

The Book As Art v.14: Ghosted

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

September 11 – October 24, 2026

The Book as Art V. 14: Ghosted is the fourteenth edition of an art show celebrating books: objects that, in an increasingly digital world, stubbornly survive.

In stories and folktales, ghosts are harbingers, haints, and often horror-inducing specters tied to places and sometimes people. In modern times, being “ghosted” refers to the sudden disappearance from social media or digital connections. Unlike the phantoms of old returning because they refuse to break connection to the physical world, people now retreat from contact, disappearing instantly, or fading away.

The book is a medium of practical expression and also a vessel for creative interpretation. Artists are invited to explore the limitless possibilities of the form and its impact. What is physical and phantom? What line is walked between folklore and figment? How do we transform language to fit the digital age?

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 macabre and the mysterious, the familiar and the fantastic, 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 Hannah Isreal, Serena McCracken, and Suze Woolf.

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. 11, 6:30-9:00 pm

This event is free and open to the public. Find the link to register at BookAsArt.com.

EVENTS

Join us for free events throughout the 2026 exhibit, including artist talks where The Book As Art artists will discuss their work and participate in Q & As. Learn more at BookAsArt.com.

ORGANIZING COMMITTEE

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

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



ABCs and 123s

by Kate Binzen, Decatur, GA

Wool, cotton and embroidery floss

9 x 12 x 4 inches

2025

Artist Statement

Her handwriting, her hum, the way she walked, elbows out: these things evoke my mother. Handwriting is one distinct aspect of a person. Neuroscience has recently weighed in on its importance proving that the coordination between the eyes, hands and brain used for writing by hand is crucial to the development of memory and learning.

When I was in elementary school in the 1970's we wrote everything in cursive. I can still see the cursive writing banner, with its dotted line, hung across the classroom wall. Today, classroom computers have taken their place. In 2022 a Harvard Professor showed her class historical correspondence written in cursive and discovered that two thirds of the students could not decipher it.

Handwriting is disappearing and cursive has virtually vanished. In an effort to catch that ghost before it disappears, I created this cursive alphabet book for my granddaughter, Phoebe.

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



Phoebe's Farm Book

by Kate Binzen, Decatur, GA

Burlap, canvas and linen cloth, thread
8.5 x 7 x 1.5 inches
2025

Artist Statement

There was a beautiful farm with luscious green fields near my grandmother's house in Connecticut that we used to visit when I was a child. I desperately wanted to have a farm like that when I grew up. Raising my family alongside the farm animals seemed like a dream. That farm still exists but it is one of the few. Across the country now small family farms are being replaced by large industrial facilities. Tractors on the landscape are less common as they are supplanted by large agricultural machinery. What were once painted red barns and white fences are now ghosts of themselves.

In order to keep the family farm of my childhood memory alive in a visceral way for the next generation, I created this book depicting the farm with its friendly animals, and equipment. I used burlap from an old feedbag for the covers and canvas and linen for the pages in order for the book to appeal to the touch as well as the eye.

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



Cotinus-2

by Servane Briand, San Francisco, CA

Star accordion artist's book in a clamshell box

9.75 x 7.5 x 2.25 inches

2024

Artist Statement

A star book that celebrates the lovely Cotinus tree and a few others. It mixes botanical prints on hanji and hand dyed papers, and parchment covers housed in a clamshell box. The accordion structure is playful yet invites the reader to discover the delicate yet intense lines and colors of the printed foliage.

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



Traces-2

by Servane Briand, San Francisco, CA

Carousel structure artist's book

4 x 4 x 2.25 inches

2026

Artist Statement

The amazing and playful carousel structure is a wonderful way to explore traces left by plants and dyes on various papers. I have been exploring botanical printing on Korean and Japanese papers and was trying to get more abstract patterns reminiscent of lichens or fossilized leaves, traces left behind.

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



Caution: Monsters Inside

by Jamie Capps, Circle Pines, MN

Double accordion book, handmade and dyed paper, printed on a C&P letterpress
9 x 6 x .25 inches (45 inches fully opened)

2024

Edition of 25

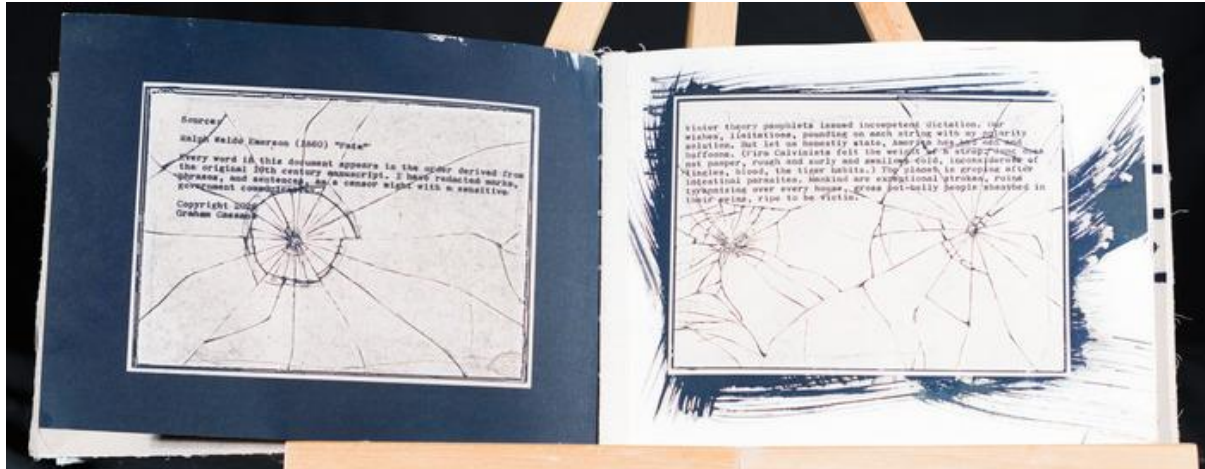
Artist Statement

This work explores connections between past and present, tradition and modernity, and the enduring relevance of folklore. Inspired by Japanese yōkai, kaiju, and American monster culture, it examines how myths reflect societal fears and are reimagined across time.

The artist book is handmade from bleached abaca and kozo fibers stained with black pigment. It was letterpress printed on a Chandler & Price press using photopolymer plates created from original drawings and poems. Pigmented abaca covers and a flax sleeve encase a double accordion structure that reveals poems behind the images, creating smoke-like glimpses of text that invite closer interaction.

Yōkai are strange beings, apparitions, and supernatural creatures, often explain the unknown and can be benevolent, mischievous, or threatening. Drawing from this tradition, the work reimagines American anxieties through monsters inspired by death, alien sightings, consumerism, the Bermuda Triangle, and anxiety.

