

Open Window

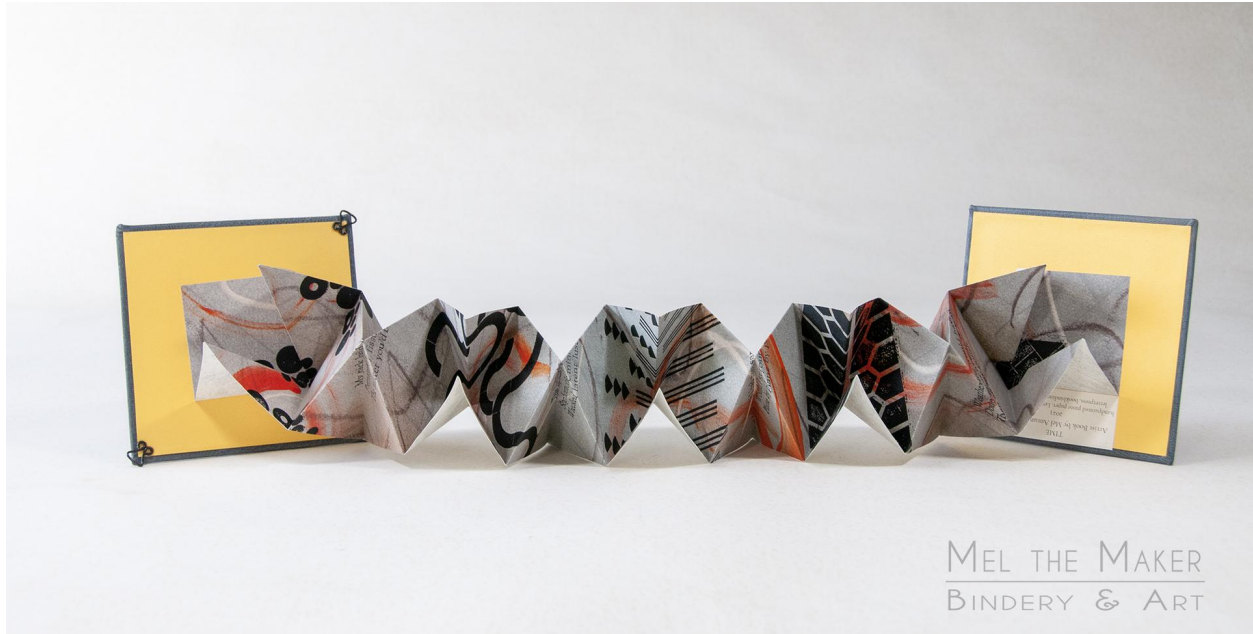
by Zoe Anderson, Cambridge, MA

Multiple copper plate aquatint with relief roll, chine collé, monoprint, hand-cut
11" x 11" x 1" closed; 11" tall x 22" diameter when opened and standing on bottom end
2023

Artist Statement

I am trained as an architect and began printmaking about ten years ago. I work with multiple square plates, which allows me to rotate and combine them in a variety of ways, thereby making individual monoprints that explore visual space and color. The resulting prints are fantastic alternatives to buildings I have designed or imagined. With *Open Window* I incorporated my prints into a "flag book," which added actual space to the images, allowing the viewer's eye to weave its way through the layers in the piece.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Time

by Melanie Antuna Hewitt, Spokane Valley, WA

Lotus-folded hand-painted paste papers, Lego relief, letterpress printing, original poem
7" x 34" open; 5" x 5" x 1" closed
2023

Artist Statement

A lotus fold artist book featuring an original poem, *Time* comments on the expectations one may have on the other and the possible negative effects this can cause. The text paper is of Arches Text Wove, which has been painted using the paste paper technique taught by Suzanne Moore. The illustrations have been created using Lego bricks in a relief printing method. The original poem has been printed in letterpress using 18pt Goudy metal type. The boards are covered in purple Harmattan goat leather and decorated in gold foil tooling. The eye hooks and metal ball and chain act as the closure for the book, but when strung behind the front cover when opened, is meant to be used as a hanging "wire," allowing the owner of the piece to treat it either as a book to be kept on the shelf or hung on the wall as a traditional piece of 2D art.

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Shmita

by Gabriella Boros, Skokie, IL

Printmaking: Letterpress, mokunhanga and woodblock print, accordion fold
9" x 45", folds to 10" x 11"
2022

Artist Statement

Shmita is the year of rest in the seven-year agricultural cycle of Jewish life. It is a year when the land lies fallow, when debts are forgiven, and when we help those in need. Shmita is a unique holiday. A time of rest for both the land and the people. In this era of climate change, it is an ecologically sound practice is for land stewardship. Hopefully, this suspension of our usual lives propels us into a more present and spiritual existence, united with the rhythm of nature.

I had the honor of studying about shmita with Rabbi Marianne Novak and by reading other rabbinical commentaries. The resulting four-foot long mixed media piece is my visual response. This project depicts the land of Israel, from the fertile hills of the Jezreel valley down to the arid mountains of the Sinai, from dawn to dusk, from season to season, with autumn rains setting the centerpiece of the travelogue. I am taking the viewer on both a physical and spiritual journey.

The word shmita in Hebrew is spelled and read from right to left in the large letters on each panel. Beneath each large letter is another word reading downwards, which amplifies the idea of shmita and gives it more context. From right to left the words are Shechina, Moed, Yachad, Tov and Adonai. Shechina is the compassionate and nurturing feminine attribute of God. Indeed, the landscape has the sensuous curves of a pregnant woman, her hillsides bursting with fruiting vine and nut trees.

The word on the next panel is Moed meaning festivals in Hebrew. This panel reminds us that shmita is a celebration of the land and the covenant we have with God. We are simply stewards of the land and as such, are borrowing it for the short term. We are at the behest of the land, always at the whims of drought or floods.

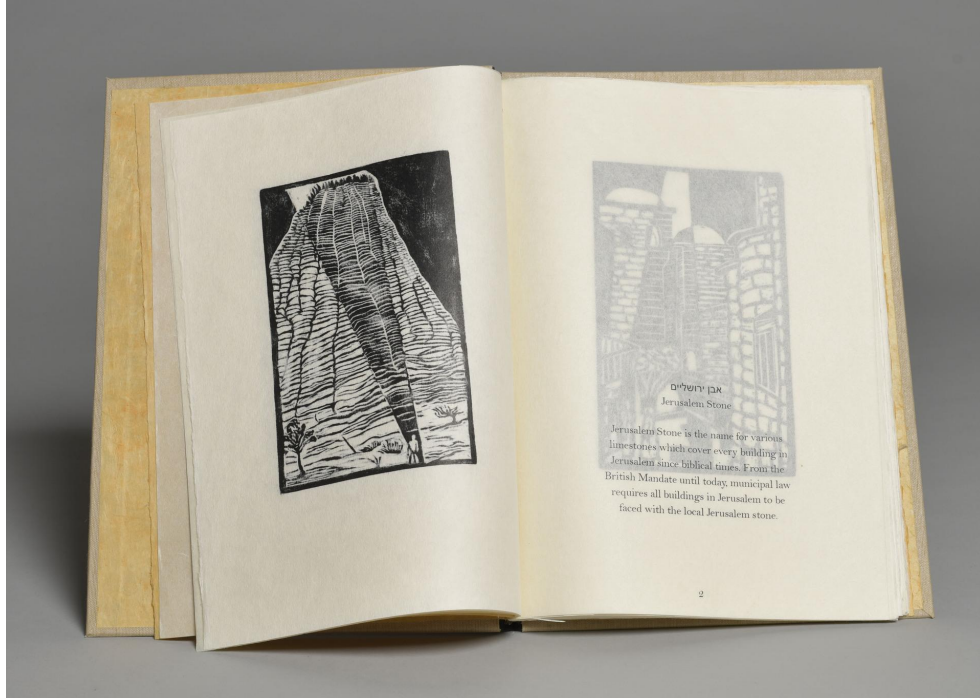
The word on the center panel is Yachad meaning together in Hebrew. Our faith in this year of suspension lies with the promise that God will provide us with a natural bounty

for our sustenance. The skies have darkened and there is a storm overhead. The pomegranate tree is losing its leaves in the strong wind. It is now fall, the Jewish month of Cheshvan, when we start prayers for rain, and when the tragic event of Kristallnacht took place (lightning symbolizes shattering glass) and marked the beginning of the Holocaust.

The next panel spells Tov meaning good in Hebrew. Time passes and we move into spring, different seasons and different festivals. God states, it is good, after many phases of the earth's creation. So, it is good that we shift from the rains of fall and winter to the winds of spring and we travel into the rockier landscape of southern Israel where trees grapple with the dry earth to bring forth life.

In the last panel which spells Adonai, God, we see the setting sunlight fading to orange in the desert and mountains of the Sinai. Symbolically, Heh (the large letter) signifies Creation. Just as the feminine attribute of God began this cycle, the masculine name of God ends this cycle. God has given us the power and intellect to love this land and use it wisely. Shmita lets us celebrate the land with a year of rest and rejuvenation. As we flip the book around we begin the cycle once more with praise for our spiritual partner.

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18 Stones

by Gabriella Boros, Skokie, IL

Handmade Book with woodblock prints

10" x 14"

2022

Artist Statement

Stones, אבנים (avanim in Hebrew) have always held an appeal for me. I collect them from each place I visit as a tactile reminder of a place and time.

Reading a poetic passage in Zechariah began my research into the significance of boulders, rocks, stones and pebbles in Judaism. Stones symbolize holiness and sanctify place, they commemorate relationships and act as talisman, cairns, weapons and birthing aids. The Foundation Stone is fabled as the navel of creation.

This book celebrates all stones through a narrative arc from the immeasurably large Rock of Israel (God), the Holiest Stone, to the smallest pebble we leave on the gravestone to commemorate the dead.

The eighteen passages I have chosen from various Judaic sources illustrate a spectrum of history and myth. In Judaic numerology, eighteen stands for chai or life. My intent is to symbolize the relevance of stones in our modern world as a living tie that still binds us to our ancient tradition.

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Hinc Ad Noram

by Servane Briand, Palo Alto, CA

Mulberry tree bark paper with ink and dyes from plants, paper thread woven with loom, eco-dyed silk backed with hanji

22 x 12 x 3 cm, closed

2023

Artist Statement

Hinc Ad Horam, a book of metamorphoses, brings the world of plants and the world of humans together and speaks of the fleeting beauty of life. I used inks and dyes I made of plants in my native Brittany. The paper is made in Korea by master Samsik Kim from the bark of mulberry trees. I wrote Ovid's stories of metamorphoses with yellow ink on very fine hanji, then made paper thread from it (shifu) and wove it into small squares using a tiny loom. I transformed some dyed hanji into flower tessellations. All are nested in the Zhen Xian Bao structure. Pieces of eco-dyed silk are backed with hanji and form the larger box as well as the folded structure. Thanassis Hatzopoulos' poem Repetition is a Rule of Life narrates the cyclical transformations of life and is itself repeated through its French and English translations. It becomes an echo to the stories of Ovid, and inspired the title, *Hinc Ad Horam*, celebrating our world in which plants and humans co-exist and correspond.

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Liberation Rising

by Sally Chapman, Lowell, MA

Cyanotype, pastels

5.5"w x 5.5"h x 0.5"d, closed; 30"h x 8"w x 1.5"d, open

2023

Artist Statement

Imagined world. I am fascinated by statuary in the private and public space. These monuments have been erected to embody the mythos, ideals, and spiritual aspirations of the community. They are tributes to the sacrifice of local heroes, ancient gods, or religious icons and form the basis of my imagery. I digitally remove the statues from their stark plinths and merge them with an envisioned landscape, ensconced in blankets of flowers from manicured formal gardens, farmlands, or watery hideaways. From these composited images, I print them in the 19th century cyanotype process, which I enhance by drawing and coloring with pastels. In the origami book form, the mystery of the image is revealed as it unfolds.

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Endure

by Ashley DeVan, Powder Springs, GA

Artist Book, Cut Paper, Wood

7" x 19.5" x 19.5"

2023

Artist Statement

Endure was created as a reaction to recent developments and attacks on women's rights and human rights. At times it seems that the world is constantly fighting for every inch they make towards progress before being shoved back another foot. "Endure" was created from a place of feeling overwhelmed and consumed by the seeming lack of empathy around us. Born from one comforting idea, *Endure* embodies the strength of people and their communities to continue--to continue to fight, to exist, to love, to be. Inspired by cyclic themes both in life and in mythos, *Endure* embodies the idea of persistence, that no matter the struggles we face ahead of us, we will always endure, be it ourselves or our future generations ahead of us. We will move forward.

