

# **The Book As Art v.13: Mixed Messages**

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

**September 12 – October 25, 2025**

*The Book as Art V. 13: Mixed Messages* is the thirteenth edition of an art show celebrating books: objects that, in an increasingly digital world, stubbornly survive.

“Mixed Messages” draws on the layered complexities of language, saying one thing but meaning another. In a world inundated with myriad ways to communicate and connect, messages are muddled, signals crossed, meanings distorted. Ambiguity is the native tongue of nuance. The book, as both object and idea, holds space for these contradictions.

The objects in this exhibition should 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 transfigured. Artists are challenged to embrace the dualities and paradoxes of communication—to celebrate the static and the shifting, the familiar and the foreign, the clear and the cryptic.

*The Book As Art series seeks to showcase beautifully made volumes, sculptural and conceptual interpretations, and one-of-a-kind approaches to the book format.*

JURORS include Bryan Christopher Baker, Anne Meyers DeVine, and Rachel Simmons.

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

### **GALLERY HOURS**

Thursday – Saturday, 1 – 5 pm  
And by appointment

### **OPENING RECEPTION**

Friday, Sept. 12, 6:30 – 9:00 pm

This event is free and open to the public. Find the link to register at [BookAsArt.com](http://BookAsArt.com).

### **EVENTS**

Join us for free events throughout the 2025 exhibit, including artist talks where The Book As Art artists will discuss their work and participate in Q & As. Learn more at [BookAsArt.com](http://BookAsArt.com).

### **ORGANIZING COMMITTEE**

Angie Macon (Director, Decatur Arts Alliance)  
Joe Davich (Director, Georgia Center for the Book)  
Lockey McDonald (Registrar)  
Cynthia Lollis, Emily Mottola, Ally StoneWright

### **PURCHASING INFORMATION**

Please contact the Decatur Arts Alliance at 404-371-9583 or [bookart@decaturartsalliance.org](mailto:bookart@decaturartsalliance.org).

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



## DOGS

by Stephen Albair, San Francisco, CA

Hand made book and hand-constructed container

5.5 x 4.5 x .5 inches (book); 6.5 x 8.75 x 1 inches (container)

2023

### Artist Statement

Evocative photographs weave enchanting open-ended stories of DOGS. Personal experiences are woven with meticulously crafted tableaux of found objects and figurines, unveiling a tapestry of emotions—from love, loss, to yearning. This foldout book pays homage to our cherished canine friends who have journeyed alongside us, captured like performers on a timeless stage. A door is open to a world of compelling images deeply rooted in our love for dogs. The beauty of a fold-out book is that you can only see one side at a time. This plays into the personal narrative of the viewer and their personal experiences with dogs.

All photographs and the Table of Contents are 4" X 6" original archival prints. The book is handmade and the aluminum container is also handmade in England.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Circle Back**

by Anne Beidler, Atlanta, GA

Rives BFK and Asian Papers, monoprint and relief overlays

9 x 14 x 8 inches

2024

### **Artist Statement**

This playful flag concertina book is all handprinted by the artist using an old wood letter press form of the letter O, combined with monoprint and relief overlays and paper cut outs. Paper includes Rives BFK, and Asian Papers. The book stands 9 inches tall and is about 14 inches when open.

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## **The Nature of Language**

by Jen Bracy, Portland, OR

Mixed media, with primary medium of paper  
 3.5 x 3.5 x .5 inches  
 2017

### **Artist Statement**

The Nature of Language is a 3.5 square inch book which explores words juxtaposed with image textures for a poetic examination of our world and relationship with nature. The cover is made of a 3.5" hard disk, an obsolete technology made predominantly of plastic. Homonyms—words which sound the same but have different spelling and different meaning—used on opposite spreads, exposes the folly of human's perceived dominance over nature, and also the arbitrariness of the English language.

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## **Telling Glances**

by Judi Bradford, DeLand, FL

Mixed Media  
4.5 x 9 x 2 inches  
2023

### **Artist Statement**

Telling Glances is a four-panel artist book in the form of a Jacob's Ladder, where each side of each panel features a face with a distinct emotional expression—joyful, irritated, adoring, oblivious, smug, and more. As the panels flip in the kinetic motion of the structure, the faces realign in new combinations, suggesting fleeting relationships and emotional exchanges. A loving look may meet a sneer, or a smug glance might confront confusion. With every turn, new stories are implied—sometimes tender, sometimes tense. Telling Glances explores how facial expressions alone can hint at connection, conflict, and complexity in human interaction. This book is not meant to be read linearly, but experienced as an ever-changing tableau of emotion and suggestion—an exploration of how expression alone can tell stories, imply conflict, hint at affection, or reveal unspoken dynamics between people.

This is a book that does not sit still. It invites touch, interaction, and observation.

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## **Arise by Any Other Name**

by Servane Briand, San Francisco, CA

(in collaboration with Patrick Fenton and Samuel Mignot)

Letterpress and risograph printed. Screenprinted clamshell box. Edition of 50.

16 x 5.25 x 1.5 inches

2023

### **Artist Statement**

“Arise by Any Other Name” is the collaborative project of Servane Briand, Patrick Fenton and Samuel Mignot. It is a serial artists’ book in twelve episodes (limited edition of 50).

Each booklet has a cover and two folios; the cover is letterpress printed on the outside. The inside cover as well as the two middle folios are printed with risograph, and sometimes the additional stencil or stamp to highlight details of the story or the imagery. Binding is pamphlet stitch with hand dyed or partially hand painted linen thread to match the vibrant riso colors.

All twelve booklets are housed in a screenprinted clamshell box that has the shape of a trapeze to echo the shape of a tower when they are assembled together.

The twelve stories, originally inspired by the Tower of Babel, became about what role language plays in shaping what we believe. They explore the space in between our various idiolects. We translate as we communicate.

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## **waves-2**

by Servane Briand, San Francisco, CA  
(in collaboration with Louise Cagani)

Stitched, perforated paper and leather  
12.25 x 5 x 5 inches  
2025

### **Artist Statement**

waves-2 is the second collaboration with French artist Louise Cagani. Paper is stitched, perforated, torn and pierced. Confronted with a mechanical, repeated, almost compulsive movement, it metamorphoses into an almost sculptural support, moving from flat surface to volume. Fragmented and torn, it is reassembled through weaving, like an attempt at repair. The resulting piece is both delicate and strong. It reminds us of the continuous energy of ocean waves. The open, cylindrical shape of the box is inspired by pipeline surfing inside a giant breaking wave.

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## The History of Language

by Savannah Bustillo, Iowa City, IA

Cue cards, two handmade books screen printed on a single recycled 2002 Jeep Cherokee and Comanche car repair manual. Variable edition of 3.  
Installation, 9.5 x 6.5 x .75 inches per book  
2022

### Artist Statement

This installation is a game.

One book prompts the viewer with a set of directions in English, and the other in Spanish, with the promise that if a guest chooses to read the Spanish tongue-twister, or trabalenguas, out loud, they can then tear out and keep a page from the other book. This trabalenguas teaches the speaker how to create the /rr/ or 'trilled R' in Spanish. The more often one repeats the trabalenguas, the stronger the /rr/ will become as your tongue slowly adjusts to the correct placement in the mouth.

Over time, the choices audiences make will be displayed in what pages remain of the two books, themselves sisters. Both are created from a single recycled car repair manual. Not only is this installation an experiment, but a reminder, via car manual, that the history of language cannot be divorced from the physical material of the world, nor the mechanical ways we try to train our mouths to accommodate different linguistic paradigms.

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## **The History of Work**

by Savannah Bustillo, Iowa City, IA

Sliced Popular Mechanics magazines (1960s-1970s), fender washers, screws, synthetic vellum, screen printing. Variable edition of 15.

