

THE BOOK AS ART, VOL.10
TRANSFORMATION



SEPTEMBER 8 - OCTOBER 31, 2022 | DECATUR LIBRARY

The Book As Art v.10: Transformation

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

September 8 – October 31, 2022

The Book As Art v.10: Transformation is the tenth edition of an art show celebrating books: objects that, in an increasingly digital world, stubbornly survive.

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.

A book, like a butterfly, waits and gestates to emerge and show its beauty to the world. Simple squares of paper carefully folded by an artist's agile hands become a crane, a butterfly, an insect. The paper, once part of the natural world itself, becomes, through the artist's hands, a representation of nature for the viewer to interpret. Through art, the simplest object can be transformed from something reviled to something revered. Something that provides inspiration, becomes inspirational.

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. It is in the hands of these artists, these wordsmiths, that the simple becomes the sublime.

The Book As Art v.10: Transformation challenges artists to look inward and outward. To see growth and loss, and to walk the line between comfort and confrontation. How is the world, society, nature, and even humanity transformed by reading, literature, and art? What is the impetus that causes the transformation, and what emerges on the other side?

JURORS are **Georgia Deal**, Asheville, NC, **Jerushia Graham**, Atlanta, GA, and **Joseph Lappie**, Davenport, IA.

Fourth Floor Gallery of the Decatur Library, 215 Sycamore St, Decatur, GA

GALLERY HOURS

Tuesdays, Noon-7 pm
Thursday-Saturday, Noon-5 pm
And by appointment
Reserve your time at bookasart.com

OPENING RECEPTION

Friday, Sept. 9, 7 – 9 pm. This event is free and open to the public, but capacity is limited and tickets are required. To promote social distancing, tickets will be grouped into entry times: 7 pm, 8 pm, and 9 pm). Please arrive on time to proceed up to the gallery space at the Decatur Library. Find the link to register on Eventbrite at BookAsArt.com.

A virtual tour of the exhibition will premiere on the Georgia Center for the Book's YouTube.

EVENTS

Join us for free events throughout the 2022 exhibit, including Zoom artist talks where *The Book As Art* artists will discuss their work and participate in Q & As. We will also welcome one artist for an in-person workshop and book talk.

Learn more at BookAsArt.com.

ORGANIZING COMMITTEE

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

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.

Brian Adams Redwood City, CA

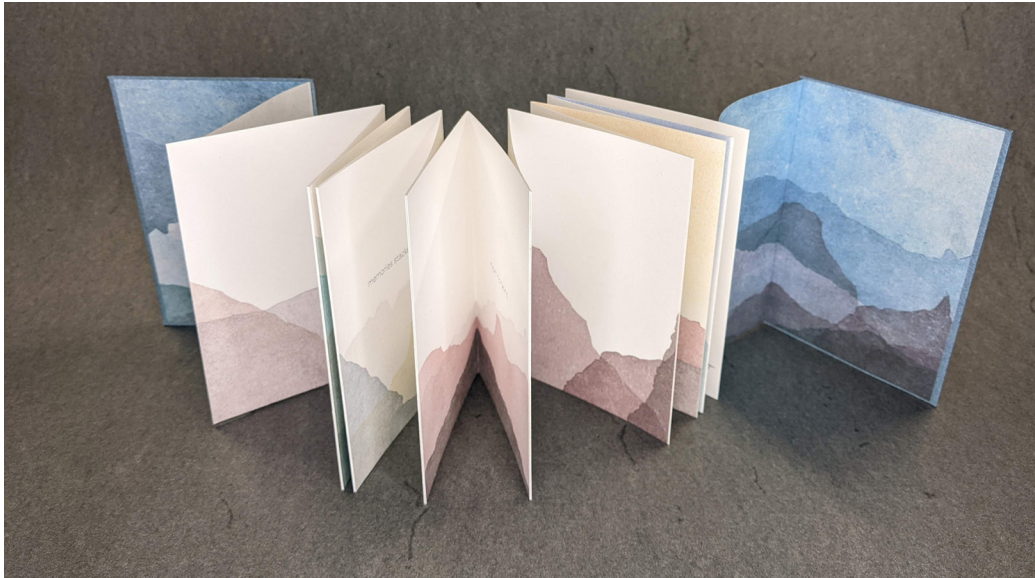


Spoke 'n' Words, 2011 Bicycle wheel, paper, laminate, wood,
28" x 28" x 12"

In this multimedia piece, *Spoke 'n' Words*, the artist fuses the fond childhood memory of exploring his hometown on a bicycle with the adult experience of a cross-country bicycle trip. As a boy, the artist and his friends would use a clothespin to affix a baseball card to the bicycle frame such that a slap-slap-slap would be created with each momentary contact of the passing spokes in the spinning wheel — one of the signature sounds of summer. As an adult, the artist kept a journal of a two-wheeled trip from Utah to New Jersey that spanned five weeks and more than 2,000 miles. The handwritten text from that journal is now superimposed on the cards, which contain maps of the very cities and geography he passed through, and the cards are attached to an old bicycle wheel.

Boy to man, neighborhood to the world. *Spoke 'n' Words* reminds us that the travels of life can take many forms as well as many directions.

Rhiannon Alpers Denver, CO



Tracing Outlines, 2022 Artist's book,
5.5" x 3.75" x 1.5"

Tracing Outlines compiles a multitude of layered shapes to reconstruct landscapes, stemming from aerial views of the places I have lived over the years as an adult. Created using cut sheet magnets and mono-printing techniques to print, the shapes themselves intertwine and overlay throughout the book, to become landscapes in their own right. The layered shapes illustrate the melding of the concept of place over ones' lifespan, through many homes, cities, travels, and countries.

Water is a touchstone for me and a place for reflection. To create the piece I've used aerial maps of water-edged cities I've called home to create the physical magnet forms/shapes which are the mountain edges in the book. The cities included are Encinitas, Santa Barbara, Mission Bay (San Diego), London, Chicago (North & South sides), San Francisco, Oakland, and Denver.

Judy Anderson Denver, CO



Greed, 2019 Rice Paper, ink, polyester rug hooking mesh, thread,
28" x 34 x 10"

My work responds to social, political, and cultural issues as viewed through my personal lens. Treating books as a creative form is a natural expression for me because of my love of paper, words, ink, images and narrative. The first book I made was in the mid-70s and it opened a world of possibilities, leading to a lifelong exploration of layered storytelling. The books can be traditional or experimental, from hand-held bound books to large sculptural works. They juxtapose words, images, and form. This sculptural book *Greed* is a response to Paul Manafort's ostrich skin jacket as a reflection and expression of greed and outlandish consumption and the selfish attitude of not-in-my-back-yard. Poetry by Ginny Hoyle. The book is a part of the exhibition "Worn World."

Charlene Asato Mountain View, HI



Fire Storms, 2020 Artist's book, double flag book, 10" x 5.25" x 5"

I find it very exciting that a simple fold changes a two-dimensional plane into a three-dimensional form. Artist's books give me a wonderful avenue to convey this energy.

Fire Storms was created after the devastating fires in California in 2020. This book opens up to portray the chaos and turmoil on all sides. The paste paper design conveys this inferno.

Andre Lee Bassuet North Kingstown, RI



My Pricklies, 2022 Book art, 12" x 9" x 0.75"

As a Korean-American born in Brooklyn but raised in South Korea and both west and east coasts of America, I live between two cultures, feeling forever outsider in either place. Feeling displaced and never feeling grounded anywhere, I seek to find my own roots. I look for unity between the human body and nature, merging qualities of both plants and humans. The body becomes an extension of nature and nature becomes an extension of the body.

Lately I've been drawn to the cactus, admiring its ability to thrive in intense conditions, as I have survived the pandemic as a single mother. It has a hard protective exterior but inside, it has a unique ability to store water. Native American cultures believe that the cactus represents warmth, protection, and motherly love. This accordion flag book transforms the cacti into marching feet. They remind me to stay strong, endure and remember that the essence of my strength and beauty is within.

Servane Briand Palo Alto, CA



work in progress, 2019 One of a kind artist's book,
17.75" x 15" x 1"

Inspired by famous paintings and etchings, *work in progress* is a series of monotypes collected in an artist's book, an introspective pursuit of what shapes a person and makes a life meaningful. It is a very personal work and an invitation to conversation for the many people and works it references.

