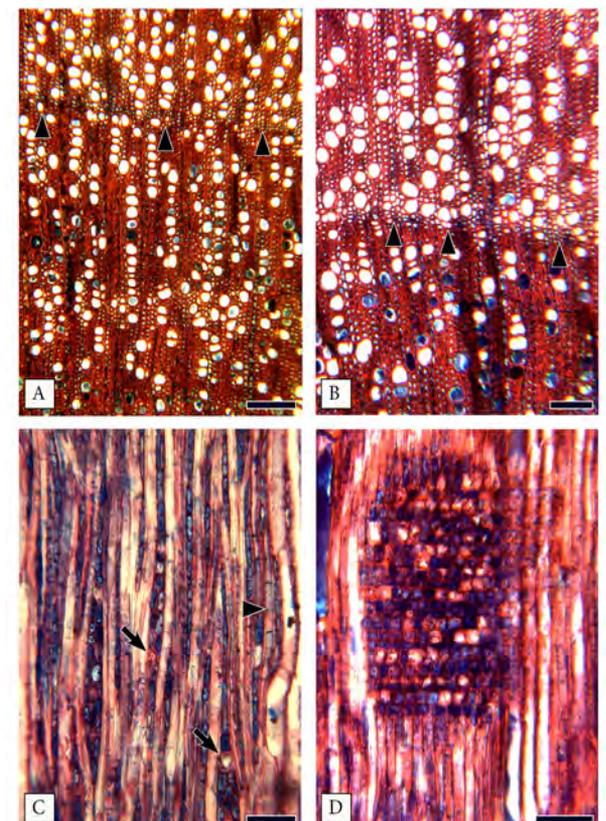
On loan to the exhibition from the Wits Life Sciences Museum collection



Wood

Wood anatomical samples of the botanical family Malpighiaceae. A-B transverse sections: Growth rings marked by radially narrow fibres (arrowheads) and a discontinuous line of axial parenchyma (in B); vessels are narrow and abundant, arranged in radial rows of 4 or more cells; some solitary vessels present; parenchyma rare, paratracheal scanty or at the growth ring limits; heartwood vessels in the bottom with content C radial section: Rays 2-3 cells wide, non-storied; prismatic crystals present in ray cells (arrows); parenchyma with 3 cells per strand (arrowhead) D ray heterocellular with procumbent, square and upright cells mixed throughout the ray. Scale bars: 150 μ m (A), 100 μ m (B-C), 60 μ m (D).

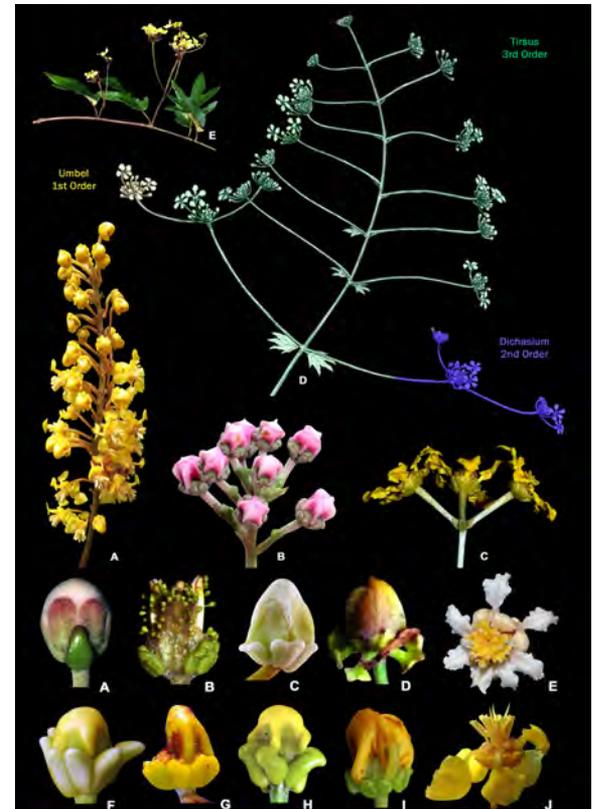
On loan to the exhibition from the Wits Life Sciences Museum collection



Inflorescences 1

Inflorescences and flowers of the botanical family Malpighiaceae. A. flowering branch. B. compound inflorescence. C. thyrses. D. corymb. E. umbel. F-I, K-N. floral buds showing oil and nectar glands on their sepals. J. flower in anthesis in frontal view. O. flower in anthesis in side view.

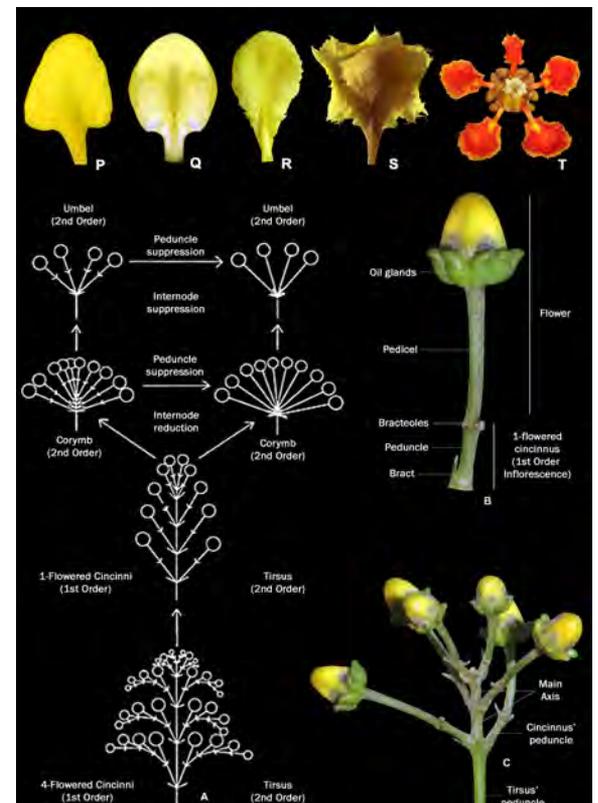
On loan to the exhibition from the Wits Life Sciences Museum collection



Inflorescences 2

Inflorescences and flowers of the botanical family Malpighiaceae. A. evolutionary trends in compound inflorescences of Malpighiaceae. B. thyrsis. C. 1-flowered cincinnus. D. flower in anthesis in frontal view. E. pubescent petal in abaxial view. F-H. glabrous petals in adaxial view.