2 x 13 x 13 inches

2024

### **Artist Statement**

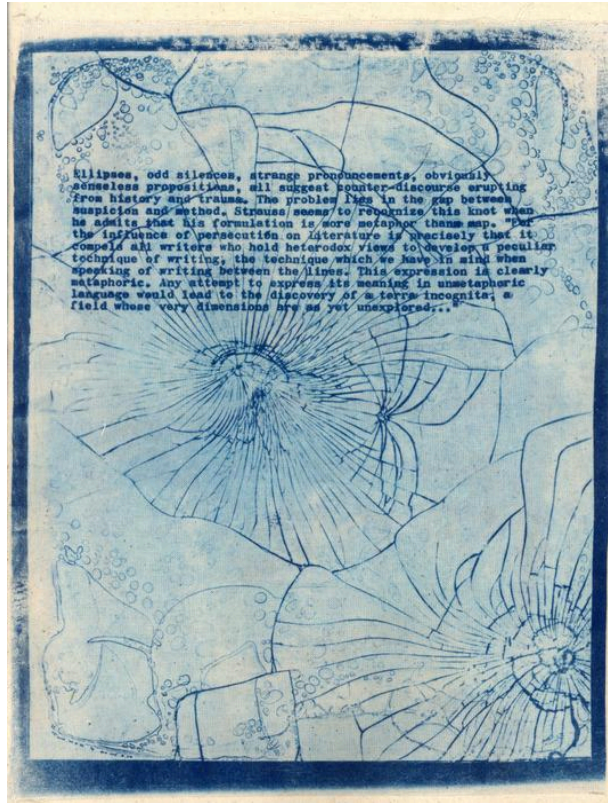
This is a book about the history of work.

About the history of LEVERs,  
WHEELs AND AXLEs,  
INCLINED PLANEs,  
WEDGEs,  
PULLEYs,  
and SCREWs.

These are the six simple machines. They are the simplest mechanisms that use mechanical advantage or leverage, to help minimize the force needed to do work. They are linear, unidirectional, ideal - without friction or elasticity getting in the way.

This is a book about the failure of work as we have previously acknowledged it and the need to make work work better. It exists as a link in a chain of simple machines that define work and by extension labor, power, and agency through specific operators and actors. But there exist spaces and ways to appropriate these simple machines, these Popular Mechanics, these fender washers, the very concept of work. There are ways to make them our own. To work for us.

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## **Terra Incognita**

by Graham Cassano, Pontiac, MI

24 page, bound, fabric codex printed using cyanotype

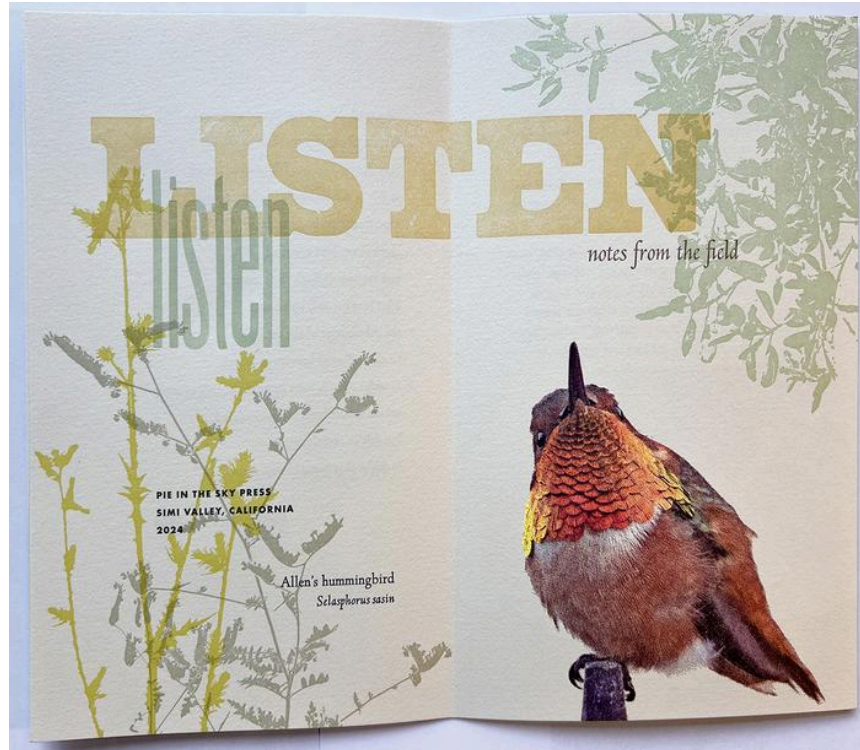
11.5 x 8.5 x 2 inches

2025

### **Artist Statement**

“Terra Incognita” is a hand-made, 24 page, bound, fabric codex that uses photograms of broken glass over type-written pages to explore the relationships between persecution and writing, desire and value, consumption and democracy. As the argument moves from a discussion of the situation of philosophers in authoritarian societies, to the politics of market economies, the pages become increasingly obscure, and the words begin to fragment and disappear, demanding more of the reader,--more effort, more thought, more imagination. These images are based on photograms of broken glass over typeface on onion skin paper. The broken glass and typeface/onion skin were exposed on a large format negative, for hand-made reproduction using alternative/historical chemistry and processes. The final codex is printed using cyanotype.

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## Listen

by Rebecca Chamlee, Simi Valley, CA

Letterpress-printed artist's book

11 x 7.5 x 2 inches

2024

### Artist Statement

"Listen: notes from the field" is a personal investigation into the sounds of birds; what the vocalizations mean and how they differ from bird to bird.

"Listen: notes from the field" was printed in 2024 at Pie in the Sky Press in Simi Valley, California by Rebecca Chamlee on the Vandercook Universal III power press using handset Deepdene and Futura and assorted wood type on Zerkall text wove and Nideggen papers. Included in the book are 15 letterpress printed bird portraits. The original photographs were shot out the studio window with a Nikon 850 with a Nikkor 500mm telephoto lens and printed in four colours using photo polymer plates.

The book is case-bound, covered in Dubletta book cloth, with printed Bugra endsheets. It is stored in a hinged box with a companion volume, Listen to the Corvids and includes an Audubon bird call.

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## **Dreams**

by Insiya Dhatt, San Francisco, CA

Kokuze paper, wood laser cut and stained. Variable edition of 10 sets.  
11.5 x 9 x 4 inches (box); 22 x 22 x 0 inches (fully extended)  
2023

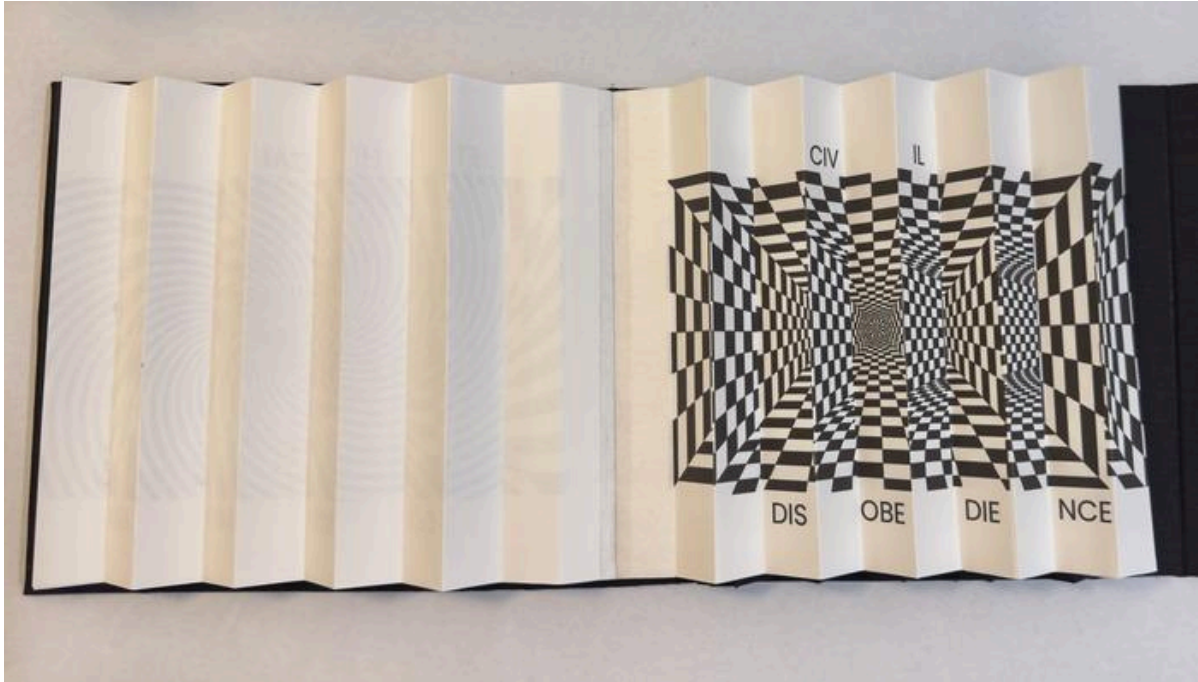
### **Artist Statement**

“Dreams” is a conceptual project that symbolizes the elusive nature of dreams and aspirations. As individuals engage in assembling the mobile and personalizing the accompanying books, they embark on a transformative journey of self-expression and discovery. The project prompts contemplation and balance of aspirations in shaping our lives and explores the connection between dreams and our lived experiences.