Sarah Bryant Tuscaloosa, AL



Fairmont Color Card, 2021 Letterpress, textile collage,
foil stamping, 9.5” x 3.5” x 1.75”

Fairmont Color Card is an exploration of the roles that textile, color, and fashion have played in the origin story of landfill culture. *Fairmont Color Card* employs brochure structures and production techniques historically used for color cards and sample books, including thread winding, foil blocking, and die cutting. Text for the project was culled from 20th century color cards and combined with excerpts from *The Waste Makers*, written by Vance Packard in 1960. Research was conducted at Yale University Birren Collection of Books on Color in 2019. Materials, including clothing, bedding, and paper offcuts, were sourced from my domestic space. *Fairmont Color Card* seeks to challenge the meaning of sample books and place them in a context of planned obsolescence. Produced in an edition of twenty copies, the fabric collages included in this project are all identical save for one, the card titled “the significance of these private worlds,” which is unique to each copy.

Sarah Bryant Tuscaloosa, AL



Half Premonitions of the Moon, 2022 Letterpress printed from oak and polymer, 11" x 3.25" x 1"

Half Premonitions of the Moon is an instrument, modular score, and set of performance instructions housed in a custom-built enclosure. This project was a collaboration with Holland Hopson, a sound and media artist, composer, and improviser. The customizable score is assembled from a set of 36 cards. This allows individuals or groups to use chance operations to create a unique version of the piece for each performance. The instrument itself is a custom-designed, laser cut bullroarer played by swinging it in circles on the end of a string. Bullroarers are some of the oldest and most widespread instruments in human cultures. They can be found across the globe from Australasia to Africa and the Americas. They are often used to evoke natural phenomena, such as wind and rain during ritual events. This musical work favors patience, stasis, and quiet focus over drama, development, and sudden contrasts.

Sarah Bryant Tuscaloosa, AL



Multiple Discovery, 2022 Letterpress and Riso printed on Zerkall Book and IBO, 11.5” x 10” x 0.3”

“Multiple Discovery” occurs when innovations are made independently and simultaneously in different locations. In this project, a collective of five artists uses “Multiple Discovery” as a metaphor for our own remote, collaborative practice. Working with a common horizon line and color palette, we each developed imagery for this artist’s book in separate studios. Printed sheets were then exchanged in batches of ten. Individually, we wrote and printed text gathered from a shared collection of source material, then collated and folded our sheets into a unique set of ten copies. The resulting edition of fifty is made up of five variations.

Lisa Bulawsky St. Louis, MO

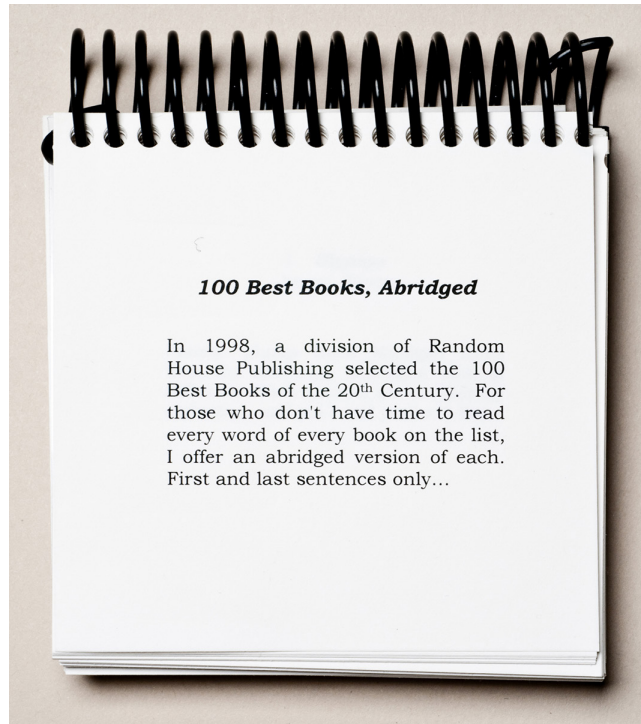
THIRD PRIZE



The Book of Eternal Returns, 2022 Print media and collage on paper on wood shelving, 58” x 75” x 4”

The Book of Eternal Returns is an unbound, ongoing collection of handprinted images that arise from a set of questions that have preoccupied me for as long as I can remember. Among them: What is the relationship between the marks we leave on the world and the marks the world leaves on us? How do we acknowledge and honor those marks as atomistic images that float and reverberate through time and being? Importantly (in terms of these marks), the book includes a number of visual and textual attributions: On Kawara, Felix Gonzalez Torres, Cy Twombly, Jack Whitten, Nick Ut, Marie Howe, Han Jost Frey, William Kentridge, Annie Dillard, and Wallace Stegner (so far). The images range from hand drawn to photographic, diagrammatic to poetic. I suspect *The Book* will always remain incomplete, fragmentary — a rolling record of ruminations. Currently, there are over 60 individual pages typically conceived and displayed as spreads, mounted to bookboard.

Caryl Burtner Richmond, VA



100 Best Books, Abridged, 2022 Spiral-bound book,
acetate cover, 8" x 4" x 1"

In 1998, a division of Random House Publishing selected the 100 best books of the 20th century. For those who don't have time to read every word of every book, I offer an abridged version of each one. First and last sentences only... This piece, printed in 2022, is the fifth copy of my 1998 *100 Best Books, Abridged*.

Caryl Burtner Richmond, VA



The Exorcism of Page 13: An Aide 2016 Collage,
10” x 8” (each frame)

A fanciful tribute to superstition, *The Exorcism of Page Thirteen* series documents my ongoing fascination with the number 13. To ensure good luck and prevent uninvited circumstances, I cut the page number + surrounding text from every book in my library, cutting away its small dark presence at the page's bottom. When the squares are collaged into grids, poetry emerges. Currently there are 50+ works in the series.

Caryl Burtner Richmond, VA



True Colors, 2011 Book,
5" x 7" x 1"

Much of my work addresses personal and collective memory, and nothing is more nostalgic to me than Crayola crayons. This book examines how far generic crayons stray from the gold standard of Crayola.

Rebecca Chamlee Simi Valley, CA



Dreams of Flight, the nesting season, 2022 Artist's book,
10.75" x 8.75" x 1.5"

During the long months of pandemic isolation, I began documenting the many birds that came to my backyard feeders and noted their unique behaviors. With a telephoto lens, I was able to record detailed and intimate images of my avian visitors. As often happens, the passion I felt for the birds grew into the idea for an artist's book.

Dreams of Flight, the nesting season is an interconnected story of three different species of birds that nested in my suburban yard during the spring nesting seasons of 2020–21.

The book was created entirely at home. Printed in the colors of the birds on the Vandercook Universal III power press in the living room studio using Deepdene and 20th Century type with assorted wood type from the Pie in the Sky Press collection. The original images were captured through the window over the press with a Nikkor 200-500mm f5.6 lens mounted on a Nikon D850 camera and printed with photo polymer plates made by Boxcar Press.

Ashley DeVan Powder Springs, GA



To Grow, 2021 Bookarts, screen print, 9" x 6" x 0.25"

To Grow is a pamphlet stitch bound book with screen printed images. *To Grow* is inspired by creation stories, drawing on themes of eternal, self-feeding cycles. Here I chose to center women as the main characters of our story, in which they practice communal activities to forward the cycle of growth. This book is an exploration of women building, growing, and nurturing one another to further themselves and their community.

The imagery in my artwork is largely inspired by mythology, folklore, traditional stories, and the female role within them. My artwork draws on the atmosphere created when women come together as a community, be it physically or metaphorically. I seek to explore the unspoken feeling, like an elemental force of nature, that connects women to one another. Myth and story are the vessel through which I communicate these ideas.

Ashley DeVan Powder Springs, GA



Her Home, Your House, 2021 Bookarts, screen print, cut paper,
4.25" x 3" x 0.25"

Her Home, Your House is a single sheet folded book with cut paper inserts and screen printed images. *Her Home, Your House* is inspired by the idea of the planet as the earth goddesses' home. The book looks at the goddesses' interactions with the earth, nature, as a caretaker, and the human race's comparative relationship to that planet.

Ben DiNino Minneapolis, MN



Electricity & Electronics, 2020 Altered book sculpture,
10" x 7" x 1.25"

My piece, *Electricity & Electronics* is one of my “biblio excavations.” In these works I start with a vintage book, usually an outdated reference or textbook. I work page by page from the back of the book, backing specifically chosen illustrations with cardstock, then remove the excess text and imagery. The end result is a collage of imagery which was ever present in the book and I assist in revealing. Once I’m finished I seal the textblock shut so that only the cover opens. This allows for easy display as well as the added convenience of shelving the book with the rest of a readable library for storage. I enjoy retaining the utilitarian nature of the book, highlighting its continued physical existence as a book and not just a visual work on a wall.

