



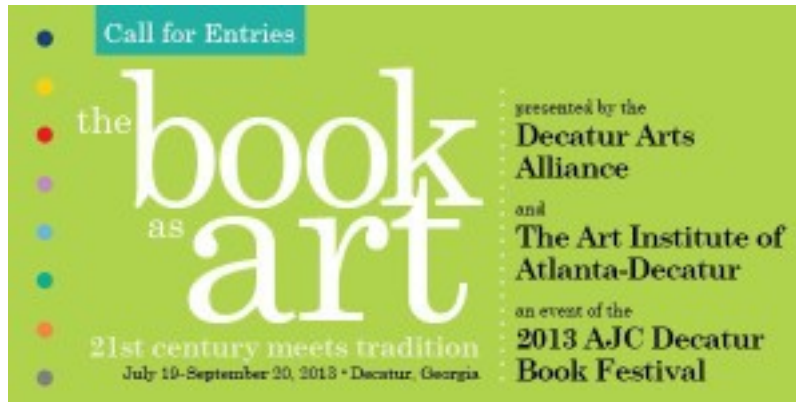
the **book**  
as **art**

21st century  
meets tradition

July 19-September 20, 2013 • Decatur, Georgia

presented by the  
**Decatur Arts Alliance** and  
**The Art Institute of Atlanta-Decatur**

an event of the  
**2013 AJC Decatur Book Festival**



Artists' books take many forms – from handmade and lusciously tactile to linear and informative; abstract and questioning to sculptural and monumental. Artists' books can be a delight to the eye, a pleasure to the hand, and made tangible in forms that introduce us not only to new interpretations of an ancient concept but also to questions and ideas on 21<sup>st</sup> –century form and format.

The book as a physical object in an increasingly digital world remains stubbornly analog. Those with narrative content offer the frustrations of sequential visuals – the viewer longs to see more than one segment at a time but the format allows only a gradual reveal. Sculptural objects interpreting the concept of the book also require more than a glance to draw the viewer into a deeper understanding of what books are and can be. Both narrative and sculptural interpretations are included in this exhibition for your viewing and interpretive pleasure.

### **Jurors**

Brian Dettmer, Atlanta, Georgia  
Jerushia Graham, Jonesboro, Georgia  
Beck Whitehead, San Antonio, Texas

### **Organizing Committee**

Angie Macon, Executive Director, Decatur Arts Alliance  
Angus Galloway, Gallery Director, The Art Institute of Atlanta-Decatur  
Dot Moye, The Book as Art coordinator  
Lockey McDonald, Registrar  
Sarah McVoy Moye, Publicist

**Alexis Arnold, San Francisco, CA**

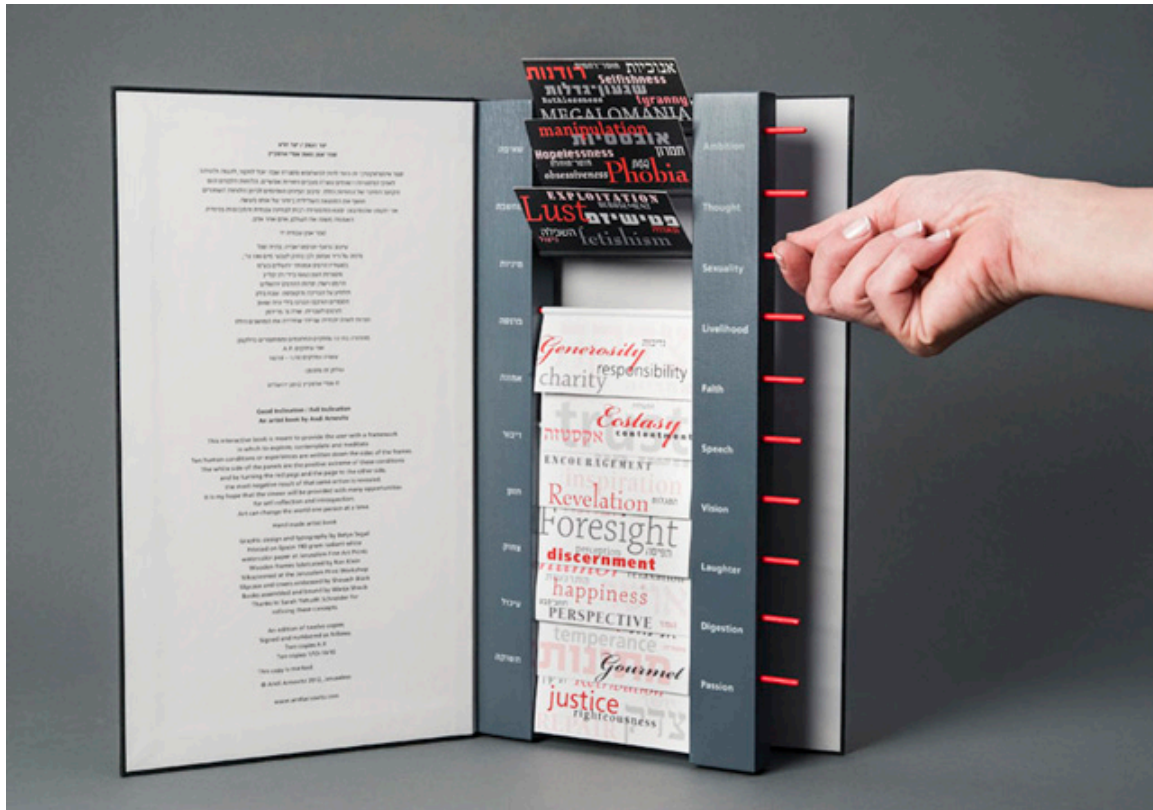


*Chemistry: An Experimental Science*  
Book, Borax crystals

I am interested in visual displays of time, memory, and history on objects. The Crystallized Book series addresses the materiality of the book versus the text or content of the book. The crystals remove the text and transform the books into aesthetic, non-functional objects. The books, now frozen with heavy crystal growth, have become artifacts or geologic specimens imbued with the history of time, use, and nostalgia. The series was prompted by repeatedly finding boxes of discarded books, by the onset of e-books, and by the recent disappearance of bookstores. Additionally, I had been growing crystals on hard objects and was interested in seeing the effect of the crystal growth on malleable objects

Photo credit: Alexis Arnold

Andi Arnovitz, Baka, Jerusalem, Israel



*Good Inclination/Evil Inclination*

Digital printing, hand made binding, wooden frames, silkscreens

Andi Arnovitz is an American born artist living in Jerusalem, Israel. A master printmaker, Arnovitz synthesizes multiple techniques to treat controversial topics of religious, political and social nature. Her work simultaneously documents current events, reveals the complexity of Israeli culture, and champions a closer look at societal norms concerning the human body. Her work is discernible by its lexicon of ritual-meets-contemporary iconography and by the persistent treatment of her dichotomous lifestyle as a contemporary feminist living in the Orthodox community. Arnovitz has exhibited in solo and group shows internationally, in the U.S., Israel, Spain, Poland, France, Lithuania, Canada, and Bulgaria. Her work is found in private and museum collections including the Library of Congress, Yale University, UC Berkeley's Magnes Collection, the Israeli Foreign Ministry and the Mishkan Le'Omanut, Ein Harod.