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



Pragmatic and Transcendental Redactions

by Graham Cassano, Pontiac, MI

Cyanotype on fabric and paper, bound
7.5 x 10.25 x 3 inches
2026

Artist Statement

"Pragmatic and Transcendental Redactions" is a 56-page, hand-made book based upon redactions from the work of Ralph Waldo Emerson and William James. The redaction method is a synthetic variation on a variety of experimental practices explored by William S. Burroughs, Brion Gysin, Isidore Isou, and Guy Debord. I choose a source text from the public domain, and use the entire text, from the first to last paragraph. I extract at least one meaningful utterance, expression, or phrase from each paragraph of the source document. Every word or phrase occurs in the order it appears in the original manuscript. Finally, I do not read the source paragraphs. Instead, I scan them, looking at each as a whole, and letting my eye gravitate toward significant phrases and words. This process is neither entirely random, nor entirely intentional, but something more like a daydream. After completing these redactions, I add one more editorial layer, printing them beneath broken glass.

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



Piranesi

by Sally Chapman, Lowell, MA

Archival digital print

5 x 30 x 3 inches (opened), 5 x 6 inches (closed)

2022

Artist Statement

This piece was inspired by the book by Susanna Clarke, *Piranesi*. In the novel a character is trapped in an alternate universe of staircases, statuary, and mazes. Reading this during the early days of lockdown in the Covid pandemic I felt a strong identification with the protagonist who was called Piranesi. The book inspired me to look into the work of the 18th century artist, Giovanni Piranesi, famous for his etchings of Rome and of fictitious and atmospheric "prisons". The imagery evokes the phantoms and ghosts that inhabited these spaces.

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



Woven Spirit

by Sally Chapman, Lowell, MA

Cyanotype and pastels

13 x 9 x 4 inches (open), 10 x 5 x .25 inches (closed)

2026

Artist Statement

"Woven Spirit" – The cover of the book conveys outer space as if this were a visitor from an alien planet. Inside, a woven background with mysterious markings creates a ground for the furtive being emerging from the fold. Undefined as if conjured up in a séance and about to take flight with unexplained antennae to guide the creature along.

The piece is created with cyanotype on Masa and Bristol papers with additions of pastels.

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



“Oy Vey!” (Zamler Schwartz)

by Marcia R. Cohen, Atlanta, GA

Various papers and board, analog hand-cut processes, die cuts, embossing, letter press, 1930 Yiddish newspaper collage, hand printed ephemera, silver etching ink, metallic pencil, metal wire, wooden platform

10 x 8 x 7 inches

2023-2026

Artist Statement

This artist’s book reflects my interest in toy theater and shadow puppetry. Viewed from different angles one experiences illusions similar to a tunnel book. This is an interactive work and the elements may be rearranged at will. Each stage set, or book chapter, has Yiddish phrases, amulets and supernatural beings in cut paper ephemera. References include Yiddish folklore, cultural tropes, Jewish artifacts and rabbinic lore. The title: Zamler means “collector” and Schwartz (or Schwartz) means black— which is my family name on my father’s side.

Within Judaism, there is a long history, albeit rather clandestine, of other worldly or supernatural leanings where text, diagrams and glyphs are imbued with a special significance.

My interest in non-traditional book formats positions this work within the realm of the shape shifting playful ambiguity of Fluxus books with a few Dybbuks and Golems thrown in for good measure.

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



In Loving Memory of the Sun

by Ren Coryell, Denver, CO

Copperplate etchings with chine collé on paper, letterpress printed text, book cloth and board

8 x 11 x .75 inches (open), 8 x 22 inches (closed)

2024

Artist Statement

“In Loving Memory of the Sun” was designed, printed, illustrated, and bound by Ren Coryell at The Press at Colorado College. Type was handset using Spectrum 18 point and printed on Hahnemühle Copperplate paper. Illustrations are etchings all printed from the same copperplate with techniques of chine collé.

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



The Handbook of Alchemy & The Occult

by Ben DiNino, Minneapolis, MN

Vintage 1890 dictionary, collaged paper, PVA glue, cardstock

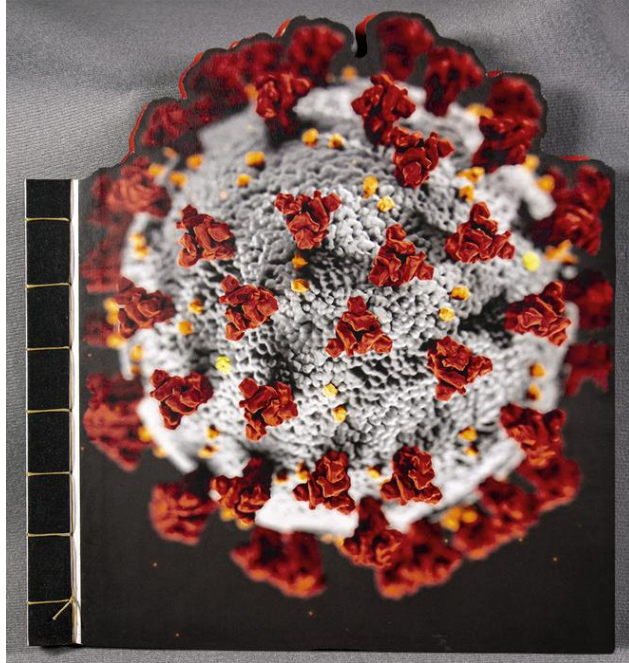
11 x 8.5 x 1.5 inches

2021

Artist Statement

This piece was originally created for "Cut Me Up" magazine and was featured in the Summer 2021 issue. I started by hollowing out a dictionary from 1890 and then filled it with various dark, occult, and alchemical imagery. I colored some of the old illustrations in to add depth and distinction between the old woodcut illustrations. I installed all the imagery into the dictionary upside to add another layer of the occult.

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



Chronicles in the Time of Corona

by Jan Dove, Port Angeles, WA

Artist Book, pigment printed on watercolor paper

12.5 x 11.5 x .675 inches

2021

Artist Statement

"Chronicles in the Time of Corona" - In this book each page/image is created from a combination of the artist's digital drawings and photos. Each page/image contains a "cartouche" filled with "calligraphy" invented from segments of the lines in the image. To the left is the artist's invented "rough translation" of the words in that cartouche.