The materials used in the project include light-colored Kozuke paper, intricately laser-cut wood hooks, and connectors. All these components are carefully enclosed in a box shaped like a book, adding an element of anticipation and storytelling to the experience. As individuals thread and construct the mobile, they have the opportunity to weave their own dreams and aspirations into the artwork. The books act as blank canvases, inviting the addition of personal stories, musings, and reflections.

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## **Illusions of Progress**

by Insiya Dhatt, San Francisco, CA

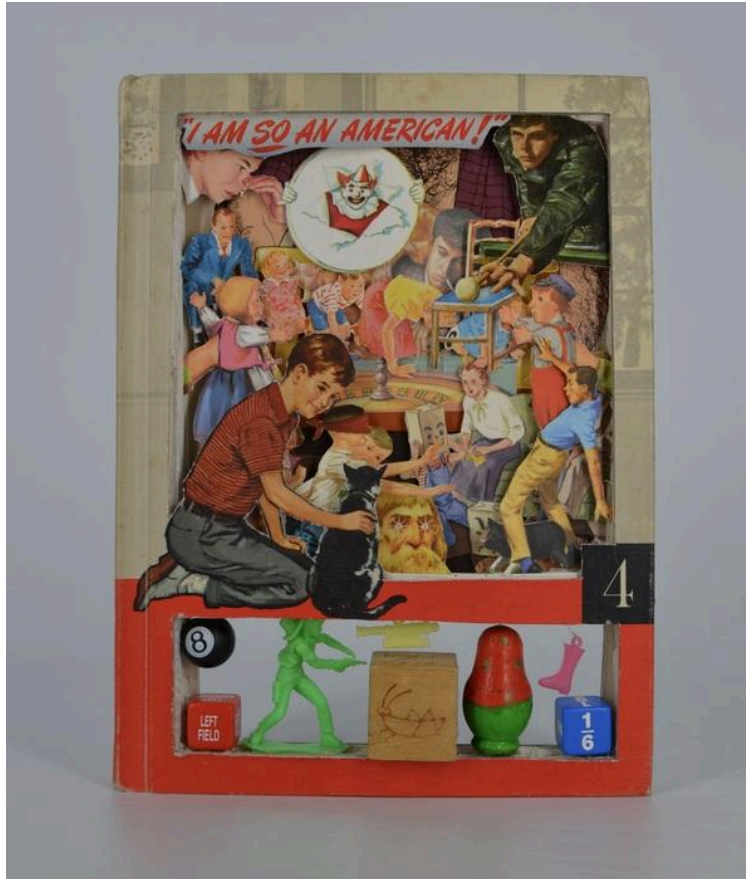
Paper and board  
11 x 12 x 2 inches  
2024

### **Artist Statement**

“Illusions of Progress” is a visual exploration that delves into the contradictions inherent in the concept of societal progress. The book employs an accordion fold design, allowing each page to reveal two distinct optical illusions. These illusions are designed to be viewed from either the right or left side, with each perspective uncovering a different image. When these images are viewed together, they merge to form a third, complex narrative that reflects the blending of contradictory viewpoints.

The structure of the book is intentional, crafted to engage the viewer in a physical and conceptual examination of progress. The dual illusions on each page represent a range of topics, from Civil Disobedience to Unbiased Opinion, chosen for their relevance to contemporary societal discourse and their inherent duality. This design choice serves as a metaphor for the complexities and contradictions of societal advancement.

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## Language for Daily Use

by Ben DiNino, Minneapolis, MN

Mixed medium. Vintage book, card stock, PVA adhesive, toys, string, hot glue.

9.25 x 7 x 1 inches

2023

## Artist Statement

This piece is a little different than my normal "biblio-excavations" where I remove text from a book leaving selected imagery exactly where it was printed. For this piece I collected imagery from a variety of old textbooks and manuals and attempted to inlay it into a vintage school book to create a specific narrative. I also work from each side of the book creating two different compositions. I still backed each image with card stock to make it more rigid, but I actually cut through the cover on both sides. I also added other playful elements in the bottom window that cuts the entire way through the book. I wanted this piece to be visually interesting but also a bit tongue in cheek and silly. I feel that it fits well with the exhibition's theme of "Mixed Messages".

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## **THIS SIDE TOWARD SCREEN**

by Ben DiNino, Minneapolis, MN

Mixed Medium box set containing hardbound book, imitation slides, and LED light screen. Edition of 10.

7.5 x 7.5 x 5 inches

2024

### **Artist Statement**

This piece is a limited edition book and box set I created to highlight my collages made from slide and negative film. The book features over 130 of these works from the last 5 years. I hand cut and assembled every element of the book using a tortoise-shell binding. Each set includes 10 random enlarged replica slides of the original work. These imitation slides are printed on PET transparency film, not slide film. I hand cut and silk screened all the slide mounts copying vintage designs from my collection. I've included an LED screen to more easily view the slides. I also designed and assembled the entire box to mimic a 1970s slide container. This piece was made as an edition of 10. Besides being a document of these specific celluloid based collage works, I also hope that the entire design pays homage to the look of vintage photographic material.

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## OLD

by Jan Dove and Lucia Harrison (with collaborators), Port Angeles, WA

Artist book, pigment print on paper  
10 x 10 x .5 inches  
2023

### Artist Statement

"OLD" is a collaborative project by Jan Dove and Lucia Harrison (and several artist friends "of a certain age"). They created this volvelle and essay to spark conversations about what it means to be women artists growing older with humor, grace and a circular as well as linear vision of time.

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## **The Circus of Observable Celestial Phenomena**

by Mari Eckstein Gower, Redmond, WA

Inkjet printed on 80lb superfine cover paper, book cloth, binders board  
 10.75 x 7 x .5 inches (closed); 88.5 inches (open)  
 2024

### **Artist Statement**

The night sky presents an ever changing theatre -- A circus that merges humanity's imagination with their quest for meaning.

When our ancestors looked up at the sky they observed seasonal patterns, inspiration for stories, and a place of such magnificent beauty it must be the realm of their gods. Today we still look up to marvel at celestial phenomena. But, with the aid of the James Webb telescope, we are now discovering clues to help us decipher deep mysteries of the cosmos.

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## **The Ritual of Remembering**

by Mari Eckstein Gower, Redmond, WA

Letterpress printed, pleated accordion, artist's book

8.5 x 11 x 1 inches (closed); 85.5 inches (open)

2025

Photo Credit: Kat Gower

### **Artist Statement**

My Japanese Aunt joined our family as a war bride in the 1950's. She introduced me to a wide world of ideas. Of all these, her little Shinto altar to her ancestors was my favorite.

As the older generation in my family died away, I wanted to create a ritual to remember them. So, I thought of my aunt's shrine & began celebrating All Souls Day with my own altar.

In late October I imagine my deceased loved ones arrive like migrating Monarch butterflies. Butterflies as personifications of human souls date back as far as the ancient Greeks, whose word for soul, Psyche, also means butterfly.

"The Ritual of Remembering" pays homage to my All Souls altars. It also speaks to the crisis of declining Monarch butterfly populations on both coasts of the USA. Their migrations are celebrated by communities all along their flight path. But by some counts 90% fewer Monarchs have arrived at their winter homes. Such a loss would mark not only the death of a species, but also the end to beautiful rituals.

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### **3 Points**

by Pedro Gonzalez, Marietta, GA

Book/paper arts

6 x 6 x 3 inches

2025

#### **Artist Statement**

We are invited to embrace the dualities and paradoxes of communication — to celebrate both the static and the shifting, the familiar and the foreign, the clear and the cryptic. 3 Points is a book that structurally explores these tensions by presenting two parallel chapters that opens up in multiple ways, offering varied paths for reading. The book can be experienced by following its natural unfolding structure or through alternative combinations created by the reader.

Each facet of 3 Points reveals its theme across different dimensions. One expression is composed of "half point" rendered in asemic writing\*, contributing to the book's cryptic quality. Other interpretations are conveyed through lines, cuts, perforations etc... adding texture and depth to the reading experience.

\* Asemic writing is a wordless open semantic form of writing. The word asemic means "having no specific semantic content", or "without the smallest unit of meaning" With the non-specificity of asemic writing there.