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OLD

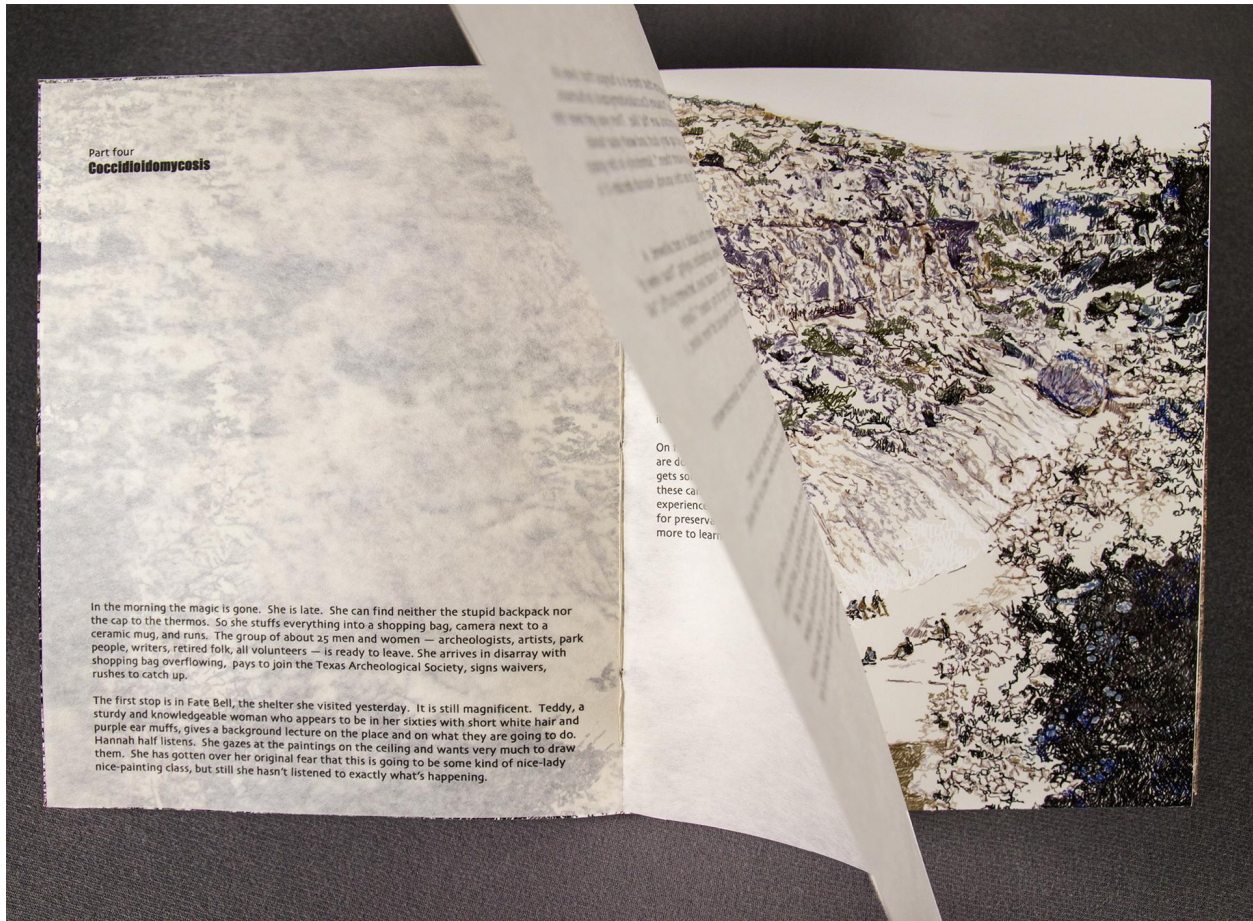
by Jan Dove and Lucia Harrison, Port Angeles, WA

Artist Book, pigment ink on paper
9.25 x 9.25 x 5", closed; 27 x 24 x 0.5", open
2023

Artist Statement

OLD is a collaborative project by Jan Dove and Lucia Harrison. They created this volvelle and essay to spark conversations about the stories our culture tells itself about aging. The book asks what it means to be women artists growing older with humor, grace and a circular vision of time.

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Seminole Canyon

by Jan Dove, Port Angeles, WA

Artist Book, pigment ink on paper
8 x 10 x 0.75", closed; 16 x 10 x 0.75, open
2020

Artist Statement

This book is created from a journal, photos, and drawings I kept during a yearlong road trip around the U.S. in 1990-91. This segment takes place in the winter cold of southwest Texas where I met Santa Claus who gave me corn to feed the deer and directed me to visit Seminole Canyon and stay for at least 2 days.

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Woodswoman

by Jan Dove, Port Angeles, WA

Artist Book, pigment ink on paper with fabric adornments

14 x 17.5 x 2", closed; 30 x 66 x 3", open

2015

Artist Statement

Woodswoman is a mythologized description of the earth. I created her for the woods of the Adirondack at Blue Mountain Center. I replaced Christian symbols that were part of the clothing of original mother object with Logos of organizations that fight for the rights of our planet.

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Dream Magic

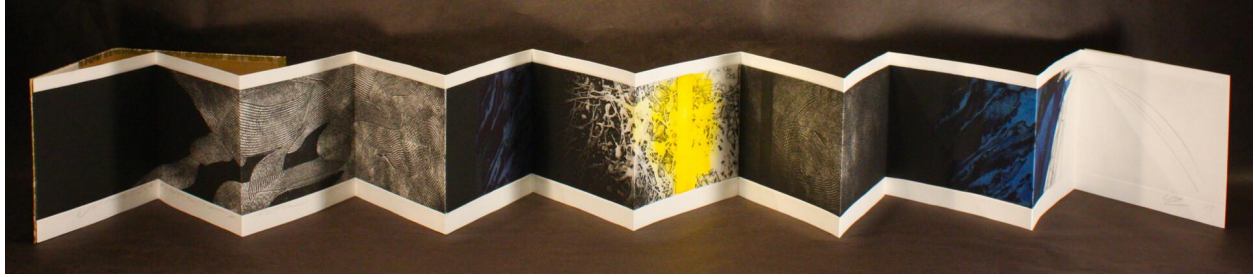
by Mari Eckstein Gower, Redmond, WA

Etched plexiglass, inkjet printed cover paper, book board, book cloth
3.75w x 3.75d x 8.5h, closed, standing; 13.5w x 7.5d x 3.5h, open, lying flat
Accordion insert opens to 3 x 29
2023

Artist Statement

Dream Magic explores how, in dreams, the dreamer sheds their daytime persona to enter a place of myth, magic & metaphor where the impossible is possible. In the book I play with placement of text and image to give the illusion of movement and to emphasize how dream space, time & logic follow different rules from a person's daytime experiences. Like a set of small jewels, the book unfolds from its closed state into four staggered shadowboxes that contain scenes of a dreamer immersed in dream images. The base of the book's support structure doubles as a small accordion book which, by pulling the tab, unspools onto another dreamscape with three poems that speak to iconic dream imagery.

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Walking (Ink) Meditation, Part XVI: Portal

by Leslie Eliet, Gloucester, MA

Etching, hand-colored.

7.5 x 9 x 0.5 inches, closed; length variable

2019

Artist Statement

Walking (Ink) Meditation, Part XVI: Portal is an accordion book consisting of a set of 4 etchings joined horizontally, with hand-coloring. The images invoke Neolithic sacred sites, including the communal tombs at Gavrinis and Avebury that combine standing stones with other structures, some stones incised with enigmatic lines and shapes, the purpose of which we can only speculate about, but seem to relate to the worship of the sun. At Avebury, the West Kennett Long Barrow is made up of multiple chambers and an entry court formed by massive stones and covered with a raised mound. The entrance is situated so that only at the Winter Solstice a shaft of sunlight reaches the farthest chamber, marking the turning of the year. The book invokes that moment of dawn shining through the forest into the tomb, but also ends with a trailing drawn line, signifying that we, so far removed in time, can never really know what purpose the structures served and what ceremonies occurred there.

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Ventanas de la Habana/Windows of Havana

by Anna Embree, Tuscaloosa, AL

Book Arts/ Artist Book

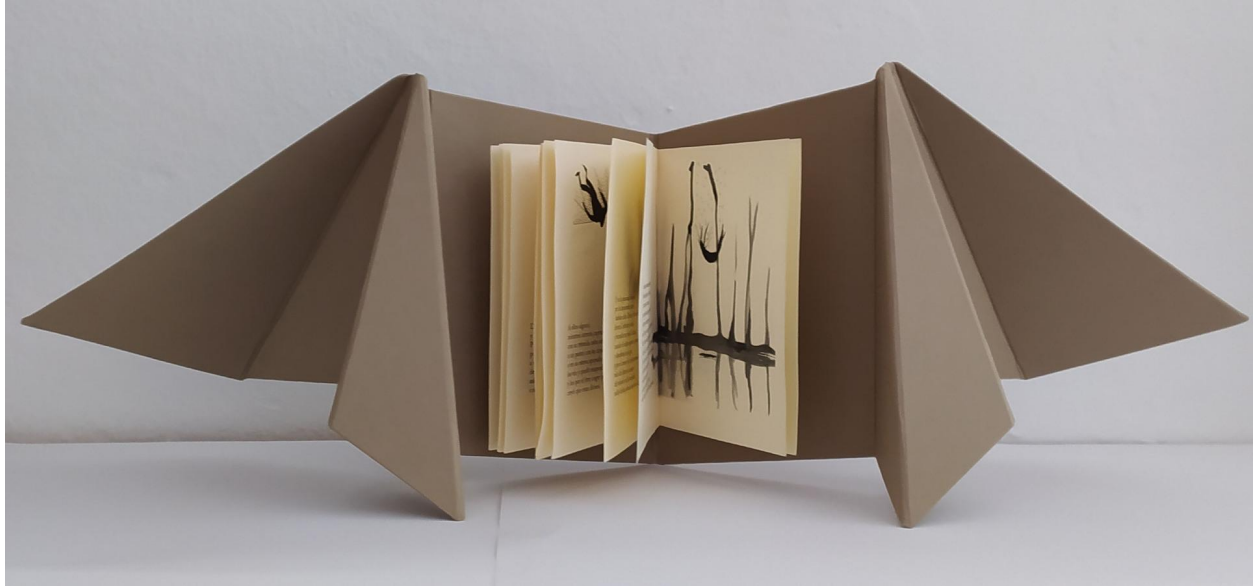
7.75 x 5 x 0.75", closed; 7.75 x 5 x 15", open

2022

Artist Statement

Ventanas de la Habana/ Windows of Havana is a collaboration between Carlos "Tato" Ayress Moreno and faculty and students from The University of Alabama MFA Book Arts Program in School of Library and information Studies within the College of Communication and Information Sciences. Artwork was conceived and carved in linoleum by Tato Ayress. The book structure was designed by Anna Embree, Sarah Bryant, and Kyle Holland, and letterpress-printed on French Paper in Tuscaloosa with assistance from MFA students Kasey Gabriel, Christina Lilly, Sarah Scarr, and Jillian Sico. Thanks to Juan Lopez-Bautista, who graciously translated this colophon into Spanish.