Photo credit: Avshalom Avital

Andi Arnovitz, Baka, Jerusalem, Israel



*A Mother's Early Morning Prayer*  
Etching and drawings digitally reproduced and laser cut  
Edition of 23

*A Mother's Early Morning Prayer*—poem by Hava Pinhas Cohen—was originally written in Hebrew. This edition is half Hebrew and half English. The format is an old fashioned Victorian Carousel book, but with 21st century technology, using magnets in the front and back covers, and digital and laser cut pages made from etchings and drawings by the artist.

Photo credit: Avshalom Avital

**Anne Beidler, Atlanta, GA**



*50 Books*  
Mixed media

Filled with reds and golds and Buddhist images, it refrains with Asian themes and imagery. The focus of the imagery for this project is based in images from my own photographs, prints and drawings. Found materials include Chinese joss paper that is used to honor ancestors. Media include ink, paint, wax, sewing, collage and found objects. The small pieces seem to echo temple entryways and evoke a place of contemplation or worship.

Beidler has been on the faculty of Agnes Scott College in Atlanta since 1992, where she is a Professor in the Department of Art and Art History. She has been a practicing artist, teacher and scholar for more than 20 years. Her work is included in collections including those of the Kennedy Museum of Ohio University, special collections at Auburn University, the Wiregrass Museum in Alabama and the School of the Art Institute of Chicago (Joan Flasch Artist Book Collection).

Photo courtesy of the artist

Sara Brooks, Asheville, NC



*Whatever You Call 'Em*  
Bra, digital prints on cover stock

*Whatever You Call 'Em* is a book made from a brassiere. The circular pages are printed with a pattern scanned from several bras. Each page features, in soft pink, a nickname or slang for women's breasts. The terms were collected from friends, both male and female. This book was originally created for a fundraiser that assisted uninsured women with mammograms and annual exams.

Photo courtesy of the artist

Peter Bugg, Tempe, AZ



*Less is More: A Bachelor's Second Chance at Love*  
Hand drilled tabloid magazine  
One of a kind, part of series of 20

I investigate the print media used to create, package and sell American culture around the world. I repurpose print media through appropriation, extraction, and manipulation to examine stardom and its role in contemporary society. By recontextualizing the printed matter of entertainment culture, I push viewers to more deeply consider the roles of photography, text, and the relationship between the two in the production and consumption of celebrated Hollywood icons.

Photo credit: Peter Bugg



Rebecca Chamlee, Simi Valley, CA



*The Young Manhood of Dave Chamlee*

Letterpress printed book on handmade Khadi paper, bison leather, deer horn buttons

*The Young Manhood of Dave Chamlee* is a coming-of-age story about my great grandfather told by my father, William Zane Chamlee, in a paper he wrote while attending Claremont Men's College in the 1950s. *The Young Manhood of Dave Chamlee* is letterpress printed on handmade Khadi paper. The signatures are sewn into a bison leather cover with a wrap band, ties, tackets and deer horn buttons reminiscent of a worn cowboy's saddlebag.

Photo courtesy of the artist

Neverne Covington, St. Petersburg, FL



*My Mother Said to Pick the Very Best One and You Are Not It*  
Leather, old report card scan tron cards

Whether artists books they are literal or not, have text or only pictograms, artist books provide intimate containers for the narrative that become stories in and of themselves. They are intimate, tactile, public and private. Making books entices me into the landscape of memory, to mystery and intrigue. When I start a one-of-a-kind artist book, like most stories, I never know where it is taking me. The thrill is in the discovery.

Photo credit: N. Covington

**Suzi Davidoff and Rachelle Thiewes, El Paso, TX**



*Common Language*

Book with handmade silk clamshell box and portfolio, original drawing w/ clay, silver or gold leaf, charcoal, CD  
Edition of 20

In *Common Language*, the images converge conceptually in the observation of nature and in the challenging of the viewers to become more aware of their environment. After numerous hikes, observations and discussions we staged a series of interactions with the landscape. These interactions were recorded in photographs and video. Our artist's book was a record of these interactions. The artist's edition features a handmade clamshell box, portfolio with original drawing and a soundtrack from our video installation.

Photo courtesy of the artists

Martin Demaine and Erik Demaine, Cambridge, MA



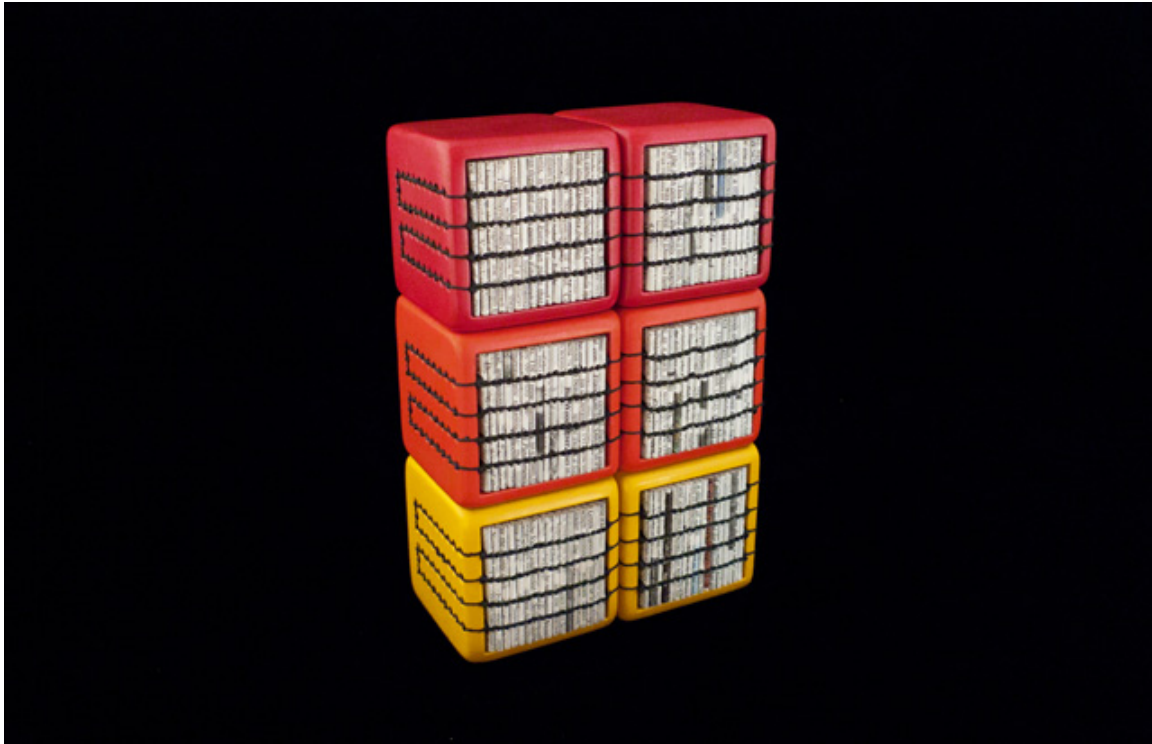
*Through the Looking Glass I*

Elephant hide paper and hand-blown glass  
INAUGURAL DONATION TO A COLLECTION OF ARTISTS' BOOKS  
ADMINISTERED THROUGH A COLLABORATION OF THE DECATUR ARTS ALLIANCE  
AND THE AJC-DECATUR BOOK FESTIVAL

Inspired by Lewis Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, we printed the latter title and the quote "curiouser and curiouser" in repeating patterns on paper, folded along concentric circular creases, and inserted into hand-blown glass sculpture, placing the pieces literally through a looking glass. This work is an exploration in combining two mediums, paper and glass, and two fields, art and science, in our quest to understand curved-crease origami.