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## **Regaining Composure**

by Cristina Hajosy, Canton, MA

Artist's book/music composition journal with marbled staff paper, hand-stitching with linen thread, brass tubes, paste papers, weaving and collage

11 x 8.5 x .5 inches

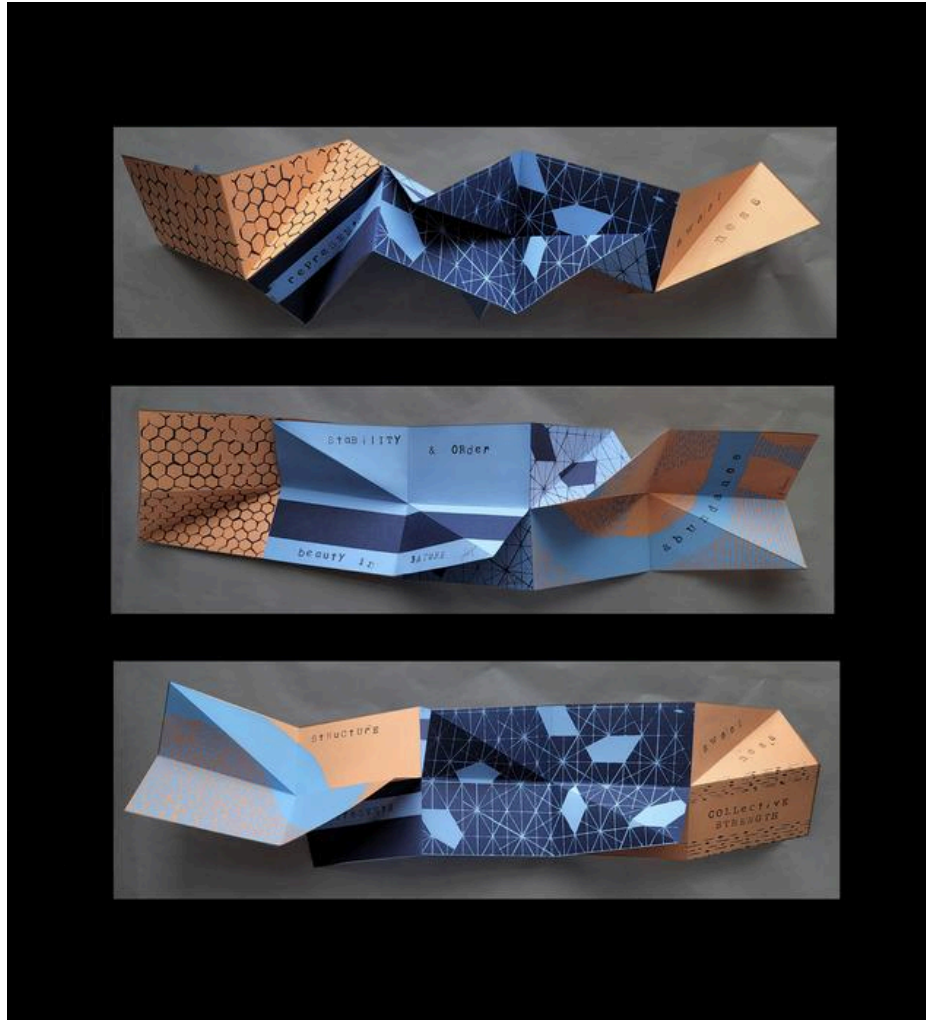
2021

### **Artist Statement**

Thoughts of music and mental clarity come into focus. "Regaining Composure" is an artist's book/music composition journal with marbled staff paper, hand-stitching with linen thread, brass tubes, paste papers, weaving and collage. Mixed messages with mixed media.

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## **Twist and Fold**

by Gail Hansen, Wellesley, MA

(in collaboration with Sandra Cardillo, Sharon Hayes, and Stephanie Stigliamo)

Folded printed paper

5 x 5 inches (closed); 20 x 5 inches (open)

2025

### **Artist Statement**

“Twist and Fold” is a collaboration among four printmakers/book artists to create a completely new fold and book structure, as well as unique packaging. We chose colors, paper and designs together. Each of the four folded pieces forming the book is one individual's design and printing. Together we folded the case and chose and printed the verbiage.

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## **City Walk**

by Alice Harrison, Morristown, NJ

Handmade accordion book

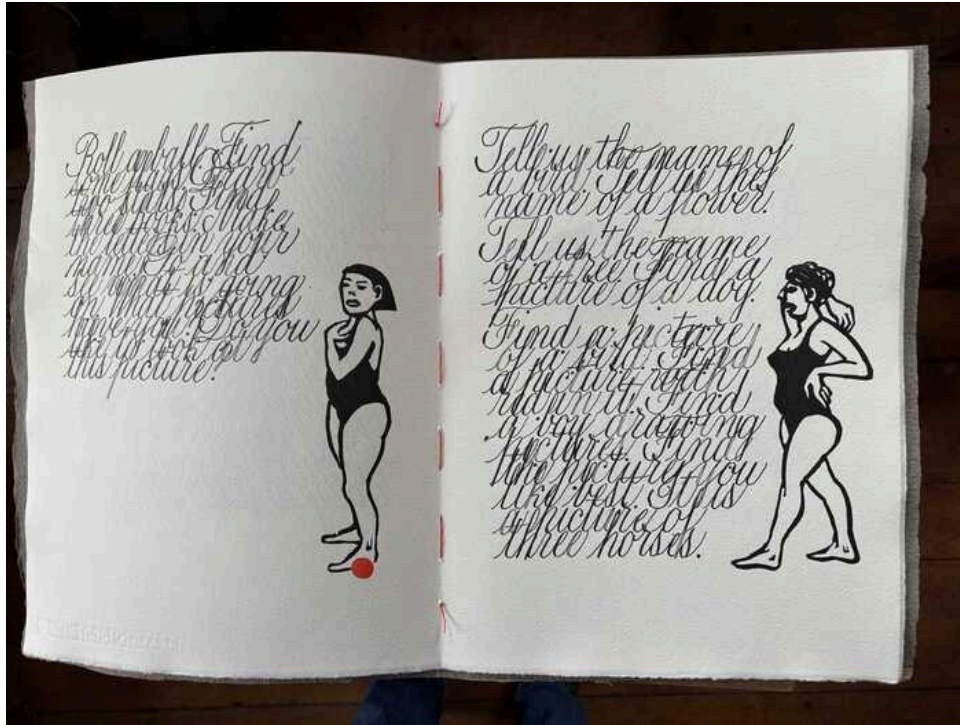
10 x 7 inches (closed); 10 x 70 inches (open)

2023

### **Artist Statement**

“City Walk”, “We All Together”, and “At Home” are a series of handmade books exploring the layered relationship between place, memory, and community. Through collage and drawing I investigate how we find connections—within ourselves, with others, and in the spaces we call home.

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## Exercises

by Barbara Henry, Pottstown, PA

Linoleum cut and copperplate on paper  
 10.5 x 14 inches (closed); 10.5 x 21 inches (open)  
 2024

## Artist Statement

"Exercises" is a product of a fascination with 19th and early 20th century primers and a love of cursive handwriting. Rendering parts of the primer text verbatim in a compressed copperplate hand emphasizes the physicality of the writing, juxtaposing it with linocut images of figures exercising, and making it difficult to read--reminding the adult reader of the childhood experience of learning to read and at the same time creating a visual equivalent of the motion of exercising. The book is playful, yet mindful of an important set of skills that new technology is threatening.

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## **Mallard's Dream II**

by Barbara Hocker, Bolton, CT

Archival pigment prints, mulberry paper, encaustic wax, bamboo, waxed linen thread, leather cord

48 x 26 x 3 inches

2025

### **Artist Statement**

"Mallard's Dream II" is a whirlwind artist book. Whirlwind binding uses pages of differing lengths sewn together at the split bamboo spine and scrolled around the spine for storage. This creates curled pages. Images for this book are complex reflections on the water's surface at a boat launch on the Connecticut River at Essex, CT. The photos are printed on mulberry paper and infused with encaustic wax.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)





## **River Book VI**

by Barbara Hocker, Bolton, CT

Archival pigment prints, mulberry paper, encaustic wax, bamboo, waxed linen thread, leather cord

36 x 12 x 2 inches (open)

2024

### **Artist Statement**

“River Book VI” is a modified Dragonscale bound artist book. Dragonscale binding is an obscure Chinese binding that adds multiple pages to the scroll format. Pages and scroll are archival pigment prints on mulberry paper infused with encaustic wax. The pages are attached in an offset pattern along the scroll which is sewn into a split bamboo spine from which the book is hung. The photos of moving water used in this book create the flowing complexity of the river.