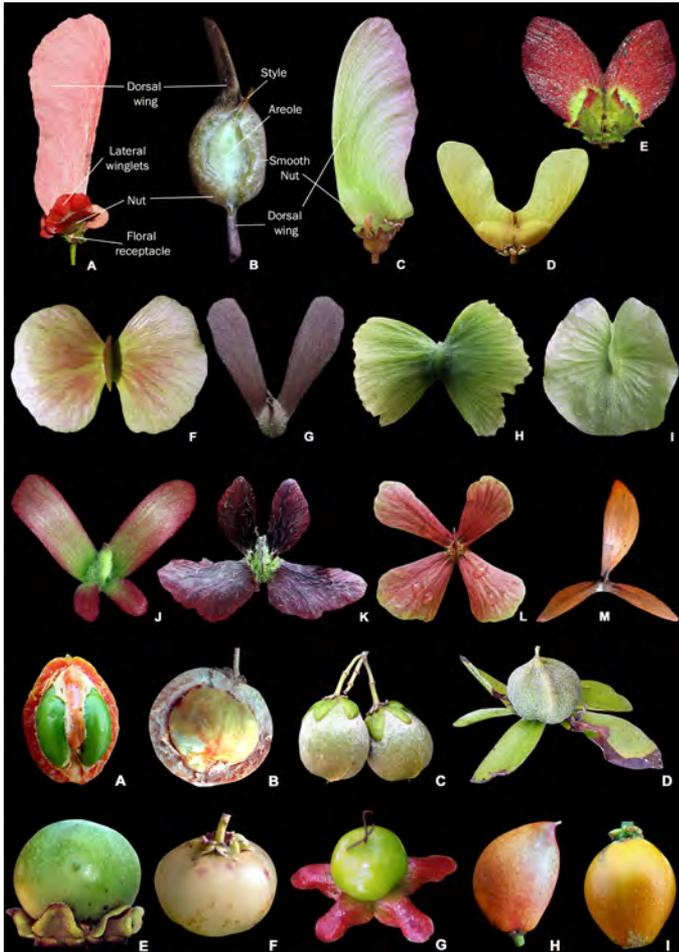
On loan to the exhibition from the Wits Life Sciences Museum collection



Fruits

Fruit types of the botanical family Malpighiaceae. A-M. dry fruits. A-E. dorsal-winged mericarps. F-I. lateral-winged mericarps with 1-2 wings. J-M. lateral-winged mericarps with 3-4 wings. N-V. fleshy fruits. N,R-V. drupes. O-Q. nuts.

On loan to the exhibition from the Wits Life Sciences Museum collection



Scientific Results of the German Deep-Sea Expedition on the steamer "Vivaldia" 1898-1899

Commissioned by the Reich Minister of the Interior

Edited by CARL CHUN

Professor of Zoology in Leipzig

Leader of the expedition.

VOLUME TWO Part Three

RUDOLF MARLOTH.

JENA

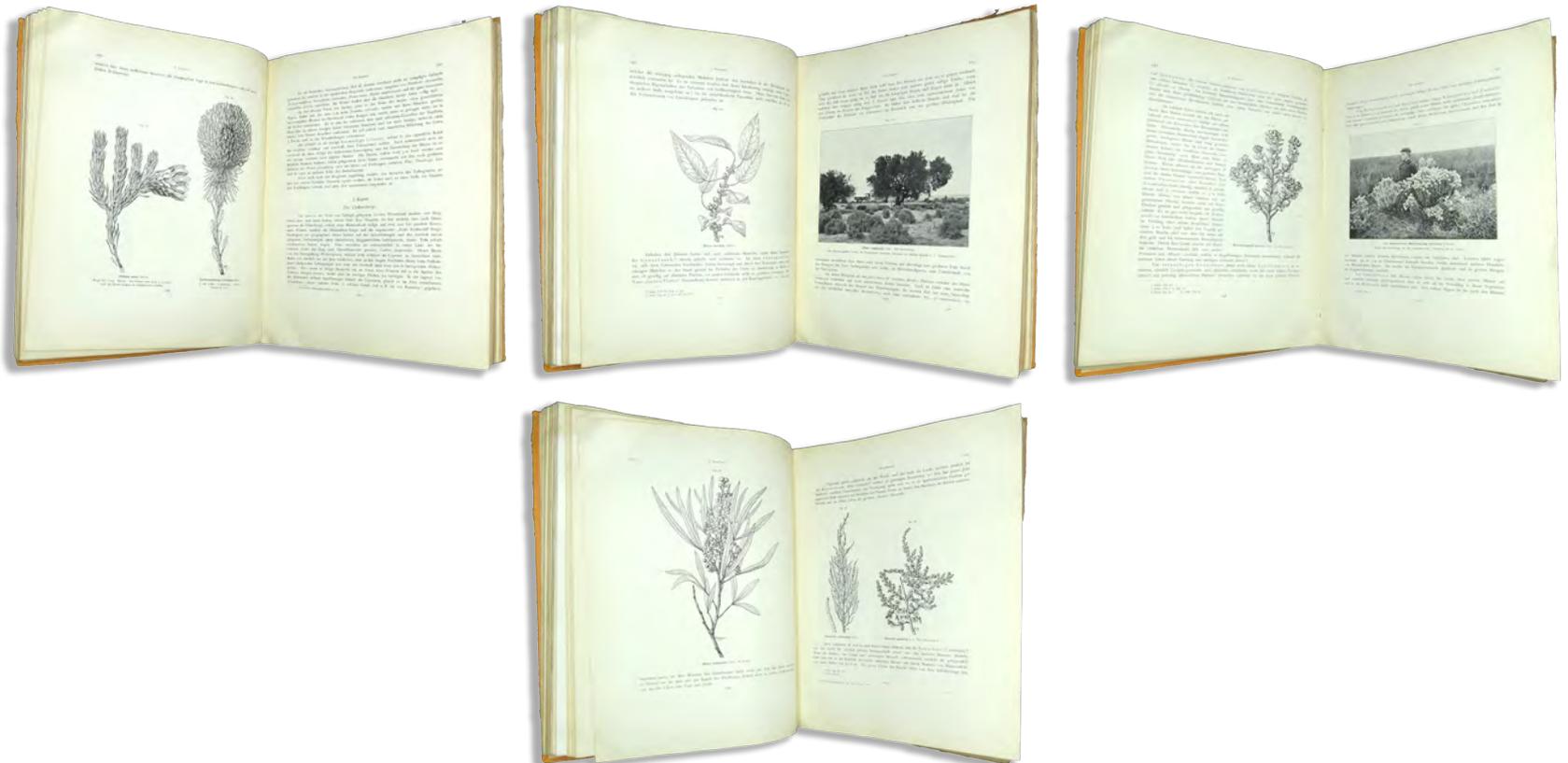
Published by Fischer. 1908

Dimensions: 345mm x 260mm x 45mm

The Cape, in particular the realm of Cape flora, the forest region, and the Karoo. Illustrated from a botanical perspective. With 28 plates, 8 maps, and 192 illustrations in the text.

