



THE BOOK AS ART



DECATUR LIBRARY



AUGUST 13, 2021-



OCTOBER 3, 2021



This exhibition is dedicated to the memory of Dorothy "Dot" Davis Moye (1941-2021).

The Book as Art v.9: Muse

Presented by the Decatur Arts Alliance, Georgia Center for the Book, DeKalb County Public Library, Dekalb Library Foundation, and Decatur Downtown Development Authority

August 13 – October 3, 2021

Nine: a number both sacred and profane. This mystical numeral, both spiritual and scientific, is celebrated the world over and in all religions, representing the brightest and darkest aspects of the celestial and the terrestrial. Fulfillment, completion, reflection, and birth are balanced with pain, misfortune, evil, and death.

For the Ancient Greeks, nine sisters born of heaven and memory gave inspiration to artists, scientists, and historians. They guided the feet and the fingers, moved the brush and the pen, swelled the chest, and sweetened the voice. But when their gifts of love and wisdom were overshadowed by hubris, the sisters punished and imprisoned those who forsook the purity of their spiritual gifts.

The muses still call out to artists worldwide, placing in their minds the seeds of creation—the word, the phrase, the form, are born and transformed upon the page. Held in the hand, a book can be a source of stability in unsettled times. Tactile and olfactory, the black and white pages conjure emotions and images that endure longer than flickering light on small screens. From tablet to folio, papyrus to scroll, song to psalm—all are created as a concept that becomes thought, becomes word, becomes book, becomes sculpture.

These objects, in an increasingly digital world, stubbornly survive and have proved a steady presence in our unprecedented isolation. Color and light, script and structure, translate thought and idea, and bestow upon us, the viewers, the fruit of artistic inspiration. The objects in this exhibition will interpret the concept of the book and invite the viewer to look beyond the printed page to where ideas, words, and symbols are transformed and are transfigured. They are expressive, iconic, mystical, and inspirational. They are, in form, muse.

The Book as Art v.9: Muse is the ninth edition of this critically acclaimed artists book exhibition established by the Decatur Arts Alliance in 2013. Entries hail from across the United States and around the world, and from emerging artists as well as recognized masters in the genre. *The Book as Art* is pleased to present these examples from the finest in the field.

JURORS are **Anna Embree**, Tuscaloosa, AL, **Beth Shoemaker**, Tucker, GA, and **Sande Wascher-James**, Clinton, WA.

The Periodicals Gallery of the Decatur Library, 215 Sycamore St, Decatur, GA

GALLERY HOURS

The gallery will be open for limited, in-person viewing hours through registration and by appointment. Check the available times and dates at Bookasart.com.

OPENING RECEPTION

Friday, Aug. 27, 7 – 9 pm. An in-person reception featuring music and refreshments will take place outside, on the top floor of the Decatur Library parking lot. The gallery will be open, but social distancing will be in place, so tours will be regulated at the event. Register at Bookasart.com. You may also register to watch this event virtually. The Zoom portion begins at 7:30 pm ET, and the recording will be available after the event as well.

VIRTUAL EVENTS

The exhibition may also be experienced virtually through online tours and art close-ups, Zoom artist talks, and artist-made videos. Find out more, and register as needed at Bookasart.com.

ORGANIZING COMMITTEE

Angie Macon, Director, Decatur Arts Alliance
Joe Davich, Director, Georgia Center for the Book
Dot Moye, Jury Coordinator
Lockey McDonald, Registrar
Andrew Huot, Cynthia Lollis, Gina Reynoso, Ally Wright

PURCHASING INFORMATION

Please contact the Decatur Arts Alliance at 404-371-9583 or admin@decaturartsalliance.org.

Unless otherwise noted, photography credit for each exhibited work belongs to the artist.

Alicia BAILEY Aurora, CO



Physica - Metals, 2020 mixed media artists book work,
6.125" x 4.25" x 4.25"

From a series of 9 artists' book works, each focusing on one of the 9 sections in Hildegard von Bingen's *Physica*, as translated from Latin to English by Priscilla Throop. *Metals* is a four-walled pyramid structure; each wall of the structure has a metal sample inset into the board on both the inside and the outside, with text accompanying. Both the metals and text are overlaid with mica. Included metals are brass, copper, iron, steel, tin, gold, silver, and lead.

Alicia BAILEY Aurora, CO



Physica - Reptiles, 2020 mixed media artists book work,
6" x 3.75" x 3.875"

From a series of 9 artists' book works, each focusing on one of the 9 sections in Hildegard von Bingen's *Physica*, as translated from Latin to English by Priscilla Throop. This rigid page book has covers and text pages of thick oak, bound with straps across the spine. On each page is mounted an oil painting of a reptile, with text panels mounted below. Both paintings and text are overlaid with mica. The designation of 'reptile' was different in medieval times. This work features a slowworm, toad, frog, baselisk, viper, spider, and scorpion. The cover has a recessed magnifying lens, behind which float rattlesnake rib bones.

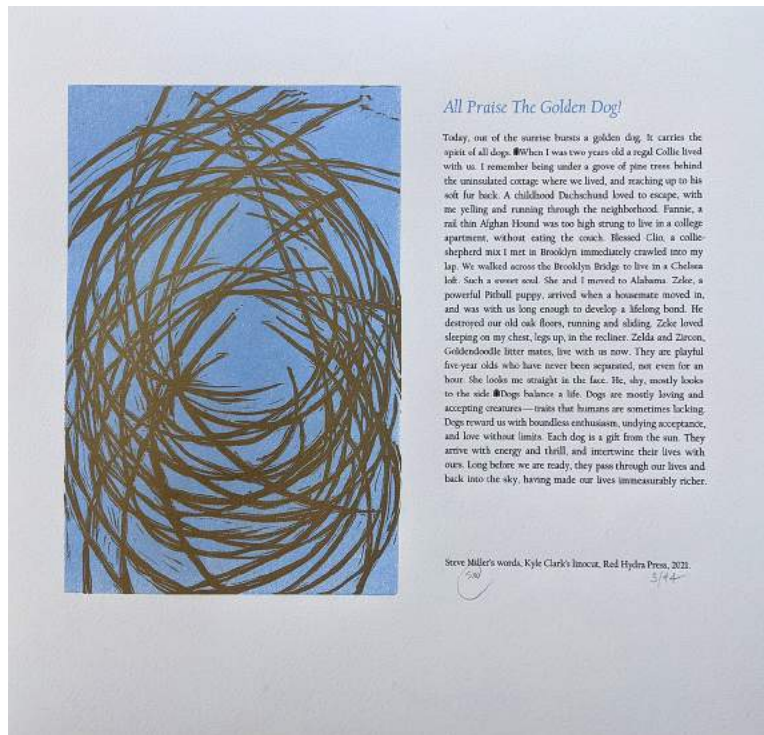
Thomas CAMP Mt. Laurel, NJ



Counting Sheep, 2021 black and white digital photo, 8.5” x 11”

I am a retired social studies teacher and a self-taught photographer. In addition to my work, “Counting Sheep,” I have photographed subjects that lean toward storytelling. Some examples include: The Edward Payson Weston Six-Day Race, Cowtown Rodeo, and The Philadelphia Boxing Club. The majority of my work is centered in South Jersey and Philadelphia.