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## **The Rest Cure**

by Ashley Kauschinger, Avondale Estates, GA

Cyanotypes on cotton  
36 x 52 inches  
2020

### **Artist Statement**

This piece gathers historical images of women undergoing the “rest cure,” including photographs of Dr. Jean-Martin Charcot’s performances of the defunct disease, hysteria, now understood as misdiagnosed conditions like epilepsy. Interwoven are early anatomical diagrams from “The Wandering Womb” and documentation of other treatments such as mercury baths, fire hose therapies, and shock devices. I printed these images using cyanotype, a process contemporary to the Victorian Era, and sewed them into a quilt. Using the language of women’s work, I created a labor intensive and personal connection to these women as my ancestors.

I also see quilts as an extension of my book arts practice: structured like pages, read piece by piece, holding time and memory in their folds, inviting the viewer to read across their surface slowly, like turning through a book of forgotten histories.

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## **Caught in the Crosshairs**

by Patty Kennedy-Zafred, Murrysville, PA

Bookmaking/Printing/Fiber. Hand photo emulsion screen printed images on hand dyed fabric; digitally printed images overdyed, machine quilted, machine stitched binding techniques, creating a two sided accordion book.

64 x 12 x 12 inches

2022

Photo Credit: Larry Berman

### **Artist Statement**

Perhaps not obvious at first glance, hidden beneath the dots, self-portraits taken the year Roe v. Wade was decided, protecting women's right to choice, inspired this work. As a young woman, Roe offered physical and emotional security and the right to privacy regarding my body. Fifty years later, with political parties entrenched in conflict, American women are caught in the crosshairs, resulting in the reversal of their rights to control personal reproductive health care decisions. From state to state, women are forced to evaluate their possibilities for care, without regard to the necessity of their urgent need. The constant changing, and reversal of policies, leads to confusion and indecision leaving countless women in a quandary.

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## **A Cup of Tea**

by Mirka Knaster, The Sea Ranch, CA

Fiber art

16 x 18 x 4.2 inches (closed); 4.25 x 7.5 x 1.25 (open)

2020

Photo Credit: Larry R. Wagner

### **Artist Statement**

Immigration is a charged issue. On the one hand, immigrants have long been the lifeblood of America. On the other hand, some people whose families immigrated to the U.S. in earlier times want to close the gates. The result is that immigrants get mixed messages: yes, we need you; no, we don't want you. Words can reject or welcome. This accordion book is made up of "pages" whose language contains polarized responses to immigration. It was created with used herbal tea bag papers, fused onto interfacing, and joined together by machine stitching, words are machine-stitched, front and back covers are hand-stitched with tea bag strings; the cup was drawn on paper.

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## **Spent**

by Jenn Law, Toronto, Ontario Canada

Hand-bound artist's book with embossed cloth cover, composed of archival ink jet prints on kozuke paper of letterpress printed Calathea (Prayer Plant) leaves. Edition of 10. 7.25 x 3.25 x .25 (closed), 7.25 x 27.5 (open)  
2023

### **Artist Statement**

My recent work involves letterpress printing poetic texts onto living botanical specimens, some which are left to decay, while others are replanted in the earth. In these collaborations, I intentionally craft phrases that may be read and interpreted in multiple ways, often with humour, depending on whom one imagines the writer or recipient to be—plant or human. As correspondences, they seek to foster connection through close observation and exchange, inviting us to probe the places where we overlap. But they may also send mixed messages. Each plant responds in its own unique way. Some hold onto my words indefinitely, while others conceal or edit them out altogether. My hand-bound artist's book "Spent" documents 55 letterpress printed Calathea (Prayer Plant) leaves, each embossed with a repeated small "asking" and left to decay, transforming and partly obscuring the text and its reading in the process. The fulfilment of each request is deemed enacted in its printing.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Unraveled**

by Julie Leonard, Iowa City, IA

Pigment printed photographs and text/Accordion fold structure

9 x 7 inches (closed); up to 72 x 7 inches (open); 24 x 24 inches (circular display)

2024

### **Artist Statement**

I photograph 'corrosion' of all sorts—crumbling walls, rusty pipes, fraying lace, cracked sidewalks, peeling paint. Unraveled pulls images together, focusing on rusted surfaces and objects as the common thread to create a digital collage. Close up these surfaces and textures are beautiful as are many aspects of decay; also melancholic, evoking a world that is hanging on yet past. In composing these images, I hope to draw on that tension and contradictions to be found between beauty and decay, and how beauty can lay bare corrosion. The text in this book reflects on that dichotomy and considers the words we use to describe physical, metaphorical, and metaphysical aspects of concepts such as corrosion and corruption and disintegration.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## Enough

by Eryn Lewis, Newark, NJ

Wood, cotton rope, canvas tags, glass beads, paint

3 x 3 x 24 inches

2025

### Artist Statement

This piece explores the weight, endurance, and evolution of womanhood within the confines of traditional marriage. Three carved wooden vertebrae—painted green to evoke growth, renewal, and resilience—form the spine of the work, both literally and metaphorically. Threaded on a thick cotton rope, they speak to strength, flexibility, and the invisible labor of emotional and physical support. The rope is adorned with an array of glass beads—fragments of beauty, fragility, and memory—that mirror the complexity and contradiction of intimate partnerships. Interwoven with these elements are small paper tags bearing declarations such as “I will never crave submission”—unfiltered expressions of resistance, frustration, and awakening. These textual fragments reflect the often-silenced voices of women navigating the expectations of marriage, reclaiming agency over their identities and desires.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Book Looking for Rain**

by Amanda Maciuba, Northampton, MA

Casebound artist's book, oil-based & regular sharpie, graphite, ballpoint pen, crayola fine point markers, & ink on mixed paper (includes handmade abaca, kozo, cotton, flax) and yupo

6 x 6 x 12 inches

2022

### **Artist Statement**

This book was fabricated using traditional, handmade bookbinding techniques and materials. It features images drawn with a mix of oil and water-based media. The images consist of tally marks (meant to represent the passage of time), roadside fences, headlines from the Weather.com App, roadways and the path of three rivers, The Columbia, Iowa and Connecticut. The book was attached to the front bumper of Kyle Peet's van, (Ride Share Gallery), from June 16th to August 16th of 2022. The work was intended to change over time depending on the weather it encountered as it traveled around the Pacific Northwest. Accidental encounters with it by viewers was meant to encourage critical contemplation of the ever-increasing extreme weather events throughout the United States that are exacerbated by human-caused climate change. The final result is a collaboration between Maciuba, Peets and the local weather encountered by the book in the mostly drought-starved Pacific Northwest in the Summer of 2022.

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### **riverence point (Poem by Mary Wharff)**

by Amanda Maciuba, Northampton, MA

Japanese stab-bound artist's book. Intaglio, laser-cut relief & polymer plates.

6 x 18 inches

2023

Photo Credit: Aaron Paden

#### **Artist Statement**

“riverence point” is a collaboration between Amanda Maciuba and Mary Wharff which seeks to celebrate the Missouri River watershed. It was inspired by the confluence of the Kaw (Kansas) River and Missouri River in Kansas City, Kansas, and has expanded to consider multiple points within the watershed. This project considers how water shapes human life and how our actions impact river environments. It explores difficult aspects of human relationships with rivers, and at the same time, offers a way to ground our interactions from a more humble place. A place of awe, gratitude, and reciprocity.

The poem was written by Mary Wharff in January of 2017. The images are a combination of etchings, laser-cut relief prints, and monotypes created and printed on mulberry paper by Amanda Maciuba. The type was printed letterpress in Optima. The book was designed, printed and bound by Amanda Maciuba at In Cahoots Residency in Petaluma, California, in the Summer of 2022.

**For Purchase Information** contact 404-371-9583 or [BookArt@decatursalliance.org](mailto:BookArt@decatursalliance.org)



## **Kinder Inquiries: The 50th Anniversary of the Death of an Ornate Box Turtle (2024 - 1974)**

by Jennifer Miller, Iowa City, IA

Letterpress printed alphabet book on handmade cotton paper and ingres paper

8.5 x 20 x 0.1 inches

2023

Photo Credit: Chad Miller

### **Artist Statement**

"Kinder Inquiries: The 50th Anniversary of the Death of an Ornate Box Turtle (2024 - 1974)" is a letterpress printed abecedarium. This alphabet book is part memoir, part cultural critique, juxtaposing memories of acquiring English language literacy skills in school within a larger cultural context that placed little emphasis on learning to read our local flora and fauna.