Jan Dove Port Angeles, WA



Flight Data, 2022 Artist's book, pigment print on paper,
7.5" x 9.5" x 4"

An artist's book in a black box, *Flight Data* consists of one accordion fold book with original text by the artist and four Jacob's Ladders. Each Jacob's Ladder visually comments on the content of the accordion fold book. Each is a little book with the first and last pages written. They invite the viewer to fill in the middle part, responding to the central theme or to the images if desired.

The important thing about the Jacob's Ladders is that they are toys reminding us adults not to take ourselves too seriously.

Jessica Dunne San Francisco, CA



Craft: Shaping a Surfboard, 2009 Artist's book
with aquatint images, 12.5" x 12" x 2"

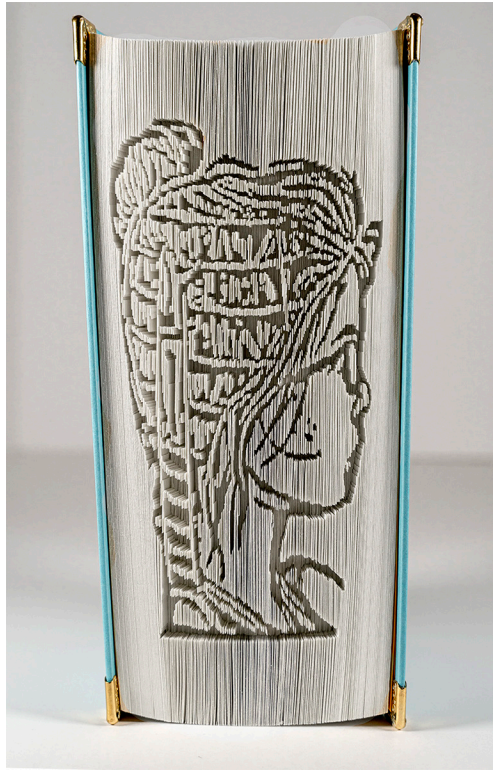
CRAFT: Shaping a Surfboard is an exploration of what it means to spend days working with your hands. The handwork required to make a surfboard, an etching, or an artist book is the inspiration that enabled me to fuse my love of the craft of making prints with a lifetime spent in the world of surfers.

Dave Parmenter is a renowned surfboard shaper, writer, and former professional surfer. He writes personally—and often furiously—about shaping boards, surfing, and contemporary surf culture. In his dedication to his craft, I found something akin to my feelings about my own work. His article in *The Surfer's Journal* about shaping a surfboard, with all the considerations that make it function in dangerous situations, is excerpted in this book.

My partner, Mark Renneker, is a devoted big-wave surfer. I have lived for years with as many as forty-five surfboards of varying lengths and silhouettes. I am no surfer but it wasn't the sport of surfing that caught my attention as much as the craft of shaping a surfboard. The craftsmen involved in the task, their tools, and the terminology all fascinated me: the shaper, the glasser, a downrail.

The craftsman holding out against technology and mechanized efficiency is a driving force in the author's monologue. And the prints evoke the working environment of the surfboard shaper. People involved in fine crafts have more in common than not. Since the industrial revolution began, craftsmen have been skulking around, sensing, and maybe enjoying, impending obsolescence.

Lauren Dykes with Chaz Dykes Tampa, FL



Book Brain, 2021 Book, 23.5 x 11 x 15.5 cm

As a daughter of an author, I grew up with an appreciation for books. In an age of tablets and smart-phones, more and more books are taken to landfills. I wanted to find a way to give these discarded books a longer shelf life. That is when I discovered the art of book folding. By using different techniques, I transform the book pages, creating images, words, and logos into hand-crafted custom art, all the while, telling a story. The tools needed are a ruler, pencil, and a small pair of scissors. It also takes patience, accuracy, precision, and time to execute the intricacy of this art form. It is a great way to upcycle and give new life to used books.

Pam Fortner Arvada, CO



The Tears of 94 Mothers, 2015 Asian paper, steel, waxed linen thread, ink, 29" x 12" x 13"

The Tears of 94 Mothers was created in response to the epidemic of gun violence in the United States. In 2015, an average of 94 people were shot every day in this country. (Sadly, in 2022, that number has increased to 122 deaths per day.) As a nation, the U.S. boasts the highest rate of gun ownership per capita. Ironically, the U.S. also suffers from the highest homicide rate among high-income countries. This piece expresses my sorrow over the unnecessary injuries and deaths inflicted by guns and how gun violence has ruined so many lives.

This sculptural book of 94 pages was created from sheets of delicate paper that have been dyed with ink to resemble the flow of tears. The paper was then bound on hard steel rods. It is suspended over the casings of 94 bullets.

Pam Fortner Arvada, CO



Thunderstorm, 2021 Paper, Asian paper, waxed linen thread, tea, ink, 36" x 25" x 25"

Thunderstorm is part of a series of sculptural book forms that I began creating in 2021. It is an exploration of form and technique. After it was bound, it reminded me of the intense rain that falls during a thunderstorm.

This sculptural book was created from reclaimed paper, dyed in tea and bound with waxed linen thread using a double-needle Coptic stitch. Strips of Asian paper were dipped into ink and hand-spun as one would spin wool. They were inserted into the binding of each page as the book was bound.

Sharon Gottula Kenmore, WA



Glacial Movement, 2022 Encaustic on acrylic panel with paper,
8.5" x 5.5" x 0.5"

Destroying forests, rising temperatures, bloody battles... The human species has created a myriad of methods to destroy our surroundings in the process rendering us extinct. Each book in the *Encyclopedia of Extinction* explores how our modern life impacts the earth using color, texture, surface, and the fragility of construction. Signatures, stitches, and marks are all chosen to symbolize death, rebirth, and greed. The books are intended as sculpture and each book rests on a hand-painted encaustic and wood base.

The ice is melting fast and our world leaders sit on their hands unable or unwilling to make any meaningful change. *Glacial Movement* explores how the glaciers are disappearing from our lack of care. Blue, white, and green encaustic paintings marred with black oil paint form the covers. The interior pages are filled with marks from natural pigments flowing from white and pale blue to chaotic earth tones representing the rock, lichen, and moss that will take the place when the glaciers are gone.

Mel Hewitt Spokane Valley, WA



Be Healed, 2020 Artist's book, 7.75" x 3" x 3.75"

In April of 2019 I had a mental breakdown that sent me to the emergency room. My depression had reached a terrifying blackness and I was having anxiety and panic attacks multiple times on a daily basis. Very few people knew about my breakdown, not because I was ashamed, but because talking about it hurt. And on some days talking about it brought the terror, anxiety and panic back. I have always been open about my mental health; awareness is important to me. But this was hard.

At the same time that I was spiraling down to my breakdown I had been reading in the New Testament. I was in the gospel of Matthew with the woman who pushed herself through the crowd to get close enough to touch the hem of his robe so that she would be healed of an illness she had been living with for over a decade. And she touched. And she was healed. She was made whole.

I was so jealous, envious, of her, and mad. To have that. That's all I wanted. To touch and be made whole. To have my depression and anxiety taken away just like that. Why couldn't I have that?

The definition of "heal" is to be made whole. To have the broken parts repaired; the missing parts filled. It's been hard for me to accept that I can't be a functioning being without medication; that the darkness and terror will always be at the back of my mind. But I'm still here. And I'm better. I may not be able to be made whole by the grazing of a garment, and not for lack of faith, but I can be made whole by the next best thing.

Turner Hilliker Ashburn, VA



In Bed with A Fever, 2022 Silkscreen, pen, and ink,
6" x 4.5" x 1"

In Bed With A Fever is a one-sheet book structure that details a narrative of gradually increasing symptoms of an illness. The structure of the book allows the viewer to read linearly, or unfold the pages to experience the chaotic nature of the illness.

David Johnson Muncie, IN



The Whole Barnyard, 2021 Intaglio and letterpress
accordion book, 6.5" x 6.4" x 0.5"

I have been drawing animals most of my life. Some of the first images made by man are animals. I am from Iowa and some of my relatives were farmers. I go to the county fair every summer to draw the animals there. For two years there was no fair. It returned this past year and I tried to take advantage. I tried to fill my sketchbook. I like the accordion book format. It provides me the opportunity to stretch the images out across a table top... much like the parade of the animals on the way to the show ring at the county fair.