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



CM

by Jan Dove, Port Angeles, WA

Artist Book, pigment printed on paper with acrylic

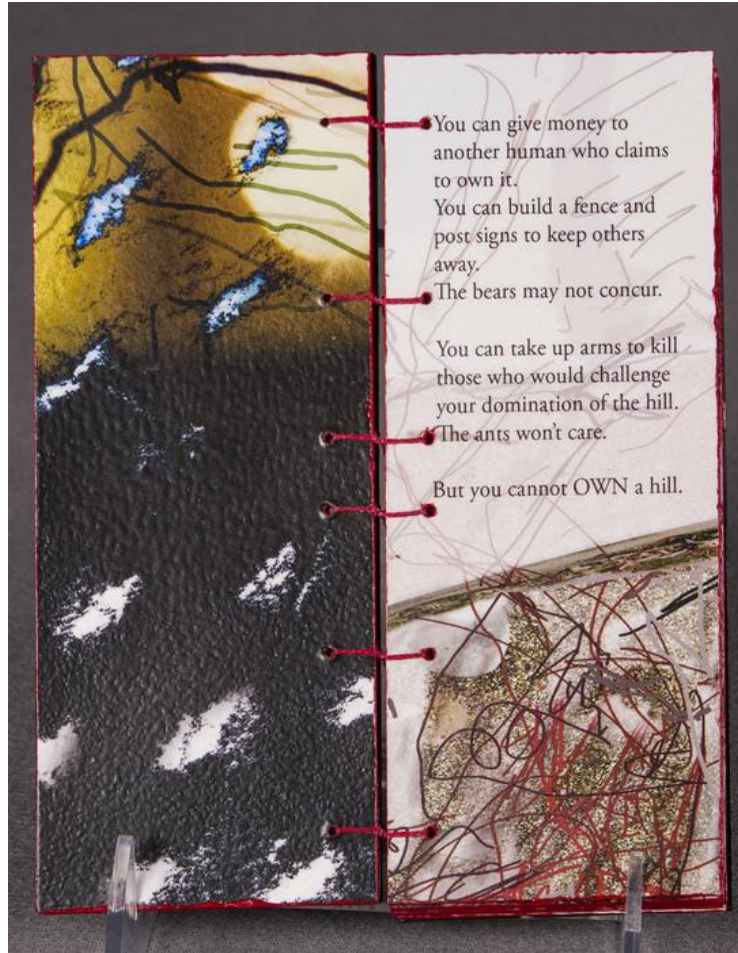
6.875 x 4.375 x .5 inches

2018

Artist Statement

This is an artist book about someone I worked with as an artist in the California Prison System. It is bound in prisoner denim and printed in the dismal pigment tones of a prison. The name of the person in this account is reduced to initials because I feel the world is better off without his name.

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



To Own a Hill

by Jan Dove, Port Angeles, WA

Artist Book, pigment printed on paper
2.5 x 6 x .75 inches
2019

Artist Statement

This artist book is a part of a larger group of musings on the fading of capitalism. It is made of repurposed, pigmented-printed paper, coated with acrylic medium and bound with cotton thread. It questions accepted truth about owning the earth.

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



Ghost Hymns

by Clare Dygert, Winston Salem, NC

Watercolor and ink
6.5 x 6 inches
2026

Artist Statement

This book begins with the impulse to deify, to take something solitary and impossible and give it a form worth bowing to. At its center sits a single luminous circle, a small moon, a small god, surrounded by silence. But a god alone is still alone, so the rest of the book fills with a haunting of pale watching faces gathered at either end, a haunting in the truest sense, many ghosts rather than one. The asemic script running between them is the low hum of all of their hymns. To be haunted by something is hard. To be one voice among a haunting of voices is, somehow, less so.

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



Blue Books

by Linda Ekstrom, Carpinteria, CA

Altered books, thread, PVA glue

10 x 12 x 7.5 inches

2022

Artist Statement

Blue books have been wound in silver metallic threads. A line of text is a thread of thought. The word “read” is hidden within the word “thread.” To wrap the book with thread transports the linearity of its text, or thought, from the book’s inner space to its outer realm. The book’s meaning is ghosted allowing for something other-ly to occur.

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



Walking (Ink) Meditations, Part XVIII: Shadows

by Leslie Eliet, Gloucester, MA

Accordion book, etching, aquatint, hand-colored

7.5 x 90 inches

2026

Artist Statement

Walking (Ink) Meditation, Part XVIII: Shadows, 2026 is an accordion book comprised of a set of etchings joined horizontally. The images are abstract evocations of current events and their emotional impact on daily existence, that is, the “shadows” they throw on our lives.

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



A Bridge Too Far: How to Become a Dictator

by Esther Ervin, Seattle, WA

Book board, Fabriano Unica paper, digital images and text

3.75 x 5.5 x 0.5 inches

2025

Artist Statement

“A Bridge Too Far” traces the gradual descent from democracy into authoritarianism through seven symbolic steps. Each step marks a threshold; truth erodes, laws bend, voices are silenced and cruelty becomes state policy. The phrase originates from the World War II, Operation Market Garden in 1944. This Allied operation aimed to capture Dutch bridges to gain access to Germany. Partially successful, the operation failed when the Allies couldn’t capture the final bridge at Arnhem, “a bridge too far.” The phrase was popularized by the 1974 publication of “A Bridge Too Far” by Cornelius Ryan.

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



The Crash of Metro Bus 4311

by Esther Ervin, Seattle, WA

Book board, digital print, ribbon adhesives

4.5 x 53.5 x 0.75 inches

2024

Artist Statement

King County Metro bus 4311 crashed into the headquarters of Skate Like a Girl, and remained imbedded in the building for over a week. This event chronicles some of the events and effects brought about by the crash, with one side depicting the passenger viewpoint and the other depicting the impact from inside the skating venue. The extent of damage was so great that the building was demolished after the crash.

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



Gardening for the Soul

by Esther Ervin, Seattle, WA

Book board, book cloth, Hand tinted etchings. letterpress. Fabriano watercolor paper, Japanese book cloth, Shizen Jaipur end papers.

8.25 x 10.375 x 1.125 inches

2026

Artist Statement

“Gardening for the Soul” contains 16 hand-tinted etchings paired with quotes from the unpublished memoir of James W. Washington reflecting his spiritual growth. Mr. Washington, a Black artist of note is included in the Northwest School among the likes of Mark Tobey. He lived in my redlined neighborhood after migrating from Mississippi to work in the Bremerton shipyards. I have been involved with the foundation bearing his name in several capacities for over 20 years.

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



Atwood, Baldwin, Lorca, Sanchez

by Irwin Freeman, Boalsburg, PA

Damaged books, carton, twine, gypsum, pigment
4 x 17 x 4 inches
2026

Artist Statement

Banned authors as ghosts, abstracted in artifactual art: damaged books and the packages in which they shipped were composed into fragments, ossified to an excavated aesthetic, displayed archaeologically in vitrines.

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



Lorde hooks

by Irwin Freeman, Boalsburg, PA

Damaged books, carton, twine, gypsum, pigment

18 x 14 x 2 inches

2026

Artist Statement

Banned authors as ghosts, abstracted in artifactual art: damaged books and the packages in which they shipped were collaged, enshrouded in cord, ossified into wall reliefs.

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



Leaving Behind

by Ania Gilmore, Bedford, NH

Artist book/Tapestry. Warp: Cotton Weft: Family letters in Polish language, circa 1980-1990, including time of Martial Law in Poland (13 December 1981 - 22 July 1983), wool, bamboo
56 x 78 x 1 inches
2021

Artist Statement

Personal handwritten family letters of dear people separated from each other on two hemispheres collected by my mother, circa 1980-1990, (including the time of Martial Law in Poland: 13 December 1981 - 22 July 1983) woven into over five meters family tapestry memoir; a conscious way of transforming fibers to give a new life and a new way of being together after unexpected family separation and misplacement. The tapestry is purposefully hung on bamboo, a tree often recognized as a symbol of strength, flexibility and adaptation to the most difficult circumstances. The work balances presence and disappearance, its woven letters remain elusive, yet persist.