For Purchase Information contact 404-371-9583 or BookArt@decatourartsalliance.org



DEDALO E ICARO

by Pilar Gimenez Aviles, Madrid, Spain

Artist Book, bound by hand, wing-shaped covers, interior printed on original drawings by the author

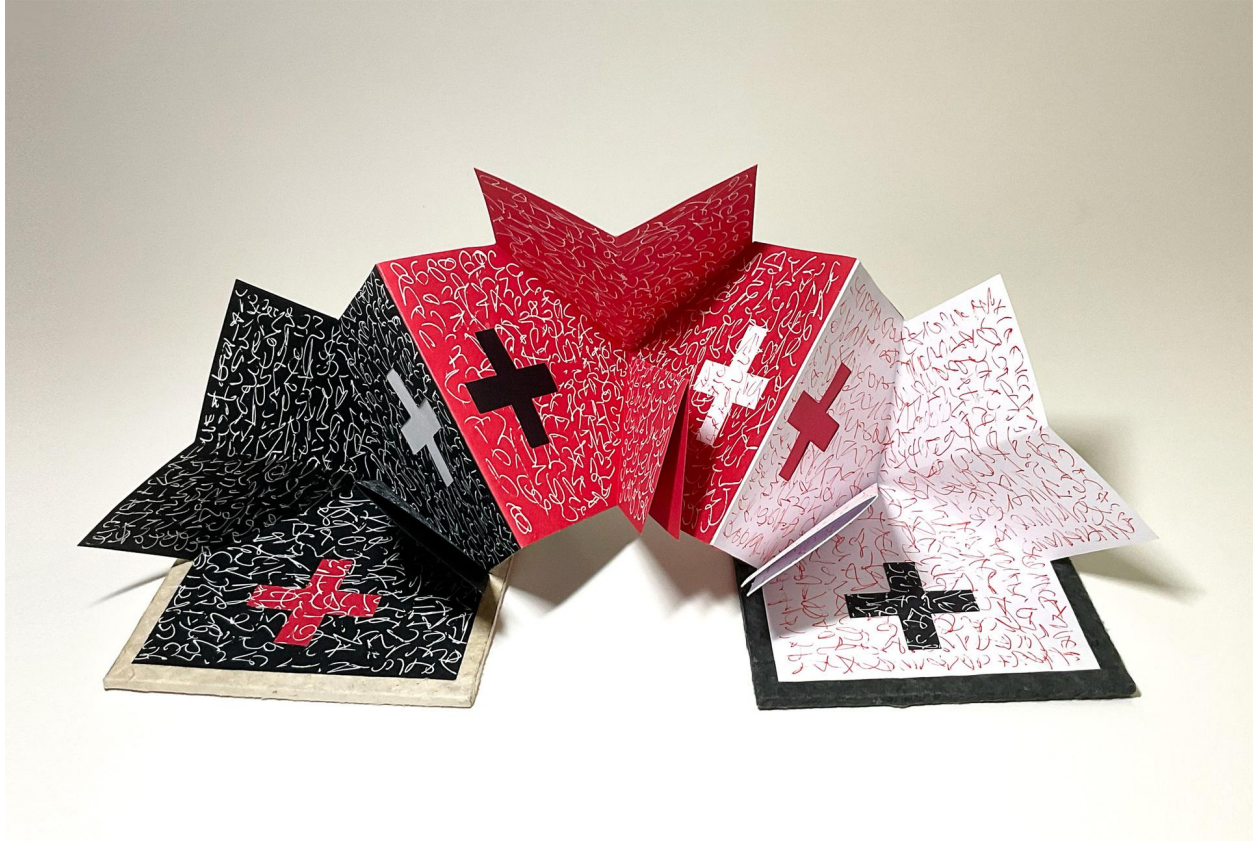
15 x 12 x 4 cm. Extended 40 cm.

2021

Artist Statement

Daedalus designed wings to escape from the labyrinth of Crete with his son Icarus. But his imprudence caused him to fall into the sea.

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Trilogy

by Pedro Gonzalez, Marietta, GA

Paper, card board

Box: 6.5 x 6.5 x 1.5 inch

Book: 18 x 5 x 7 x 5 inch, approx., open
2022

Artist Statement

The book *Trilogy* has an accordion structure, but it folds in a Turkish style, and the panels symbolize the idea of three universal forces. These are represented by white, black and red. Each panel forms the shape of a cross, and inside it also contains two crosses with opposite colors as the background. The overall piece is filled with a special Asemic script (writing having no specific semantic content), which forces the viewer to engage with the elemental visual components, evoking a direct, emotional, even primordial meaning. The script acts as a magical property, inviting the reader to search for meaning outside the realm of language.

The shell box and covers are made of Nepalis paper with red crosses on Japanese Kozo.

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Case Study on Water

by Michelle Ho, Chicago, IL

Artist book with mixed media

Box: 7.25" x 14.5" x 12"

Paper Sculpture: 1.75" x 7" x 6" (varies by each piece)

Image and Video #1,2,4,5,6 photographed by Angelica Ong

2022

Artist Statement

Case Study on Water, a sculptural artist book comprised of “collected” items, observes my relationship with water. Having a mother who has frequently visited fortunetellers, I was always told that I lack water in my energy and that’s why sometimes things are not working out in my life. I always thought that was a ridiculous idea, but at a certain point I started to wonder, “is it?”

“As bizarre as it sounds, maybe this year has been good to me because I moved from an apartment in the middle of a city to another apartment in the middle of another city,

but with a tiny view of Lake Michigan. Maybe that's why I ordered one coffee machine but received two, ran into the manager of the job I wanted, and met someone new who I feel strongly connected to in three years. In this study, I will examine the potentially unforeseen force of this ordinary matter and evaluate its control over my life (and maybe even that of others)." [excerpt from *Case Study on Water*]

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Mystic Tea

by Robert Hunter, Colonial Beach, VA

Artist Book

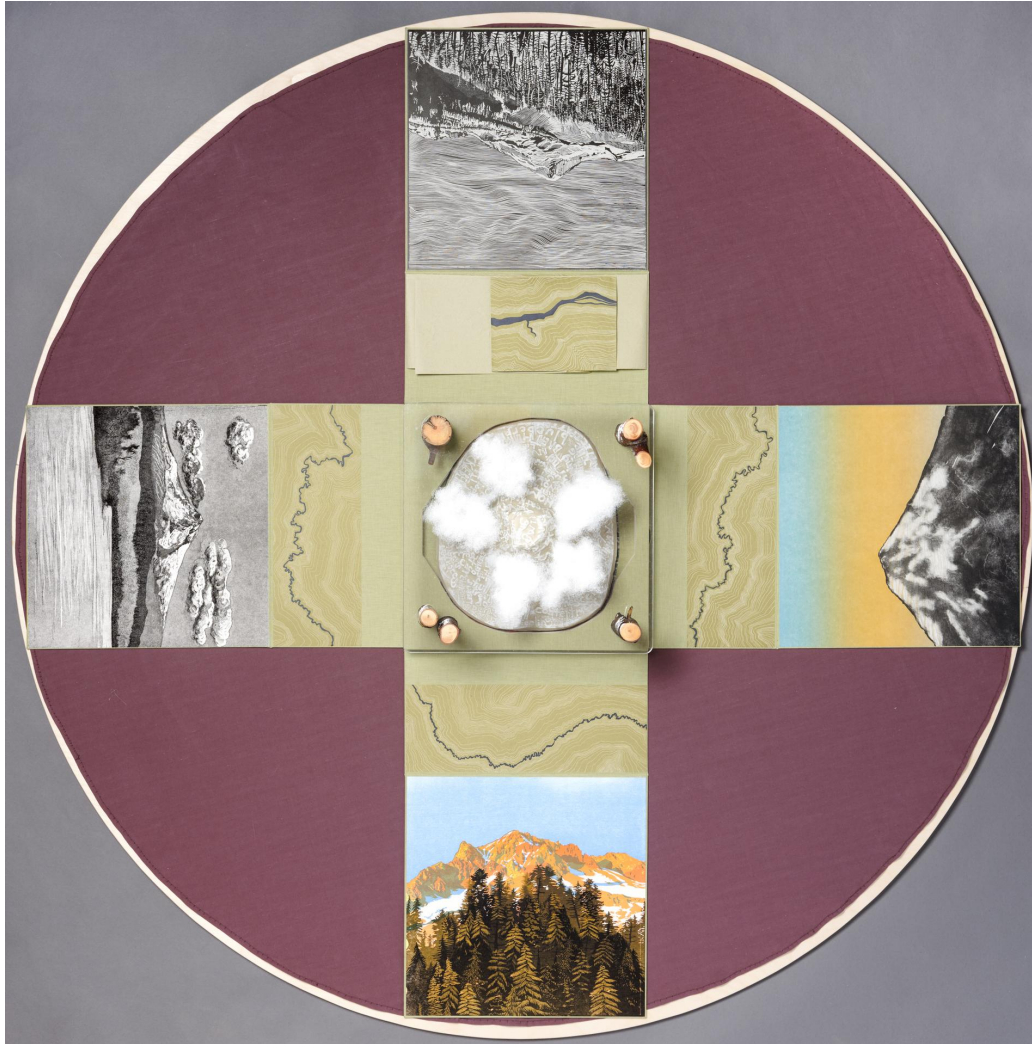
6.5"h x 5.5"w x 36"d, fully opened

2023

Artist Statement

Mystic Tea is an artist book where I set out to create a narrative that was fully supported by both the text and imagery. The “magic” of *Mystic Tea* is that it is an enchanted elixir to escape the sorrow and despair of the Covid pandemic, the War in Ukraine, and the looming disaster of climate change. Its contents provide a magical escape which transcends the “here and now,” initiating a journey of unexpected events and characters, which is both amusing and soothing. Although it displays well as an open concertina book, it also works well as a book in hand that tells a story as the reader turns the pages from beginning to end.

For Purchase Information contact 404-371-9583 or BookArt@deaturartsalliance.org



Owed to The Mountain

by Diane Jacobs, Portland, OR

Lithography, wood engraving, reduction wood cut, linoleum cut, etching, letterpress, plexiglass, handmade paper, mono print, silk-screen, solar etching, natural pigments, handset type, pressure printing, and eco printing

Box: 14" x 14" x 7.5" closed, 60" x 60" x 7" open

Book: 13.5" x 13" x 0.25"m closed, 13,5" x 26" open, 36 pages

2021

Artist Statement

Owed to The Mountain is a sculptural artist book that unfolds to reveal a paper replica of Mt. Hood. Each directional mountain view is illustrated in a different printmaking technique, and storytelling by Elders from the Confederated Tribes at Warm Springs grows the relationship. Beneath the mountain rests a book that weaves multiple Native voices that share the value of reciprocity and cooperation. Interspersed by story are etchings of animals in various ecosystems documenting the changing seasons.

Intended outcomes are to cultivate knowing a place deeply; share indigenous wisdom; build community; and turn our love for the mountain into action where we demand a new management plan from the Mt. Hood National Forest Service that prioritizes climate resilience and puts an end to industrial timber production. As Robin Kimmerer states - "Stories are both history and prophecy - time is circular - stories are among our most potent tools for restoring the land and our relationship to her."

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Shared Destiny

by Patty Kennedy-Zafred, Murrysville, PA

Printing/Fiber. Hand screen printed images on hand dyed fabric, digital printing on handmade paper, machine quilted, machine stitched binding techniques, creating a two-sided accordion book.

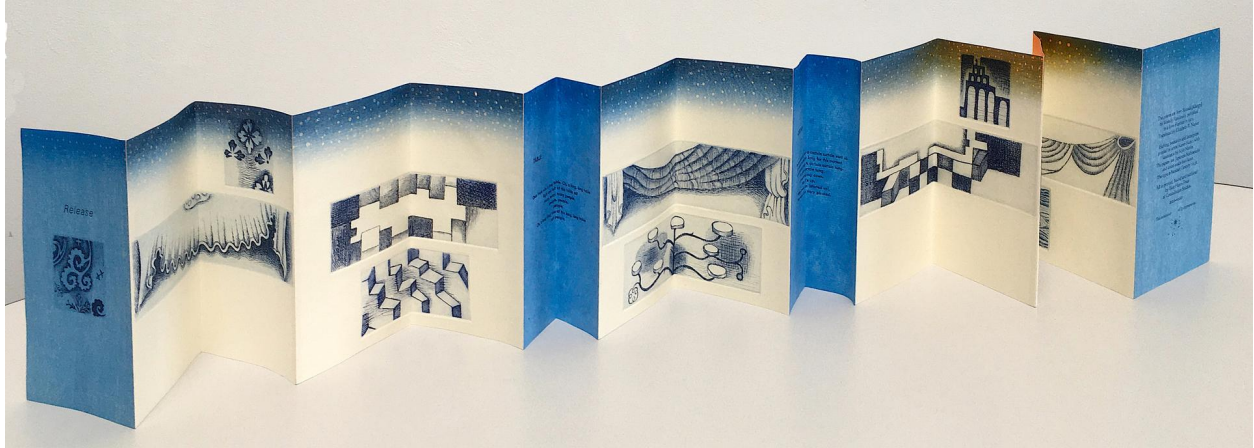
50"w x 13"d x 8"h

2021

Artist Statement

In 1830, amid controversy and opposition, President Andrew Jackson signed the Indian Removal Act, forcibly removing thousands of Native Americans to reservations west of the Mississippi River. Jackson's goal was to "separate the Indians from immediate contact with settlements of whites," claiming, "the policy of the Government toward the red man is not only liberal, but generous." This forced migration of approximately 60,000 people is often referred to as the Trail of Tears. Their struggles transcend time and can be connected to hardship, injustice or discrimination experienced today. This piece is a tribute to a proud people; their stories are an essential part of our diverse and, at times, dark, American fabric, not only as reminder of the past, but a reference to the present.