Peggy Johnston Des Moines, IA



Mollusk, 2010 Tea stained ovals, linen thread and a bead,
6.5" x 6" x 2.5"

It is fascinating that a shell fish is able to transform a piece of grit into a semi precious gem. Folded tea stained ovals and pinked vellum ovals are sewn into an ovoid shape using a link stitch. The end band tapers beyond the edge of the piece and curls down to a point. A single "pearl" is at the opposite end of the end band.

Joanna Kidd Davis, CA



Knots, 2010 Mixed media artist's book, 8" x 18" x 12"

The sculpture-artist book *Knots* represents the idea of the force of communicating and of constructing a phrase, literally knitting the thread of the conversation. While the form of a sheet of paper created by the knitting references the page of a bound book, the long, wound form of the hem tape also recalls a scroll. The “page” remains attached to the knitting needles and the ball of yarn, leaving the work as a reference to the process of communication, rather than a finished action.

Beth Lee Bozeman, MT



LXV, 2017 Gouache, various papers, 3" x 1.625" x 0.25"

The clean, strong imagery of this text appeals to me. Indeed, the visuals are so strong that I endeavored to make the letters themselves illustrate the poem, which describes so beautifully the value of words as well as our tenuous hold on them. Each book in this edition is a manuscript book; hand-lettering seemed to me critical to the immediacy of the text.

Miranda Maher Brooklyn, NY



Crotch, 2020 Ink on handmade paper, case bound, 10" x 7" x 3"

Crotch is a unique book of 108 ink drawn pages in a case binding, with contrasting slipcase. The interior is made of 27 A4 sheets bearing ink brush work on front and back; then folded and nested into signatures, creating “new” drawings by pairing different half-pages together. Most of the ink in the drawings sits in the gutter of the binding, hence the book title, *Crotch*. This word choice (rather than “gutter” or “binding”) intentionally links the book’s form to the body... but with a colloquial, even coarse suggestion. The closed book’s cover is formal and subdued, but with the boldfaced title, CROTCH. The juxtaposition of aesthetic with connotation creates intrigue without leading readers’ expectations. Once opened, readers are presented with a title page followed by 52 double page ink drawings. The drawings play with Asian ink calligraphy and expressive abstraction. The drawings are sometimes an integrated whole, other times the two sides are starkly different; but overall, they present no narrative sequence. Instead, they explore variation and the relation of recto and verso.

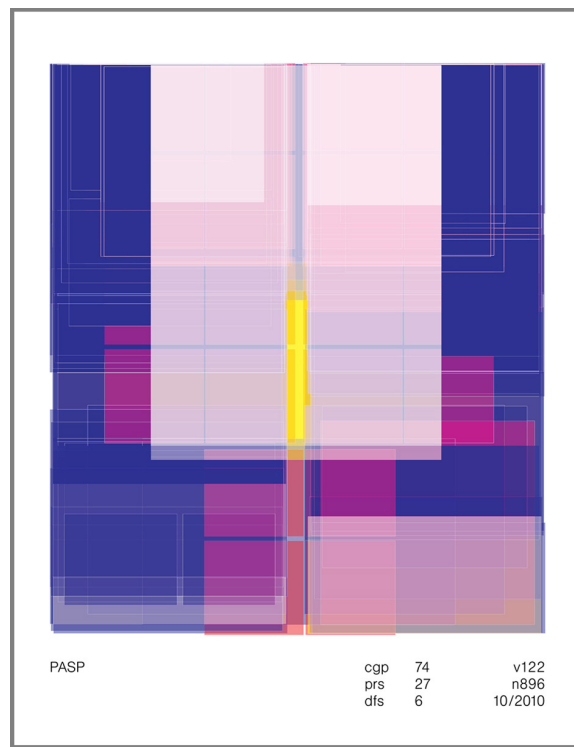
Mary V. Marsh Oakland, CA



Here/Hear: Meta Data Mining, 2021 Intaglio,
letterpress on BFK folios, 8.5” x 6.75” x 0.75”

In *Here/Hear: Meta Data Mining*, cell towers disguised as trees represent our need for constant connection, our desire for infrastructure to be invisible, and our complicity in the data extraction industry. The cell tower trees are silent witnesses to our movements and interactions, enabling the transformation of our attention into commerce. The intaglio-printed cell towers evoke a romantic and iconic view. Screenshots of maps and texts show daily habits of sharing locations, plans, and trivial comments. Letterpress printed folios are adhered to an accordion-fold spine in a Hedi Kyle structure. Holes cut into pages reveal wires and data; unseen systems in our infrastructure.

Daniel Martin Kenosha, WI



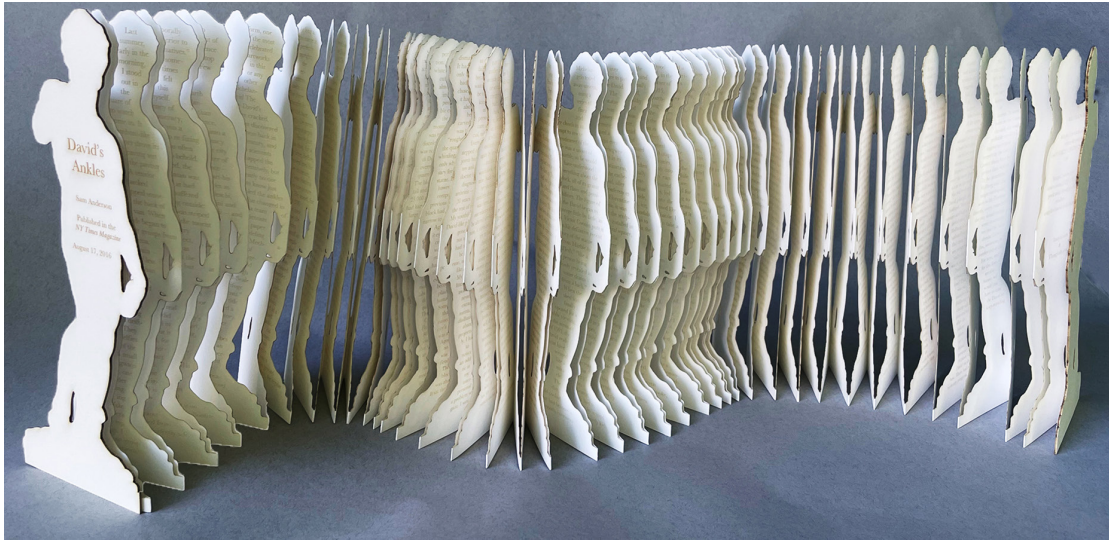
v122n896, 2020 Digital print, 44" x 34"

This work, *v122n896*, is one segment of a larger project: a deconstruction of the page layouts of twelve issues of the academic journal *Publications of the Astronomical Society of the Pacific*, formerly published by the University of Chicago Press. By focusing on only the graphic content of each issue, the layouts and structural forms of the issue are revealed through interactions between lines, shapes, and colors. The pages are laid out algorithmically; the results reflect the choices made by journal management in favor of speed, efficiency, and lower costs over aesthetic. The image here shows a kind of x-ray of one printed issue, the color-coded graphic elements of each article interacting between layers of pages to reveal the algorithm's page layouts combined as a whole.

When combined, these interactions yield new forms that show the issue as a reassembled whole. This work explores how scientists share information with one another, but in a visual and aesthetic sense rather than an epistemological one, once there is no manuscript text to read.

These abstractions run counter to the source material's concrete presentation of an interpretation of data. Science wants to get closer to truth, but these images encourage the viewer's truth to manifest.

Bridget McGraw and Insiya Dhatt Oakland, CA



David's Ankles, 2021 Laser cut and laser etched paper,
10.12" x 3.5" x 1.75"

Unanswerable questions lurk in my work. Can a 21st-century bookbinder transform thoughts and materials that emerged from the minds, hands, and machines of our ancestors into coherent artwork? How might the exactitude of digital tools and processes prompt people to appreciate the fragility of materiality and the strength of ideas? Most of my pieces pay homage to, or grapple with, an expression of truth. My skirmishes with media are a white flag, surrendering to the present. Even as people become more reliant on untrustworthy digital infrastructures that pretend to proffer truth, we remain mammals seeking facts. I ape E.D. ~ DeepAI honors Emily Dickinson's fragments that survived to become a revered body of work. Experimentum marvels at the loftiness of a 17th-century European polymath's mind whilst being grounded in Oakland's quotidian. *David's Ankles* — a collaboration with Insiya Dhatt — expresses a desire to balance the longing for perfection with the reality of imperfection.