Every page is an invitation to my imagined future readers to experience the complex narrative as it unfolds. My work can be experienced as a piece of concrete poetry, but it also invites readers to question alphabet books as 'informational literacy' that teach a moral lesson by using a singular voice of authority. By taking this creative approach, I hope that my readers will dive into the pages of this unique alphabet book, enjoy the tragic story, reflect on solastalgia, and discover new textual connections and mixed messages that are the premise of this book. Every page contains multiple possible readings. Enjoy!

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## **A Silent Garden**

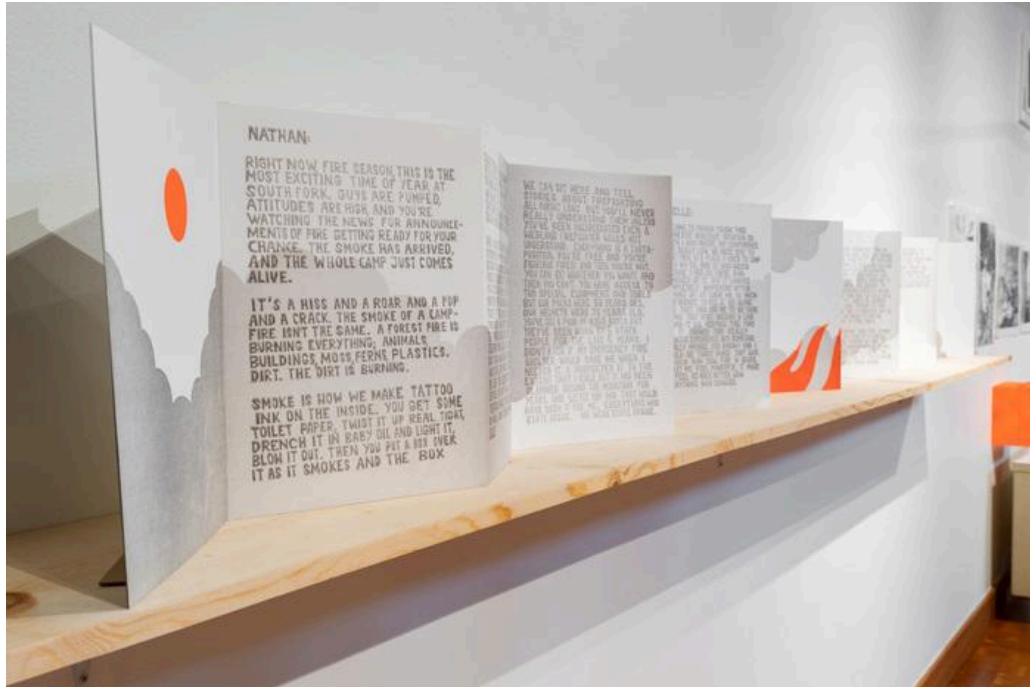
by Joseph Ni, Flushing, NY

Artist book: acrylic paint and ink on paper, mirror  
10 x 8 x 1 inches (closed); 7.5 x 24 inches (open)  
2025

### **Artist Statement**

“A Silent Garden” is an artist book inspired by the Chinese tradition of scholars’ rocks and rock gardens. Their natural origin and visual balance, as well as the subconscious potential to lend form to artistic thought, were appreciated by the ideals of harmony and silence significant in Chinese philosophies. These seemingly benign aesthetic traditions are however fixations for me because they are born of the same philosophies that in time contributed to the affinity for conservatism that persists in Chinese culture today. This piece is both a reflection of aesthetic traditions and of the unspoken way queerness must often coexist with traditional values. It is to be viewed from different perspectives; the mountains configured in 2-dimensional shapes and 3-dimensional structures along with mirrors create a multitude of visual forms. The need for expression and for secrecy creates an inner turmoil. The tensions of that existence affected the multitude of perspectives in this piece.

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## The Smoke Inside

by Roger Peet, Portland, OR

Letterpress-printed linocut artist book, accordion-bound. Edition of 35.

11 x 15 x 1 inches

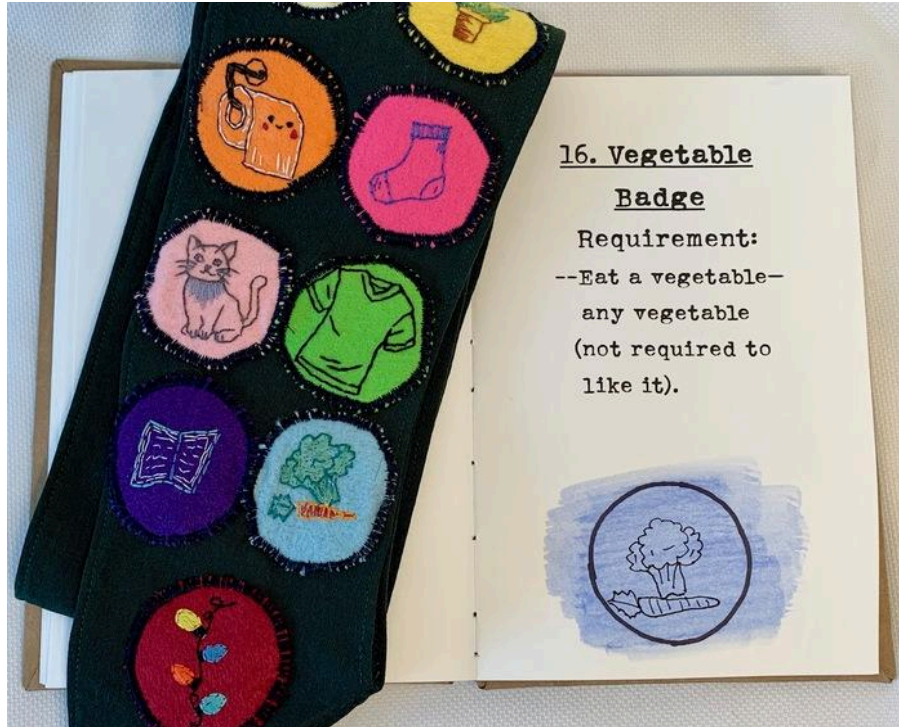
2023

### Artist Statement

“The Smoke Inside” is a letterpress-printed linocut accordion book, featuring a narrative composed of interviews with formerly incarcerated wildland firefighters. The book is printed in handmade ink, made from charcoal gathered in the scars of the transformative Oregon fires of 2020. In this narrative, the interviewees describe the duality of their relationship to the work of fighting fire while imprisoned, and their mixed experience of simultaneous freedom and unfreedom. The hand-carved linocut testimony of these three people describes how an experience of unexpected heroism changed them, changed the way society saw them, and changed the way they saw themselves, as they fought their way through a smoke that concealed and illuminated the contradictions of their lives. The imagery of the book is composed of linocut panels printed in smoke and DayGlo inks.

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## **Camp Good-Enuf**

by Shirley Ritter, Manhattan Beach, CA

Paper, matt board, thread, fabric, felt  
9 x 24 x 1 inches  
2025

### **Artist Statement**

I remember being a scout as a young child and wanting to earn as many scouting badges as possible. These badges were rewards for merit-- signs of excellence, of working hard and really earning something--but there were so many requirements to earn one! So I decided to create badges for the child/adult me. These badges would be achievable, requiring the bare minimum. But I could still sew them on a sash and signal to the world that I had done a "thing" and achieved excellence! The handbook lists all the requirements needed to achieve eighteen camp badges and is decorated in true camp fashion with popsicle sticks. The badges are individually hand embroidered on to felt and then affixed to a wearable sash. If everyone gets a trophy these days, then everyone deserves a sash filled with badges!

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## Margarine-alized

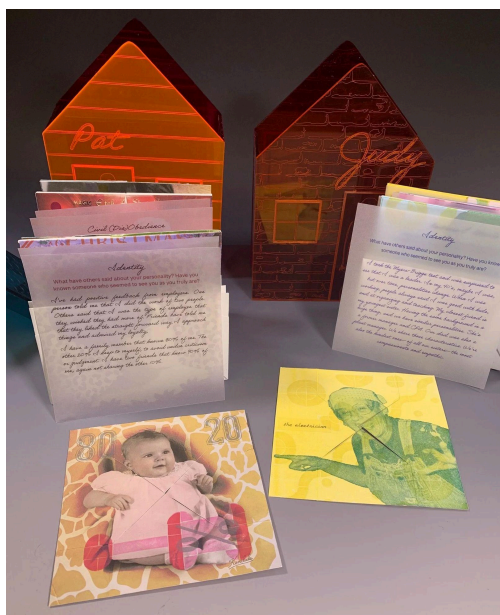
by Shirley Ritter, Manhattan Beach, CA

Paper, Book Board, Waxed linen thread  
11.5 x 15 x 1 inches  
2025

### Artist Statement

Women are surrounded by mixed messages their whole lives--coming at them via television, social media and especially through advertisements: be assertive--but not too aggressive, wear makeup--but look natural, be sexy--but not sexual. Women, and the work they do, have been pushed to the sidelines, their contributions downplayed and marginalized. I came upon some vintage advertisements aimed at women and was partly amused, partly unsettled by them and realized we hadn't moved the dial as far as I wished we had. The juggling act required to have a career, keep a spotless house, be a perfect mother and look amazing while doing all of that is overwhelming. I wanted to recreate that chaotic juggling act visually by juxtaposing vintage advertisements with medical images and quotes taken from a 1923 psychology textbook ("The Unadjusted Girl") that I found. The women in my book are jostling for attention and trying to move out from the margins and back towards the center.