Kyle CLARK Brighton, MI



All Praise The Golden Dog!, 2021 linoleum block and letterpress printing, 35.8 x 33.3 cm

Steve Miller's words, Kyle Clark's linocut, Red Hydra Press, 2021

Kyle Anthony Clark is an artist living in southeast Michigan. Kyle's works explore themes related to place, transience, contemporary masculine identity, and the landscape. His works often take the form of artists' books, prints, and photographs. Additionally, Kyle actively collaborates with artists and creatives to produce artists' books and book art objects. The manifestation of the handmade book within Kyle's work is critical to creating a personal viewing/reading experience. The artists' book as a mode of communication expands the walls of gallery spaces and libraries, ultimately leading the reader through a haptic exploration that no other medium can afford.

Kyle CLARK Brighton, MI



Reflection, 2017 letterpress and archival inkjet printing, vegetable tanned goat leather, gold leaf, 9.25" x 6.25" x 0.5"

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Kyle CLARK Brighton, MI



Wander, 2016 letterpress and archival inkjet printing, laser cutting, bookcloth and binders board, 18.9" x 18.5" x 1"

Kyle Anthony Clark is an artist living in southeast Michigan. Kyle's works explore themes related to place, transience, contemporary masculine identity, and the landscape. His works often take the form of artists' books, prints, and photographs. Additionally, Kyle actively collaborates with artists and creatives to produce artists' books and book art objects. The manifestation of the handmade book within Kyle's work is critical to creating a personal viewing/reading experience. The artists' book as a mode of communication expands the walls of gallery spaces and libraries, ultimately leading the reader through a haptic exploration that no other medium can afford.

Angaea CUNA Captain Cook, HI



Half Leaf (Ope'Ape'A), 2021 artists book with handmade paper and paper sculptures, 5" x 7" x 3"

Sleeping and suspended, my winged sculptures are inspired by the mystery of Hawaii's endemic mammal the *ōpe'ape'a* (half-leaf), or the Hoary Bat. Little is known about this hairy beast and they are rarely seen, but I've witnessed a flock of myna birds chase away a solitary *ōpe'ape'a* from a massive lychee tree by my house. My research hypothesizes that the arrival of invasive species or deforestation for tourism has endangered the *ōpe'ape'a* population. I fear that these beautiful and arcane animals will become extinct if we are not actively preserving our forest and minimizing commercial development in Hawaii. As a sustainable effort within my creative process, I upcycled fruit branches from farms during the pruning season and harvested non-native fruits and recycled paper in the making of my handmade paper for my artist book.

Steven DAIBER Florence, MA



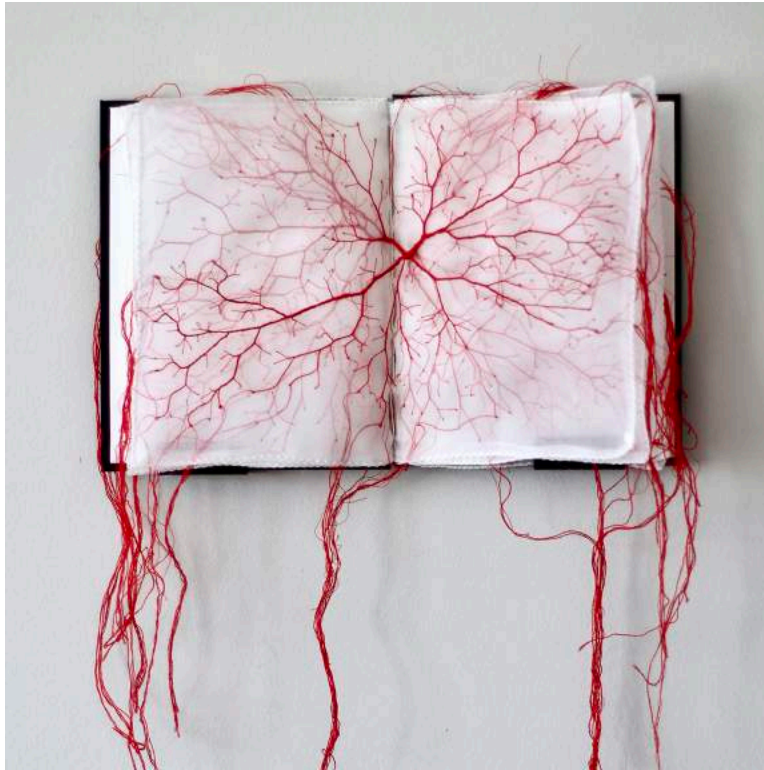
Rolling Habana, 2017 silkscreen overprinting on pages from the 1978 *Atlas de Cuba*, 9.6" x 104" x 0.5"

Steven Daiber has worked with books for more than 30 years. Daiber uses books as objects and text-based art to explore a sense of place in the world.

Daiber has traveled to Cuba regularly since 2001, where he partners with local artists to create art books through Red Trillium Press/Aquí en la lucha. *Cronica insular* is a trilogy based on facilitated dialogues and themes Cuban artists describe in their social and political relationships: *Poder* was published in 2010, *Privacidad* in 2011, and *La espera* in 2013.

Daiber also engages with the landscape directly through site-specific book installations, interventions in the forest, and prints from the remnants of past commercial timbering. For 23 years, Daiber has been adding to a wall of books that acts as a property line on the land where he lives in Massachusetts. Daiber carries the books on his back through the woods from his local library to the corner of his property, where he leaves them exposed to years of natural decay.

Rima DAY Thompson Station, TN



Scriptum I, 2021 organza, thread, paper, wire, 6.5” x 10.25” x 0.5”

The similarity between nature and the human body fascinates me. I make thread matrixes that resemble blood vessels, root systems, and tree vines. What these shapes have in common is that they split into thinner appendages to both absorb and distribute nourishment. I often wonder if love is similar to this.

The needle for me is like the writer's pen. I express myself with thread on organza. Organza allows me to reveal the thread system more clearly on the top layer and more obscurely on bottom layers. I hope to stimulate the imagination of the person viewing my art by hiding some parts under the layers of organza and, at the same time, create depth both visually and symbolically. This is a metaphor. There is often much more under the surface than what is easily visible.

Thread to me has always been the element which connects the individual parts. It symbolizes connections. Perhaps, the hanging threads in my work are my attempt to establish a connection with the world.