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Release

by Karen Kunc, Lincoln, NE

Etching, woodcut and letterpress on various Japanese Nishinouchi papers, and artist-made blue kozo. 16 pages. Accordion folded and housed in a folder of covered boards.

7" x 4" folded, 7" x 56" open

2021

Artist Statement

The poems are from Wassily Kandinsky's *Sounds (Klange)* originally in German, published in a *livre d'artiste* in Munich in 1912. Translated by Elizabeth R. Napier, Yale University Press, 1981.

The type is handset Century, 14 pt

Release evokes the inexorable tension of our times and the realization of irrevocable change. This work is a visual metaphor of transition and a memorial to our loved ones passed.

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Distillation

by Karen Kunc, Lincoln, NE

The poems are from Wassily Kandinsky's *Sounds (Klange)* originally in German, published in a *livre d'artiste* in Munich in 1912. Translated by Elizabeth R. Napier, Yale University Press, 1981.

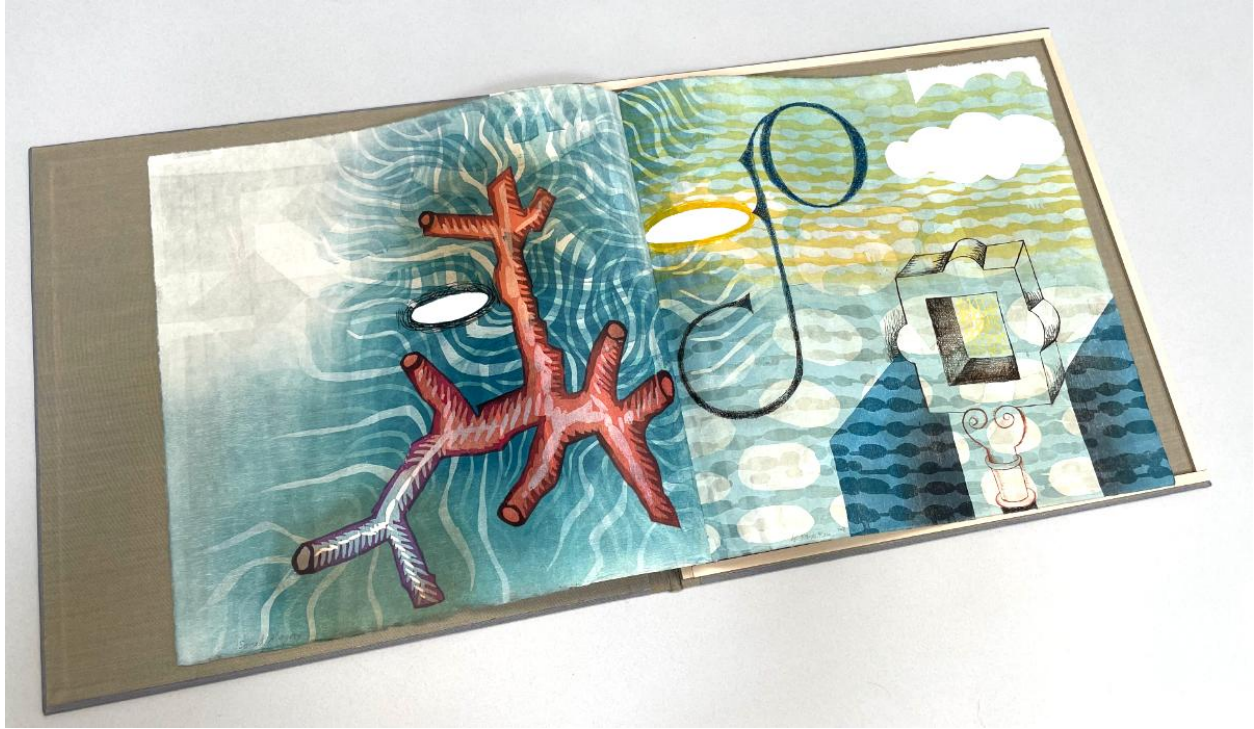
The type is handset Century, 14 pt.

2018

Artist Statement

A unique folio that references illuminated documents of mythical knowledge, unknown codes, and technical mysteries, sources drawn from special collection libraries of incunabula, meant to influence the artist's imagination.

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Sacred Allegori

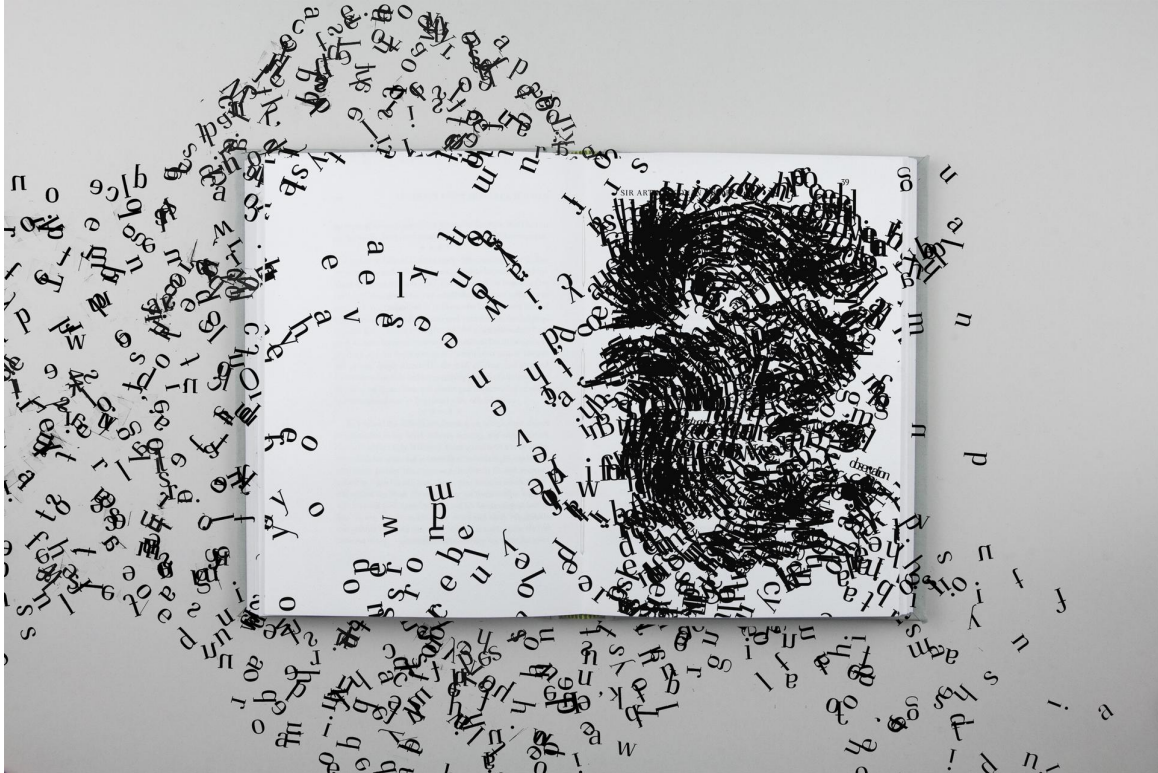
by Karen Kunc, Lincoln, NE

Unique folio: stab binding with end paper guards, etching, woodcut, pochoir, watercolor
12" x 12.5" x 0.25"
2018

Artist Statement

A unique folio that references illuminated documents of mythical knowledge, unknown codes, and technical mysteries, sources drawn from special collection libraries of incunabula, meant to influence the artist's imagination.

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Everted Sanctuaries VI

by Ryan Lewis, Kalamazoo, MI

Medium: single channel digital stop-motion video

Duration: 6:10

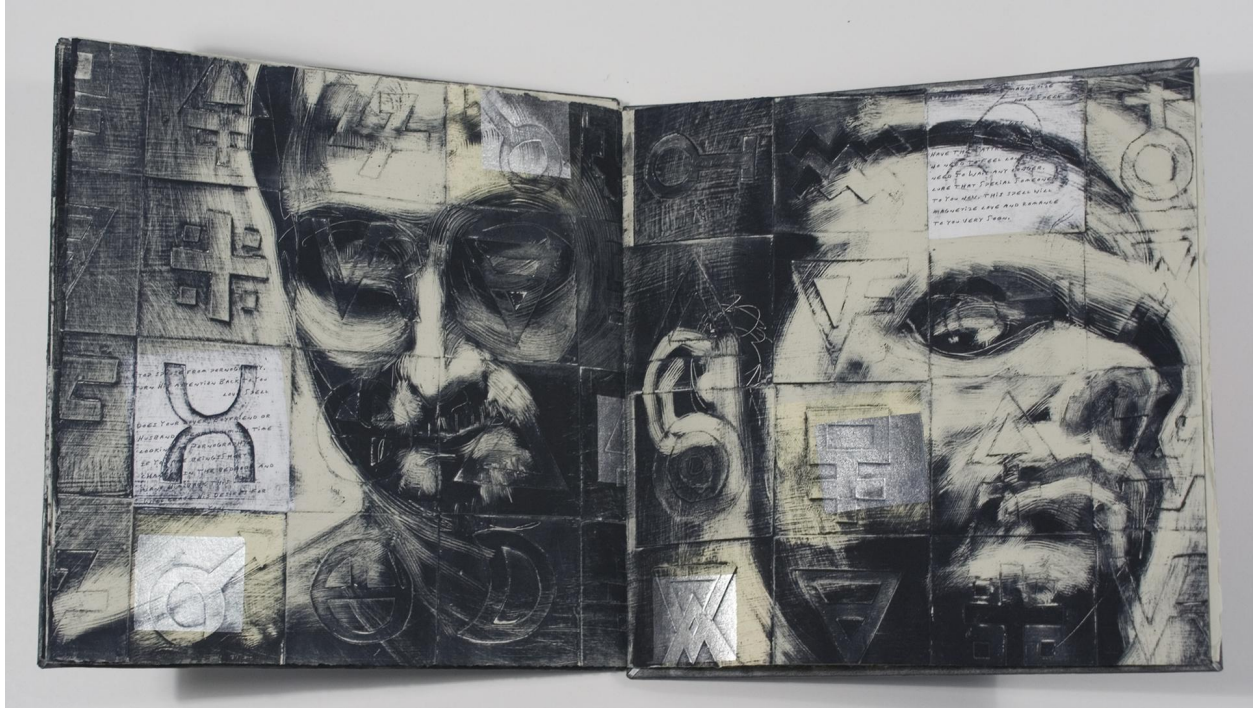
2018

Artist Statement

Eversion refers to an organism's ability to turn itself inside out. For example, a sea cucumber can eject its internal organs to distract predators, trading vital functions for ultimate survival. Similarly, introverts temporarily evert their personalities to function in extroverted contexts. This performance is simultaneously action and reaction, assertion and retreat. This transformation can be physically, emotionally, and mentally taxing.

Everted Sanctuaries VI communicates about the complex needs of introverts. A transformed book is a metaphor for the uncomfortable process of becoming temporarily extroverted. Ubiquitous exteriors part to reveal intricate interiors—beautiful, but unintended consequences of the contortions necessary to fit in. Words are methodically processed, slowly contemplated, or explosively released. This work establishes the importance of sanctuary for introverts and asks viewers to consider the depth and vulnerability concealed beneath silent surfaces.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Love Spells

by Harold Lohner, Phoenix, AZ

Artist's book of monoprints with chine collé

15.5 x 15.5 x 0.5

2008

Artist Statement

This accordion-fold book contains a collection of 12 brooding male portraits rendered in monoprint. Each image is imbued with mystical symbols from alchemy and printed over the description of a "love spell." The covers are raised and also contain the symbols.