Sarah Mottaghinejad Seattle, WA



Has it been tomorrow yet?, 2019 Paper, wood, paper, ink, iron,
30" x 10" x 5"

I love distilling books to their elemental forms and pressing the limits of what can be considered a book. My love for the book led me to a love for print and many forms of printing make their way into my work. I usually work with paper, but I also work with leather, wood, metal, clay, fabric, plexiglas, and more. My materials choices are dictated by the artistic concept as much as possible within my skill set. I walk the line between analog and digital: I set type manually and in InDesign. I draw with a pencil and paper or in Illustrator. I carve blocks by hand and cut designs with a laser. Tradition and innovation go hand in hand for me. I also quite happily blur the lines between art, craft, and design. My work flows between them, directed by the story I'm telling. I believe it's this fluidity that gives my work its strength. My goal is to inspire those who see my work to look more carefully at the people around them, and to discover beauty in themselves.

Melanie Mowinski Williamstown, MA



13 Years | 14 Pieces, 2020 Sea Plastic, turtle shell, library board, book cloth, 4" x 4" x 2.5"

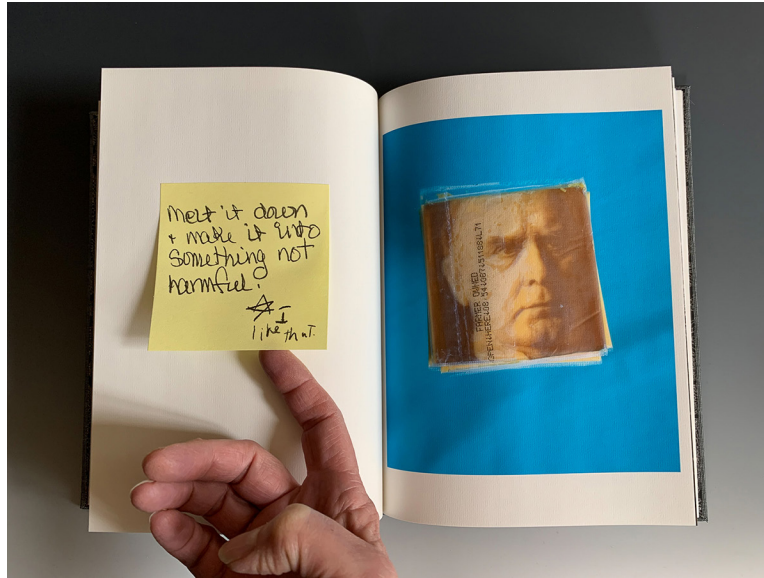
Twenty-five years ago, I became a United States Peace Corps Volunteer on the island of St. Kitts in the Caribbean. I spent three years on the island as an art teacher working with a team of volunteers and host country nationals to develop an art education program. I returned frequently during the first 10 years after my service ended. But then, after a trip in 2005, there was 13 years between visits. During my 2005 visit while beach-combing with a friend, we discovered a green sea turtle washed up on the beach. It likely hit its head on a fishing boat. It was long gone and it was heart-breaking. Some of its shell had broken off and we gathered it up. When I returned home, I was in graduate school at that time, Hedi Kyle suggested I make a storage book with the shell fragments.

Fast-forward 13 years. I walked the same beach, with the same friend. This time I was shocked by the quantity of sea plastic that I picked up, not just big pieces, but little tiny finds—as beautiful as sea glass—and just as heartbreaking as finding that turtle years ago.

Did you know that some studies show it only takes 14 pieces of plastic to kill a turtle?
Did you know that over 1000 turtles die every year because of plastic ingestion?
Did you know that plankton and other micro-organisms hitch rides on plastic, tricking turtles into thinking it's food, and that's why they eat it?

These three books all use the same storage book structure. One for the turtle, one for the sea plastic, one for a poem. They are housed in a multi-section slipcase, which I also learned from Hedi Kyle.

Colleen Mullins San Francisco, CA

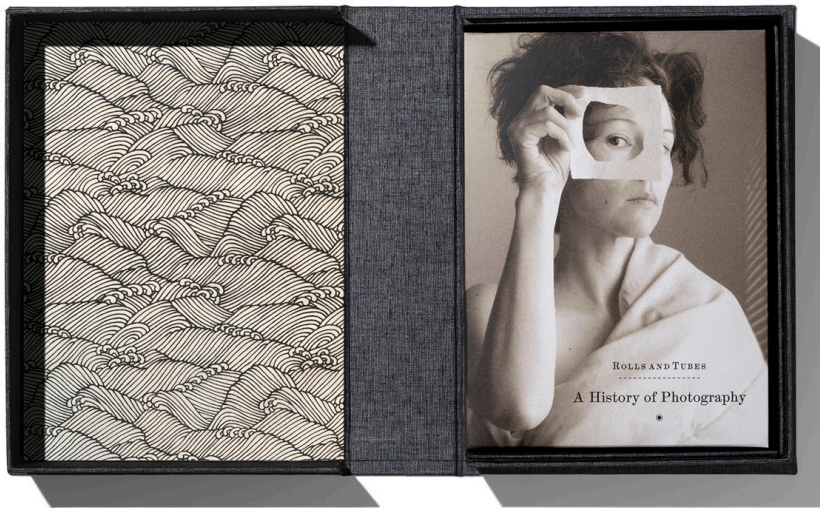


Expositions are the timekeepers of progress, 2020-2021, Archival pigment prints on Hahnemuhle Rice paper, tipped-in reproductions of archival materials, note paper and Tops Ruled paper inserts, 8.5" x 6.25" x 0.75"

Expositions are the timekeepers of progress is about the transformation of history into lore, fact into fiction, occupation into resettlement, and all of it the result of the shifting of the center of one town plaza. It is an examination of monument removal, seen through the eyes of Arcata, California, and its statue of William McKinley, removed in 2019. The book draws its narrative from conflicting stories and histories of the president, the statue, and the process of a community both coming together and falling apart over an effigy that arguably never belonged there.

The statue was a talisman; a mountain; a meeting place. It functioned less as a symbol of white oppression of the native Wiyot, nor the imperialist tendencies of the president himself, but simply as a mascot. Yet, the robust conversations in the community, taken slowly and methodically, helped all sides to see each other, and led to a previously improbable act of neighboring Eureka, returning Wiyot land, stolen in 1860 after a brutal massacre.

Colleen Mullins San Francisco, CA



Rolls and Tubes: A History of Photography, 2021

Clamshell box with break-away false floor, portfolio and box,
8" x 6" x 2"

This is an edited, transformed, recontextualized, and humorous slice of photographic history. This work was produced in a moment of elongated reflection during the height of the pandemic. Four artists, comprising the Rolls & Tubes Collective, examined the events unfolding around them and, through a collaborative effort, made images in response.

Every one of these images pulls from the history of photography, utilizing the classical canon along with pieces that were perhaps overlooked by historians. In response to the ongoing pandemic shortages, the Collective members individually selected photographs to restage with toilet paper as the main foil in each composition. The new pieces reveal another history, one that originates within each Collective member's personal experience with the history of photography.

The book takes the form of flashcards, inviting the viewer to test themselves, while hopefully laughing. This deluxe edition (numbered 1 through 15) is housed in a clamshell box designed and fabricated by Colleen Mullins that includes a special copy of the standard edition and a portfolio containing four signed and numbered prints, one by each artist in the Rolls and Tubes Collective.

The Rolls and Tubes Collective has four members; Christy McDonald, Colleen Mullins, Jenny Sampson, and Nicole White.

Mervi Pakaste Manhattan, KS



O, 2021 Letterpress on paper, laser-cut, and hand-bound,
5.5” x 5.75” x 0.5”

I wish to offer people an opportunity for a quiet exploration and discovery of typography and its possibilities for expression as simple forms. The *O* book is an exploration of the letterform *O*, its roundness and curves and how they can create movement and visual interest. The form of *O* lends itself well to the idea of seeing or peeking through objects, such as keyholes, thus this became a tunnel book, where the viewer can physically look through the forms and experience the overlap and interaction the letters create.