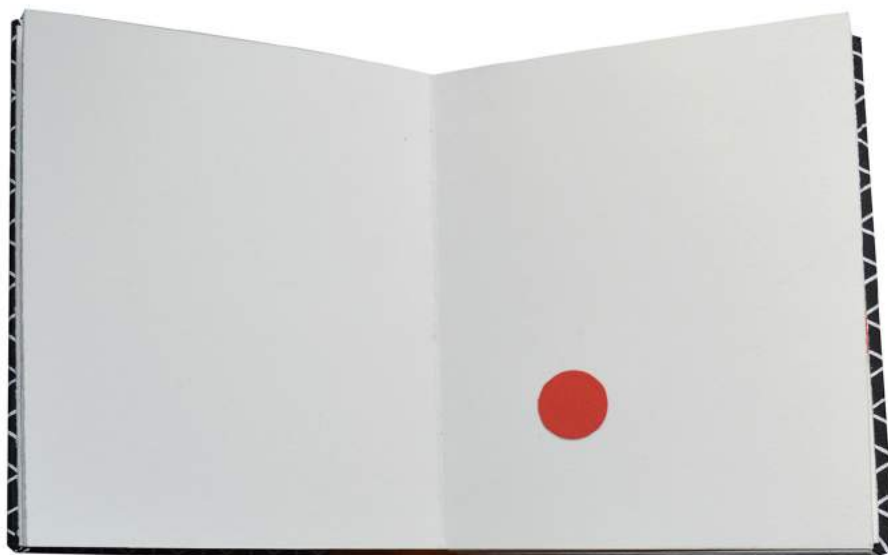
Katie DELAY Ottawa Hills, OH



Say Their Names, 2021 book with mixed media, 7.5” x 14” x 0.5”

SAY THEIR NAMES is my personal response to this past year, the Black Lives Matter movement, the tragic deaths of so many people of color. This is the most difficult book I have ever created. I found myself avoiding it. Everytime I sat down to work on it, there was another name or two or more to add. The format of this book is a typographical crescendo. It begins with a few names on the first spread, adding more names to each spread until the pages are filled with the names of the dead. It culminates with a pop-up of the word “names.” The photographs incorporated are all from Black Lives Matter demonstrations (all photos are from Unsplash). The year 2020 as a Muse has been heartbreaking.

Katie DELAY Ottawa Hills, OH



Story, 2020 book with cut paper, 7.5" x 11" x 1.25"

This book is a story told without words—a small red circle which grows larger and larger on each spread until it bursts unexpectedly into a pop-up explosion of color. A simple story, but an allegory for the year 2020 where something started as a small event and grew and grew into a global pandemic. I think most of us reached a breaking point, and sometimes the results were totally unexpected. Sometimes something extraordinary happened. Sometimes we grew, learned, appreciated, re-evaluated. Sometimes we were a little explosion of color.

Rose E DeSLOOVER Southfield, MI



Number Nine, 2021 mixed media, 9" x 31" x 27"

Number Nine is a reflection on the digital root of any multiple of nine. The aura of nine is my muse. Every element of the book is based on a multiple of 9. This book is dedicated to understanding that math is the key to the universe and makes the invisible visible.

Photography credit: Naomi Tajonera

Ashley DeVAN Powder Springs, GA



The Seven Ravens, 2021 screenprint, crankie and box,
16.25" x 10" x 2.5"

My artwork is inspired by mythology, folklore, and traditional stories. I am interested in the way in which human beings, across nations and time, have sought to explain the world around them through story. My work seeks to explore the female role within these stories and to center and amplify the women within them. With *The Seven Ravens* I bring focus to the lesser known story of a young heroine. Here a girl is the center of our tale, and not as the damsel in distress, but as a brave adventurer set out as her family's savior. *The Seven Ravens* is an artist book made in an edition of three.

Debra DISMAN Santa Monica, CA



Window Treatment, 2018 mixed media, 13” x 38” x 9.25”

I currently work in the form of the book, both as solo practitioner and in the public sphere of community engagement. I create work and projects which push the boundaries of the book into new forms and materials, inviting altered ways of viewing the world and how we inhabit it. Although the work remains tethered to loose definitions of the book as structure, it is moving progressively into other sculptural and conceptual realms where devotion to material labor and passion for the haptic become muse.

Having worked in the realm of the built environment for many years, I am fascinated by the parallels between books and buildings in terms of architecture, meaning, and utility. Each constructs public and private spaces where stories are “read” on many levels, often revealing more than their authors and makers ever intended. My work seeks to offer places of contemplation, solace, and bafflement, while instigating exploration, investigation, and examination of what we think we know, and are.

Photography credit: Bernard Wolf

Jan DOVE Port Angeles, WA

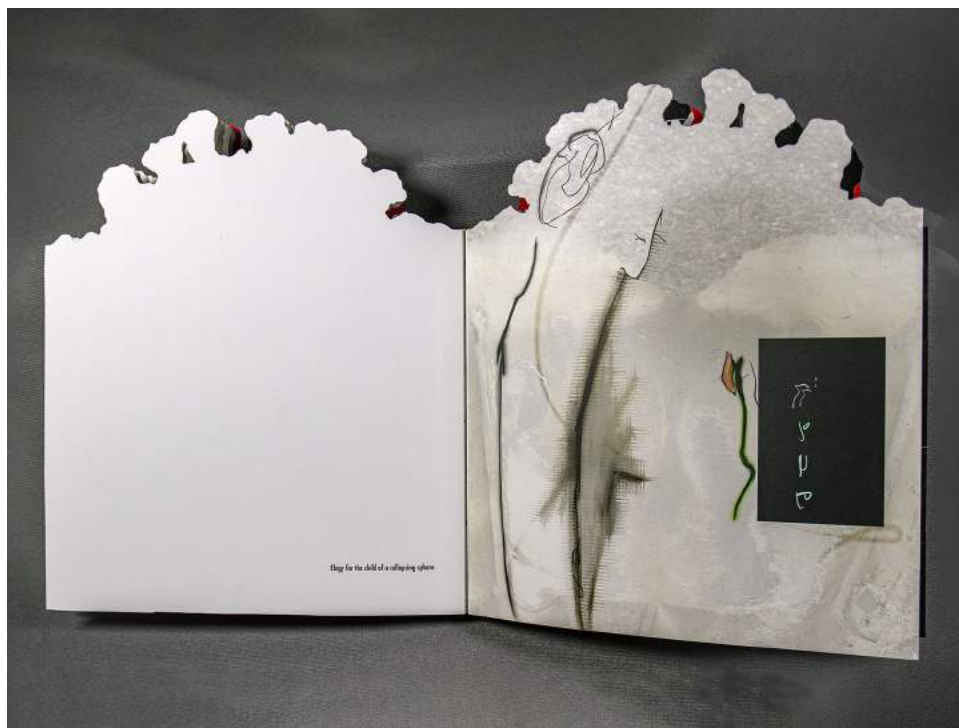


Between the Paradigm Birds, 2020 artists book,
pigment print on paper, 11" x 9.5" x 1"

This is a pandemic-induced artist book made in a time of borders; this one is full of thoughts about being an artist in such times. In it I turn to my teacher/muse.