Scientific Results of the German Deep-Sea Expedition on the Steamer Valdivia 1898-1899 is a comprehensive multi-volume work documenting the findings of Germany's first major deep-sea research voyage. In this volume, Rudolf Marloth explores three major phytogeographical zones of the Cape region: the Cape Floristic Region (CFR), Afromontane Forest, and the Karoo. This botanical treatise combines detailed descriptions and illustrations to depict each biome's morphology, species composition, and plant geography. It serves as a richly formatted reference, offering taxonomic detail and visual plates to support the identification and study of Cape and Karoo plant life.

On loan to the exhibition from the Wits Life Sciences Museum collection



Universal History of Plants

By the authors JOHANN BAUHIN,
Chief Physician, JOHANN HEINRICH CHERLER, Doctor
Both of Basel.

Reviewed and enlarged by DOMINIQUE CHABREAU of Geneva.

Published by FR. LUDWIG VON GRAFFENRIED,

Lord of Gertenlee, etc. In Yverdon. 1650.

Dimensions: 390mm x 250mm x 80mm

This monumental botanical encyclopaedia aimed to catalogue and describe all known plants of the time, with over 5000 descriptions. It reflects the culmination of Renaissance-era botanical knowledge, integrating observations, classical texts, and contemporary medical uses. Though Bauhin died before it was published, his work became one of the most extensive plant compendiums of the early modern period.

On loan to the exhibition from the Wits Life Sciences Museum collection



New Zealand Fern Album

Presented by Captain of the Royal Mail Steamship Line. 19th Century

Dimensions: 320mm x 410mm

Edition: Unique

During the mid to late 19th century, fern albums became a popular way to preserve and display New Zealand's diverse and unique fern flora. These handmade albums—created by settlers, botanists, and amateur collectors—typically featured pressed fern specimens mounted on paper, often labelled with their scientific or common names. This trend was part of a broader “fern craze” or pteridomania that swept through Britain and its colonies, blending Victorian aesthetic interests with botanical curiosity. The albums ranged from simple personal collections to elaborately bound volumes with decorative titles and annotations. They served both scientific and sentimental purposes, functioning as natural history records, tourist souvenirs, or gifts.

On loan to the exhibition from the Wits Life Sciences Museum collection



Stapeliarium in Hortis Vindobonensibus Cultarum (Of Stapelias in the Gardens of Vienna Cultivated)

Nicolaus Joseph von Jacquin

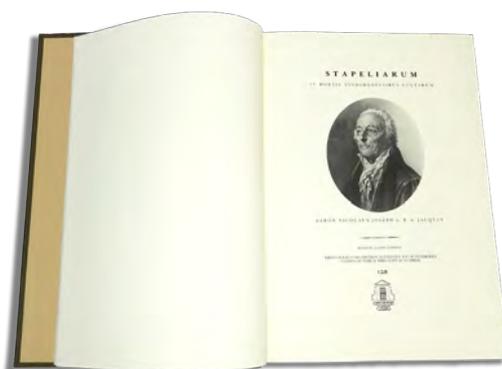
1982 Facsimile. Constantia Classics, Sandton, Johannesburg of the 1806 edition

published by Wappler and Beck, London

Dimensions: 470mm x 330mm x 35mm

Stapeliarium in Hortis Vindobonensibus Cultarum is a botanical work by von Jacquin, focusing on the *Stapelia* genus cultivated in the gardens of Vienna. *Stapelia* is a genus of low-growing, spineless, stem succulent plants, predominantly from South Africa with a few from other parts of Africa the book was originally published in 1806. This facsimile edition (1982) is in Latin throughout. Full page plates. The book is housed in a sand-coloured cloth covered slipcase. The boards are covered in a similar cloth.

On loan to the exhibition from the Wits Life Sciences Museum collection



Flora of South Africa *Sphedamnocarpus pruriens*

(A.Juss.) Szyszyl

Family: Malpighiaceae

Specimen J00612

Commonly known as Canary Nettle, it is a herbaceous or woody climber or scrambler found in open woodland and other open areas, often twining around grasses or trailing along the ground.

415mm x 250mm Plant Specimen mounted on board, from the CE Moss Herbarium. Collected – Nov. 1967 from Komatipoort, Mpumalanga province.

On loan to the exhibition from the Wits Life Sciences Museum collection



Flora of Mpumalanga *Sphedamnocarpus pruriens*

(A.Juss.) Szyszyl

Family: Malpighiaceae

Specimen J130020

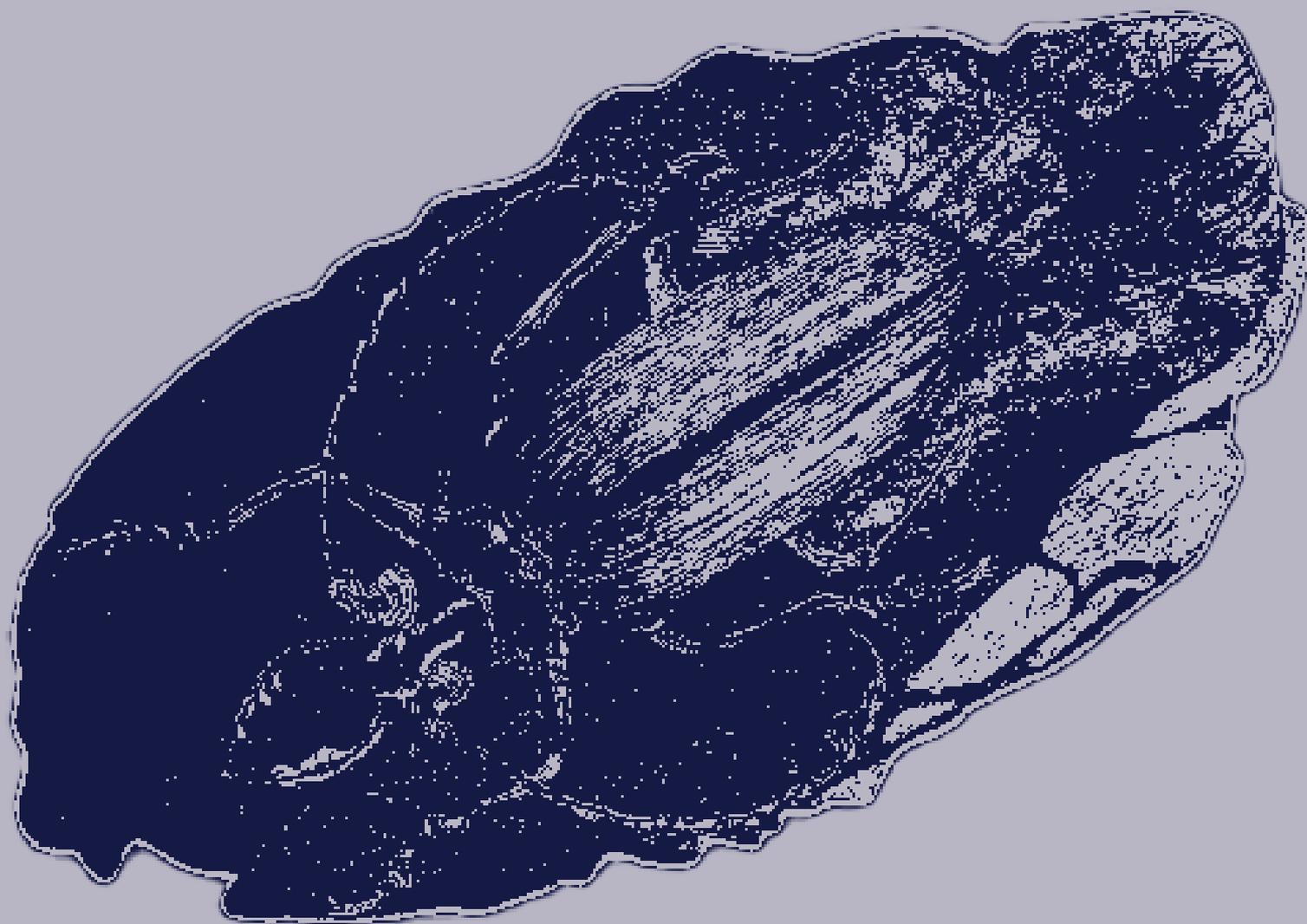
Commonly known as Canary Nettle, it is a herbaceous or woody climber or scrambler found in open woodland and other open areas, often twining around grasses or trailing along the ground.