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## Pat & Judy

by Rachel Simmons and Ben Rinehart, Orlando, FL  
(Juror invitational work)

Letterpress and digital prints on paper and vellum, with typewriter text enclosed in two engraved acrylic box houses. Each house contains five flexagon structures: cross, square, single-sheet, tetra tetra, and magic wallet. Edition of 20.  
9 x 6 x 6 inches (closed); 5 x 5 x .125 inches (open)  
2025

## Artist Statement

"Pat & Judy" is a collaborative artist's book by Benjamin D. Rinehart and Rachel Simmons that examines the lives of their mothers within the broader social context of mid-20th century Midwestern American women. Building upon their previous collaboration *Fractured Fathers*, this project documents the experiences of Pat (Ben's mom) and Judy (Rachel's mom) by exploiting the dynamic nature of flexagons to explore personal transformation over time.

As viewers manipulate each flexagon, they dynamically reveal different aspects of the women's personalities—uncovering layers of beliefs, regrets, and victories. The work contextualizes individual lives against significant historical developments of the 1940s-1960s: the economic recovery following the Great Depression, post-war suburban expansion, evolving gender roles, social movements, and cultural transformations. By focusing on their mothers' personal histories, Rinehart and Simmons create a nuanced examination of how broader societal shifts intersect with individual experiences.

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## **I READ THE NEWS TODAY OH BOY**

by Lynn Skordal, La Conner, WA

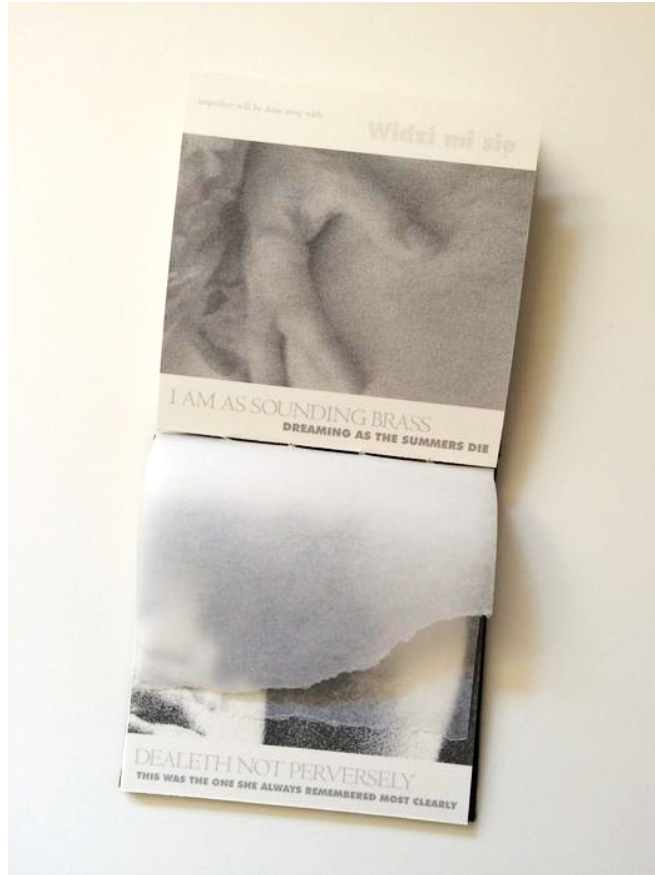
Unique artist's book: newspaper scraps, acrylic paint, spray paint, binder's thread  
11 x 11 x .5 inches  
2024

### **Artist Statement**

"I READ THE NEWS TODAY OH BOY" is a simple book comprised of pieces of newspapers with paint obliterating most of each page except for part of a photo appearing there. The book has no text, no identification of images, and no explanations, just bits and pieces from the newspapers I read during the winter of 2023/24. I leave it all to your imagination.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)





## **Ago**

by Donna Stepien, Buffalo, NY

Inkjet printed. Papers: Canson Edition, Canson Mi-teintes, Fabriano Drawing, Strathmore Tracing 300 Series. Centaur MT Regular and Bold and Futura BT Extra Black typefaces.

4 x 4 x .5 inches

2015

### **Artist Statement**

Commentary on the erosion of trust. 2015. "Alice Through the Looking Glass," Lewis Carroll; St Paul's Letter to the Corinthians 1/13, "Widze mi sie" (It appears to me). Binder's thread and embroidery floss are woven in the binding and strewn in frays to simulate fraying of words when meaning erodes.

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## **contemplation (n.)**

by Marilyn Stubblebine, Philadelphia, PA

Vinylic emulsion and graphite pencil on used paperback pages mounted on Mi-Teintes paper

8.75 x 6.75 x 3 in

2022

### **Artist Statement**

Contemplation (n.) is an accordion artist book that is composed of altered illustrations from a book on Greek architecture, as well as a page with the etymology of the word contemplation, which dates back to c.1200. The images are mounted on used paperback pages mounted on Mi-Teintes book pages. An accompanying word is captioned with each image. For example, a temple plan design is paired with the word "Plan." Broken pottery has been redrawn as repaired with the caption "Care."

Altered images, word meaning changes, and individual interpretations survive in ambiguity. Stimulate creative drive. A mix of messages.

Color, geometric forms, used paperback pages and 4 nouns. A singular visualization of my wonder open to interpretations. An encouragement to a mix of wonder from viewers.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



**Thoughts on...In the Universe day and night In the Universe**  
by Marilyn Stubblebine, Philadelphia, PA

Acrylic on used paperback pages mounted on Mi-Teintes  
8.5 x 5.5 inches (closed); 8.5 x 49.5 inches (open)  
2021

**Artist Statement**

I can't remember what led me to paint a page from a used paperback with cadmium red acrylic paint so many years ago. But I do remember my excited response as I marveled at the color and texture on the newsprint. Freely touching, bending, twisting the painted page. As I ran my fingers over the buckled page, I was inspired to explore this new creative path, which led me to book arts.

My painting focus on geometric abstraction carried over to creating the accordion artist book *Thoughts on...In the Universe day and night*. I geometrically structured the printed words and spaces to visualize my thoughts about life on a planet in the universe. Blue, black, and white were chosen to convey the mystery I meditate on and wanted to communicate.

Color, geometric forms, used paperback pages and 4 nouns. A singular visualization of my wonder open to interpretations. An encouragement to a mix of wonder from viewers.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Prayerbook**

by Kim Svoboda, New York, NY

Two accordion-fold books, using photographs, drawings, paint, ink, collage and machine stitching

8.5 x 4 inches (closed); 15 x 25 inches (open)

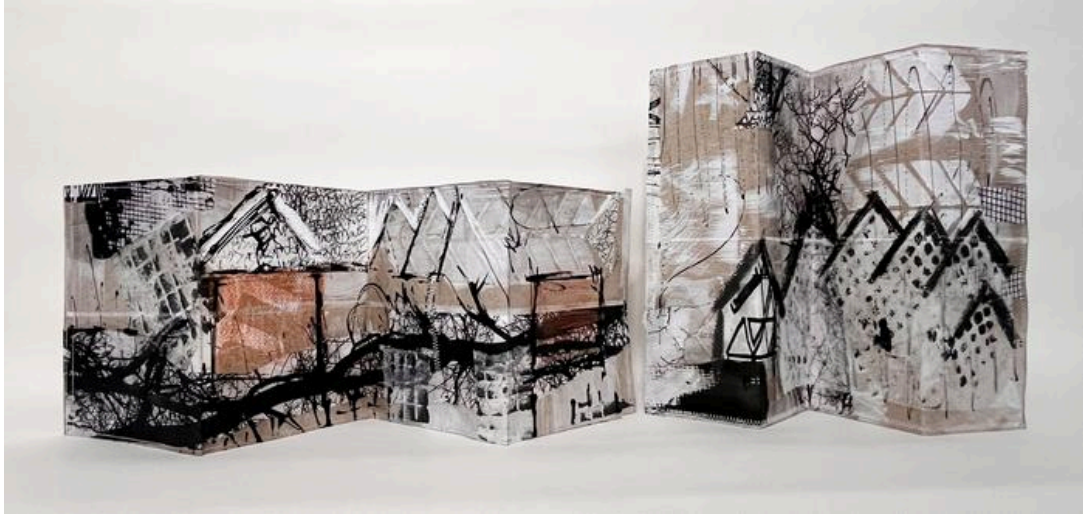
2025

### **Artist Statement**

The fragmented text (printed on organza) is from a biography of Mahatma Gandhi. It reminds me of our fragmented world. The quote, from 1930, says, "I want world sympathy in this battle of right against might." There is no peace. Do we know what's right? I pray.