The book was completed in the winter of 2020. It consists of digitally created images based on the artist's digital photos combined with her digital drawings. Images and book pages are pigment printed on archival paper. All aspects of this book are by the artist, including text, printing, and binding.

Jan DOVE Port Angeles, WA



Chronicles in the Time of Corona, 2021 artist book,
pigment print on paper, 12.5" x 11.5" x 0.5"

When the isolation becomes tedious, the muse steps in to help the artist ask important questions.

Chronicles in the Time of Corona is made of the digital drawings, prints, photographs, and writings of Jan Dove. The book was completed in the spring of 2021. It is pigment printed on Canson Rag Photographique and bound with Tyvex reinforcement.

Jan DOVE Port Angeles, WA



Gold Leaf, 2021 artist book, pigment printed on paper,
4.25" x 4.25" x 1.5"

When the news is too much to bear, the muse steps in to show the artist a path to mental health.

Gold Leaf is made of the digital drawings, prints, photographs, and writings of Jan Dove. Each image starts with a photograph of gold leaf.

Mari ECKSTEIN GOWER Redmond, WA

3rd Place Award



Pandemic Dreams, 2021 artist book, 10.5” x 7” x 1.5”

Early in 2020, when it seemed that the entire world was in lockdown because of a new virus, I chanced upon a news article about how pandemic first responders reported dreams with common patterns. Doctors, nurses, and paramedics were connected not just by shared trauma, but by communal dreams as well.

Wondering if these patterns repeated in the general populace, I began collecting quotes from global news articles which chronicled reactions to the unique times we were sharing. While doing so, I began painting dreams that reflected our collective dreaming.

Pandemic Dreams is my exploration of how we have globally processed the stress of dealing with an invisible menace through our dreams. The front pages of my book explore how we regard masks as both protection and containment by using origami forms to cover parts of the faces. The waves in my paintings contain pleas for medical help in multiple languages. The back pages contain selections of quotes I've collected from news sources.

Casey GARDNER Berkeley, CA

1st Place Award



Avalanche Safety Book I, 2020 letterpress,
hand-bound accordion folios, 14" x 7" x 1"

Steep, snowy slopes conceal loaded terrains of uncertainty. Hidden layers and evolving conditions make stability, which depends on cohesion, difficult to predict. Avalanches represent the precarious balance of interdependent elements in nature and how their forces can be triggered to devastating effect. Mountaineers can find themselves in a path of destruction generated by their own behavior. This book, through a story of two climbers, explores human vulnerability and vision in navigating physical and existential risks. The story reflects our era of environmental peril and the blind path of progress toward our own potential destruction. Nature's perpetual change, unexposed tendencies and infinite interconnections are touchstones of human desire. It is a story of joy and despair woven in wilderness. Narrative layers investigate the inescapable reliance of humans on nature's unfathomable complexities. Graphics portray snowflake crystallography, history, geology, and avalanche dynamics.

Nabil GONZALEZ El Paso, TX



Who Are You?, 2021 monotype printing, Xerox transfer, charcoal, collage and sand, 12.25" x 11.5" x 2.25"

Documenting, discussing, and revealing social issues in the border region is a part of my artistic process. This group of work is a commentary on border detention camps for immigrants and the injustices they face while in custody. Through my work, I strive to touch on memory and identity erasure, both metaphorically and literally through imagery and process manipulation. The repetition here is meant to emphasize the sheer number of immigrants affected and the magnitude of the problem. I intend to seductively draw in the viewer with immediate visual beauty while simultaneously positioning them as the abuser as I challenge their perspectives towards the subject at hand. Through my use of imagery, repetition, and materials, I want to push boundaries and raise awareness. Mostly, I intend to have the viewer take responsibility as an active member of society by triggering their senses and exposing the unexpected, embedding a message in the viewer's mind, and transforming their reality.

Francine GOODFRIEND Santa Rosa, CA



Critical Stenosis, 2021 digital inkjet cotton cloth, Fabriano Tiziano 160 gm paper, 6” x 49” x 1.5”

Critical Stenosis evolved after the artist experienced quadriparesis from a debilitating spinal cord condition. When she could not move she was drawn to the images of dancers and circus performers. She attempted to create collages of woman acrobats and dancers on playing cards painted with acrylics. After a successful surgery Francine was inspired to rewrite the language found in her medical records. Using humor she wanted to contrast the clinical language with the joy found in movement. She collaged the figures adding elements of medical illustrations. She continued painting the scanned collages in Photoshop. All the experiences of her past seemed to merge in this book. She was a medical secretary for several years so she was familiar with the terminology. Dance and movement have always been present in her life. The book arts has been the perfect medium for her to connect her love of the word with visual image.

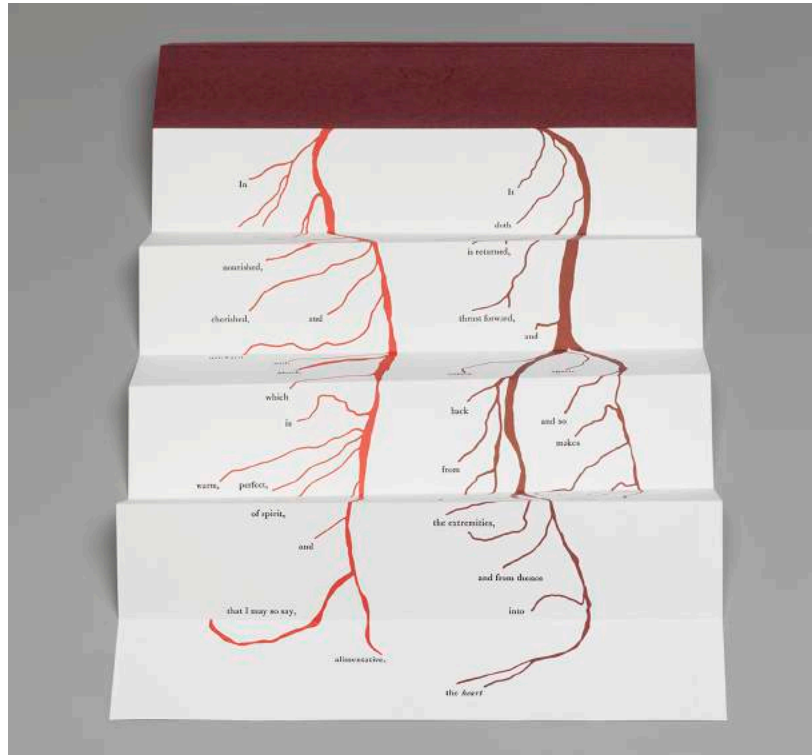
Iris GRIMM Jamaica Plain, MA



52 hertz, 2018 handmade clamshell box, glass jar,
xerox transfer on linen, 3.88" x 4" x 4"

52 hertz is an exploration of communication. Scientists have identified a single whale in the Pacific Ocean that calls at the frequency of 52 hertz. No other whales are known to vocalize at this frequency and scientists have been unable to determine its species. It is known as the world's loneliest whale. I made a sound wave recording of the 52 hertz whale's vocalization and transferred that image onto linen. The linen is presented as a scroll, stored in a glass jar, housed in a clamshell box.