420mm x 270mm Plant Specimen mounted on board, from the CE Moss Herbarium. Collected – 2007 from Stoelnek Hill, KwaZulu-Natal province.

On loan to the exhibition from the Wits Life Sciences Museum collection



FAUNA



Fruit chafer beetles recorded from Gauteng

Within the large and diverse scarab beetles (dung beetles are also scarab beetles) the fruit chafers (Subfamily Cetoniinae) include many colourful species. *Dicronorhina derbyana* (top LHS) being one of the largest flying insects in Gauteng. As their name suggests they feed on ripe and fermenting fruit, flowers, and fresh buds, while their larvae grow in garden compost and other forms of decaying organic matter.

The packaged specimen in the bottom RHC shows how insect collectors prepare beetles for postage to other collector's world over, allowing the recipient to pin (prepare) the beetle to their preferred style of pinning.

On loan to the exhibition from the Wits Life Sciences Museum collection



Dung beetle reference collection

Just as we have an international clock for time and Greenwich meridian for longitude entomologists compile and use “reference collections” to match an insect species scientific name, with an actual specimen(s). This allows entomologists to look back at the reference collection for species name confirmation, especially if advances in taxonomy result in name changes. The diversity of size and body form in these beetles shows how they combine different dung removal and usage strategies to ecologically share out dung, which is a spatially and temporarily scarce resource in the environment.

On loan to the exhibition from the Wits Life Sciences Museum collection



Dung Beetles *Circellium bacchus*

Endemic to South Africa and now restricted to the Addo Elephant National Park and surrounds in the Eastern Cape where these large flightless dung beetles feed mainly on buffalo and elephant dung. Their fused hard forewings create a sealed cavity that allows them to reduce water loss when they respire via small breathing holes on their bodies.

On loan to the exhibition from the Wits Life Sciences Museum collection



Boxes of butterflies from the Feltham collection

Butterflies epitomize the beauty and fragility of life here on Earth. Following Maslow's Hierarchy of Needs people get vast enjoyment and pleasure collecting, preparing, and studying the wonderful array of life on Earth. The two book-like collection boxes represent some of the beautiful species of Lycaenidae butterflies occurring in South Africa.

Each specimen comes with its collection location, date and the collector's name and the boxes are organised by species within different genera (groups of species). Geographic variation in the species is represented by the separate locations (as tagged in the boxes), both older and newer names are included by the two types of identification labels.

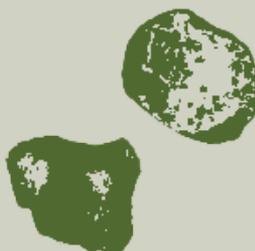
Finally, upper and lower wing colours are shown in some species, and you will note that bright colours are often in the males, who flash these colours in flight, but then become cryptic once they alight (turning invisible to predators).

On loan to the exhibition from the Wits Life Sciences Museum collection





LANDSCAPE & MINERALS



Fossil

Fossil specimens of *Hindeucalyptus eocenicus*, a new fossil species of an eucalypt tree from the Eocene of India (ca. 52 million years ago).

On loan to the exhibition from the Wits Life Sciences Museum collection



Shells from the Knowles Jordan (1881-1956) collection

Bullaria ampulla

Dinoplax gigas

Haliotis

Patella tabularis

Pecten tinctus

Knowles Jordan was "a retired civil servant of Port Alfred, who supplemented his pension by making up collections of local shells for sale to museums. He was a collector of note, and the species *Pholas jordani* and *Diala jordani* were named after him" (Kilburn & Rippey, 1982).

This collection highlights the point that in order to compile scientifically useful collections one doesn't need lots of money (please note the array of different boxes used to house the different shells) onto which the important information (data) is added making it a timeless snapshot of the shells known from the Eastern Cape at that time of history.

On loan to the exhibition from the Wits Life Sciences Museum collection







ROSALIND CLEAVER

FLORA & PLANT HUMANITIES



Hard Pressed

Rosalind Cleaver

Artist's Book, Johannesburg. 2010

Unique

Box: 170mm x 210mm x 82mm

Wood and etched brass title plate, hinges

Book: 125mm x 165mm x 70mm

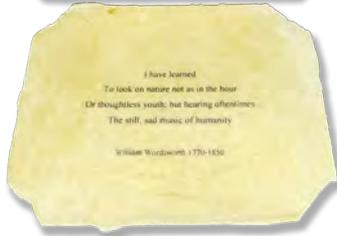
Wood, metal wingnuts and bolts, text printed on pigmented tracing paper, solvent transfer on Fabriano Ivory, collage and pencil

Inscribed "for Transgressions and Boundaries of the Page," name and date on inside lid of box.



The book is based on a small press used by amateur botanists to press flowers and other plants for posterity. The pun of the title speaks of the difficulty in preserving the natural environment in pristine conditions for future generations.