For Purchase Information contact 404-371-9583 or BookArt@deaturartsalliance.org



Elemental Bezoars for Self-Healing

by Judy Lynn, Valparaiso, IN

Wool, charcoal, nails, moss, wood, salt, paper, cloth, board
3 x 8.25 x 6.25 inches, closed; 3 x 19.25 x 6.25 inches, open
2023

Artist Statement

As a naturalist and artist, the surrounding habitat provides me with a source of beauty and inspiration. My documentation of the landscape helps me discover the intersection of my experiences with the natural world. This artistic ecological succession allows me to trace a path through a mix of media and method to bridge art and nature. The constant motion of the creative and destructive cycles in the environment mirror my own rhythms of self-discovery. Modeled after owl pellets, *Elemental Bezoars for Self-Healing* illustrates the continuous cycle of both restoring my emotional body as well as releasing these spent parts of myself back to the earth. Self and nature in process together support change and create new growth.

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Boone/Smith Narrative Quilts

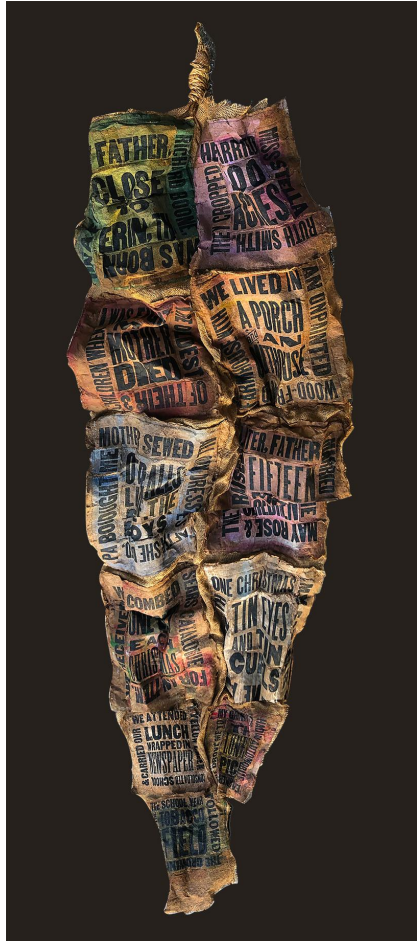
by Cynthia Marsh, Edgecomb, ME

Fabric, letterpress, wood type
 7' high, 3' wide, 3' deep
 2022

Artist Statement

In 1900, subsistence farming was a way of life in Tennessee. The Boone/Smith homestead (Erin, TN) produced enough food to feed their family of 15 children. They also raised a 5-acre “Cash Crop” of dark-fired tobacco to pay for goods that could not be cultivated on the farm. The “Log Cabin” quilts address three primary aspects of life on the homestead: 1) Family Relationships, 2) Farm Habitat and Holdings, 3) The Raising of Tobacco.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Claudell Tobacco Hand

by Cynthia Marsh, Edgecomb, ME

Handmade tobacco paper, letterpress with wood type
7.5' x 3' x 3'
2022

Artist Statement

Claudell Boone Wootton was raised on the Boone/Smith Homestead in Erin TN. As the oldest of 15 children, Claudell had many responsibilities, but many more heartwarming family memories. Three important aspects of her childhood are discussed on the leaves: 1) Family Relationships, Responsibilities, and Celebrations, 2) The Habitat and Holdings of the Farm, and 3) the Process of Raising Tobacco. Each of the 3 leaves share 8-12 stories on individual squares, typeset in a manner that follows the Log Cabin Quilt Pattern.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Katika Afrika

by Cynthia Marsh, Edgecomb, ME

Handmade paper, recycled materials, letterpress with wood type

8" x 11" x 3"

2018

Artist Statement

Katika Afrika is about a trip to make paper with a group of industrious women living off the grid in the savannah of East Africa.

Twenty-nine women typeset and printed family narratives in Swahili on paper fabricated from local fig trees. Their stories are overlaid with an account of my transition to “the other” in a faraway land, the resulting truth of my voyage. A typewritten timeline punctuated by daily observations skirt the edges of each page.

Katika Afrika is an edition of 10 books, printed relief on handmade paper with the addition of digital photographs. As it is the way in Africa, all the materials in this volume are recycled.

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Fatal Fairy

by Catherine Alice Michaelis, Shelton, WA

Side sewn binding of botanical contacted printed papers and letterpress printed with wood type, handset metal type and photo-polymer images.

5" x 12.5" x 0.25"

2017

Artist Statement

Fatal Fairy is a grimoire of etymological spells, tracing seven word pairings about alchemy and mysticism to their linguistic roots. Ten pages of botanical prints interleave text folios. Two talismans were hand drawn, converted to photopolymer, and printed with gold ink during December's supermoon. The botanical prints are an alchemical process using earth, water, and fire to transfer the colorants from plants to paper. *Fatal Fairy* went through the press forty-one times using eighteen colors.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Sola: Mythical Story About A Real Girl

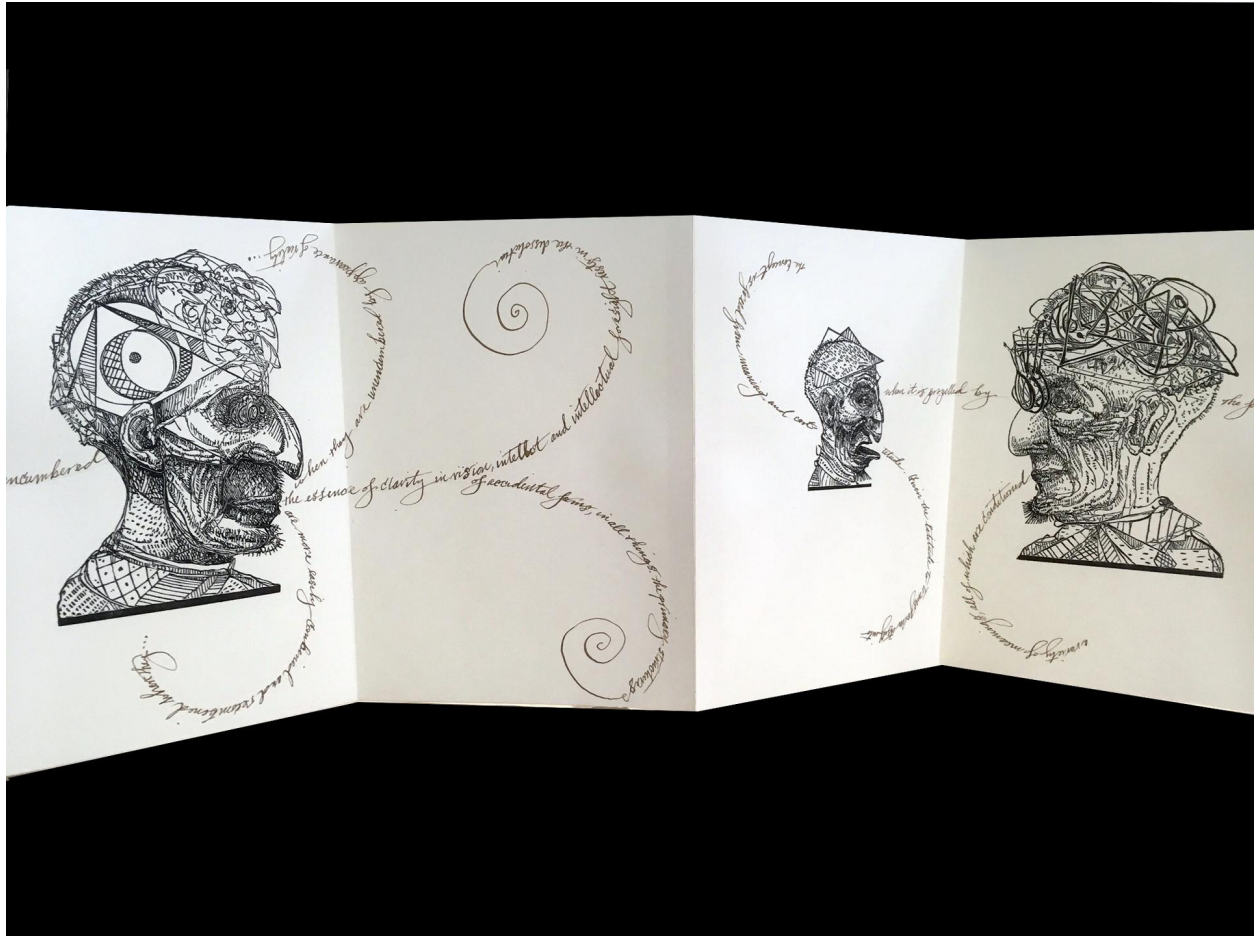
by Catherine Alice Michaelis, Shelton, WA

Letterpress and pressure printed, accordion binding, one folio pamphlet stitched at end
7" up to 37" open, stretched out all the way; 7" x 5" closed
2016

Artist Statement

Sola was created for "Just One Look," a show about women and vision. The mythic is not imaginary, it is a dimension beyond time and space – a doorway through which healing is accessed and truth embodied. My process began by stewing in my own abandonment story and then documenting my labyrinthine journey to healing in my artist book. As it happened, my journey also entered the mythic and true healing occurred. Letterpress and pressure printing.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Utopia

by David Moyer, Muncy, PA

Wood Engraving & Original Calligraphy

8.25" x 6.25" x 0.25" closed; 8.25" x 12.5" open signatures; 8.25" x 144" unfolded
2017

Artist Statement

Utopia is an accordion fold book with original calligraphy and 16 wood engravings. The book can be viewed unfolded or in regular signatures.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Time's Shadow

by Scott Murphy, Saint Joseph, MN

Handmade cotton paper, letterpress printing, onion dye & pamphlet stitch

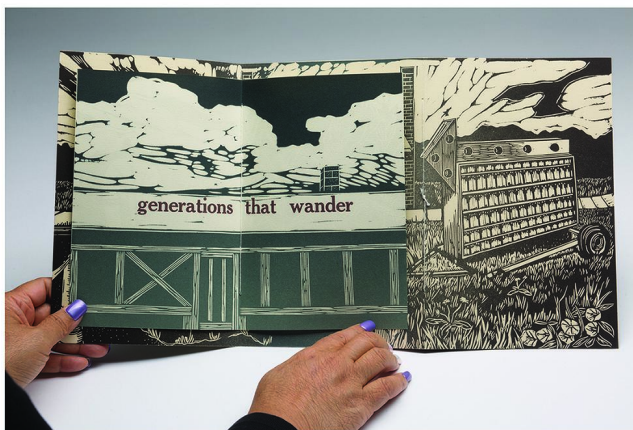
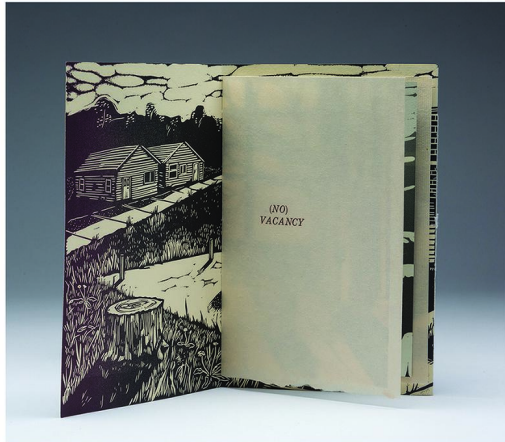
4.5 x 5.5 x 0.5"

2023

Artist Statement

Time's Shadow is a limited edition artist book featuring sixteen poems on the theme of Love. The included haiku and senryu were juried from an open call published with the Haiku Society of America. The title comes from an excerpt from an essay by Mary Oliver. The book is letterpress printed on handmade cotton paper that was tinted with natural onion dye. Published in an edition of 91.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



(No) Vacancy

by Edie Overturf, Portland, OR

Linocut, letterpress

7" x 15" open; 7" x 5" closed

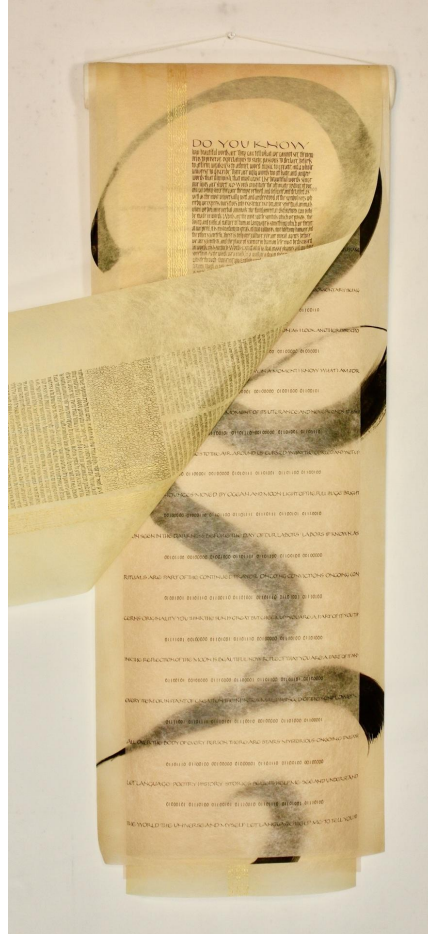
2019

Photography credit Aaron Johnanson

Artist Statement

My studio practice includes framed printed works and book forms. The content of my book forms tends to be of a more personal and emotional nature. I feel this fits the intimate viewing experience that books typically provide. I often begin with a mockup, considering how the images will relate to one another as spreads or in a reveal format. I consider how the text will be perceived in relationship to the imagery; sometimes I prefer it to be a companion, sometime it is antithetical. My work is always full of symbolism in image and language. And I often employ a color palette and mark-making methods that can entice the viewer, bringing them into the often heavy content with a visual lure.