Photo credit: Erik and Martin Demaine

**Ben Dory, Carbondale, IL**



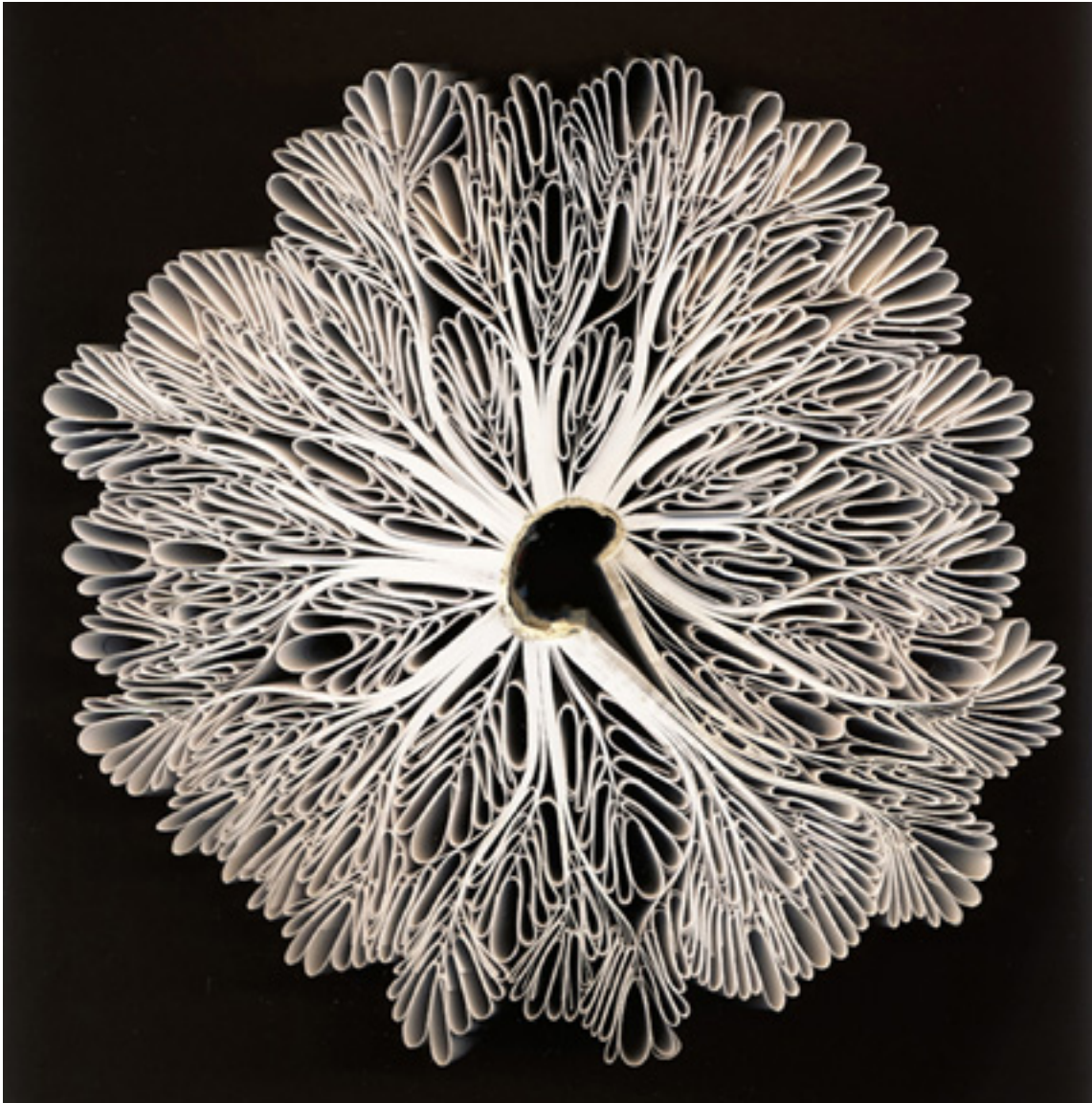
*Book Furniture II*

Aluminum, Encyclopedia Britannica, linen, powder coat, steel

A conversation of value permeates throughout my work. I use books as a culturally charged material and object. The attraction of books as subject matter lies not only in their physical and contextual qualities but also in ownership of them as a mark of personal values and status. In what ways do books hold memories and act as symbols of human history in a time when books as an information technology are on the decline? I turned to reference books and encyclopedias for materials when I recently discovered that Encyclopedia Britannica had stopped printing physical copies of their collected knowledge. Rather than see volumes of Britannica and similar resources sit quietly on shelves, waiting in obsolescence, I repurpose the pages in a sculptural format. Through these objects, I create time capsules that celebrate the achievement of shared knowledge through the codex.

Photo credit: Ben Dory

Stefanie Dykes, Salt Lake City, UT



*Querl*  
Altered book form

My *Querls* were books that are transformed by the repetition of one simple act performed faithfully each day. Individually, each book form is an artifact of an activity. The accumulation of these objects dislocates the emphasis from their normal use-value to their value as evidence, and frames these objects as having another use-value. As objects of contemplation, they are prompters of making and remembering.

Photo courtesy of the artist

**Kevin Frances, Providence, RI**



*Six Moments*

Screen printed accordion book  
Edition of 5

Ordinary objects and events, things we have held in our hands a thousand times, paths we walk every day, have incredible potential—the potential to knock our perception off kilter, to make us see things anew, the potential to tell us a story, an epic in the scratches on a coffee table. My practice investigates this transformational moment, asking us to set aside the bland facts of what things are and ask what they could be.

Photo credit: Kevin Frances

Joan Goswell, Valencia, PA



*What War Hath Wrought*  
Mixed media

War is not only terrible but it is pointless. Violence begets violence. Hate begets hate. It perverts and destroys all that is good. I wanted this book to portray not only the ugliness of war but also the self-serving interests of the pseudo-patriots who promote it.

Photo courtesy of the artist



**Karen Hardy, Pittsburgh, PA**



*Germinate*  
Handmade abaca and flax papers

*Germinate* grew out of a contemplation on metaphors for storytelling and communication. Inspired by the notion of a story unfurling as a new sprout, of an author's ideas being disseminated as seeds that take root in the minds of readers, I sought to create a literal, physical translation of this imagery. The organic qualities of handmade paper make it an ideal material to embody these natural processes.

Photo credit: Karen Hardy

**Karen Hardy, Pittsburgh, PA**



**Separate**  
Handmade flax and abaca paper

*Separate* considers the roles we fill throughout our lives as both caregiver and dependant. I highlight the conflict between an instinct to nurture and a desire to be unencumbered, and our vacillation between vulnerability and strength.

As handmade paper embodies contrasting qualities - translucency and opacity, strength and delicacy —it is an ideal medium for conveying the emotions encompassed in these relationships. I draw on this inherent tension to explore the paradox of our experience.