Sarah HULSEY Somerville, MA



An Anatomical Exercise, 2018 artist's book: letterpress from metal type, polymer plates, 16" x 10" x 0.25"

My work is concerned with the hidden, structural beauty of language. Language is a deeply human trait that we use in every aspect of our lives, though its workings are largely mysterious to us as speakers. My work draws attention to those patterns deep in our minds and the rich, varied beauty they contain. I explore the systems of language that we use so effortlessly—phonetics, syntax, semantics, etc.—through prints and print-based installations. Each piece isolates an aspect of a language or a text and creates a visual correlate of its structure, generating imagery from the linguistics of the text itself. Iteration, recursion, combination via rules, variations on patterns—these concepts are foundational to the way our minds process language. Representing these processes through printmaking, with its inherent iteration, sequence, and serial variation, gives a physical analogy to the complex beauty of our linguistic knowledge.

Edward H HUTCHINS Salem, NY

Honorable Mention Award



Cacophony, 2021 book art, 10" x 8" x 15"

NINE reasons to like Cacophony:

1. Folds flat, yet springs open to 10" high by 15" long
2. Non-adhesive structure, just five pieces of heavy-duty cardstock slot together
3. Bursting with color and energy on all sides, top and bottom
4. Creative engineering, begging to be handled (and it can be!)
5. Visually explore hidden corners, crevices, nooks & tucked-away places
6. 127 illustrated sound expressions (can you find them all?)
7. A rollicking experience to share with friends and colleagues
8. Once opened, hard to put away
9. Custom-designed Fabriano Murillo portfolio

Peggy JOHNSTON Des Moines, IA



Caterpillar, 2016 leather, beads, threads, cloth, copper, paper,
4.25" x 40" x 2.25"

The inspiration for this piece was a box of copper welding pins that I found at an auto swap meet. The 270 signatures are folded circles of crinoline (super) sewn with black monofilament to pleated guard material (used in the construction of oversized ledgers long ago). The guard material is stitched with waxed linen thread to a strip of leather, and embellished on the outside of the leather with three stacked beads at each pleat. Over 2500 holes were punched in the leather and guard material for the sewing stations.

I had no idea when I started the piece what it would look like or how it would behave once I had sewn it. I love to be surprised by my work. I often feel that the creative process controls me. Sometimes, as in this piece, the materials dictate the outcome of the piece.

Peggy JOHNSTON Des Moines, IA



Nazca, 2007 artist book of paste designs on paper and polyester,
7.25" x 5.5" x 0.5"

I flew over the Nazca lines years ago. This book is inspired by the lines themselves.

Ellen KNUDSON Gainesville, FL



Rule of Thumb, 2021 Colorplan 350 gsm paper, letterpress ink,
Tyvek, book cloth, 11” x 6.5” x 1.5”

Rule of Thumb is a moveable book about the historical human obsession with ourselves and with approval from others. In the last 10 years, we have become obsessed with living online instead of actual living. We seem to only care about how many “thumbs up,” likes, or hearts we can accumulate on social media platforms. We practice a psychological social separation. We live virtual lives. Now, with the proliferation of the COVID-19 virus, we are living with the physical reality of “social-distancing.” How will we make it back? Can we make it back?

Rule of Thumb considers the ways in which humans have used our thumbs to, at best, twist reality, and at worst, ruin ourselves.

Rule of Thumb was written, designed, and produced by Ellen Knudson in Gainesville, Florida, 2020. Printed on and constructed from Colorplan paper (350gsm, Natural). Letterpress printed from linoleum blocks and photopolymer plates.

© Ellen Knudson. CROOKED LETTER PRESS. 2020/2021.

Ellen KNUDSON Gainesville, FL



Talisman, 2019 letterpress printed, handmade book
(Okawara paper, linocut), 6" x 4" x 0.25"

Talisman is an offering in support of artists and creative people that might be feeling alone in the world these days. Since 2016, as an artist (and as a human being), I have found it difficult to feel motivated while the worst traits of humanity have not only surfaced in our country, but are being celebrated. Writers and artists before us have lived through similarly poisonous times and created iconic works despite the tumultuous climate. *Talisman* is an amulet, a charm to keep with us. The linocut image of the boat-tailed grackle is intended to be a familiar spirit to guide us through rough territory. In times like these, it helps to keep our friends close.

4.625 x 5.75" folded. (12 x 18" flat). Edition of 100. Written, designed, letterpress printed, and bound by Ellen Knudson / Crooked Letter Press. Gainesville, Florida. 2019. The single-sheet book contains three linoleum cut prints. Text is printed from photopolymer plates. Signed and numbered.

Carole KUNSTADT West Hurley, NY



PRESSING ON: Homage to Hannah More, No. 106, 2019

antique sad iron, scorched paper: pages by Hannah More dated 1791
3" x 2" x 2"

PRESSING ON: Homage to Hannah More, No. 91, 2018

antique sad iron, sandpaper, scorched paper: pages by Hannah More dated 1791
5.5" x 3.75" x 5"

PRESSING ON: Homage to Hannah More, No. 98, 2019

antique sad iron, scorched linen thread and paper: pages by Hannah More dated 1791
5" x 4" x 2.25"