For Purchase Information contact 404-371-9583 or BookArt@deaturartsalliance.org



Do You Know

by Janet Owen, Belfast, ME

Ink and acrylic on polyester mounted as hanging scroll
42 x 15.5 x 2 inches unrolled and hanging
2021

Artist Statement

“Do you know how beautiful words are...” begins the hanging scroll, *Do You Know*. There is magic in how lines are combined to make letters that become words to tell us what we cannot see, to tell our stories and beliefs. Our different languages, different codes can be translated into words we can understand. *Do You Know* was hand lettered on translucent, painted polyester to give the look of a palimpsest with text and brush marks slightly visible underneath, words ready to be read again. The binary code is our newest use of lines to communicate. The scroll has text about language by various authors and myself. The scroll is mounted on book cloth covered tubes with an embedded, braided linen hanging cord to hang from one point. The scroll rolls for storage in a paper covered box. There is a printed text of words in the scroll.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Kindle Many Lights

by Janet Owen, Belfast, ME

Acrylic on polyester mounted as hanging scroll

37 x 12 x 2 inches unrolled

2019

Artist Statement

Out of darkness came light then sound, then letters and words. To know something, you have to name it. *Kindle Many Lights* is a hanging scroll about the mystery and wonder of language. It is hand lettered in gold acrylic on 5 layers of black painted polyester. Some underlying layers have large words in gold that barely show through. The text included is by various authors and myself. The scroll is mounted on book cloth covered tubes with an embedded, braided linen hanging cord to hang from one point. The scroll rolls for storage in a paper covered box. There is a printed text of words in the scroll.

For Purchase Information contact 404-371-9583 or BookArt@decatourartsalliance.org



Carousel

by Katherine Prock, Virginia Beach, VA

Ink transfer on hand bound acrylic
2 x 2 x 8 inches closed; 2 x 6 x 6 inches open
2020

Artist statement

Constructed to resemble the carousel from a slide projector, this coptic-bound book holds small details taken from family photographs new and old. The fragmentation of the images reveals the disjointed sensations and selectivity of memory, and the piece as a whole examines the roll photography plays in the formation of familial myths and personal identity.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Arachne

by Shirley Ritter, Manhattan Beach, CA

Cotton, recycled fabrics, various embroidery threads, ribbon

38.5" x 8" x 0.25"

2023

Artist Statement

I love working with fabric and fiber, stitching and embroidering layers and textures. What better way to explore the story of Arachne than through the act of stitching and weaving a story? *Arachne* is a poem written by me and superimposed over photos that I took of the spiderwebs that populate my garden in the fall, then printed onto cotton fabric. I then layered and stitched lace and organza hands on top of the webs and added to them with additional embroidery. The outside of the scroll is appliqued and embroidered with the title. All the fabric pieces are left over from past sewing projects, including a bit of an old grey sweater that was discarded.

For Purchase Information contact 404-371-9583 or BookArt@deaturartsalliance.org



Strata XXVI

by Catherine Robinson, Henderson, CO

Rebound book with wooden covers in bespoke box with crystal and boneclasp closure
7"x 3"x 3.5"
2023

Artist Statement

Strata XXIX is part of an ongoing series about landscape, memory, stories and ritual. Non literate cultures often use myth and rituals performed at sacred sites in the landscape to store knowledge within the memories of important members of their society. The land also tells us its own story which is most strikingly seen in the strata layers visible near my home in Colorado. My work tries to bridge these many ideas in interesting ways.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



The Coyote's Gift (in shadows)

by Erin K. Schmidt, Rochester Hills, MI

Whitetail deer hide, deer sinew, inkjet-printed cotton, inkjet-printed silk organza, chiffon, bone bead

4.5" x 12" x 0.5" closed

4.5" x 24-30" x 0.5" open

2022

Artist Statement

The visual imagery in this book shifts its focus between found deer bones and their cast shadows. I discovered this portion of a spine in my yard early one fall morning. They were left behind by a coyote, and are all that remains of a white tail deer. These little discoveries often feel like gifts. Mirror image photographs of the bones printed onto cotton poplin are roughly sewn together with deer sinew providing the viewer pause to consider this gift of bones from the coyote. Text printed onto silk organza is cloaked in shadows of black chiffon. The narrative describes repeated encounters with the coyote while also contemplating the unanswerable questions about what these secretive meetings could mean. As the text progresses it becomes clear that the coyote is representative of a deeply felt attraction to someone just out of reach for reasons left unclear. The discovery of the bones elicits this daydream of melancholic longing.

For Purchase Information contact 404-371-9583 or BookArt@decatursartsalliance.org



Art in Surmise

by Anna Shackelford, Woodstock, GA

Plexiglass and Polyfill

13" x 12" x 12"

2023

Artist Statement

Art in Surmise was created with the purpose of calling our relationship with books into question. As technology advances, our relationship with physical paper has changed. Large collections of books may have once seemed like a luxury but now it is seen as a burden. *Art in surmise* pokes fun at the fact that our use for books has diminished and the validity of text has eroded.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Dream of the Golden Empress

by Rachel Simmons, Orlando, FL

Limited variable edition artist's book, edition of 10. Doubled-sided accordion in a hard cover magnetic enclosure with letterpress and screen prints on French and Thai kozo papers, book cloth, and decorative Japanese paper.

13.5" tall x 6.75" wide x 0.78" deep, closed

13.5" tall x 16" wide x 0.5" deep, open and

13.5" tall x 50" wide x 4" deep, fully open for standing display

2023

Artist Statement

Through cinematic visual language, *Dream of the Golden Empress* tells the story of an arrogant emperor bent on environmental destruction. The characters in this allegory—the Emperor, the Golden Empress and the People—are archetypes referencing actors from the current political landscape in the United States. Like shadow puppets, each character embodies easily recognizable traits like greed, selfishness, compassion, anger and love. Two distinct but interwoven threads, the narrative and the poetry, capture two ideas: the historical retelling of a political disaster, and the interruptions caused by cacophonous voices of dissent, warning and protest. On the reverse side of the accordion, the Golden Empress is illustrated through Lego relief prints in a style inspired by Balinese shadow puppets. She moves through a series of poses—perhaps dancing or fighting—as befitting her dream to inspire the People to move, respond and take action.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Eternally Damned

by Lynn Skordal, La Conner, WA

Watercolor paper, spray paint, acrylic paint, book cloth, Nepalese paper
10 panels, 11"h x 9.25"w x 0.75"d closed (extends up to approx. 65"w when opened)
2017

Artist Statement

Eternally Damned is a unique accordion-style artist's book. Images are spray-painted and collaged, covers are cloth-covered boards, lined with Nepalese Lokta paper. The book illustrates stories from classical Greek mythology about unlucky mortals and others who offended the Gods of Olympus and then suffered eternal damnation and punishment for their transgressions. On the back of each collaged panel, each unlucky transgressor's story is told, including: Prometheus, who was chained to a rock and attacked by a liver-eating eagle every day for eternity; Arachne, who was turned into a spider after boasting she could weave more skillfully than Athena; and, Sisyphus, who was condemned to eternally push a huge rock up a hill, never able to complete the task, his punishment for deceiving the gods.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



trial by fire

by Maddi Bryce Smith, Woodstock, GA

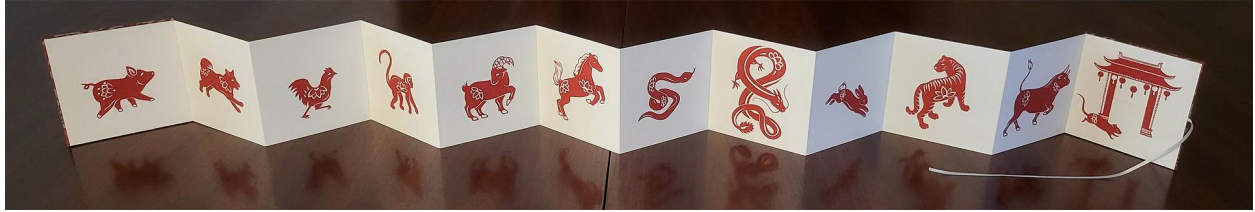
Star accordion book. Details include hand-cut silhouettes, screen printed covers, and hand-transferred laser printed text. Ed. 1 of 3
5" x 5.5" x 0.625" closed; 5" x 11" x 11" open
2020

Artist Statement

This star accordion book is an artistic representation of the Australian wildfires of 2019 which were still burning during the book's creation in 2020. It uses symbols and landmarks of Australia amongst flames to convey the severity of damage towards Australian wildlife and considers humanity's impact on nature. The book opens only as a star shape which forces readers to view it from all angles. This represents how natural disasters force us to examine our actions from a different perspective. I found wildfires to be a powerful embodiment of the mystical properties of nature and its ability to give and take away. My poem reads:

Our planet is demanding respect in a catastrophic way.
Backlashing against our continuous injustices against her, showing no mercy.
She'll go on with or without us.
We are mere visitors to this time, this place.
This devastation, a trial by fire.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



The Race

by Maddi Bryce Smith, Woodstock, GA

Accordion book. Ed. 1 of 3.

4" x 4" x 0.75" closed; 4" x 48" x 1" open

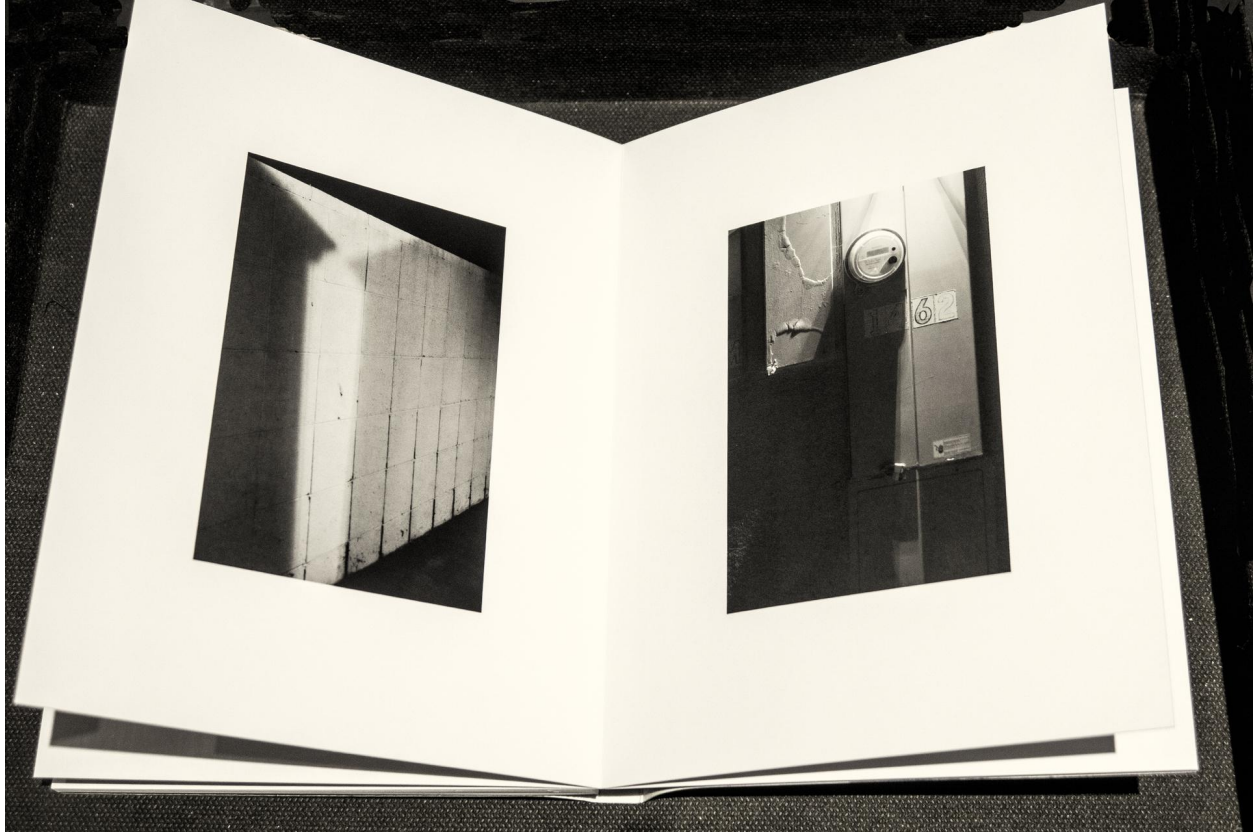
2023

Artist Statement

This accordion book is an artistic representation of the Chinese zodiac and its origin myth in which the Jade Emperor had the animals compete in a great race to determine how the years would be named. The book depicts the twelve animals racing towards the finish line in order from last place to first. The finish line's ribbon is strung between posts of the heavenly gate and continues on either side of the back cover. They can be tied when the book is closed. The title was drawn in a calligraphic technique inspired by Chinese artist, Xu Bing, which combines English letters into structures resembling Chinese characters.