Photo credit: Karen Hardy

**Nora Hartlaub, Asheville, NC**



*The Boring Book Jacket*

Hand sewn jacket with pockets and books, typed sheets, dress form

This piece consists of a hand-sewn jacket with fourteen removable pockets containing photocopied books. The books document the mundane contents of pockets in photographs and drawings. Fourteen typed sheets indexing each page are included.

Photo courtesy of the artist

**Olivia Healy-Mirkovich, Oakland, CA**



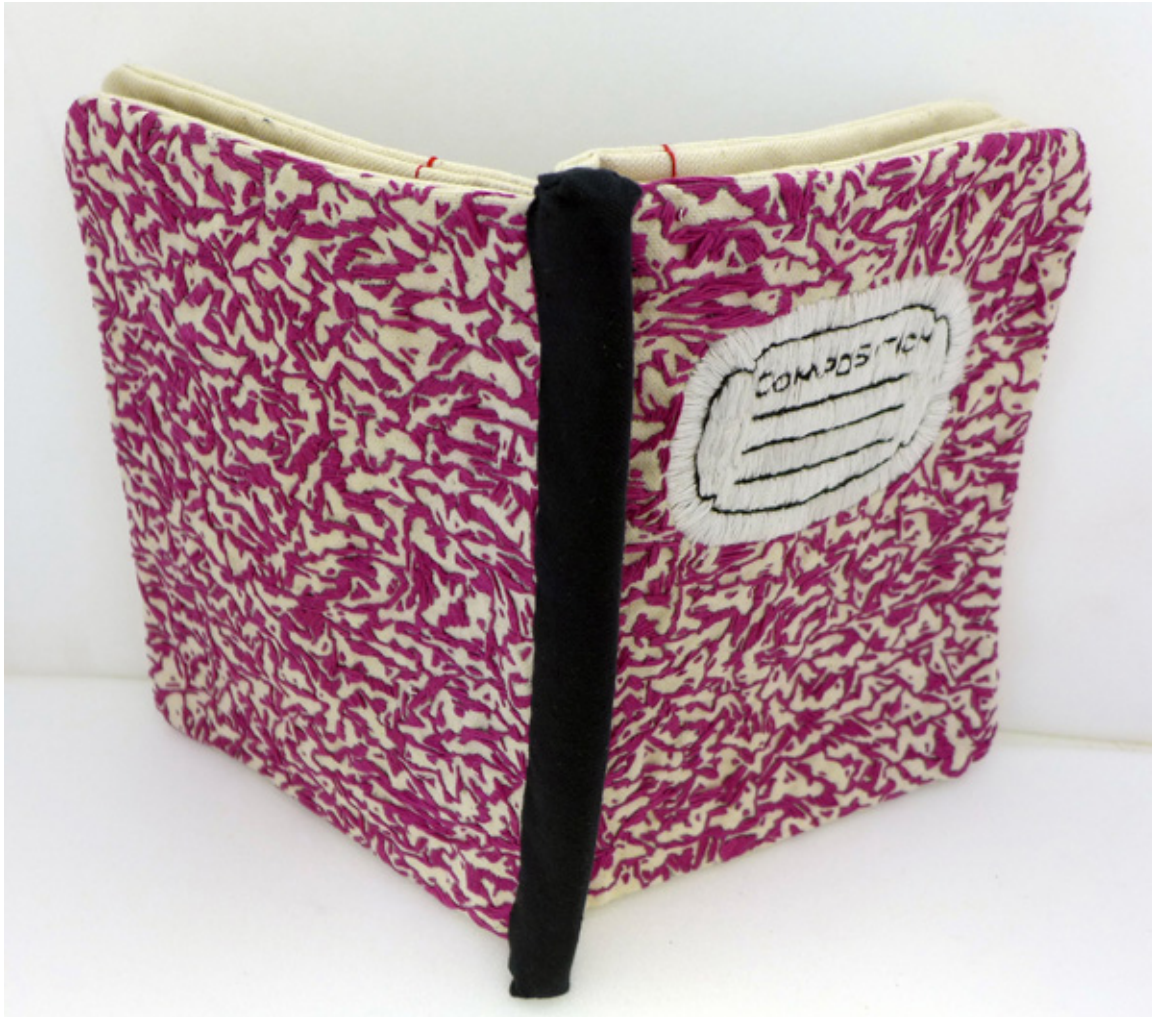
*Lucky Rabbit's Foot*

Watercolor, ink, BFK, davy board, faux leather

*Lucky Rabbit's Foot* follows the wordless narrative of a fox and hare, which culminates in an act of blunt and open-ended violence. Through this inherent predator-prey relationship, and starring creatures popular in children's illustrated tales, one can explore the random and unforgiving nature of life and death either through a quiet acceptance or a survivalist denial of those unifying forces.

Photo courtesy of the artist

Candace Hicks, Athens, TX



*Common Threads, Vol. XLVI*  
Embroidery on canvas

I've collected coincidences for ten years. It started when I read two books in a row that both included the phrase "antique dental instrument." While that was not the first coincidence I ever noticed in my reading, that singular instance convinced me to keep a record. I began to consider that the phrase might have been the profound masquerading as the mundane. I cataloged my coincidences in composition books that filled rapidly. As it turned out, "antique dental instrument" has not held any special meaning in my life or my art. Neither have any of the coincidental phrases that followed, such as "stuffed mountain lion" or "black currant lozenge," but the act of noticing them became the lens through which I filter the world and my experiences.

Photo courtesy of the artist

Shireen Holman, Montgomery Village, MD



*Time*

Artist made paper, pulp painting, woodcuts, letterpress

Edition of 20

FIRST PLACE AWARD

This book is my visual representation of the ways in which people think about time, eternity, and their relationship to life and death. Each image is illustrated with a short text about time, chosen from the perspectives of art, literature, religion, physics, and measurement. Time can be thought of as fragile, eternal, fleeting or elastic. It can flow in one direction or be cyclical. It can be destructive or a necessary condition of growth and decay.

Photo courtesy of the artist

**Mary Hood, Tempe, AZ**



*Fleeting Knowledge*  
Handmade paper on wood panel ink

For many years my studio practice centered on the idea of Silence as a state of mind, or state of becoming. These ideas of Silence are meant to work on two distinct yet unique levels. The object as an autonomous work of art, and a larger dialogue, the macrocosm, an environment that creates a sense of place, of time, narrative, and experience. Creating an artists book provides a structure in which to explore new materials, structural formats, language, and techniques freely. The installations emerged from working with artists' books as a sculptural form; how to expand the intimate nature of the book; the one-on-one relationship between the object and the viewer. I sought to broaden the potential audience and expand work's communicative power by deconstructing the book and identify the basic elements that compose a book structure. Over time my books were turned inside out, creating large-scale installations where the viewers experience is singular and multiple simultaneously.

Photo credit: Mary Hood

Shahrzad Kamel, New York, NY



*For Great Heroes*

15 silver gelatin photographs pasted on the pages.

*For Great Heroes* is a Georgian poetry book translated into Russian. I bought it at a flea market in Moscow in 2006. Inside are photographs that I took in Georgia of Georgians who were devastated by the South Ossetia War in 2008. All of the photographs were taken in various refugee camps around Tbilisi.