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



Cosmic Billie Burke

by Pedro Gonzalez, Marietta, GA

Book Art

8.5 X 8 X 1.25 inches

2026

Artist Statement

I chose as inspiration a found photograph, a nineteenth-century postcard of a young lady bearing the tarnished quality that only time can give, along with a mysterious feeling. It turned out that the image was of a famous actress born in 1884. As I dug deeper, I discovered she was Billie Burke — and with that, she became the ghost I set out to catch.

The book acts as a device to capture Billie Burke's ghost in a metaphorical way, as if it becomes a kind of apparatus that filters her image from the ether and transforms it. Drawing on metaphysical, symbolic, geometric, scientific, and poetic expressions, the work takes form across 20 panels. Ten of these panels are images of Mary William Ethelbert Appleton, aka "Billie" Burke. The other ten are filters — "meta-tamis" — translucent and perforated, acting as a symbolic gesture.

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



Into the Unknown

by Misty Granade, Madison, AL

Wooden spine with metal cap, recycled sari silk tassel, fabric, paper, acrylic paint, watercolor, ink, and graphite

12 x 13 x 2 inches

2025

Artist Statement

Ghosts are our understandably human attempt to reconstruct what was there and is now gone. Into the Unknown is an examination of making a physical object (the book) and then releasing it to the elements (the ocean) and seeing what comes of the process (the video). One of the catalysts for this project was the phrase “help me journey beyond the familiar and into the unknown.” The final work is full of the impressions and echoes of what was, some of it having been abstracted by literally being washed away. The process of putting it back together after the ocean broke it apart is like our human process of reconstructing people as ghosts and trying to make meaning from our experiences.

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



Into the Unknown (Video)

by Misty Granade, Madison, AL

Video of a mixed media book going for an ocean dip (book medium: wooden spine with metal cap, recycled sari silk tassel, fabric, paper, acrylic paint, watercolor, ink, and graphite.)

3:12 minutes duration

2025 & 2026

Video edited by Misty and Stephen Granade; Music composed by Sam Granade

Artist Statement

Ghosts are our understandably human attempt to reconstruct what was there and is now gone. Into the Unknown is an examination of making a physical object (the book) and then releasing it to the elements (the ocean) and seeing what comes of the process (the video). One of the catalysts for this project was the phrase “help me journey beyond the familiar and into the unknown.” The final work is full of the impressions and echoes of what was, some of it having been abstracted by literally being washed away. The process of putting it back together after the ocean broke it apart is like our human process of reconstructing people as ghosts and trying to make meaning from our experiences.

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Better Homes

by Leslie Hirst, Pawtucket, RI

Cover: acrylic on plexiglass. Paper, book cloth, ink, collage.
7.25 x 5.125 x .3125 inches (cover); 7.25 x 30.125 inches (open)
2015

Artist Statement

I grew up with the magazines of my mother's era: Good Housekeeping, Woman's Day, and Better Homes and Gardens. They featured crafty projects made from ordinary materials—simple decorations intended to enrich family life.

Then, as now, the image of ideal living exists in tension with the destructive forces required for humans to share the planet with one another and with nature.

Better Homes incorporates familiar imagery and homespun processes, including hand stitching and chine-collé gelatin leaf prints impressed onto coffee filters. The accordion structure unfolds in a micro-macro relationship between the natural and built worlds, emphasizing shared patterns across scale. While the title and imagery suggest domestic prosperity, these better homes are devoid of substance and life.

Housed in a Monopoly-house-green box, the book's liner title page displays a poem by John Marriott:

And the conjugal fence,
which forbids us to roam,
Looks lovely when decked
with the comforts of home.

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



The Coloring Book: A Homage

by Leslie Hirst, Pawtucket, RI

Hard cover: cloth-bound recto-verso accordion book; Interior: Rives BFK with inkjet printing

12.5 x 12.275 inches (cover) 74.5 inches (open)

2026

Artist Statement

In 1980, I moved to Atlanta to attend art school. It was an explosive time, when young people were free to discover themselves and break rules. Bandanas were everywhere—in fashion, in sport, and as part of the Handkerchief Code, the nonverbal system of communication used within the gay community.

A few years later, my gay friends—who were just kids in art school—had all died from AIDS. I moved away for work, married, divorced, and took up running. From 1991 to 2016, I wore my bandanas as sweatbands until they were too threadbare to wash.

The central abrasion caused by the repeated folding of the cloth suggests struggle and perhaps violence, recalling the bandana's associations with labor, identity, and gang culture. Color plays a significant role, evoking both coded communication and the rainbow. In contrast, the consistent blue of the cyanotypes functions simultaneously as a mask and a revelation that each tiny thread is held in place by something that is no longer there.

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



Memory Entangled

by Shireen Holman, Montgomery Village, MD

Woodcut prints on artist-made pulp-painted paper

18.25 x 12.25 x .25 inches (closed); 18.25 x 71 inches (open)

2026

Artist Statement

“Memory Entangled” is about the fear of Alzheimer’s disease. The fear of stepping out of a life filled with nature and light and vitality into a confusion of branches, plaques, and tangles. Into a life that seems claustrophobic and barren. A life that turns one into a ghost of one’s former self. My mother died of Alzheimer’s, and I live with that fear. I created “Memory Entangled” by printing woodcuts onto pulp-painted sheets made of 1/3 abaca, 1/3 cotton, and 1/3 linen. The cover is a woodcut printed onto Japanese Lace Ukigumo adhered to Thai Mulberry Black paper. The design of the cover is inspired by photos of brain damage in Alzheimer’s patients. The inside front cover is Japanese Lace Ukigumo adhered to Thai Mulberry Black paper. The inside back cover is Unryu Kozo White adhered to Thai Mulberry Black paper. The colophon is ink jet printed onto Kozo White.

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



Ghost Prairie

by Peggy Johnston, Des Moines, IA

Plexiglass, paper, paint and fishing line

16 x 48 x 5 inches

2026

Photo Credit: Larry Johnston

Artist Statement

Iowa used to be almost entirely prairie. Today, less than 1% remains. It was one of the most complex and functional ecosystems in North America. While much of Iowa's original tallgrass prairie has been lost, its lessons for soil, water, and biodiversity are more important than ever. What remains exists only in small, scattered fragments along roadsides, in preserves, and in places too difficult to farm.

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



Ophidius

by Peggy Johnston, Des Moines, IA

Papers, thread, guard material, and assorted embellishments

6 x 7 x 10 inches

2026

Photo Credit: Larry Johnston

Artist Statement

This spectral, semi-skeletal, spooky creature evolved from materials that are not often used, if at all, in contemporary bookbinding. I enjoy exploring new uses for the antiquated guard material that is the foundation of this piece, giving it a second chance at life.