Roger Peet Portland, OR



7 Elemental Forces, 2021 Book with 7 4-color blockprints and 12 handcarved text pages, 13" x 10" x 1"

This artist book was created in my home studio in Portland, OR, during the first winter of the global COVID-19 pandemic. It is imagined as a field-guide to the future, describing 7 elemental forces that future generations will have to learn to live with in a changed and changing world. Each of these forces is illustrated with a 4-color reduction linocut and is accompanied by a quote from a contemporary person responding to their effects. The introductory and concluding texts and the covers are also hand-carved linoleum blocks, and the entire work was printed on a Vandercook 3 letterpress in an edition of 25.

Nick Phan Kansas City, MO



2 year diary, 2022 Linocut in accordion book, 4.75" x 6.5" x 2"

2 year diary is a compilation of linocuts made from 2020-2022 created to express and explore my daily life. The images range from objects I interacted with daily, such as my keys and carving tools, to memes made to express the situations I am currently in, or depictions of significant events. Originally the images and text were paired onto individual postcards and mailed to friends so that I could meaningfully keep up with them after we split our separate ways due to school. I began to find an appreciation for the mundane and the objects I saw every day. I began to see the postcards tracking the passage of time during my graduate school career and decided to bind them together into a diary. There are several trends you can explore while reading the diary from adjusting to the Covid-19 pandemic to learning to cook.

Rachel Phillips Pacifica, CA



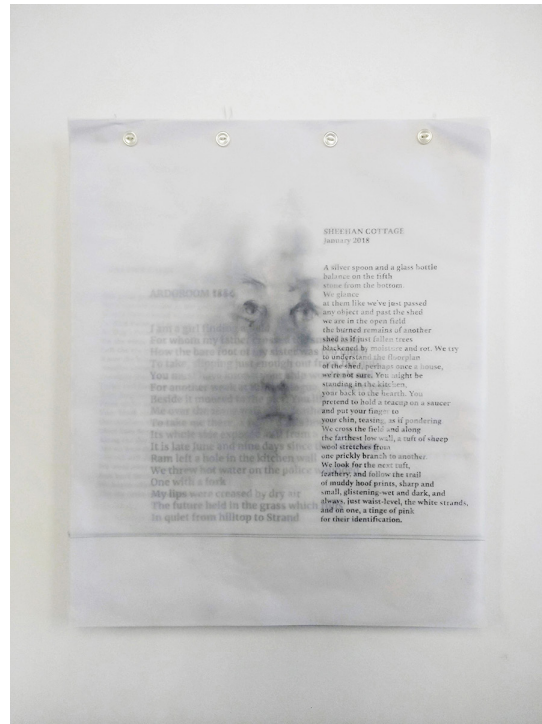
Ghost Light Theaters, 2021 Risograph printed in gold, blue and brown, 8" x 5" x 0.25"

Ghost Light Theaters is a book in three parts. Each booklet in the set creates a narrative, cinematic experience like a silent film. Broadly, the books triangulate between photography, film and theater—three mysterious and evocative dark spaces where, paradoxically, stories are captured and retold through light.

The title of the work comes from the theatrical term ghost light. A ghost light is a single bulb left illuminated near center stage when a theater is unoccupied and would otherwise be completely dark. Superstition holds that a ghost light provides opportunity for the resident ghosts of the theater to perform onstage when everyone else has left for the night.

Each booklet is built around a single vernacular photograph that appears repeatedly in various forms or transformations across the pages. Other imagery includes photographs of Art Deco architectural motifs made from theater models I designed and fabricated, like the miniature theater included with the special edition.

Anna Redwine Columbia, SC



The Road West: ancestor self portraits and poems,
2019 Charcoal drawings, ink, vellum, heirloom buttons and thread,
17” x 14” x 0.25”

This book is part of an interdisciplinary collaboration by Julia Johnson (poems) and Anna Redwine (drawings), constructed of original carbon drawings on vellum, ink transfers of poems, and heirloom materials from their grandmother’s sewing kit.

The poems and drawings consider our own experiences of a shared childhood in New Orleans and the trauma and displacement of Hurricane Katrina, look back through the immigration of our ancestors, and farther back through millennia to our very distant past. Through this intimate investigation we seek to illuminate the connection between people through time to stimulate present-day empathy for today’s immigrants and displaced people.

Each drawing is an “ancestor self-portrait”– both a literal self-portrait (drawn using a mirror) and a searching lens into the lives of past generations. The poems explore the formative relationships between family and place. Together, it is a document of transformative human connection and an object of hope.

Amy Richard Gainesville, FL

SECOND PRIZE



***The Mollusk*, 2018** Cast and dyed artist-made paper and letterpress printing, 11.5” x 6.75” x 4.5”

The Mollusk, a variable edition [20/20] by Amy Richard, is a response to centuries-old ideas, *liber naturae* (*the Book of Nature*), an idea tracing back to generations of philosophers who considered the natural world a source of limitless text to be studied as a symbolic repository of divine wisdom. Created entirely with artist-made paper, the interior pages embrace a miniature letterpress printed book of prose by the artist—meditations gleaned from the elegant text of a humble pen shell. The work is housed in a hand-made box by Ellen Knudson/UF.

Catherine Robinson Henderson, CO



Strata IIX, 2022 Altered book, 2.25" x 2.25" x 2.25"

Strata eight is part of a series of books that mimic the strata layers visible near my home in Colorado. Strata are the layers of rock that are compressed by time and are visible when pushed back up through tectonic shifts. They tell the story of the earth, much like a book.

Laura Russell Portland, OR



The Enchanting Desert, 2022 Limited edition artist's book,
2.75" x 2.75" x 2"

The Enchanting Desert is a kaleidoscope book celebrating a recent relocation to the Sonoran Desert in Tucson, Arizona. After 30 years of marriage, spent living in majestic locations ranging from the Rocky Mountains to the Pacific Northwest, suddenly, surprisingly we find ourselves transplanted, totally entranced by the beauty of this enchanting, miraculous desert.

This creative structure opens into a circle, attaches with magnets and then rotates like a kinetic kaleidoscope. Three panoramic desert vista photographs showcase the Santa Catalina mountains of Tucson, Arizona. Iconic Saguaro cactus stand proud, surrounded by prickly pears and teddy bear chollas. Another panorama reflects the prehistoric palms of the local treasure, Agua Caliente park, a desert oasis. The images are paired with an original poem—a love story to both a man and a desert.

Erin K. Schmidt Rochester Hills, MI



winter stayed late, 2014 Felted wool, sheep locks, handmade cotton paper, pins, twine, 11” x 14” x 2”

I created this book after experiencing a miscarriage, and, with it, gaining the understanding that women are too often not given the grace to outwardly mourn such a devastating loss. In this book text is printed onto handmade, cotton paper and caringly pinned onto each hand felted wool, blanket-like page. The narrative humbly describes the hopeful expectation of a new baby with the coming spring. As the tiny blanket pages turn, so does the text. Seemingly emotionless words describe a sudden miscarriage and the need for wool for the burial of the baby. The repeated text on each page “winter came early and stayed late” signifies the monotony of a long winter that pushes on unknowingly and without care. The few words demonstrate the quietness that surrounds miscarriage still today and a mother’s silent pain as she is left to mourn alone. Hand felted wool is the primary material in this book, referencing the Burial in Woollen Acts 1666 – 1680 of the Parliament of England.

Erin K. Schmidt Rochester Hills, MI



As The Crow Flies, 2017 Robin's nest, robin feathers, paper, vellum, twine, ink, 3.5" x 5" x 5"

This artwork examines joy, loss, and the complexities that lie within both when they so often intertwine. *As The Crow Flies* consists of three miniature books housed in a robin's nest. When closed the books are eggs. When opened, feathers fan out and the books become chicks soon to fledge. Each flag structure is slightly different allowing the feathers to move in varying ways, wings set to take flight. Fragmented images of crows are repeated throughout the three books; they are the beaks and feet of feeding. The three books are covered in a delightful decorative paper of songbirds and flowers, but the subtle text inside reveals that the chicks were taken, eaten by the crows. In what may seem like of the cruel forces of nature, the circle of life carries on with one more meal for the crows.

Erin K. Schmidt Rochester Hills, MI



Tea Party, 2022 Brewed tea bags with tea, brewed teabags emptied, string, 7.5" x 7" x 7"

196 cups of tea. 196 cooling breaths across steam. 196 moments of eagerness, of hopefulness, of relaxation, of anticipation, of worriedness, of sadness, of hesitation, of calm. 196 Twinings tea bags were brewed and sorted by color to make this book. 36 teabags have been left intact with the exception of the paper tag. The remaining 160 teabags have been disassembled and emptied, each revealing its own unique set of lines and markings left behind while drying. They tell the story of 196 cups of tea.