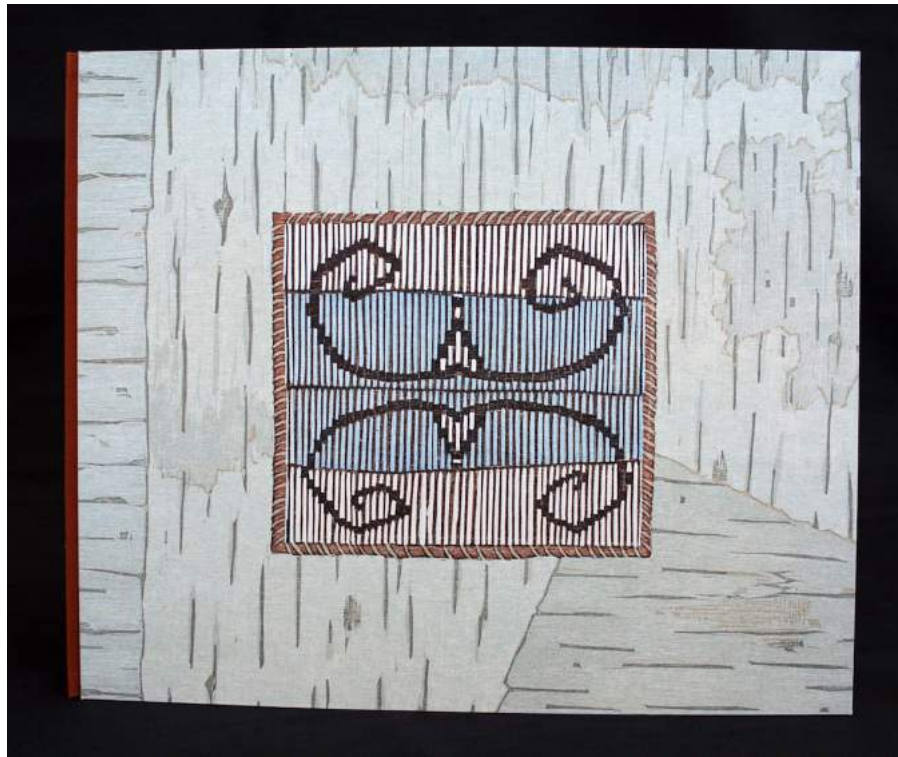
PRESSING ON takes material and intellectual inspiration from Hannah More's *An Estimate of the Religion of the Fashionable World: By One of the Laity*, London, 1791. Published anonymously, it was one of the most widely read books of the day. Hannah More (1745 - 1833) was an abolitionist, social reformer, philanthropist, writer, and feminist. Her writings strongly influenced the public mind and social character of her day. More's life-long cause was galvanizing women to act not as domestic ornaments, but as thinking, engaged, and responsible beings.

More helped give the abolition movement a public voice with her writings. Publishing and collaborating with William Wilberforce, an outspoken member of Parliament, she remained active in the anti-slavery movement her entire life. Dying in September of 1833, she lived just long enough to see slavery abolished in the British Empire. More's convictions were moral, social, and political, inspiring us to raise one's voice to injustice.

Photography credit: Robert Hansen-Sturm

Jim LEE Glastonbury, CT

2nd Place Award



A'tugwaqan: Three Mi'kmaq Indian Stories, 2009

reduction color woodcut and letterpress type, 9" x 11" x 0.5"

A'tugwaqan: Three Mi'kmaq Indian Stories publishes a text by Ruth Holmes Whitehead of lore from the Mi'kmaq native people of Nova Scotia. It is designed, illustrated, and printed by Jim Lee. The imagery is printed using reduction color woodcut with text in handset letterpress type, and a binding by Sarah Creighton. The book has 23 printed surfaces, and 14 full-page woodcut images. It is issued in an edition of 100 copies. The book includes a creation story of how Kluskap got the world going, and a story about how Turtle got his leathery skin. The third is a tale about two young Mi'kmaq women who marry Star Husbands, are carried up to the World Above the Sky, and how they get down again. It contains many animal and landscape images, including the Hopewell Rocks on the Bay of Fundy. It also contains exact woodcut transcriptions of Mi'kmaq petroglyphs and other design motifs. The horizontal codex is hard bound with printed paper over boards, measures 9x11" closed and opens to 22".

Julie LEONARD Iowa City, IA



Reader in Botany, 2020 handmade paper from linen, raw abaca, and flax fibers, erasure texts, plant blossoms and seeds, found and cut illustrations, 15" x 11" x 0.75"

Recent work considers connections between textiles, paper, plants, quilting, and lace making, and concepts including nomenclature, nostalgia, and memory. There is a looking back going on, and also, the thread that links our personal and collective memories to the present to what is to come—the intersections between how we live in the world and how we name things in that world—spines of books and bodies and plants and poems—our desire to name things seemingly in order to understand them. The activities that go into making the work are cooking fibers to forming sheets of paper, writing poems then embedded into those papers as a part of the forming, and, finally, making sense of them through binding or piecing. This series of handmade paper works is made from raw abaca and flax fibers, and family linens from my maternal ancestors. Composing the work as papers were formed is a process of surprise and unknowing, as with placing a ceramic piece in the kiln and waiting to see the final result.

Photography credit: Jenna Bonistalli

Emily MARTIN Iowa City, IA



Gertrude Has a Few Questions, 2021 letterpress printing,
6.5" x 8.5" x 0.5"

First and foremost, I am interested in telling the viewer a story. The story might be drawn from theater, social observations, current events—sometimes all of those things in the same story. I often use humor and I nearly always include interactive elements to further draw in the viewer, to bring attention to just what story it is that I am telling. I originally trained as a painter and I started making artists books while still in graduate school in the late 1970s. I am interested in the relationship between the viewer and the book. To view a book fully it must be handled; this makes for a more connected, even intimate, type of viewing. To that end, I am very careful in my printing and construction, not only to honor the crafts that I use, but to make sure my books are sturdy and can withstand being out in the world. When constructing my stories, I consider what to include and what to leave to the viewer's imagination or prior experience.

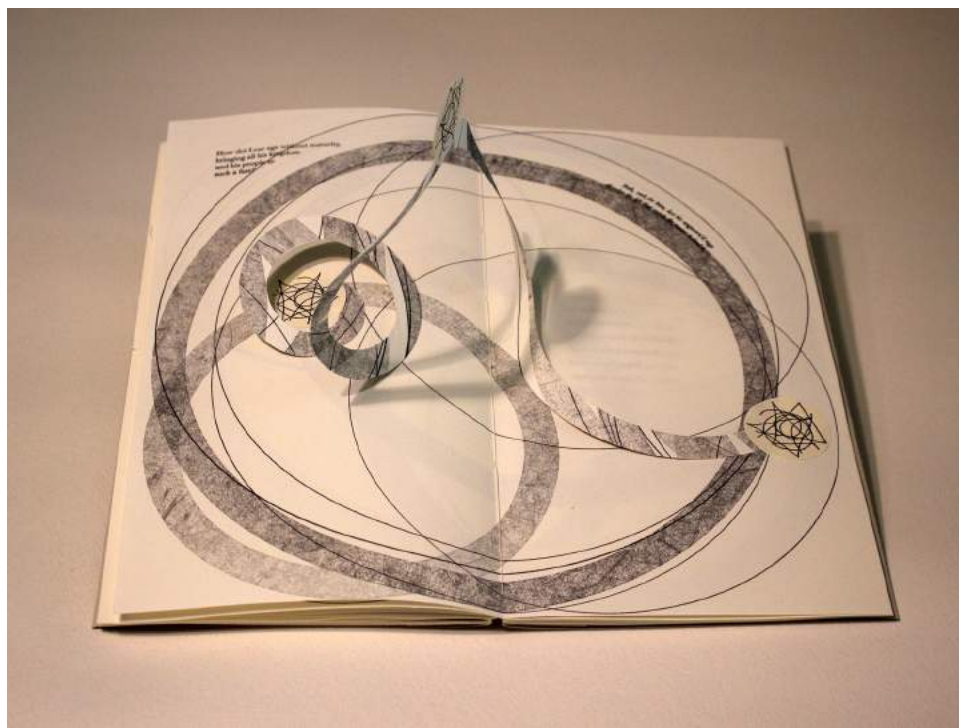
Emily MARTIN Iowa City, IA



Oscar Wilde: *In Earnest and Out*, 2020 letterpress printing,
13" x 9.25" x 1.25"