Photo credit: Shahrzad Kamel



**Sarah Langworthy, Iowa City, IA**



*Upon Closer Inspection*

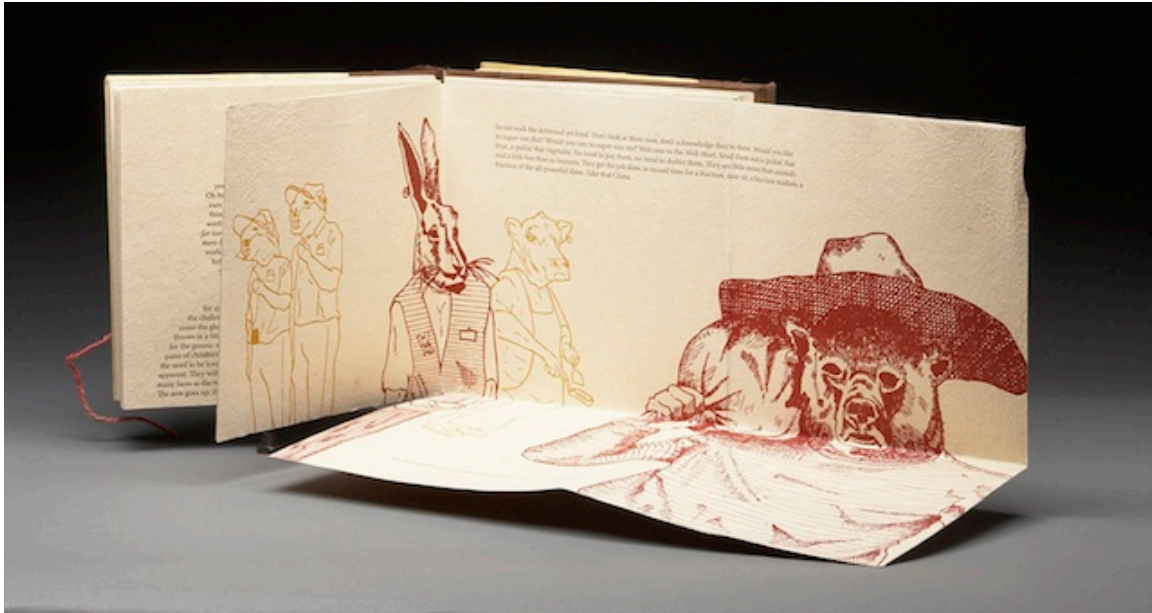
Intaglio prints, stiff leaf binding

Book is contained in a custom-built drop spine box. The box has a built-in display cradle to show the book

I want to call attention to beauty in unremarkable places: the grey of wet concrete seen through holes in a leaf on the sidewalk, light reflected on the wall in midafternoon. A restrained palette gives emphasis to differences between closely related but separate things. The artist book format provides an inherent two-sidedness. For every page, each front is also a back. The only way to view the entire piece is to relinquish a part of it. With print, I am most interested in edges; where two color blocks nearly touch, the areas where ink saturates the paper, making you aware of both the printed surfaces and the paper acting as a mediating substrate between the pages. My process is more akin to collaging with printed elements at the press than to strategic letterpress design and production. Spontaneity exists alongside a thought out page and careful presswork. I work back and forth between written words and pictorial elements; images are inspired by a text, and texts grow from images.

Photo credit: Thomas Langdon

**Joseph Lappie, Davenport, IA**



*The Artificer Arisen, The Artificer Fallen*  
Letterpress, Handmade Cotton/Flax Paper  
Edition of 25  
SECOND PLACE AWARD

Daedalus is the central character throughout this cyclical storyline. One half of the book examines the ancient Greek engineer's recurring habit of creating something fantastic only to have it cause personal tragedy. As time moves along things slowly become worse with larger ramifications. The other half presents a Daedalus-style figure reappearing in the twenty-first century and is immersed in a world where his quick ascension leads directly to his inevitable downfall.

Photo courtesy of the artist

**Joseph Lappie, Davenport, IA**



*The Quiet Type*

Letterpress, Photolithography, monotype in a Japanese stab bind  
Edition of 35

A gentle call-to-arms to be more present and proactive in the world. Written and produced when I felt like I was guilty of sitting idly by instead of acting as an agent of positive evolution.

Photo courtesy of the artist

Sammy Lee and JongKu Kim, Denver, CO and Seoul, Korea

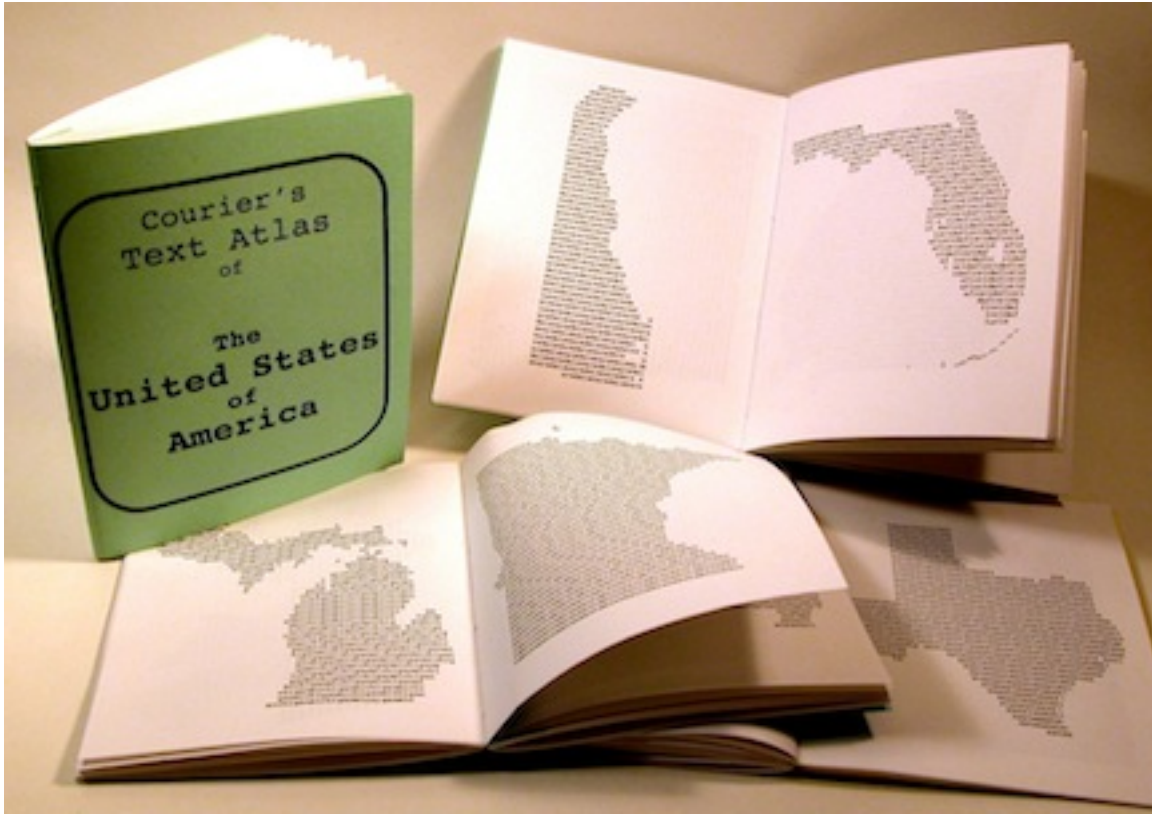


*"FE-O" (iron oxide)*  
mixed media  
Edition of 10

Resulting from a peripatetic upbringing, my personal idea of "home" is an amalgamation of fragments from various places, rather than any one specific location. I have learned to construct "spaces" abstractly through various discrete elements, whether it be a certain lighting condition, a type of opening, or the texture of particular materials. These transport me back to spaces with specific memories in time. I cherish the stories embedded within each of these subtle, often unnoticed details, and I seek to bind these spatial qualities and pieces of memories in my work.