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



Tesori Di Venezia

by Patty Kennedy-Zafred, Murrysville, PA

Textiles, Screen Printing; digital prints overdyed; hand dyed fabric; handmade paper; hand inserted organza digital prints; machine stitched and quilted to create a two sided accordion book

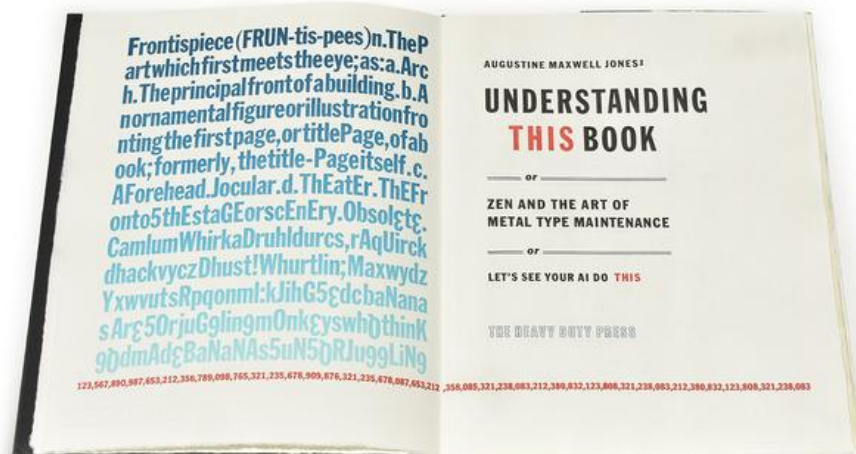
10 x 8 x 1 inches (closed); 7.5 x 24 inches (open)

2024

Artist Statement

Venice is a city suspended between memory and presence, where history lingers like a shadow on water. “Tesori Di Venezia” combines hand-dyed textiles, screen-printed imagery, and translucent layers to evoke the elusive spirit of a place shaped by centuries of history, commerce, and ritual. Photographs of canals, weathered facades, hidden courtyards, and architectural details are stitched together through folds and overlays. Sheer organza creates shifting veils of transparency and concealment, suggesting memory, reflection, and the passage of time. The unfolding accordion structure echoes the experience of wandering through Venice itself, where each turn reveals another fragment of history, mystery, or a fleeting moment of light. Through layered imagery and hand executed processes, this work asks the viewer to consider how history persists—not just as a fixed record, but a collection of memories and moments that continue to shape our experience of the present.

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



Understanding This Book

by Michael Koppa, Viroqua, WI

Artists Book (limited edition of 18)

28 x 23 x 0.5 centimeters

2023

Artist Statement

“Understanding This Book” (or Zen and the Art of Metal Type Maintenance, or Let's See Your AI Do THIS) documents the cleaning of every piece of type from nine California cases of Franklin Gothic which had seen decades of use in a 20th century commercial printing shop. Aside from cleaning and organizing the type for future use on new projects, the process freed the ghosts clinging to the type in the form of caked ink from thousands of impressions made in a previous life. The improvisational nature of the content conveys the mysterious beauty of the English alphabet when it is not used to form familiar words and phrases. Letterpress printed in four colors on Hahnemuhle Biblio, Ingres, and Bugra (jacket) paper. Bound by hand with a simple pamphlet stitch into a Hahnemuhle Photo Rag cover, giclee-printed with photographs documenting the process, and tucked into a rigid Bugra jacket. 20 pages. Limited edition of 18 copies.

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



underwater

by Carrie Larson, Hoquiam, WA

Artists Book

11.5 x 7.5 x 2.75 inches (closed box); 11.5 x 15 x 1.5 inches (open box); 10 x 25 x 2.5 inches (open book)

2022

Artist Statement

The text in this book was first published in The Daily World newspaper as a Flash Fiction Challenge finalist for pandemic-influenced writing. The piece is inspired by the cliffs above Roosevelt Beach on the Washington State coast, night drives haunted by memories and the weight of heavy times. The structure of the book itself reflects the poem's imagery and symbolism, with the heft of its box-style "cover" and the cast shadows from its paper cut-outs.

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



Dance of Darkness

by Andre Lee Bassuet, North Kingstown, RI

Inkjet on silk organza

4 x 6 inches

2026

Artist Statement

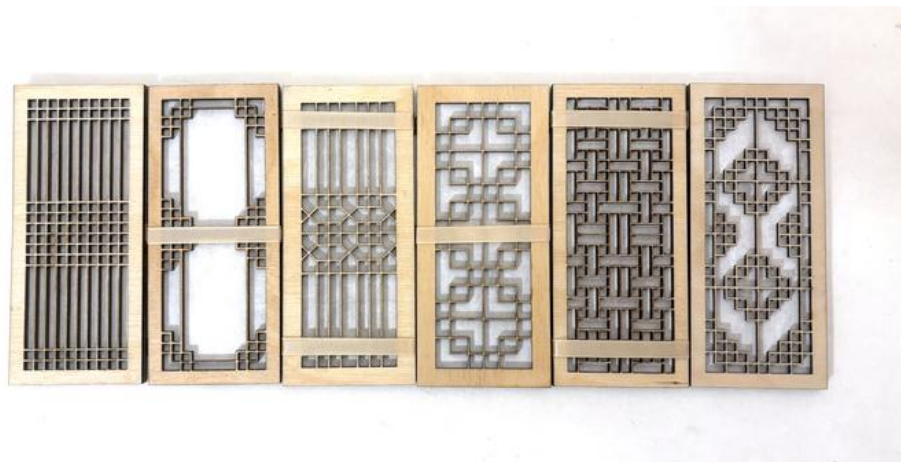
My first encounter of a butoh performance was bewildering, haunting and surreal. The body was painted white, like a ghost and it would move instinctively, unearthing buried feelings and emotions. Butoh, founded in postwar Japan in the late 1950s, was originally called ankoku butoh - dance of utter darkness. It explored themes of death, decay, trauma and the subconscious.

Revisiting the photos I took of a butoh performance, it awakened in me the sense of loss and longing. I wrote a poem to accompany my photo essay. Despite the macabre and the grotesque, I wanted to express the hope in the darkness, to move forward past the pain and death and begin anew.

The body bends, writhing like a flame
The spine unfolds with feet rooted
A dance of darkness to reclaim
Forgotten sorrows muted

Between two worlds the dancer wakes
A fragile dawn begins within the heart
The hidden scars that aches
Death is not an end, but a start

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



THE IN-BETWEEN

by Andre Lee Bassuet, North Kingstown, RI

Lasercut birch wood, hanji and ribbon
2.125 x 4.75 inches
2026

Artist Statement

I wanted to explore traditional Korean doors as in-between spaces of coming and going, symbolizing the pathway from one space to another and connection between people. The perfect door is translucent, allowing light and shadows from both sides and acting as flexible boundaries between two worlds.

The elements of traditional Korean doors of Confucian lattices offer spiritual protection and bring good fortune. The repeating geometric patterns symbolize harmony, balance and rhythm representing the interaction between ying and yang and the order of the universe.