First and foremost, I am interested in telling the viewer a story. The story might be drawn from theater, social observations, current events—sometimes all of those things in the same story. I often use humor and I nearly always include interactive elements to further draw in the viewer, to bring attention to just what story it is that I am telling. I originally trained as a painter and I started making artists books while still in graduate school in the late 1970s. I am interested in the relationship between the viewer and the book. To view a book fully it must be handled; this makes for a more connected, even intimate, type of viewing. To that end, I am very careful in my printing and construction, not only to honor the crafts that I use, but to make sure my books are sturdy and can withstand being out in the world. When constructing my stories, I consider what to include and what to leave to the viewer's imagination or prior experience.

Emily MARTIN Iowa City, IA



The Tragedy of King Lear, 2019 letterpress printing,
12" x 6" x 0.5"

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Tracey MILLARD Savannah, GA



Brain Map, 2020 fibers, beading, books, 10.5” x 15” x 2.5”

I have a passion for art. From a young age, I used crayons and scrap paper, but quickly I became my mother's assistant in cutting fabric to make clothing for us kids. I loved the feel of the textiles and was amazed at her ability to take a scrap of fabric and make something out of nothing. Muses include the Impressionists like Van Gogh and the realism of Georgia O'Keefe. I now realize I was drawn to their beautiful color palettes and even the texture of each brush stroke.

In my multi-media pieces, I incorporate different materials to achieve a multitude of textures which I work to expose and also hide to be discovered later. Each piece begins after research and preliminary drawings, but once I begin actual “making,” the material informs me, surprises me, and draws me in new directions. *Brain Map* is a beading exploration of the interconnected world from outside (the book) to inside (the brain), which uses all lobes to translate, imagine, and incorporate into our life view.

Kathleen O'CONNELL Murfreesboro, TN



Difficult Loves (Amores Dificiles), 2015-2017 ink jet print
on paper; hardcover, accordion bound book,
13" x 9.5" x 0.5"

Difficult Loves (Amores Dificiles) contains inkjet prints from digitally altered original gouache drawings. The larger, original drawings were made while reading *In the Heart of the Sea: The Tragedy of the Whaleship Essex* by Nathaniel Philbrick.

From the colophon:

“Handlettered texts from shipwrecks, hopes + dreams. Loveletters from the Americas.”

Kathleen O'CONNELL Murfreesboro, TN



Inside/Outside, 2018 digital printing on Moab Entrada Rag paper;
imagery from red gouache drawings; accordion book structure,
11" x 4.25" x 0.5"

I began *Inside/Outside* by thinking about “my place,” as both a built environment and as a metaphor (a woman’s place, to be put in one’s place, to know one’s place, etc.). At the same time, I began a bathroom remodel bringing in the expertise of a stranger (now intimate friend). We told each other stories. We talked in-depth about how people perceive us as humans, as bodies, as embodiments; how we navigate those perceptions, inside and outside of our person, our home and our communities.

From the colophon:

“Inspired by stories from two friends, and one in-depth conversation with a third, about how people perceive each other, and how we navigate those perceptions, both inside and outside of our person.”

Stefanie PAPAIACOVOU Oakland, CA



A Current Shape, 2020 letterpress, epoxy resin, 10.5” x 27.5” x 3”

Stefanie Papaiaovou is a multimedia artist who explores the power of materials, space, time, and interaction to tell personal narratives. Stefanie uses her own stories, as well as the experiences of others, to navigate concepts of identity and the self, questioning the ways we define ourselves, and how those very definitions are shaped and changed by experience, relationships, trauma, and the world we live in. Stefanie draws inspiration from the natural world and uses the imagery and colors of the landscapes we inhabit to create works that are grounded and somber. Drawing from her background in printmaking, sculpture, and book art, she creates a wide range of work that incorporates haptic sensations and considers the emotional connotations, cultural histories, and physicality of her materials. Her work speaks to viewers on an individual basis, allowing them to have conversations that lead them to explore their own personal experiences and connections.

Stefanie PAPAIACOVOU Oakland, CA



Weight of Words, 2019 bookboard, letterpress, bookcloth, lead type, 8.5" x 6" x 2.25"

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Dawn PETERSON Tybee Island, GA



9 Witches, 2021 recycled book pages, 3D printed brass, PLA and wire,
9.75" x 6" x 6"

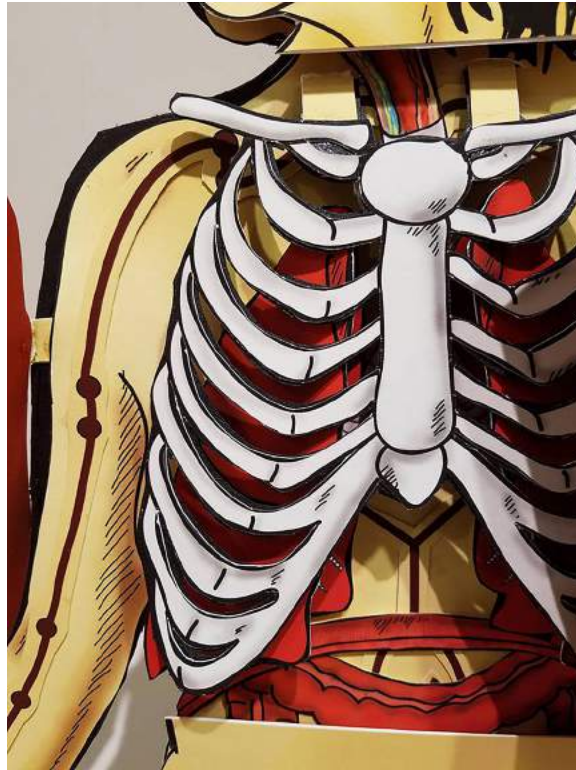
The symbolic number 9 in my artist book represents the enigmatic term of witches and geometry. The base of my artist book is a 3D-printed brass vessel, similar to a metal cauldron that will age over time. The 9 geometric columns represent the mysteries of the number 9 and the book pages are from the *Larousse World Mythology* book published in 1971.

The book pages are from a book that writes about mythology from all over the world. Inside the vessel is an Emily Dickinson poem about the surreptitiousness of geometry and how what may seem like ordinary acts are magical deeds that express the love of the world.

The 9 geometric columns symbolically hold the pages and knowledge of the world.