Rachel Simmons Orlando, FL

FIRST PRIZE



Fractured Fathers with Benjamin Reinhart, 2021

Collapsible box with archival pigment & pressure prints and vinyl labels;
archival pigment printed flextangles and pamphlet book, 10” x 5.5” x 2.5”

Fractured Fathers is a collaborative artists’ book created by Benjamin D. Reinhart from Appleton, Wisconsin, and Rachel Simmons from Orlando, Florida. The process began with a conversation between close friends about their complex relationships with their fathers, Jim and Terry. In the summer of 2020, during the first pandemic lockdown, they interviewed one another over video conferencing and transcribed the conversations. Their discoveries led to the creation of two flextangles and a third collaborative book based on the transcripts. For the flextangles, they used photos of their fathers augmented through digital manipulation and pressure printing. Everything was finalized during an in-person studio session in Appleton a year later. Through this process they found kinship between their common experiences and parallels between their family relationships and themselves.

Rachel Simmons Orlando, FL



Particulate History, 2022 Handmade paper, typewritten text, monotype and relief prints, 6” x 24” x 4”

Particulate History, a double accordion featuring polar imagery and visual poetry, was inspired by the scientific method of harvesting historical climate data from the earth’s glaciers by drilling and extracting long frozen cylinders called ice cores. Air pollution, volcanic glass shards, greenhouse gases, and industrial chemicals circulate across the planet and become trapped within air bubbles in the ice, preserving samples of the earth’s atmosphere over hundreds and thousands of years. Scientists can travel back in time by studying these layers of frozen time, allowing them to measure and date volcanic eruptions, rising CO₂ emissions, temperature fluctuations, and even fallout from thermonuclear bombs. I learned about ice cores when researching for my first trip to Antarctica and quickly became fascinated by their physical embodiment of time and knowledge. As I crunched my boots across deep snowfall, I couldn’t help thinking about the history below my feet.

Maddi Bryce Smith Woodstock, GA

DOT MOYE MEMORIAL PRIZE



florescence, 2021 Flag book, 8.875” x 6.75” x 1.625”

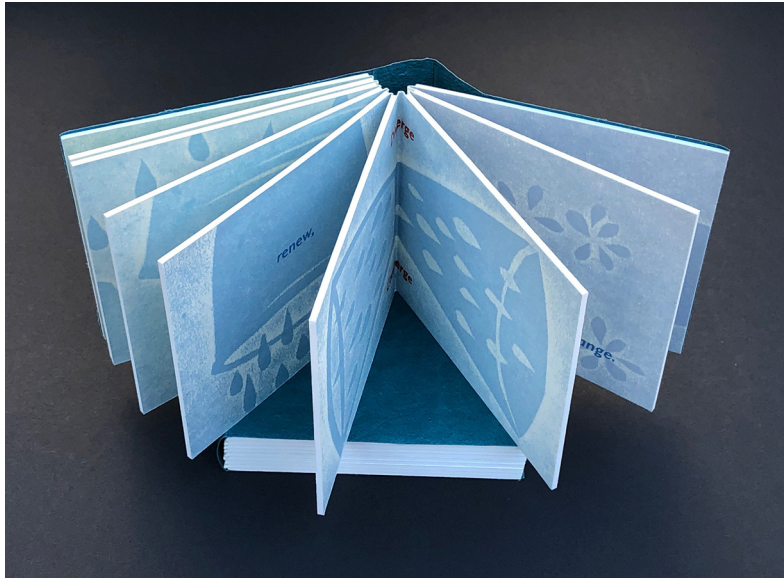
The flag book, *florescence*, is an artistic representation of living with chronic illness and finding solace in nature. Florescence is defined as the process of blooming. This book represents my symbolic prayers through nature, hoping that I am also undergoing a transformation of healing and blooming like my flowers.

Details include hand-cut floral silhouettes, pressed forget-me-nots, and endsheets made of handmade paper with zinnia and snapdragon seeds as inclusions. On the spine side, my poem reads:

Some days, the only thing I can manage is to sit in the garden.
I take care of my flowers, wishing for them to grow and flourish,
hoping as a silent prayer
that the universe will take care of me.
That same hummingbird often visits — it’s as if the universe speaks.
Hush, my child.
Let your mind rest.

The book is housed in a handmade box which includes a tray to lift the book out, as well as interlocking wooden stands to display the book in its intended floral shape. Displayed in this way, the sculptural quality makes readers shift perspective to view the entire poem. Light is sifted through the silhouettes inside creating a garden of shadows.

Stephanie Smith Decatur, GA



Transformations, 2018 Artist's book with pressure prints,
screen print, 4" x 4" x 2"

In an effort for understanding and to determine their course in the world, humans have always used images and rituals to help divine truth. As an artist and visual storyteller, I explore universal themes of memory, loss, time, chance, and change, and my work is a processing and reinterpreting of experiences and observations of both the natural and emotional world using a personal visual iconography that reflects and suggests rather than illustrates.

Denise Stephenson Oceanside, CA



Eye Was Taught To Be White, 2021 paper, book board, ink, PVA, magnets, 6" x 6.5" x 5.75"

I am privileged to live in White skin. The three outer walls of the pyramid box show three ways of imagining a White person: a blank canvas with no words, “pretty, pretty white” and “White Privilege, White Complicity, White Supremacy.” Inside, a variety of hues, imprinted with hand-made stamps, indicate the complexity of culture and ethnicity no one can see on the surface. An equilateral accordion-folded triangle book sits inside the box. The book, *Eye Was Taught To Be White*, provides three race-based vignettes. Two tales illuminate how I was raised to be White while a third shows the ongoing struggle for cultural humility to call out racism when I encounter it. Near the bottom of this box, the white paper adhered where it should not have, leaving a tattered edge along two of the sides. Rather than remake and hide these faults, they have been left just out of view, in a tiny attempt to show the problems White privilege presents.

Naomi S. Velasquez Pocatello, ID



Picnicking, 2020 Artist's book, 8.75" x 4.75" x 1"

This book references creativity and the spirit of play in our communities. The text is inspired by a day that my nieces filled a dry erase markerboard with their description of the joyful sounds of the process. I titled it "Picnicking" since my grandfather knew that my sisters and I were strong spellers and would ask us to spell all of the trickiest words he could think of every time we saw him. He would always be so proud when we spelled them correctly, even though he asked us so often that we had memorized his list.

Mj Viano Crowe Belfast, ME



***Mother Nature Holds Her Breath*, 2021**

Polychromed papercut stencils, registered and offset, 12" x 72" x 1"

Stars Rise and Fall.
Night Follows Day.
All Creatures Stand Witness,
While Mother Nature Holds Her Breath

Mother Nature Holds Her Breath, an accordion book measuring 7' when fully extended, displays diametrically opposed environmental visions. By offset printing and registering polychromed paper stencils to create a unique recto-verso bookwork, lush flora and fauna on one side is on full display. Ominously, that fecundity is overwhelmed on the opposing side by the environmental wasteland that industrialization with its exploitation of the environment has created. From spewing smokestacks to clear-cut forests the devastating impact on the environment is the focus this work addresses. And yet, Mother Earth, while waiting to see when we will act to heal her wounds, continues to provide us with her bounty.

**Tom Virgin, with Maureen Seaton, Denise
Duhamel, and Mary Malm** Miami, FL



Questionnaire for Two Pussies, 2021 Book arts,
letterpress printed, 9.5" x 6.5" x 0.5"

Questionnaire for Two Pussies is the second of five books examining South Florida's cultural landscape and issues. Q42P is funded by an Oolite Arts Ellies Creator Award. This book comes from collaborating poets Maureen Seaton and Denise Duhamel's long term conversations around feminism and their shared experiences. Virgin worked with painter Mary Malm to create a visual story paralleling the conversation in the poetry, to support this compelling feminist treatise. Tom Virgin printed all the images in conversation with Malm and the poets, bound and covered the book in a laser cut maple veneer wrapper.