With the jacob's ladder book structure, one door closes and another door opens. Shadows and memories weave in and out of the doors like ghosts. The in-between is that space of uncertainty between endings and new beginnings, much like the transition period that ghosts occupy.

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Book of the Dead

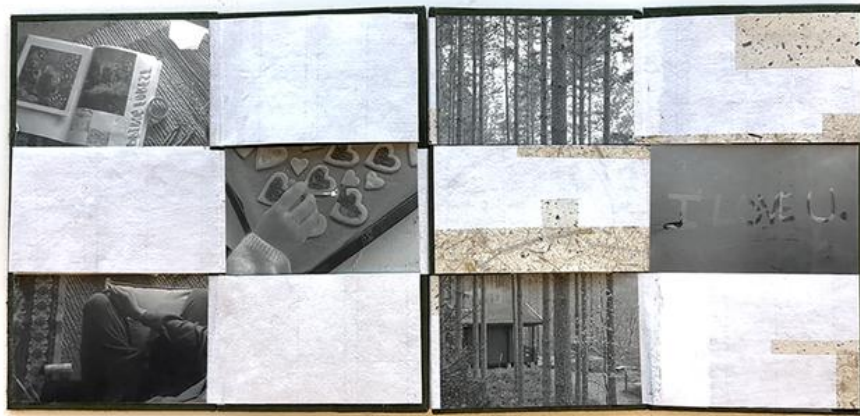
by Cynthia Marsh, Edgecomb, ME

Letterpress printed on paper, fabric, board
 18 x 8 x 4 inches
 2026

Artist Statement

The "Book of the Dead" is a boxed set of 3-dimensional prints. Each piece/page is printed with the name of a departed family member. Each name is overlaid with a textual veil that reveals my memory/interaction with the person. The name of the dead relative and my translucent memories are then mounted on a bed of straw and sewn to a remnant from a wool blanket. All of the departed relatives are nestled in a pine-box coffin, surrounded by natural woodland material

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A Quiet Life...

by Cora McNulty, Kernersville, NC

Jacob's Ladder Artist Book

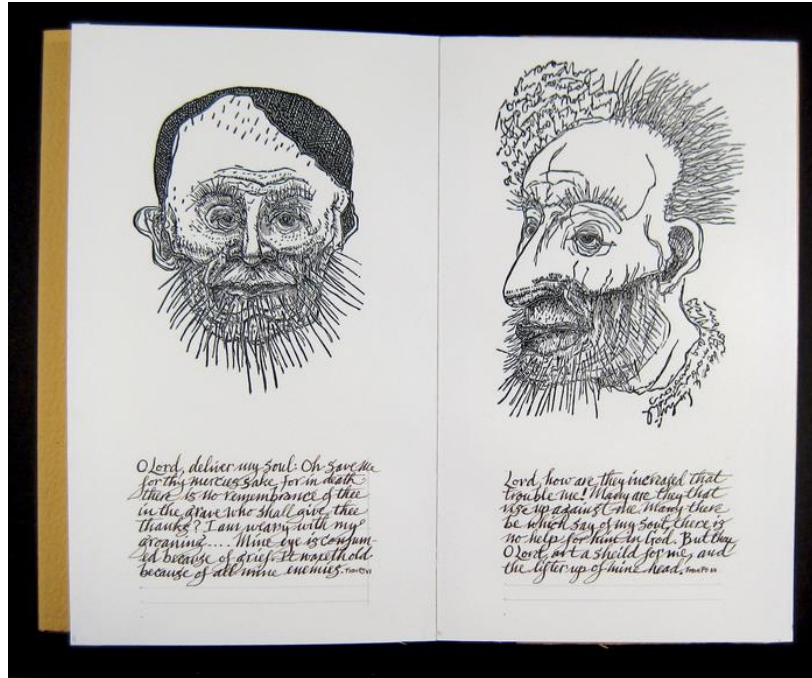
4 x 10 inches

2023

Artist Statement

I was drawn to the Jacob's Ladder structure because of its ability to act as "two books in one" with secret information hidden under the ribbons that hold the book boards together. I wanted to use this form to create a piece about dichotomy. As I was brainstorming the content for this book a Tik Tok trend by the name "A Quiet Life..." started popping up. This trend involved posting images of "peaceful" activities and embracing a life focused around nature, calming hobbies, and a sense of solitary peace. I was drawn into this idea. I took images from this trend and edited them to be very low contrast and used those to build the first half of my book. For the second, secret, half of the book I wanted to take this idea of purposeful self isolation and drive it to an extreme. I wanted to show an attempt at a quiet life that ended up turning the attempter into an agoraphobic hermit, who could not leave her house. Which version of "A Quiet Life..." is more probable?

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



Bleedenstorm

by David Moyer, Muncy, PA

Paper, ink, wood engraving, original calligraphy

10.5 x 6.5 x .5 inches

2025

Artist Statement

"Bleedenstorm" presents a series of corbel arch heads from Salisbury Cathedral. The stone carvings bear the scars of the Iconoclast fury launched by Henry VIII. The images form a collective lament.

The images are wood engraving, the text are calligraphic excerpts from the Psalms.

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Record Withheld

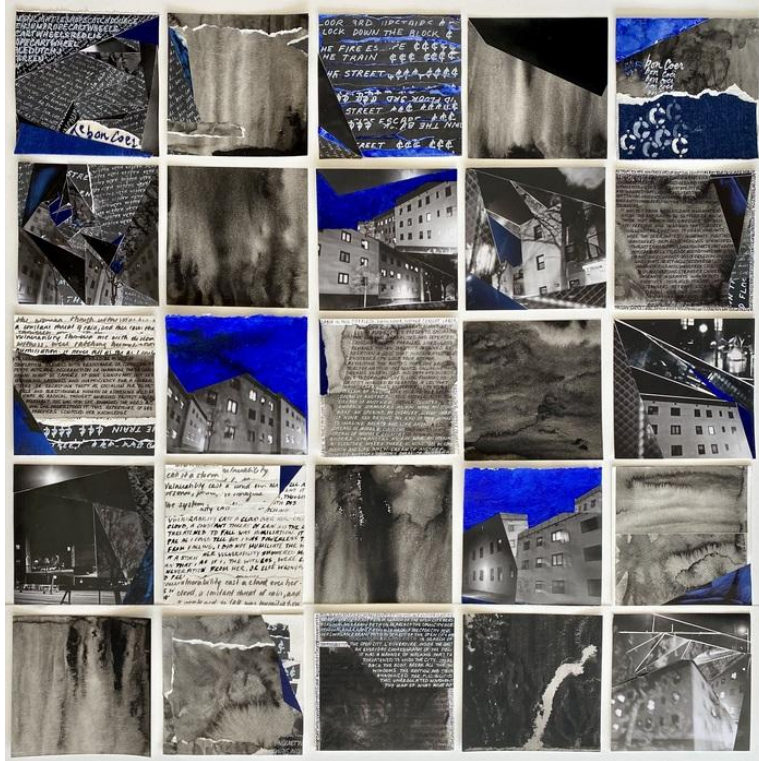
by Ruchika Nambiar, Providence, RI

Hand-assembled flag book, digital print, acrylic mirrors
8 x 15 x 1 inches (open); 8 x 4.5 (closed)
2025

Artist Statement

"Record Withheld" is a limited edition artist book that contains the complete unedited transcript of a conversation the artist once conducted with herself — a "self-therapy" session — recorded in December of 2018. A hand-assembled flag book made of mirrors, it is an exercise in hiding in plain sight, exploring the tension between concealment and display, playing with inversion, distortion and fragmentation, the compounded effect of which renders the text practically inaccessible. While the text technically lends itself to anyone with a will to read it in its entirety, the actual reading of it would, in all likelihood, be a near impossibility. While the book may seem like an act of extreme transparency and vulnerability, that's exactly where its deception lies. The seeming openness of the gesture in fact masks the exact opposite: an acute inability to be truly vulnerable.