Photo courtesy of the artists

Woody Leslie, Brooklyn, NY



*Courier's Text Atlas of The United States of America*  
Inkjet prints on paper, bound with nylon  
Edition of 500

*Courier's Text Atlas of The United States of America* is a geographically accurate, 100% typed atlas of the US. Each state is presented on its own page, typed out using only the letters of its name. Features all 50 states, plus a two-page spread of the entire country.

Photo courtesy of the artist

Woody Leslie, Brooklyn, NY



*Books on Tape*

Found objects, cotton fabric, paper, various threads

*Books On Tape* is a collected series of sculptural books that explore a humorous juxtaposition of technologies, and the questionable fate of the book in our digital age. The book (one of the oldest forms of technology for recording information) is remade using more modern record keepers, which themselves are more or less obsolete today. The modifications highlight the continued survival of the ancient book amidst the extinction of so many other technological advances.

Photo courtesy of the artist

**Macey Ley, Atlanta, GA**



*TV Dinner for Zombies*

Single edition book with 7 chapters/TV dinners, facts about TV, TV dinners and zombies

Macey Ley is an artist whose work investigates the connections between memory, place and identity through a variety of media, including artist books. With a conceptual approach, she uses everyday experiences and myths as a starting point. By examining the dialectic between the realm of imaginary or memory and the realm of experience, she approaches a wide array of subjects in a multi-layered way. Her works both invite and challenge viewers to examine how memory of places and beliefs in myths shape identity – where the impossible seems true, and the truth has many faces.

Photo courtesy of the artist

**Judy Lynn, Valparaiso, IN**



*Point Defiance*  
Wool, paper, floss

My work involves the ephemeral qualities of memory and the attempt at its preservation. I use artists' books to explore these thoughts through concept, narrative and form. This piece captures childhood memories of the beaches at Point Defiance Park in Tacoma, Washington. It also reflects a universal metaphor with the cairn structure signifying a point or landmark.

This cairn marks a place, feeling, memory and sense of home for me: a location where my life's journey has crossed many times. The cairn provides a focus for reflection and meditation. Two books in the cairn contain geographical survey maps that illustrate the location of Point Defiance. The placement of the maps within the rocks highlights both the physical reality of the space and how I've internalized the events. The name "Defiance" encouraged contrariness in my selection of the medium for the rocks. The wool felt brings softness and warmth to the stones and mirrors my sentiments of the memories themselves.

Photo credit: Steiph Zargon



Rachel Mauser, Penland, NC



*Carry You Home*

Letterpress edition artist book: storage binding with Somerset and Mohawk paper, vellum, handmade rust paper, and thread.

Edition of 10

This is a limited edition letterpress artist book with handmade rust paper, mohawk and vellum. The text and imagery in this book compare being lost and finding your way home to sailing a ship.

Photo credit: Katheryn Gremley, Penland School of Crafts

**Math Monahan, Ypsilanti, MI**



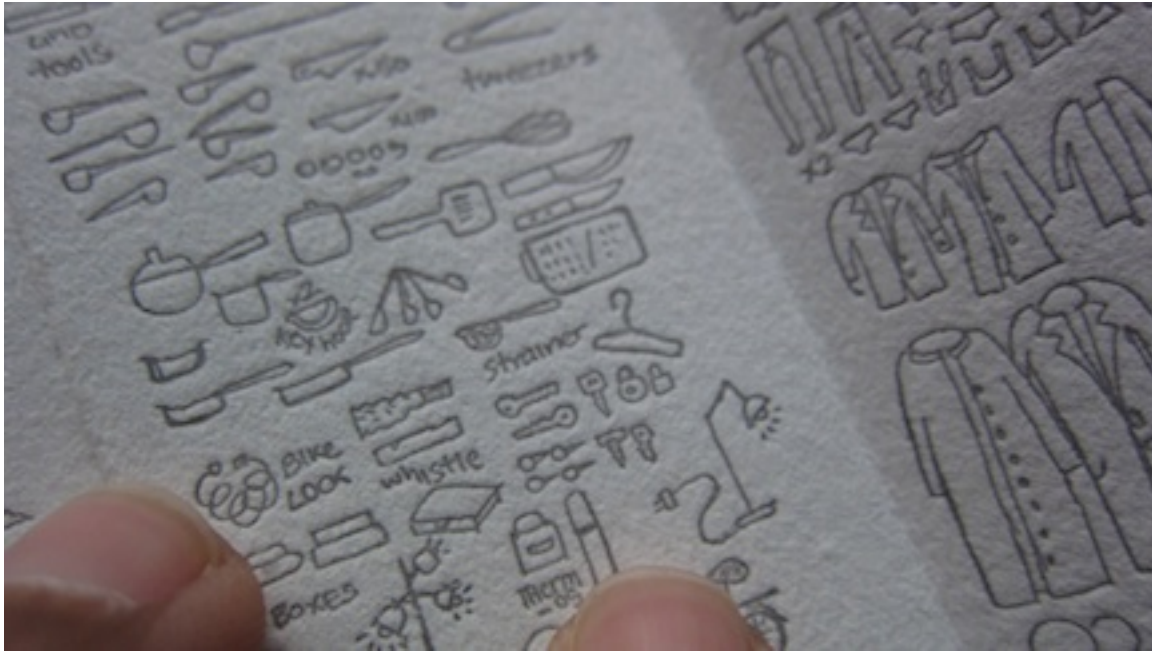
*Specimen*

Inkjet print, acrylic, wood

Specimen is a series exploring the book as an organism. This display includes 5 examples of species from the book's fictional evolution into the codex form. The series invokes the thought of the book as an organism and inspires new ideas of the evolution of the form and purpose in the digital age.

Photo courtesy of the artist

**Radha Pandey, Iowa City, IA**



*Taking Stock*

Letterpress printed on paper, accordion style binding  
Edition of 30

I have often been weighed down by the amount of consumption that takes place on a daily basis. Consumption both out of need and out of greed. I have also often wondered what things that I would run out of the house with if there were a fire or a flood. Out of sheer curiosity as well as the need to take stock, I decided to make a list of all the things in my house.

I see myself as less of an artist or craftsman and walk the line somewhere in between, as more of a maker. To me, this means creating work that resonates and holds deep meaning for me.

Photo credit: Radha Pandey

Chris Perry, Brooklyn, NY



*92 Ripples: well*

Paper, fabric, wood, gel acetate

I use the book form as a building block to make sculptural shapes that still look something like books. This piece uses the paper that extends out from 4 books to weave them together and lock them into a single shape. The pages no longer turn but the covers open and there is still something inside to impart.

Photo credit: Karen Cipolla

**Chris Perry, Brooklyn, NY**



*123 Ripples: pressure*

Paper, fabric

HONORABLE MENTION AWARD

Another part of using book forms to make larger sculptural shapes is using paper in its smallest and most delicate form to connect several elements together. This piece has three units shot through with filaments of the same paper that makes up the bodies. Its filaments hold the units securely together without the use of glue.