Marama Warren and Sharon Armstead
Milton, NSW, Australia



Seed to Fruit Pod Book, 2020 Eco-dyed and eco-printed rag
and handmade papers, 19 x 7 x 7 cm

This collaborative book evolved over a period of many months. The artists began by eco-dyeing papers, making eco-prints using leaves and bark of *Eucalyptus cinerea* and tested results using various mordants. Then they experimented with different book structures and settled on the pod shape as the ideal vessel to carry their message of transformation. Text reads:

‘Seed, shoot, leaf, flower, fruit

Pods are the vessels that contain the seeds of transformation.’

Marama Warren and Sharon Armstead

Milton, NSW, Australia



Timekeepers, 2022 Eco print with eucalyptus leaves, wax/oil monotypes with ink, 20 x 9 x 2 cm

In the forest, transformation is happening all the time. Leaf fall and tree rings give us a visual record of time passing. This collaborative book by Marama Warren and Sharon Armstead aims to honour the process of transformation in nature by considering a forest over time. Text reads:

'Inky grasses brush dark hills
where scattered trees hold memories,
count centuries,
imprint history
in their annual rings.

Roots of wood and stone
bind deep
the silent scriptures,
ancient stories,
climate records
safe within.'

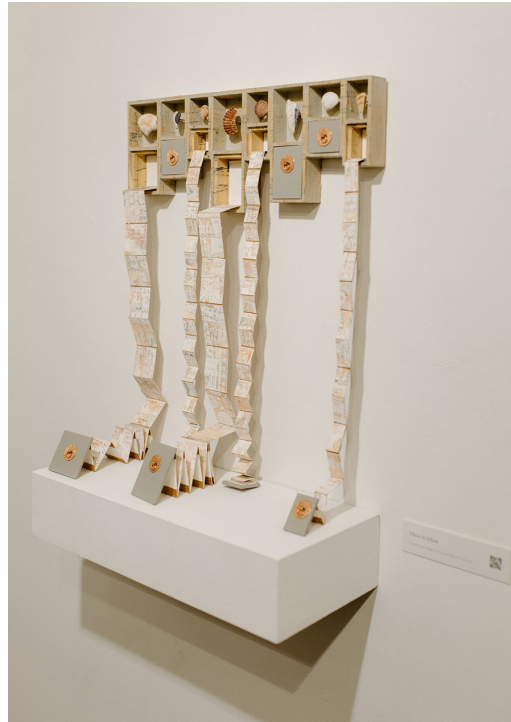
Joelle Webber Westport Island, ME



Stars, poem by Emily Bronte, 2018 Papers, pigments, book board & cloth, ribbon, threads, PVA, 12.75" x 28.25" x 28.25"

A sculptural celebration of Emily Brontë's wonderful land, sea, and star-scapes. The smaller poem, "And first an hour..." corresponds quite closely with the stanzas of *Stars*. Both poems follow a similar visual and philosophical thread, but while *Stars* faithfully yearns for the night sky, "And first an hour..." ends in honoring our the sun. There was a logical progression of light in the verse. The poem begins with a glaring sunrise, then retreats to the memory of a preferred starry night. Next the sun begins to rise again, ascending enough to light the hills, before retreating once more to stars. Finally ending in a bright bedroom, and a sunrise that won't be denied. These seven changes of light and scenes are reflected in the seven pointed star of the book and poem circle. Stars are stitched in the skyline and outer box edges, enveloping the imagery in stars. The number of stars in the different sections corresponds with how strongly the sun is fighting for space in each scene.

Allie Wheeler Manti, UT



Elbow to Elbow, 2021 Mixed Media, 8" x 18" x 2"

From the time I was a child I have collected objects of sentimental value to me. I found myself with multiple shoe boxes full of personal relics with memories or symbolic meaning attached to them. Through this collection of physical objects, I am able to revisit memories at will. Although it is impossible to precisely recreate a memory, using devices such as contextual prompts and objects, I am able to reflect on the past experience with vivid detail through imagination. With having these physical objects from times in my life, I am able to revisit those memories.

Elbow to Elbow relates directly to this idea. The beautifully colored sea shells were once in the shoe box with many other objects that were important to me, but are now housed in a wood crafted reliquary where the memory is displayed for all to see. Each of the objects as well as the books represent a member of my family, and the memories that are connected to them. Through this idea I am able to revisit that memory.

Dan Wood Providence, RI



The Linotype Daily, 2021 Letterpress from cast metal type,
12.25" x 12" x 9"

The Linotype Daily is a year-long print project, in which a new print is created, cast in hot metal from the original type matrices, proofed, printed in a letterpress edition, and released to the internet everyday. The introduction of the Linotype machine in 1886, the first machine to successfully automate the hand typesetting process, began a new printing revolution, allowing books and newspapers to be made faster, more affordable and accessible to a much wider audience and truly ushered in the information age we now live in. *The Linotype Daily* project attempts to use this once speedy, but now painfully slow and meticulous process, to sift through the day's news and events and present to the public a daily record of the lives we are leading. Beginning March 1st, 2019, it chronicles this tumultuous period of time, while reflecting on our current oversaturated information moment using the very machine which got it started. The project continues as *The Linotype Occasionally*, releasing a new Linotype cast letterpress print 3 to 5 times per month.

Suze Woolf Seattle, WA



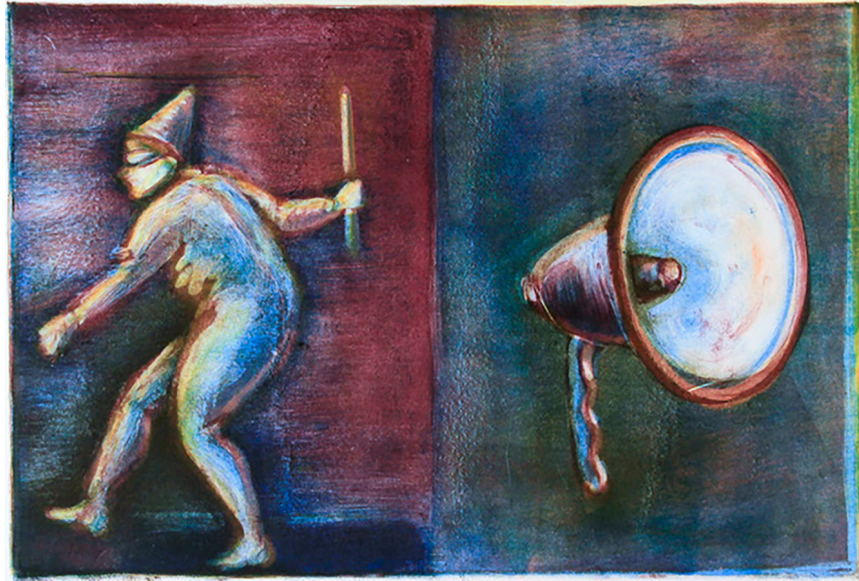
Bark Beetle Book, Vol. XIV: Ars datum est, 2017

Artist's book, 16" x 3.5" x 2 3.5"

I am preoccupied with climate impacts on forests. Hiking through forests burned and yet to burn, I observe hieroglyphic “scribing” of bark beetles on bark and sapwood. The winding marks seem like a script I can’t read, as if their trails (called “galleries”) are undecipherable cryptograms. A book, after all, is a collection of messages; incorporating natural materials becomes a meditation on those materials’ disturbing beauty, as well as an opportunity to learn. Beetle-kill is compounded by climate change: trees stressed by heat and drought are vulnerable; the beetles’ larvae no longer freeze in warmer winters. Reproduction rates soar, tipping populations from endemic to epidemic. Only a few species mass attack live trees. Even they are a normal disturbance agent like fire — but they enthusiastically respond to the conditions we created: a warming world, a century of fire suppression, and vast menu of even-aged agri-timber over which we and the beetles now compete.

Georgia Deal Asheville, NC

INVITATIONAL



HUSH, 2012 Reduction monotype, 7.5" x 11.5"

This print, *HUSH*, is from a series of small works, created as diptychs or the spreads of a book. For many years, I have made narrative imagery, but these function more as junctures in a story where I have let go of the narrative controls. I have indulged in making monotypes and mono prints, as I love the rich overlays and transparencies the inks allow for, and the surprises that unfold in the printing process.

Jerushia Graham Atlanta, GA
INVITATIONAL



Revery, 2022 Pop-up book, cut paper, 7" x 14" x 0.25"

Joseph Lappie Davenport, IA
INVITATIONAL



Singing Poorly, 2021-2022 Relief print & letterpress, concertina
bind, 6" x 3" (closed), 6" x 48" (open)

Singing poorly about things that matters... that's still singing.