On loan to the exhibition from the Cleaver / Sustarich family archive



Ozoroa Paniculosa Common Resin Tree

Rosalind Cleaver

Johannesburg. April 2024

Watercolor on paper

Signed

235mm x 195mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Wild Apples

Rosalind Cleaver

Johannesburg. No date

Watercolor on paper

Signed

255mm x 190mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Phalaenopsis Orchid

Rosalind Cleaver

Johannesburg . 9 August 2020

Watercolor on paper

Signed

305mm x 255mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Vachellia karroo sweet thorn (English); soetdoring (Afrikaans); mookana (North Sotho) mooka (Tswana); umuNga (Zulu)

Rosalind Cleaver

Mountain Zebra National Park. 9 August 2022

Watercolor on paper

Signed

260mm x 340mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Combretum hereroense
Snot Apple Seed
Agate
Ana-tree
Mopane seed
Terminalia prunioides

Rosalind Cleaver

Punda Maria. March 2023

Watercolor on paper

Signed

265mm x 360mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Study of 10 Twigs

Rosalind Cleaver

Johannesburg. 2020

Watercolor on paper

Signed

325mm x 435mm

On loan to the exhibition from the Cleaver / Sustarich family archive



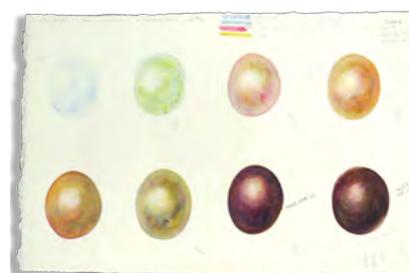
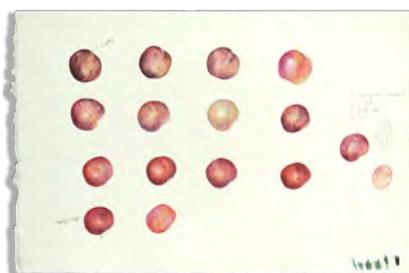
Annotated Watercolour Studies #1-6

Rosalind Cleaver

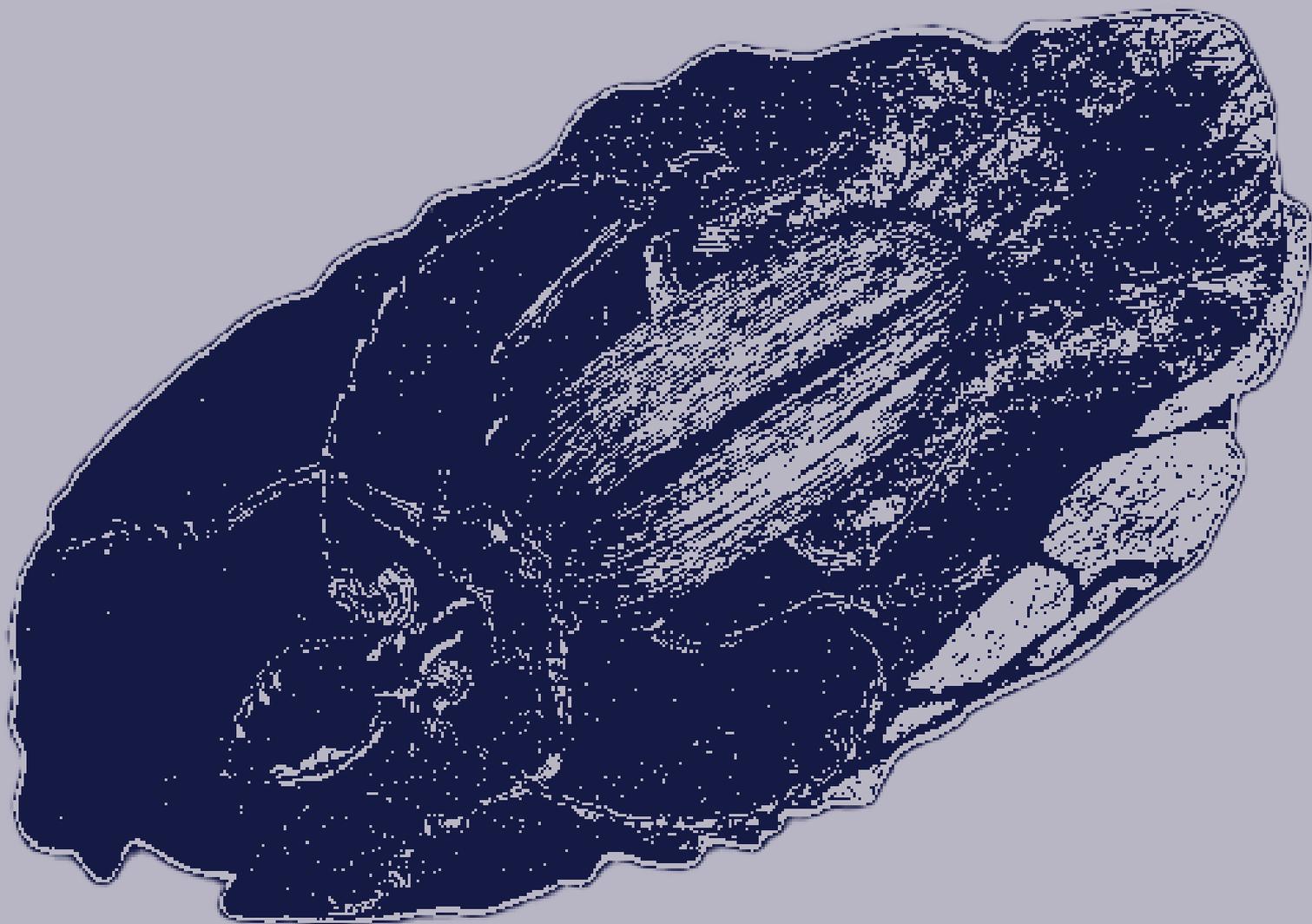
Johannesburg. No dates

Watercolour and pencil on paper

On loan to the exhibition from the Cleaver / Sustarich family archive



FAUNA



Feeding Bird

Rosalind Cleaver

Johannesburg. No date

Pencil on paper

Signed

250mm x 190mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Syndome: Empty Nest series Nest with bones

Rosalind Cleaver

Johannesburg. 2008

Pencil on Fabriano Rosaspina White paper

250mm x 250mm

Inscribed on the back of the frame

On loan to the exhibition from the Cleaver / Sustarich family archive



Syndome: Empty Nest series Small nest

Rosalind Cleaver

Johannesburg. 2008

Pencil on Fabriano Rosaspina White paper

250mm x 250mm

Inscribed on the back of the frame

On loan to the exhibition from the Cleaver / Sustarich family archive



Untitled Dung Beetle - Cleoptera

Rosalind Cleaver

Johannesburg. No date

Etching and aquatint on handmade paper

Edition: A.P. 2/10

Image size: 100mm x 150mm

Paper size: 160mm x 205mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Untitled Damselfly - Odonata