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



Kites

by Magda Parasidis, Columbus, OH

C-print photographs, watercolor, embroidery, fabric, ink marker, and acrylic on paper
 36 x 36 x 1 inches (framed)
 2025

Artist Statement

Rooted in urban landscape photography and collage, “Kites” is a series of handmade book pages using c-prints, watercolor, embroidered fabric, ink, and acrylic on paper. “Kites” refer to the notes that are the primary written method for imprisoned people to express a need. They are paper messengers; a way to “fly” a message from one person to another secretly. It is in this clandestine making of a page for connection, when bodies themselves cannot meet, that the book project rests. The work is concerned with underground networks of “silent” communication, and how creative practices are used as means of survival. Through these practices of freedom, spaces of enclosure are transformed into spaces of flight. The photographs depict the carceral geography of the NYC public housing I was raised in. The collage pages undermine the aesthetics of containment to imagine liberated zones, or fugitive spaces, where we work for, dream of, or practice freedom.

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6065

by Roger Peet, Portland, OR

Letterpressed linocut artist book

11 x 8 x 1 inches

2025

Artist Statement

6065 is an artist book collaboration between US printmaker Roger Peet and the Indonesian print collective Taring Padi. Twelve linocut prints trace the history of the Indonesian genocide of 1965, and the way it haunts the present in both Indonesian society, where the perpetrators of the massacres remain in leadership, and in the USA, whose intelligence services facilitated and stoked the conflict. Dense narrative images evoke four stages in this history; the genocide itself, its aftermath in Indonesian society, its effects on world politics, and the prospects for remediation and justice in the present day. The ghosts of conflicts past are here with us in the present, and we have to learn to deal with them if we want to make it through to a different world. This book was designed and carved collaboratively by Peet and Taring Padi, and printed on a manual Vandercook letterpress by Peet and bound in an accordion format in an edition of 80 on the 60th anniversary of the disaster.

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



Coincident: Grandmother, Tree

by Michele Pollock, Columbus, IN

Gel plate printed papers and digital images, collaged and machine stitched. Original poem digitally printed. Hardbound star book binding.

6 x 6 x 1 (closed); 6 x 12 x 12 inches (open)

2023

Artist Statement

The same year my grandmother died at 90 years old, an oak tree fell in our yard. I counted the rings, which were also 90. This uncanny parallel became the basis for a meditation on death, memory, and unseen connections, imagining two lives unfolding separately yet somehow in tandem. Through poetry and stitched paper artwork, the work explores how absence lingers and how the dead might continue to echo through the natural world.

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



Echoes

by Patricia Raible, Charlotte, NC

Artist Book with collagraphs

17 x 12 x .25 inches

2026

Artist Statement

“Echoes” is a cascade book of ghost prints of collagraphs. Printed on a variety of different papers and fabrics to enhance subtle tones and textures, some pages are two-sided, some have been stitched to other small prints (both by hand and machine), and others have been enhanced with sashiko stitching. The book reinforces that “ghosts” are always accidental surprises and sometimes gifts.

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



Three Sisters

by Shirley Ritter, Manhattan Beach, CA

Fabric, embroidery thread, plastic hoops
25 x 14 x .5 inches
2026

Artist Statement

A found antique photo of three women, maybe sisters, led to a musing about whether any one remembers anything about them now--their names, their lives, joys and sorrows. The photo brought up so many questions for me along with the realization that we leave so little of ourselves behind after we die. I wrote a poem inspired by this photo and transferred it onto fabric and stitched it into multiple circular frames. I then created multiple transfers of this photo onto fabric--varying the size and focus of each image. The fabric photos were then stitched into a circular frame and added hand stitching and sometimes lace to create texture. The circular frames were then all connected and stitched together. As the viewer's eye wanders across the photos and reads the poem, I want the viewer to really look at these women and, for a few minutes, remember these three women from the past and let them linger in your imagination.

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



Imposters

by Shirley Ritter, Manhattan Beach, CA

Cardboard, paper, fabric, metal findings, paint
 9 x 8 x 7 inches
 2026

Artist Statement

As a child I was fascinated by the story of the Russian Princess Anastasia and her tragic death. As I became older I was equally fascinated by the women who came forward claiming to be Anastasia--who were they? Why did they do it? For this book, I created a small suitcase that tells the story of Princess Anastasia and four of her imposters. Each has a passport that tells their story and includes their photo. Inside the suitcase (small enough to take away quickly if one needed to escape) are reminders of Anastasia's world: an icon of her patron saint, a broken locket with a picture of Rasputin (worn by all the royal princesses), a single pearl earring, a faux Faberge egg containing a necklace with Anastasia's photo. This suitcase and its contents tell the story of a tragic moment in time and the effects of a World War upon society and the many ghosts it creates.

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Fictionary

by Dave Ryan, North Mankato, MN

Installation

Video Duration: 1 hour + (variable); Book: 36 x 19 x 16 inches

2026

Artist Statement

This piece started when I noticed that the words 'I' and 'lie' are both nested in the word 'believe', centered perfectly on the first person pronoun. From there I wrote a python program to pull all the words in the English dictionary that held an internal "i", created hand drawn animations for each letter and built a TouchDesigner project that intersperses random verbs with the solitary letter 'i'.

Duration: 1 hour + depending on needs of the installation

I believe this current epidemic of fabricated certainties/ fictive uncertainties germinates in fundamental blindness to one's own existential contingencies, vulnerabilities, blind spots. I wanted to explore the constantly vacillating narration of the contradictory conscious mind.

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Five Successive Blows from A Gigantic Fist

by Dave Ryan, North Mankato, MN

Digital Media
Dimensions variable
2024

Artist Statement

This piece steps through every single character of all the written languages that have been made accessible to computers through a system called Unicode. The title for this piece comes from Franz Kafka's retelling of the Tower of Babel story entitled *The City Coat of Arms*. This version was installed in an art center that used to be a Carnegie Library. It was projected onto a screen mounted into the round skylight window that forms the axis of the architecture.