The back of the book incorporates hand-cut rice paper silhouettes along the bottom which represent the river the animals must cross in their race. The colophon was carefully spaced to mimic the circular inset on the front cover, echoing the zodiac's connections to the lunar calendar. It sits gracefully above the rice paper river like a moon.

For Purchase Information contact 404-371-9583 or BookArt@decatourartsalliance.org



Untrue Confessions

by Ariel Swartley, Los Angeles, CA

Photography, a narrative is told without words

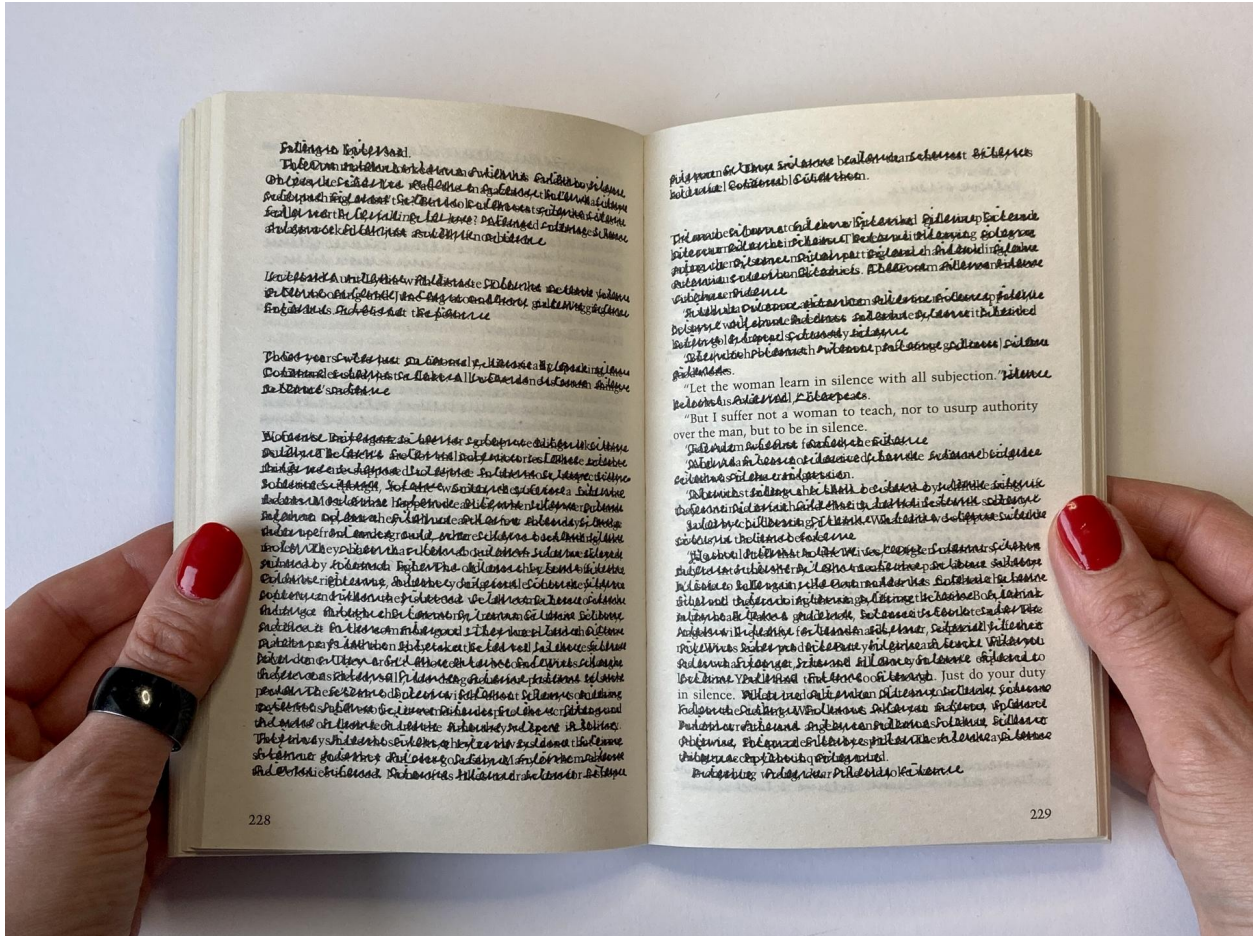
8 inches tall and 6 inches wide

2022

Artist statement

Who's to know what's a spook and what's a shadow, what's true and what's a truer view? Every ordinary world contains another undercover one. Maybe you don't believe me. When I came to Los Angeles 35 years ago, I was a journalist, and I wanted to get the real story. Now as a photographer and book designer I explore formats that encourage people to make up their own. Most of my work involves seeing things in one way and then another, using layers or shifts in perspective or unreliable narrators. In late 2020 I developed a serious vision problem. While it was being treated, it was easier for me to shoot pictures at night. The photographs in *Untrue Confessions* were taken in the retirement community where I live part time.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



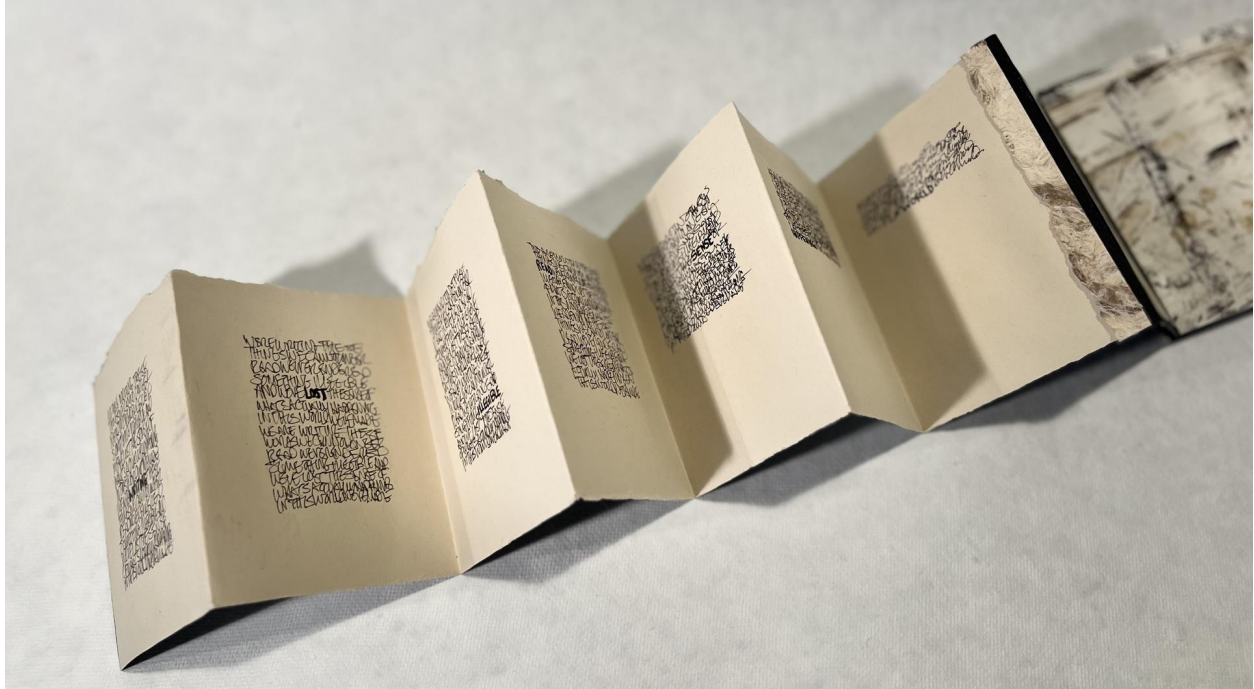
Silenced
 by Carolyn Thompson, York, North Yorkshire, UK

Pen on found book
 17.7cm (h) x 10.8cm (w) x 2.2cm (d) closed
 17.7cm (h) x 21.6cm (w) x 2.2cm (d) open
 2021

Artist statement

Silenced is an altered book created during a 14-day performance that took place in silence and solitude. The word silence was systematically written (approximately 65,000 times), over the text of a Vintage copy of Margaret Atwood's 'The Handmaid's Tale', rendering the story illegible - in itself, silent. Only quotes pertaining to silence can still be read. While speaking generally of the plight of women, *Silenced* acts as a work of defiance — handmaids were not permitted to read or write.

For Purchase Information contact 404-371-9583 or BookArt@decurartalliance.org



We Are Writing These Things

by Sha Towers, Woodway, TX

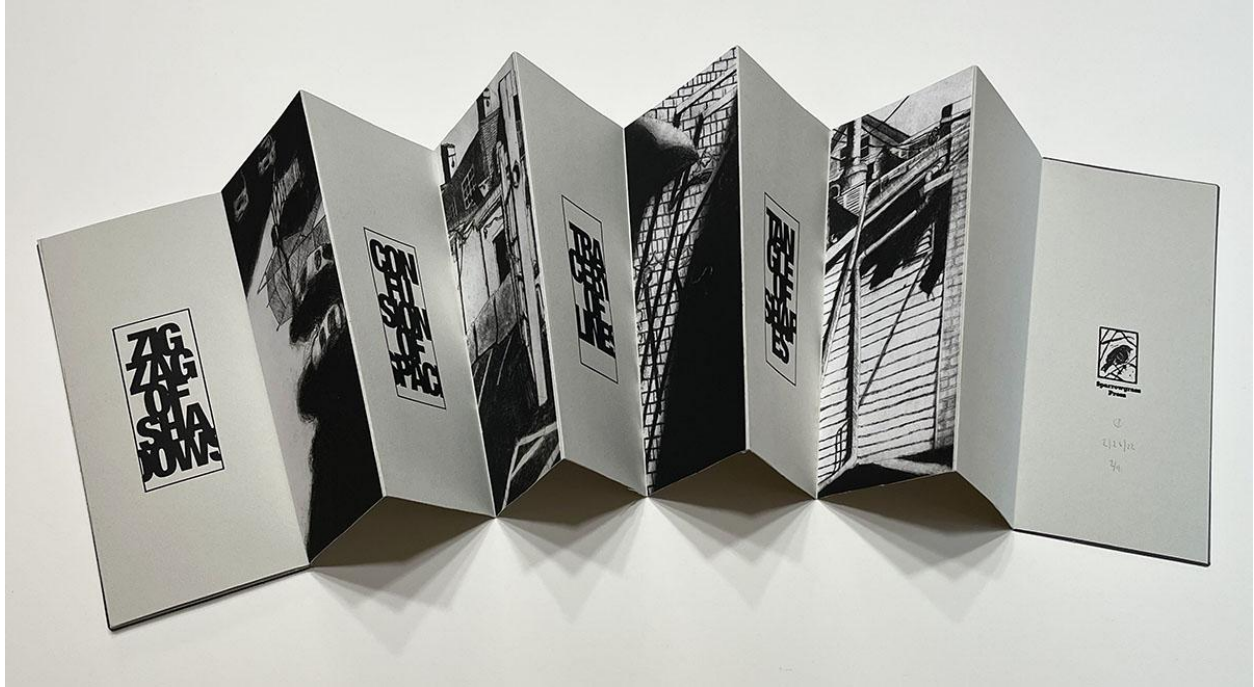
Sumi and walnut inks, gum Arabic, gesso, watercolor paper and amate bark paper
4 x 4.5 in. closed
4.5 x 36 in. fully extended, open
4.5 x 22 in. or less, reasonable exhibit state
2018

Artist Statement

This one-of-a-kind calligraphic artist's book reflects on a line from a speech given by Kevin Slavin at 2011 TED Global talk on "how algorithms shape our world." In this talk, Slavin said, "we are writing these things that we can no longer read . . . we've rendered something illegible . . . and we've lost the sense of what's actually happening in this world we've made." In this artistic interpretation of Slavin's thought provoking quote, I've experimented with the idea of writing overlaying other writing to explore the ideas of communication evolving and fragmenting and how the magic of story can be altered or even lost.