Rosalind Cleaver

Johannesburg. No date
Etching on handmade paper
Edition: A.P. 1/6
Image size: 95mm x 95mm
Paper size: 155mm x 155mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Untitled Mayfly- Ephemeroptera

Rosalind Cleaver

Johannesburg. No date
Etching on handmade paper
Edition: A.P. 1/6
Image size: 85mm x 100mm
Paper size: 145mm x 160mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Untitled Dragonfly - Odonata

Rosalind Cleaver

Johannesburg. No date
Etching and aquatint on handmade paper
Edition: A.P. 2/6
Image size: 65mm x 65mm
Paper size: 120mm x 120mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Untitled Stonefly - Anthropoda

Rosalind Cleaver

Johannesburg. No date
Etching and aquatint on handmade paper
Edition: A.P. 1/6
Image size: 70mm x 55mm
Paper size: 125mm x 115mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Museum Cabinet *Cinnyris afer afer* – Greater Double-collared Sunbird
Hirundo smithii smithii – Wire-tailed Swallow
Hirundo atrocaerulea – Blue Swallow
Chrysococcyx caprius – Diederik Cuckoo
Telophorus zeylonus zeylonis – Bokmakierie
Halcyon senegalensis cyanoleucus – Woodland Kingfisher
Geocolaptes olivaceus olivaceus – Ground Woodpecker
Tockus alboterminatus australis – Crowned Hornbill
Gallirex porphyreolophus porphyreolophus – Purple-crested Loerie

Rosalind Cleaver

Johannesburg. 2005

Wooden cabinet with 8 drawers, each with a drawer pull file label handle with printed species label, and a brass label holder with poem/text on nature. Digital print on paper, glassine, printed labels, ballpoint pen, string, Perspex, screenprint ink, white ink
Signed

250mm x 190mm

On loan to the exhibition from the collection of Grant Cleaver



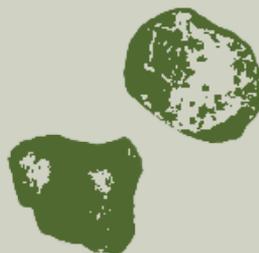
FAUNA



FAUNA



LANDSCAPE & MINERALS



Studies of Stones #1

Rosalind Cleaver

Mapungubwe. 2019

Watercolor on paper

Signed

244mm x 320mm

On loan to the exhibition from the Cleaver / Sustarich family archive



Studies of Stones #2

Rosalind Cleaver

Limpopo River, Mapungubwe

October 2019

Watercolor on paper

Signed

250mm x 325mm

On loan to the exhibition from the Cleaver / Sustarich family archive



ANTHROPOCENE



A Fly in the Ointment Portfolio for University of Johannesburg Dignitas Award Winners 2014

Rosalind Cleaver

Bevan de Wet (printer)

Artist Proof Studio, Johannesburg. 2014

Edition: AP ii/v

Hard- and soft ground etching, and aquatint on Fabriano Rosaspina White paper
417mm x 300mm

Signed, dated, titled and editioned by the artist with APS chop mark bottom right

The work explores the relationship between the needs for sustenance of fledgling creatures and the industrial application of chemicals and insecticides that destroy and make toxic the very sustenance needed by these animals, in this case birds. The idiomatic expression of the title is also a pun.

On loan to the exhibition from the collection of David Paton



Tortoise Shell #1

Rosalind Cleaver

Pigmented plaster, Johannesburg. 2005

230mm x 128mm x 97mm

Signed, dated and dedicated on the bottom of the shell

The work, done when Cleaver was an undergraduate student in the Department of Visual Art, Technikon Witwatersrand (later University of Johannesburg) speaks to the loss of fauna due to the degradation of their habitats. The life-like tortoise shell, ironically made of plaster, also speaks to the unnatural world of dioramas and items which stand in for the real in natural history museums.

On loan to the exhibition from the collection of Jack Ginsberg



100% Cotton Insecticides

Rosalind Cleaver

Johannesburg. 2019

Handmade paper, pigmented paper pulp, pencil red thread, cotton label, tiny,
printed texts on paper glued to thread