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## **Truro Winter #1 and #2**

by Kim Svoboda, New York, NY

Two accordion-fold books, using photographs, drawings, paint, ink, collage and machine stitching

10 x 32.25 x 4 inches

2025

### **Artist Statement**

I make memory books. In the winter of 2025, I spent some time at an artist residency in Truro, MA. It was very cold, very beautiful, very new to me, and very productive. These two accordion books, meant to be displayed together in a variety of ways, are made from photos and drawings from that trip.

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## **At the Moment**

by Nana Takano, Coralville, IA

Mix media: paper making, printing

1.2 x 8.5 x 8.5 inches

2025

### **Artist Statement**

“At the Moment” is an artists’ book based on the true story of my father and I. It was a moment when I felt love and I lost one. When I create artworks about love in relationship with people and nature, this story always comes to my mind. It was an essential moment for me to think about my relationship with my father. I encourage people to experience a glimpse of the moment I had and reflect on your own experiences. This experience in my life was hard but made me stronger as an individual, it reminds me about being loved and loving others. Handmade paper is an essential for me. Through processing fibers, cooking, beating, and forming every sheet of paper, I have challenged myself to push the limit of paper as a material and as art in itself. Every narrative is not visible at first sight, which requires the audience to open the pages one by one. I believe if more people touch my book, handmade papers get softer and softer which will make the story unfold easier and easier.

**For Purchase Information** contact 404-371-9583 or [BookArt@decatourartsalliance.org](mailto:BookArt@decatourartsalliance.org)



## **The Linotype Occasionally, Volume I**

by Dan Wood, Providence, RI

Letterpress prints from cast Linotype type in an accordion book format

12 x 9 x 3 inches

2022

### **Artist Statement**

“The Linotype Occasionally, Volume I” is an accordion book of 45 Linotype cast letterpress prints, documenting the days political, social, and/or personal news. It grew out of a daily typesetting and printing project called The Linotype Daily, using the machine that began our now oversaturated Information Age (a Linotype, the third printing revolution after Korean moveable type and Gutenberg's press which automated the hand-typesetting process in the 1880's) taking what once seemed blazingly fast but a now painfully slow process: giving a pause, perhaps, to gain some insight one might otherwise miss. The accordion format allows the reader to slowly flip through the pages as a document of each new weekly or semi-monthly print, or to open up the book in a longer format to see the time passing in a new light. Each volume contains all of the Linotype Occasionally prints created that year, sometimes containing a book within a book, and serves as an archive to document our strange times.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **The Linotype Occasionally, Volume II**

by Dan Wood, Providence, RI

Letterpress accordion book printed from hot metal cast type

12 x 9 x 3 inches

2022

### **Artist Statement**

The Linotype Occasionally, Volume II is an accordion book of 42 Linotype cast letterpress prints, documenting the days political, social, and/or personal news. It grew out of a daily typesetting and printing project called The Linotype Daily, using the machine that began our now oversaturated Information Age (a Linotype, the third printing revolution after Korean moveable type and Gutenberg's press which automated the hand-typesetting process in the 1880's) taking what once seemed blazingly fast but a now painfully slow process: giving a pause, perhaps, to gain some insight one might otherwise miss. The accordion format allows the reader to slowly flip through the pages as a document of each new weekly or semi-monthly print, or to open up the book in a longer format to see the time passing in a new light. Each volume contains all of the Linotype Occasionally prints created that year, sometimes containing a book within a book, and serves as an archive to document our strange times.

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## **The Linotype Occasionally, Volume III**

by Dan Wood, Providence, RI

Letterpress accordion book printed from hot metal cast type

12 x 9 x 3 inches

2022

### **Artist Statement**

The Linotype Occasionally, Volume III is an accordion book of 50 Linotype cast letterpress prints, documenting the days political, social, and/or personal news. It grew out of a daily typesetting and printing project called The Linotype Daily, using the machine that began our now oversaturated Information Age (a Linotype, the third printing revolution after Korean moveable type and Gutenberg's press which automated the hand-typesetting process in the 1880's) taking what once seemed blazingly fast but a now painfully slow process: giving a pause, perhaps, to gain some insight one might otherwise miss. The accordion format allows the reader to slowly flip through the pages as a document of each new weekly or semi-monthly print, or to open up the book in a longer format to see the time passing in a new light. Each volume contains all of the Linotype Occasionally prints created that year, sometimes containing a book within a book, and serves as an archive to document our strange times.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Bark Beetle Book Vol. XIII: Forest Decomposition**

by Suze Woolf, Seattle, WA

Artist book from bark embedded in resin covers, laser-cut mat board with tea-dyed rice paper, pyrography; linen thread

9 x 8 x 4.5 inches

2017

### **Artist Statement**

I have made a long series of artist books using bark-beetle-damaged wood and bark--or materials that evoke them. One of them featured the shapes I found on tree snags in a burned forest in the Big Horn Mountains of Wyoming while an artist resident at Jentel. I embedded thick Ponderosa bark in epoxy for the covers and used rubbings of the beetle galleries (as their chewed paths are called), with outlines burned into mat board and surrounded by tea-dyed Japanese paper backgrounds.

Some species of bark beetles are responsible for huge swathes of tree mortality. Warmer winters no longer keep their larvae in check, so these books are another way to provoke conversations about the consequences of climate warming.

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## Nevada Still Lives

by Suze Woolf, Seattle, WA

Accordion-fold book of 8 paintings from Great Basin National Park residency, all with human and natural detritus. Covers are Ponderosa bark and smoked acrylic, backing iron-oxide-dyed fabric. Sean Petrie poems hand-lettered on abaca fiber overlays.

11.25 x 81 x 4 inches

2024

### Artist Statement

While Artist-in-Residence in Great Basin National Park I found myself picking up bits of human detritus--rusted cans, cow bones, beer bottles, etc. as well as natural scraps--dead leaves, bark, and so forth.

I also stopped at the Oak Springs BLM Trilobite site finding their rebar as well as fossils. As I journeyed home, I stopped at the Bear River Migratory Bird Refuge--feathers and shotgun shells. I was struck by the contrasts and painted a series of these objects. I then made the paintings into this book; so of course the covers had to be both human and natural! Sean Petrie of Typewriter Rodeo wrote a brief poem for each panel, which I included on semi-transparent overlays for each page.

You can see/hear a video of the book and those poems at <https://vimeo.com/998900759>

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)



## **Stories Not Used “OLD TESTAMENT” BOOK OF GENESIS**

by Seitaro Yamazaki, Tokyo, Japan

Inkjet on paper

41.25 x 32 inches

2024

Photo Credit: Shuya Nakano

### **Artist Statement**

Our language started out as spoken words and gestures, and letters were created to record these. But can letters record everything? That was the starting point. In this work, I first pronounced the Roman alphabet from A to Z, and then inputted the sounds into a program called sonograph, which divides the sounds into frequency bands and graphs them. Among the images output by the sonograph, there are parts that are clearly my voice and parts that are not, which are background noise. I enlarged the boundary area between the voice and the background noise, and extracted 26 images that resemble the shapes of the alphabet. These 26 images were made into a font set using font design software, and the font called STORIES NOT USED. This font set is a metaphor of the various stories that humanity has told so far that have disappeared without being recorded in letters. This book art is a print of the Book of Genesis from the KJV English Bible in the STORIES NOT USED font.

**For Purchase Information** contact 404-371-9583 or [BookArt@decaturartsalliance.org](mailto:BookArt@decaturartsalliance.org)