The work incorporates accordion book structure with a flat-hinged, non-adhesive binding with mark making in the spirit of manuscript palimpsests in which language is evolved, overlaid, and lost. Materials include sumi and walnut inks, gum Arabic, gesso, watercolor paper and amate bark paper. Tools included brushes, folded pens and ruling pens.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



What Am I Seeing?

by Ellen Winkler, Kensington, MD

Accordion book, with hand pulled etchings. Type printed from polymer plates
9 15/16" high x 7 3/4" wide, open
9 15/16" high by 3 7/8" wide, closed
2022

Artist Statement

My books are a response to my visual experiences. I am deeply moved by the miracles and mysteries of light, shadow, shape and form. I have created etchings and paired them with my own poems that also arise from these profound visual experiences.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



The Ties of the Fallen Stars

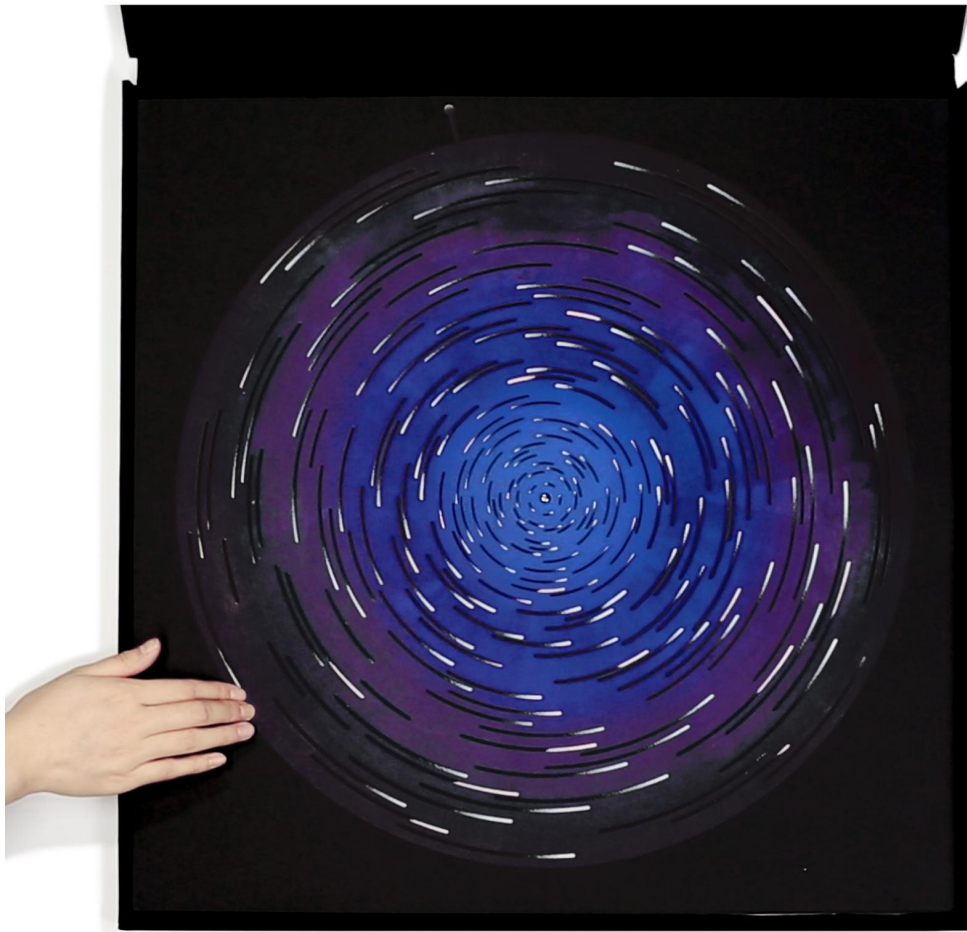
by Jingjing Yang, Providence, RI

Intaglio print
10" x 17" x 12.5"
2023

Artist Statement

I created this artist's book titled *The Ties of the Fallen Stars* to explore invisible bonds between people, or it is also a home that keeps all my ties. I got the inspiration from the traditional Chinese myth of Three Lives Stone. It is said to be a stone that allows the dead to see their past lives, present lives, and future lives. This artist's book is in the shape of a traditional Anhui-style building from southern China. The structures of the Chinese domestic house "step mountain walls" and "four waters return to the hall" represent the expectations of countless generations for a home: to shelter me within high walls, to collect memories from all directions in the hall in front of the courtyard, and to keep my most cherished possessions in the tile-covered chamber. In this artist's book, I placed the Three Lives Stone, wrapped in a red thread, in a box shaped like a room with a corridor and front hall for collecting memories in front of it.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Under The Same Sky

by Jingjing Yang, Providence, RI

Screenprint 1 of 3, on BFK rives paper and book boards

22.5" x 22.5" x 2"

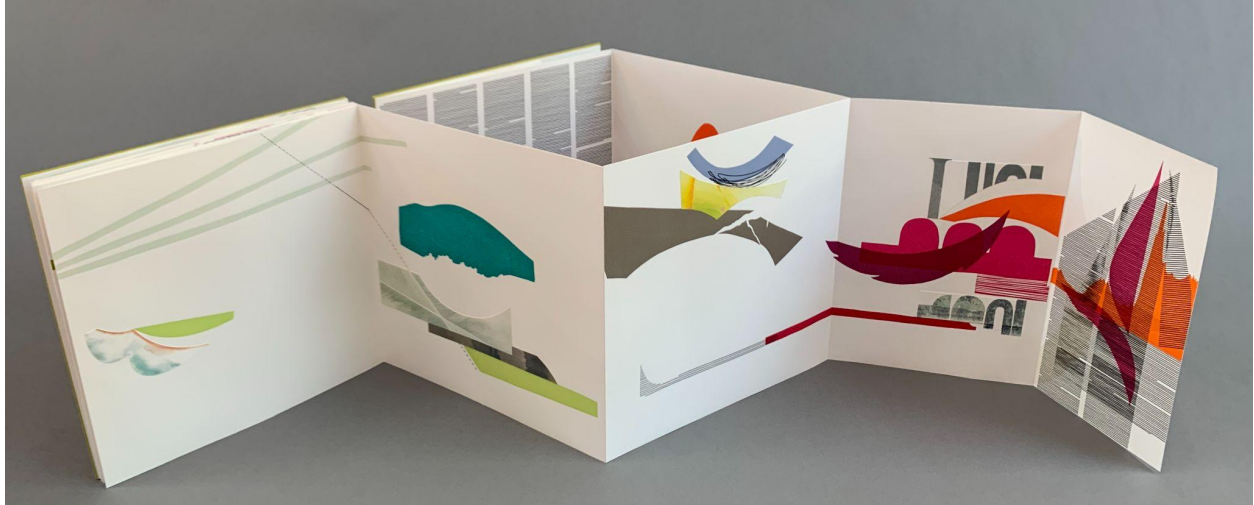
2023

Artist Statement

Under The Same Sky is an artist's book about the stars and sky. The book emphasizes the feeling that people share the same sky under the same starry sky, transcending dimensions of time and space. The book is inspired by the giant comet of 1811, which was visible in the sky for 260 days that year. What a magnificent sight it must have been! Perhaps only people of that era can truly know. However, no matter where we are, when we are, or how far away, we share the same sky with millions of people when we look up at the starry sky. At that moment, everyone's spiritual world transcends all boundaries, such as race, language, and gender, and connects through this sky.

Looking back at my works, they are a reflection of my emotions at a certain point in time. Although my life thus far has only been a little over 10,000 days, life is full of separation and attachment. My works may be the obsessions that cannot be expressed in words, containing myself and all the emotions that resonate with me, carrying the invisible burdens that I am not even aware of, eventually forming into shapes of books.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



(Dis)location

Invitational

by Macy Chadwick, Petaluma, CA

Limited edition artist's book. Letterpress printed (polymer plates and linoleum) with inkjet-printed collage elements on Zerkall Book paper. Two-sided accordion, enclosed in a custom box.

10" x 10" x 0.5" closed; 10" x 130" x 8" fully extended.

2022

Artist Statement

The artist book, *(Dis)location*, is a visual narrative communicating the artist's emotional response to the COVID-19 pandemic through abstract shape and color. In the first few pages of the accordion-style book, geometric shapes in cool blues and greens are aligned and balanced on the page in a lyrical arrangement. As the storyline continues, a few fold-out pages reveal abstracted newspaper columns, and bright, jutting graphics of hot colors. The horizon line then begins to skitter and jump; and imagery becomes increasingly angled, fragmented, and spinning. The back of the book includes a visual interpretation of the news media and the now-familiar barrage of graphics of increasing virus, and infection. Rather than a chronicle of pandemic headlines, data, and dates, *(Dis)location* employs the universality of color and composition to evoke a world inexorably changed by isolation, sickness and loss.

Imagery was inspired by collages created by the artist during isolation in 2020 and 2021. News graphics were based on images published by Johns Hopkins magazine and The New York Times. *(Dis)location* was printed on the letterpress with linoleum blocks and polymer plates, with additional inkjet-printed collage elements.

For Purchase Information contact 404-371-9583 or BookArt@decaturartsalliance.org



Your Leader Could be a Tyrant, How to Tell

Invitational

by Tatana Kellner and Ann E. Kalmbach, KaKeArt, Rosendale, NY

Silkscreen, digital, sewn board binding

11.5" x 8.75"

2019

Artist Statement

Inspired by the rise in ultra-nationalism and worldwide threat to democratic ideas and principles, *Your Leader Could be a Tyrant, How to Tell* incorporates silhouetted images of each tyrant with hand-stamped text about their peculiar habits, statistical information about their rule, and accompanying texts discussing common traits of dictators. Originally conceived as a companion to *Your Co-Worker Could Be A Space Alien* from 1985, this book mixes humor and horror to underscore our contemporary reality.

KaKeArt is the collaborative team of Ann Kalmbach and Tatana Kellner. KaKeArt produces ironic, politically charged works including postcards, artists' books and public interventions. They have worked together since 1983 and published 20 artists' books, numerous installations, and public interventions.

They have been awarded residencies at the Visual Studies Workshop, MacDowell Colony, Yaddo, Ucross Foundation, Visual Studies Workshop, Bogliasco Foundation, The Hessische Landesmuseum in Darmstadt, Germany, University of Southern Maine, and The Sirius Arts Center in Ireland, among others. Additionally, they are the recipients of the New York Foundation for the Arts grants and the Pollock-Krasner Foundation grant. They have served as jurors and panelists for a variety of national and local arts organizations.

KaKeArt are co-founders of Women's Studio Workshop (with 2 others). They exhibit regularly around the country and abroad.

For Purchase Information contact 404-371-9583 or BookArt@deaturartsalliance.org



Deep Patience

Invitational

by Eileen Wallace, Athens, GA

Handmade paper, relief printmaking, typewriter

5" x 10" closed; 10" x 10" open

2021

Artist Statement

This slim volume is a reflection on patience and quiet; on waiting and impatience; and on listening to silence.

For Purchase Information contact 404-371-9583 or BookArt@decatourartsalliance.org