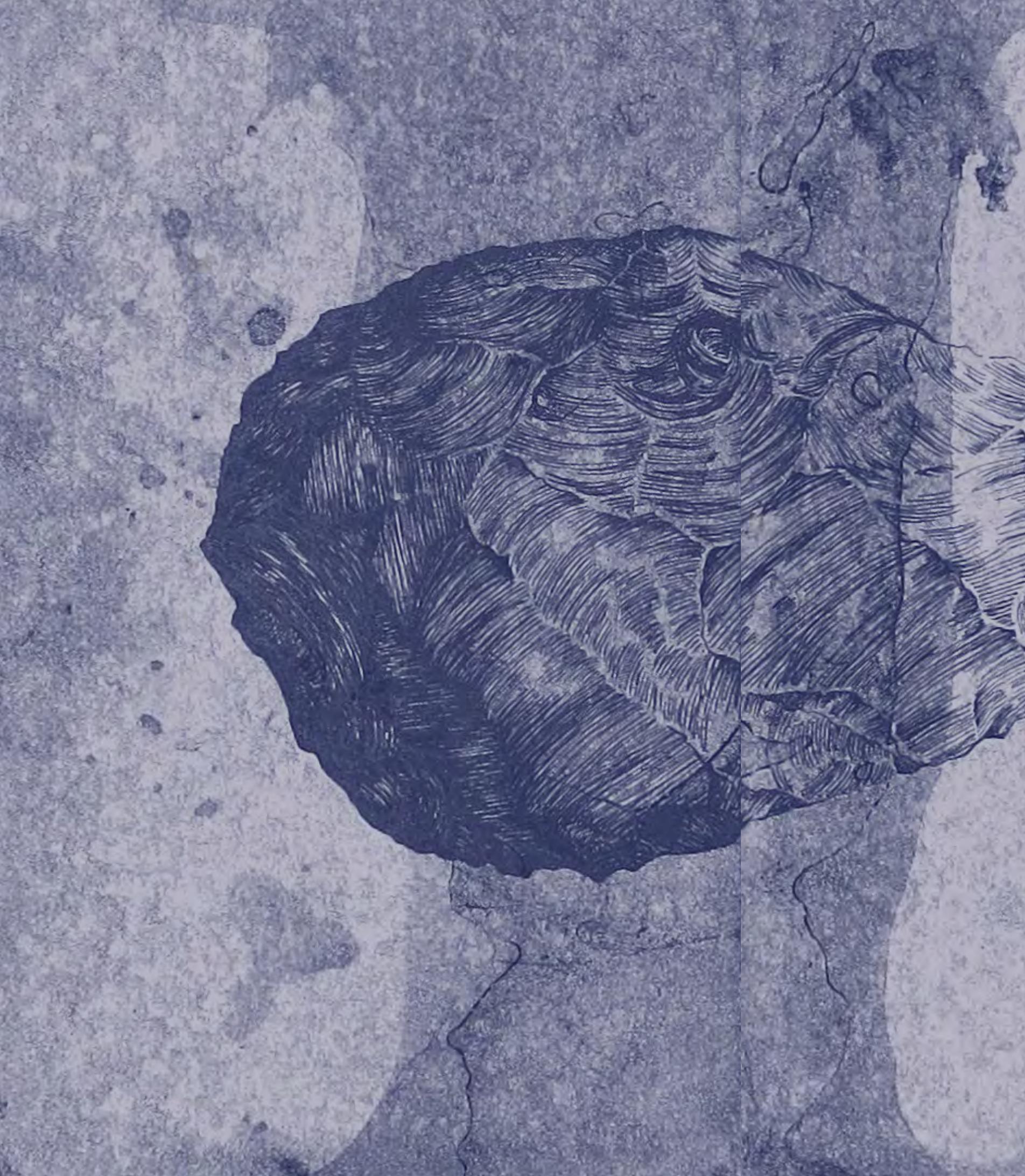
455mm x 310mm

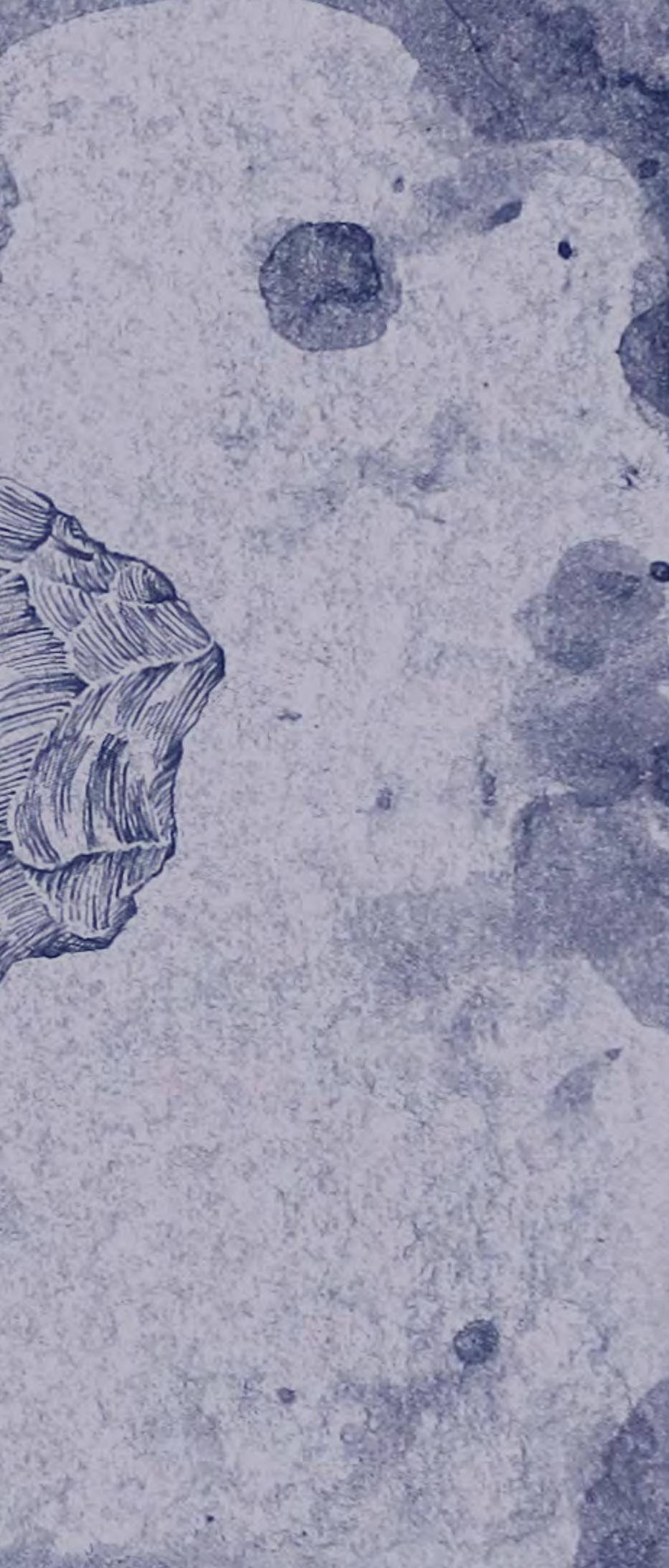
Signed

The tiny texts printed on paper list the pesticides used in commercial farming and which lead to animal and habitat loss.

On loan to the exhibition from the Cleaver / Sustarich family archive







THE WORK of OTHERS

Kind

Ruth Sacks (text)

Shāifali Bramdēv (images)

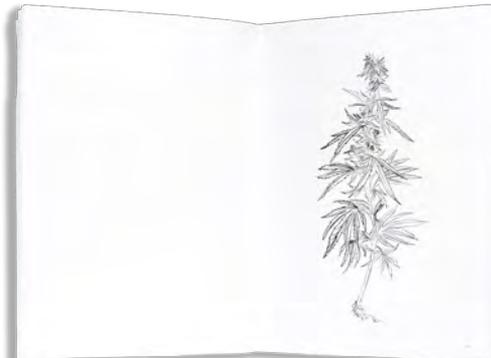
Response-ability, Joubert Park and Pulp

Paperworks, Johannesburg. 2021

Edition: One of 100 copies

Kind forms part of a series of small publications that accompany activities relating to the Response-ability project, a year-long collaboration between Sacks, Linzi Lewis and Tara Webber, and the Greenhouse Project, Joubert Park. The Greenhouse project is a community garden in the dense inner city of Johannesburg, on the site of a former colonial hothouse. *Kind* is a booklet about labels and the hierarchies that come with categories. It is part of a response to the botanical signs found in early colonial botanical gardens. We see these as markers of imposed Euro-American value systems that ascribe some plants more worth than others. The signs that make up this publication tell the wider stories of how humans have interacted with plants currently in the greenhouse garden and how they have interacted with us. What these plants signify in the wider context of the city of Johannesburg is important to the project.