Photo credit: Karen Cipolla

**Susan Porteous, Denver, CO**



*Playing the Cards*  
Altered book, linen thread, wood

I use found books as both subject matter and raw material and, by cutting, tearing, folding, and rebinding the pages into new structures, create relationships between the content of the original book and the resulting form. I utilize traditional binding techniques but exaggerate and manipulate the shapes, proportions, and materials so that the books become sensual objects no longer meant to be read from cover to cover but seen as an immediate and cohesive whole.

Photo courtesy of the artist

**Samira Rahimi, Atlanta, GA**



*Zobeideh by Italo Calvino*

Edition of 2

Mirror cover, multi layer cardboard pages, laser cut

Photo courtesy of the artist

Lisa Beth Robinson, Greenville, NC



*Migration*

Handmade paper, lino cuts, pressure printing, letterpress  
Edition of 36

*Migration* is about the personal transformation involved in commitment – to an area, to others, through the choices and fears and doubts experienced when trying to decide whether the place I live is one I will call “home”. I consider myself in self-exile when I live in a place that does not completely fit, and being the nomad that I am, this is often.

Photo credit: Deborah Jutz



Terry Schupbach-Gordon, Tobaccoville, NC



*Though Changed, I Rise the Same*  
Intaglio woodcut collage  
One of a kind in a series of 5

I am deeply committed to the history and craft of printed images. Printmaking for me is the visual language that I speak. My prints and books are a combination of etchings, woodcuts, and drawings. I piece and collage images much as a fabric artist makes a quilt. All the pieces use handmade papers and combine words and images, with the hope that they are clearly emotionally affirmative, even if the imagery is difficult. I love my craft and believe in its ability to translate my experiences into visual form.

Photo credit: Toby Gordon

Lynn Skordal, Mercer Island, WA



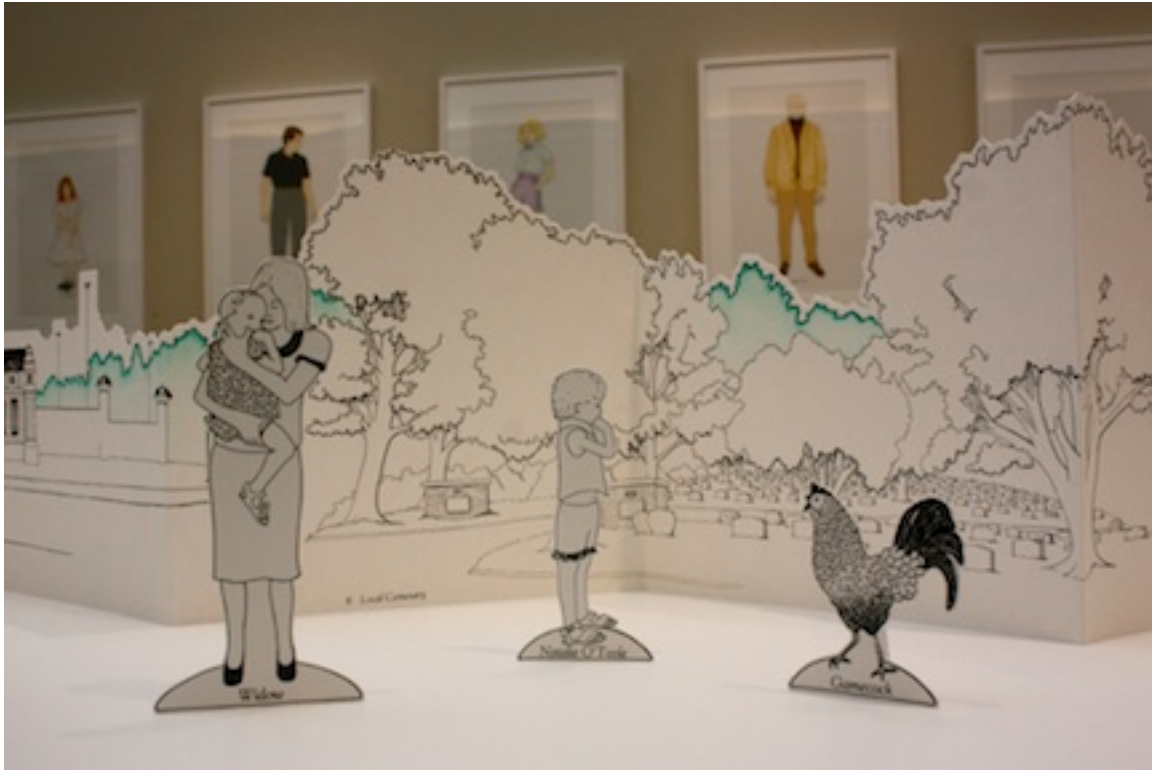
*Please Don't Look*

Altered book with heat-transferred photos, papercutting

Unique altered book (73 pgs).with heat-transferred images and paper-cut pages; cover is hand-cut paper collage design on existing cloth-covered boards. Images are old portraits and vernacular photographs of unknown women from the 1900-1940s, each evading the camera's eye, all faces hidden. Existing text has been excised by hand-cutting, leaving only a few phrases and words on each page, which form a "found poem" and meditation on the unease and longing of women.

Photo credit: Lynn Skordal

**Whitney Stansell, College Park, GA**

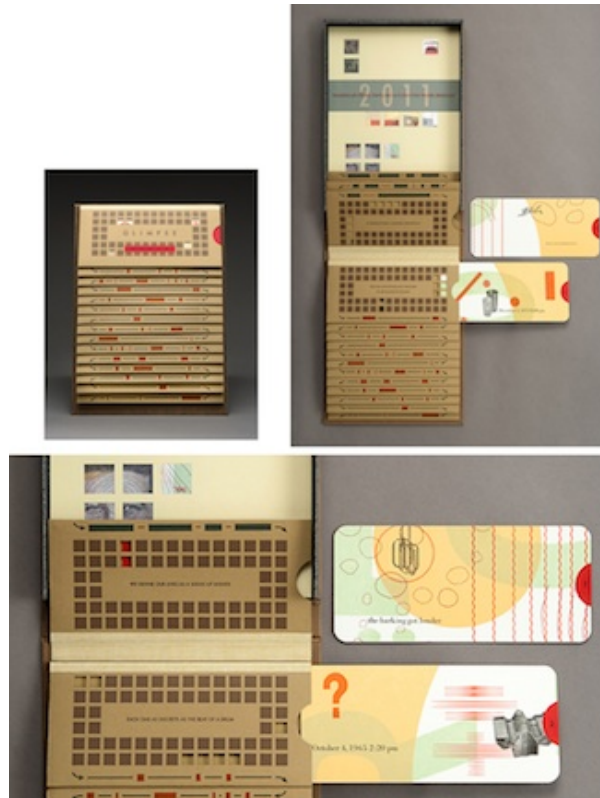


*The Happening The Remembering The Recounting*  
Cut paper, screen print, water-based media, and bookbinding

I am interested in ideas of memory and history and the act of story telling. My work is influenced by the Southern tradition of oral narratives, and I mine family stories and the history/stories of my community as told by neighbors and friends. Presented here is a work that contains Three Books that act as one work of art. First, The primary Characters, the viewer is invited to turn each page learning details about each individual. Second, the Landscape Book, a large potentially 18 foot sculpture of nine connecting landscapes. And then finally the third book, The Secondary Characters, a book of paper doll like characters that are invited to explore the landscapes terrain.