My work has been published in *500 Handmade Books*, *Hand Papermaking*, *American Artist*, *23 Sandy* and featured on various websites. My work is in public and private collections: such as college and university libraries, private companies, and individuals'.

Marianne PETIT New York, NY



Breath Series: Anatomical Flap Book, 2015 pop-up anatomical flap book, 18" x 19" x 0.5"

Marianne R. Petit is an artist and educator whose work explores fairy tales, anatomical obsessions, graphic and narrative medicine, as well as collective storytelling practices through mechanical books that combine animation and paper craft. Her interests are in combining technology, traditional book arts, and sequential storytelling to create new forms of narrative for the 21st century. Petit's artwork has appeared internationally in festivals and exhibitions, been featured in publications such as *Hyperallergic*, *Make*, and *Wired*, and broadcast on IFC and PBS. Her movable books can be found in numerous museum and library collections including the San Francisco Museum of Modern Art, the British Library, the Berlin Public Library, Boston Library, as well as numerous university and private collections.

Breath: Anatomical Flap Book was created in response to several weeks of poor air quality while living in Shanghai, China. I began a series of studies on respiration.

Sara QUINN Atlanta, GA



Go Inside, 2020 silkscreen, letterpress with hand set type and polymer plates, two part binding with drum leaf and fold out accordion, 9.25" x 5.625" x 0.875"

Go Inside is an unlearning book for kids and grown-ups. This book draws on the artist's ongoing reckoning with her role as a white teacher within harmful systems, striving to craft narratives that allow listeners to be themselves, and simultaneously doing her own internal work. A playful two-part binding and richly textured connected imagery invite the reader to explore the source of their inherent value and self-knowledge.

Laura RUSSELL Portland, OR



Sentinels of the Desert, 2020 limited edition artist book, archival pigment prints on Mohawk Superfine paper, cover wrapper with a bristol board protective phase wrapper, 8" x 4" x 0.75"

The Saguaro cactus, majestic symbol of the Sonoran Desert, is endangered by climate change, drought, and competing invasive plant species. They form the foundation of an interdependent ecosystem that would be forever lost if conditions continue to decline.

This limited edition artist book uses Hedi Kyle's Panorama structure to show two stories of these beloved desert icons. The first side is a visual timeline of the life of the Saguaro, which has an average life span of 150-175 years and can grow as high as a four-story building. Original photos document the cactus from delicate seeds, to monumental maturity, and then to decay and death leaving behind a ribbed wooden skeleton.

The second side features a poem written by the artist, celebrating the majesty and cultural touchstone that is this vital species and worrying over the most serious threats to the Saguaro, and indeed the desert's, survival.

Sarah SCARR Tuscaloosa, AL



Gay and Lesbian Studies, 2021 letterpress printing (relief, photopolymer, and pressure-printing), 10.25” x 6.75” x 1”

Gay and Lesbian Studies is a smutty, indulgent, letterpress-printed escape into lesbian cinephile culture housed in a millimeter binding. In the central text, an unnamed instructor of creative writing explores the tension between her fetish for the coded eroticism of the lesbian film canon and her out and proud existence. In the margins, we become privy to the narrator’s references and how representations of lesbianism in art guide her interpretations of the world around her and fold-out imagery reveals the eroticism of her inner thoughts.

Gay and Lesbian Studies was developed as a collaboration between author Sophie Strohmeier and Two Trick Pony Press & Bindery. The letterpress-printed cover paper hides a lesbian liaison in a traditional pattern, while bits of lime goatskin peek out at head and tail, capturing the central tension of the text within: the allure of secretive sexuality vs. a fully out existence enabled by the burgeoning acceptance of LGBTQIA+ identities.

Jillian SICO Tuscaloosa, AL



Mycorrhizae, 2020 letterpress on handmade paper including linen/flax with charcoal, tree-retted linen paper, flax, Alabama kozo, and recycled paper with chanterelle mushroom spores, 10.75" x 5.8" x 0.75"

Mycorrhizae explores connectivity and loss from a personal and ecological perspective through an examination of mycorrhizae. Mycorrhizae are underground, necessary symbiotic associations between fungi and plant roots that facilitate nutrient and information exchange among and between plant species.

Throughout the course of this project, personal reflections became intertwined with research about the hidden, underground landscape of my research site, the Cohutta Wilderness in the mountains of North Georgia. I used papermaking as a performative medium to tie the book materially to a specific place and time. The sound and texture of handmade paper, along with personal and scientific reflections, recreate for the reader the experience of genuine connection with the forest.

Mycorrhizae is a collaboration between myself and ecologist Katie Beidler, who wrote the text for the informational pamphlet.

Marama WARREN Milton, Australia



te tau iwa - circle of nine, 2021 digital prints on handmade and recycled papers including old photo albums, linen thread, brass screw, 25 x 50 x 0.5 cm

These nine Maori women were photographed in the late 1800s by Elizabeth Pulman, New Zealand's first known woman photographer. The English-born mother of nine ran a photographic studio in Auckland and was respected by the local tribes.

Her photos show Maori people from all walks of life. An album of her glass plate prints, treasured by my family for generations, is now in the Auckland Museum.

Inspired by the words of Jean Shinoda Bolen, I have arranged photos of nine Maori portraits in a 'creative circle.' My intention in making this book is to acknowledge these women, to bring them out of that musty album and give them a place in the world and the light.

Elizabeth Pulman (1836-1900) was born in England and sailed for New Zealand in 1861. Twice widowed, she raised nine children on her own and campaigned vigorously for copyright protection for map makers and photographers. Records show she held a deep respect for the Maori people and their culture.

Anna EMBREE Tuscaloosa, AL
INVITATIONAL



Meditations and Contemplations, 2020 Millimeter-style case binding. Indigo dyed salmon parchment caps, corners (parchment tips), and central panel. Leather endbands, dyed handmade paper, and walleye parchment onlay. 3" x 5" x 1.25"

Anna Embree is a Professor for the MFA Book Arts Program in the School of Library and Information Studies at The University of Alabama. She teaches courses and workshops in bookbinding, box making, and special topics in book preservation and book history. Anna has a strong interest in the physical and material aspects of book structures. She has collaborated with printers and papermakers on limited edition handmade books, and has exhibited widely.

Sande WASCHER-JAMES Langley, WA

INVITATIONAL



How Long?, 1994 9.5" x 5.5" x 0.75"

I seem to always manage to do labor intensive work, and therefore have chosen to work to create what I feel will be something beautiful and that will bring pleasure. That does not preclude having a powerful message, as I deal with issues of importance to most women. Most of my work is done with what might be considered “women’s work”-embroidery, quilting, beading, etc. I do this intentionally to show that there is both merit and power to these techniques, and because I enjoy working this way. Since there is usually a historical context to my work, I include stamps of well known American women in it to add another layer of meaning. The book formats that I use allow me to do pieces that are sculptural with strong visual images, as well as written components that are explored when the pieces are read.