On loan to the exhibition from the Ruth Sacks collection



Parkview Casuarina

Isabel Hofmeyr

Casuarina on mordanted paper

Barnes Road Herbarium, Johannesburg. 2025

One of a series 12 of various sizes

In ecoprinting, any realistic rendition of the plant is disrupted by its secret chemical life. Acid creates bubbles; tannin results in different colours and as the plant gives up its last life, it creates a 'gasp' around its stem, an ethereal shadowy circle. These features reveal the biochemistry of the plant not visible to the human eye. We witness the death of the plant in the birth of the image. Here, the paper is mordanted in ferrous sulphate, interleaved with plant matter, and placed between tiles fastened with bulldog clips and boiled. The tannin in the leaves interacts with the ferrous sulphate to produce a distinctive deep plum colour.

On loan to the exhibition from the Isabel Hofmeyr collection



Untitled Portfolio for University of Johannesburg Dignitas Award Winners 2014

David Paton

Bevan de Wet (printer)

Artist Proof Studio, Johannesburg. 2014

Edition: AP ii/v

White silkscreen ink on drafting film laid over hard- and soft ground etching, and aquatint with black ink rollup on Fabriano Rosaspina Ivory paper

Both 417mm x 300mm

Both signed, dated and editioned by the artist with APS chop mark bottom right of Fabriano paper.

This pair of prints form the initial Coleoptera section for what became the collective artist's book *Dichotomy* (2015–2017). These images were derived from earlier depictions of beetles and pupal covering materials found in the artist's book *Re: A Negotiated Truth* (1999).

On loan to the exhibition from the collection of David Paton



Die Agste Plaag [The Eighth Plague]

Harry Kalmer (text)

Hannelie Coetzee (imagery and sewing)

Woordfees. 2019

Edition: #136/200

This cloth book *The Eighth Plague*, is a love story of two outsiders – Martruid (“The maid” and “bywonersweeskind”) and a Dutch schoolmaster who keeps Grasshoppers in bottles. Inspired by Coetzee’s 2017 landscape-based *Locust & Grasshopper* – where she burned giant black pictures into the winter yellow grass in the hills around Nirox’s sculpture park – the locust offers an opportunity to tell a human story with the Anglo-Boer War as a backdrop: War becomes the locust that leaves a devastated earth in its wake.



Interface

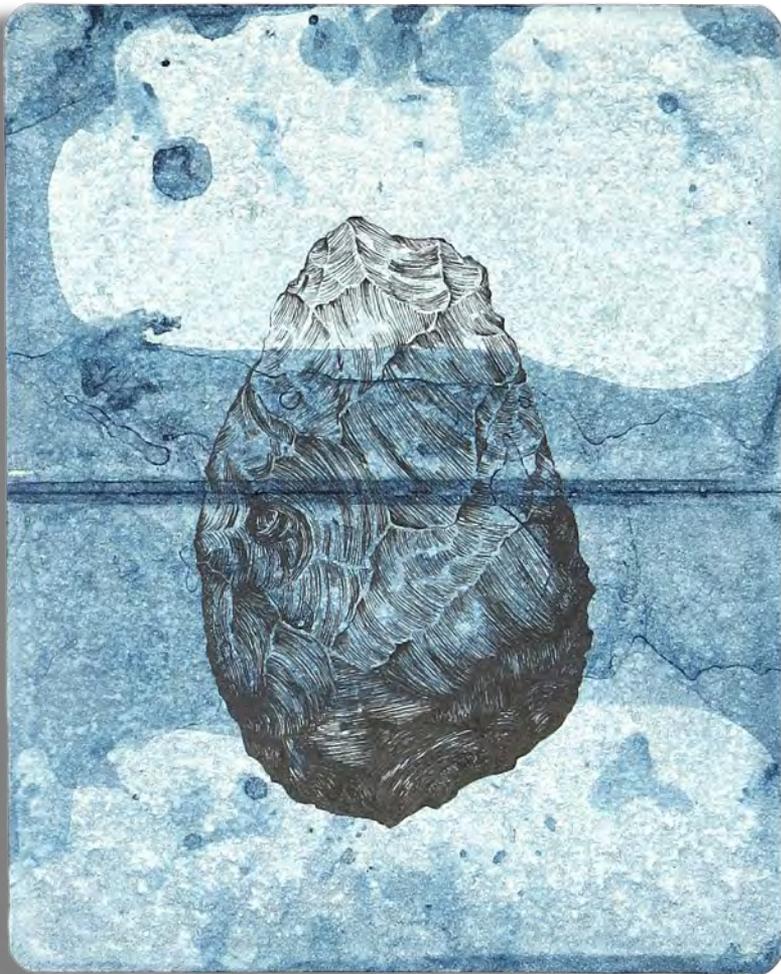
Ciara Struwig

Ink on found paper

Johannesburg, 2023

Reflecting on the roots of craftsmanship and our species' survival through our tactile bond with the earth, the flint tool is framed as the meeting place between the human mind and natural material. Shaped from the earth's mineral depths, it holds the echoes of past lives, grounding us in the continuity of our connection to the landscape.

On loan to the exhibition from the Ciara Struwig collection



ACKNOWLEDGEMENTS

The curators would like to thank the following people and institutions who contributed to the success of this project:

The family of Rosalind Cleaver – Grant Cleaver, Claudine Sustarich, and Jason and Debbie Cleaver – who graciously loaned work from the Rosalind Cleaver Archive for the exhibition and contributed a tribute to this catalogue; Jack Ginsberg, who wrote the foreword; Prof. Isabel Hofmeyr who wrote an essay for this catalogue and agreed to open the exhibition; and Prof. Rafael De Almeida who wrote for the catalogue and contributed plant specimens and posters for the exhibition from the C.E. Moss Herbarium, Life Sciences Museum, University of the Witwatersrand. Dr. James du Guesclin Harrison curator of the zoological collection and Dr. Renee Reddy manager of the C.E. Moss Herbarium, Wits Life Sciences Museum who graciously contributed material to the exhibition. Lifa Molimi who designed and produced this catalogue; The Ampersand Foundation (TAF) whose funding made the catalogue possible, and Pierre Mare from Pure Graphix who printed and installed the vinyl image in the exhibition. Cover image derived from *stonewater* (2013) Richard Penn (illustrations) and Guinevere Glasfurd (text).



Talking to Gavin Junge's zinc boat,* 20th August
2013; thinking of returning home.

little boat, it would be easy to haul (joke). I
know you mean what you mean (and that
involves corpses). But it seems to me, as I
approach you again, you are buoyed, in part, by my
louping, and to a certain extent, by hope
(as absurd as that is, and I admit this is all
my own doing/way of seeing).

I shrug winter to my feet. I'll not be here to see
it, but Spring will bring birds to the stinkwood trees
that frame you. Rain will fall, flat and fat,
(a simple chemical fact I've learned whilst I was
here - $H_2O + CO_2 \rightarrow H_2CO_3$) and stone will break.

And, further to that little boat, let me tell
you this - he is yellow, he is red; Summer
will be here by Monday.

* *Crabbing the Waves*, 2019.