Photo courtesy of the artist

**Barbara Tetenbaum and Julie Chen, Portland, OR**



*Glimpse*

Letterpress on a variety of French Papers  
Co-published by Triangular Press and Flying Fish Press

This project, a collaboration between Barbara Tetenbaum and Julie Chen, examines the idea of personal history and how we form a sense of our own story. Prominent events may stand out as the nameable moments, yet it is the space between these events that life, in fact, is lived. To show this, we used a mid-century photo album style book. Julie designed and wrote the text that appears on the envelopes:

(excerpt) The spaces between events often go unexamined / Ignored or simply forgotten

We think of them as interruptions /Or as non-events devoid of content

We fail to realize that it is during these spaces/

When much of life is actually lived

Barb illustrated and wrote the texts on the cards inside each envelope: (excerpt)

May 3, 1987 11:30am he found me a '69 LeSabre for \$400

April 2, 1990 9:15am I was in desperate need of a haircut

August 30, 1996 9:00pm we are out of sweet vermouth

Photo credit: Sibila Savage

Barbara Tetenbaum, Portland, OR



*Gymnopaedie #4 (A Piece for Four Voices)*

Letterpress printed from a variety of materials onto Zerkall paper. Case binding.

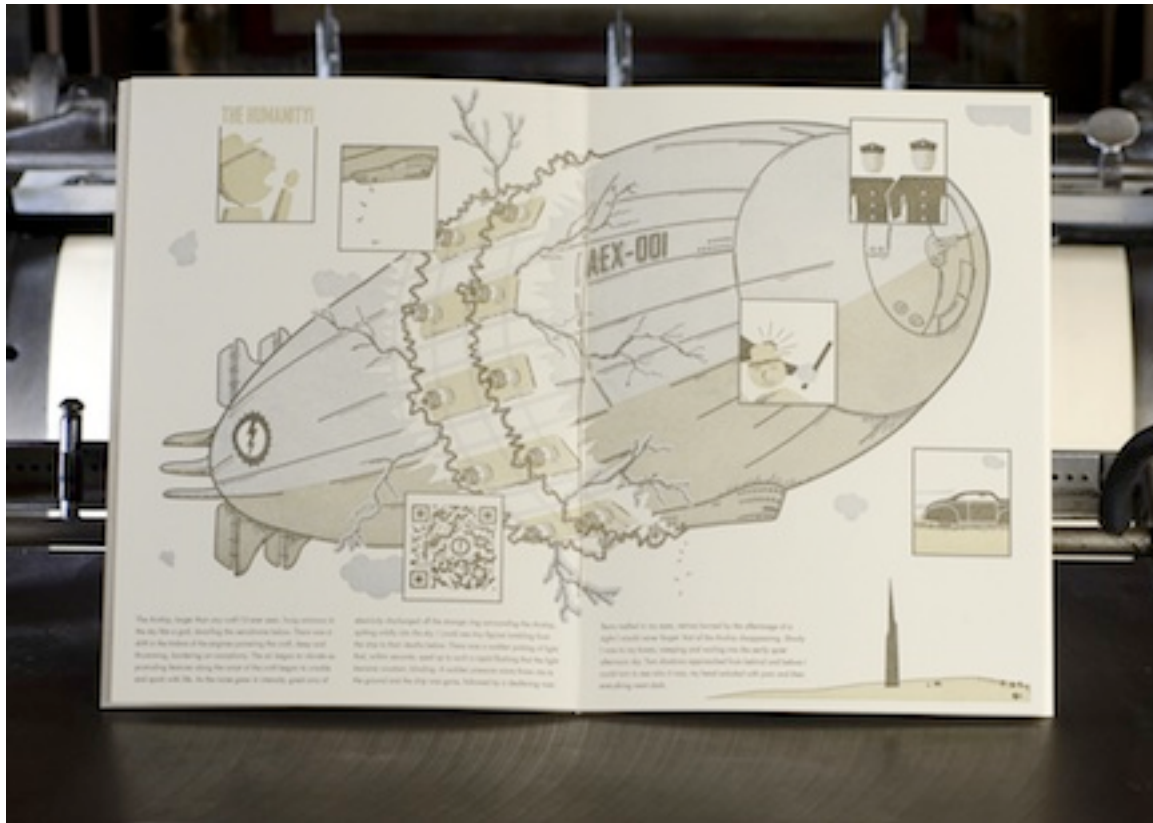
Edition of 30

THIRD PLACE AWARD

This project was inspired in part the page structure used in Dick Higgins' 1969 book *Foew&ombwhnw*, and by the ideas of composer Erik Satie. There are four 'voices' represented in this vertical score, each with a different visual language. I wrote a fairly depressing libretto between two of the voices, one is silent and the fourth is obviously happy. It is presented as an excerpt from a presumed larger composition.

Photo credit: Gene Faulkner

**Todd Thyberg, Minneapolis, MN**



*The Airship*  
Letterpress graphic novel  
Edition of 250

*The Airship* is a science fiction story and first in a trilogy of planned letterpress graphic novels. In it, I seek to draw a literary analogy between the dichotomy of using modern day digital design tools to create works that are produced on vintage analog equipment. In this story, a character is transported to another dimension in space and time.

Photo credit: Dan Marshall Photography

**George Walker, Toronto, Ontario, Canada**



*The Mysterious Death of Tom Thomson*

Wood engraving hand printed on 250 gm Rising Stonehenge 100% rag archival paper and comes fully bound in cloth with a clamshell protective box.

The bookbinding was designed by Walker and finished at the studios of Tony Crowle of Van Huizen Bookbinding.

Edition of 39 signed copies

*The Mysterious Death of Tom Thomson* is a wordless narrative written in wood with 109 wood engravings by George Walker. The book follows the life of Canadian landscape painter Tom Thomson until his mysterious death in Algonquin Park in 1917. Canadian art historian, researcher, curator and author Tom Smart has written the introduction to this original book work. The book is printed in a limited edition of 39 numbered copies. Thomson died when he was 39. Art Critic Tom Smart describes this project in his introduction: "The narrative is a visual elegy reflecting on the loss of a gifted artist and a man of his time fluent in the visual language of modernism, who also found solace and an artistic muse in the wilds of the Canadian bush. George Walker's engravings chart his life, relationships and journeys as he made a living as a commercial artist in early twentieth-century Toronto, and a painter who found creative inspiration in the hinterland of lakes and forests."

Photo credit: George Walker

George Walker, Toronto, Ontario, Canada



*Acrophony Symbol and Sound*

Handmade paper non-adhesive binding housed in a box with a CD recording of the music scores printed in the book, wood cuts, lino cuts, wood engravings, letterpress and lead type  
Edition of 50

Limited to fifty hand printed books and 300 CD's *Acrophony* is a project that explores symbols and sound. While marrying visual and soundscape artwork using a unique invented musical hieroglyphic language, *Acrophony* is a work concerned with art and language. Each of the fifty books is hand printed on to handmade paper with wood cuts, lino cuts, wood engravings, letterpress and lead type. The box that contains the CD and book is also hand printed and assembled with a vacuum formed port made from the symbols used in the text and notations. The CD is original music by the artist with hand printed lino cuts and hand set and cast type for the text.

Photo credit: George Walker