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



Running, Artmaking and Mothering along the Schuylkill River in Philadelphia

by Samantha Simpson, Philadelphia, PA

Handbound variable edition artist's book with original woodblocks, engravings, monoprints and digital text
15 x 11 x 1.25 inches
2025

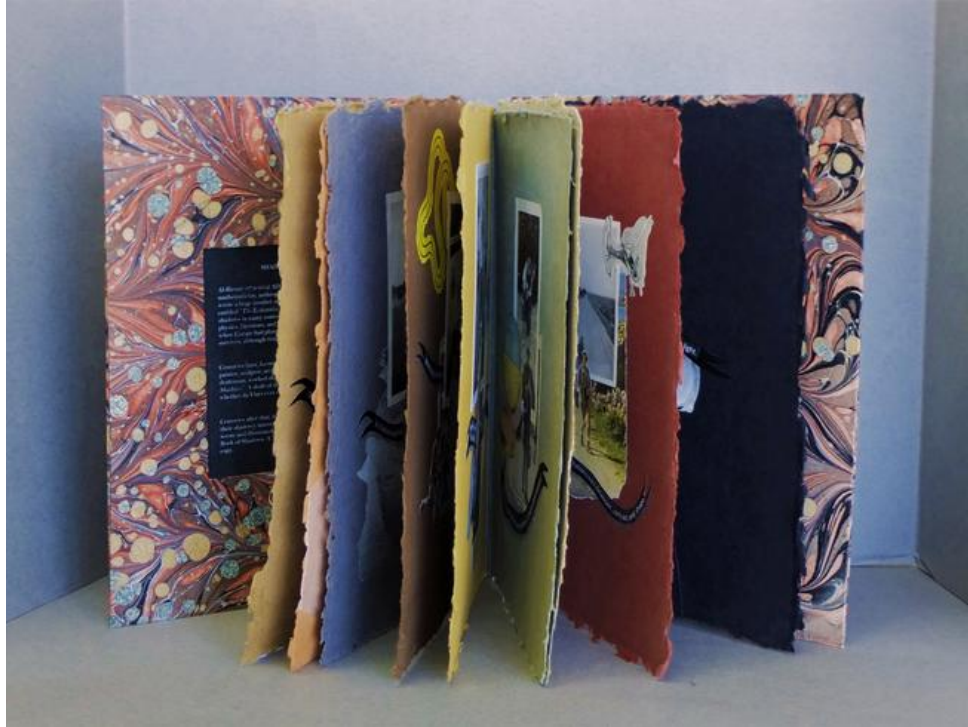
Artist Statement

Running, Artmaking and Mothering along the Schuylkill River in Philadelphia examines the intersections of three identities—artist, mother, and runner. Each separate identity is played out in one of the three sections of the book.

The section on art locates the middle-aged woman artist in nature with her tools. The pleasures of motherhood are foregrounded as a quietly subversive rebuke to the stereotypical conflict between the practices of being an artist and being a mother. Running functions both as practice and metaphor. Its discipline mirrors the studio: carving, printing, repeating. Each gesture is both arduous and sustaining, a form of labor that acknowledges the privilege of time devoted to making.

Running along the Schuylkill River in Philadelphia, the shifting light, the gathering clouds, and the passage of time render running itself a meditation on art, motherhood, and mortality.

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



The Book of Shadows: A Treatise on Umbrage

by Lynn Skordal, La Conner, WA

Artist's book (deckle-edged pastel paper, magazine/book scraps, vintage snapshots, watercolor pencil, chalk paint)

11.75 x 9.25 x .75 inches

2018

Artist Statement

"The Book of Shadows" is a unique artist's book. The images are paper collages and vintage photographs from the artist's collection, mounted on stiff, deckle-edge pastel paper. The book is bound with glued and pleated paper, in an accordion-style binding, with 22 pages. The book was inspired by the titles of two books written centuries ago – "The Exhaustive Treatise on Shadows" by Al-Biruni, a Muslim astronomer (973-1052 AD), and the "Book of Shadows" by Leonardo da Vinci, of the Italian Renaissance. Intrigued by the idea of (but having never seen) these books, I created this book to explore what shadows mean and what they teach us.

What is a shadow?

A shadow is an absence, a negative, a lack of something...

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



Steps Through Time

by Denise Stephenson, Oceanside, CA

Mixed media including artist-marbled paper
6.625 x 5.125 x .375 inches
2024

Artist Statement

Time travel is for spectors, ghosts, the spirits that haunt us. For me, that haunting was most profound when the pain of a sudden injury followed me as I crossed the globe, going back in time.

Steps Through Time slowly flips through the dissonance of being on two sides of the Pacific Ocean at the exact same time on two different days. It recounts the pain, humiliation, and terror that accompanied each moment, or as it happened, two moments of time. The clock spoke of duality, but I had a linear experience on multiple modes of ambulation— cane, wheelchair, and crutches.

At 63, was this the ghost of Retirement Future?

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



Feed

by Elena Ter-Grigorian, Atlanta, GA

Oil on canvas
30 x 30 inches
2026

Artist Statement

This work draws a parallel between historical and contemporary forms of escapism. A female figure, dressed in velvet and suggestive of another era, lies with a stack of open books balanced across her face. While her appearance evokes the past, a modern hairstyle disrupts this illusion, placing her between time periods.

The books function as a pre-digital equivalent to endless scrolling, absorbing and repetitive. As they accumulate, they obscure the figure's identity, turning reading into a gesture of withdrawal.

Within the framework of "ghosting," the work suggests that disappearance is not only a digital act, but part of a longer continuum of retreat into mediated worlds. The book becomes both object and phantom of modern content.

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



Challenged

by Naomi Velasquez, Pocatello, ID

Artist's Book

4.25 x 6 x 0.5 inches

2025

Artist Statement

This artist's book speaks to relationships affected by book banning in libraries. So many of the most frequently banned and challenged books represent marginalized voices sharing important narratives and diverse stories. I deconstructed a banned book and used pages as inclusions in the handmade paper for the prints. I used polymer plate text to showcase the American Library Association list of the 2023 Most Challenged Books and their authors. I printed excerpts from each book on each of 10 pages. On the top layer, I printed P22 Blox words: love, joy and happy (highlighted from the book excerpts) on top of the book text. Last, I hand stitched the sashiko mending pattern on top of the cover text. This artist's book references textile processes such as quilting, embroidery and mending for community healing.

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



Things He Says to Get Into My Pants

by Jacob Wan, Orlando, FL

Paper, threads, printed text on paper, condoms

4 x 4 x 4 inches

2025

Artist Statement

“Things He Says to Get Into My Pants” is an art book that captures the dating culture within the gay community. Using condoms as pages, each wrap records the phrases or words someone might say to lead into an intimate moment. With the rise of social media, dating apps, and hook-up culture, many in the LGBTQ+ community find it harder to seek genuine love—often leaving what once felt meaningful easily dismissed. As a symbol of sexual engagement, condoms become relics of fleeting passion and the aftermath of heated moments. The book highlights the contrast between the player and the lover, illustrating the struggle to find authentic love in the gay community.

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



Heartbroken

by Peggy West, Peoria, IL

Mixed media on panel

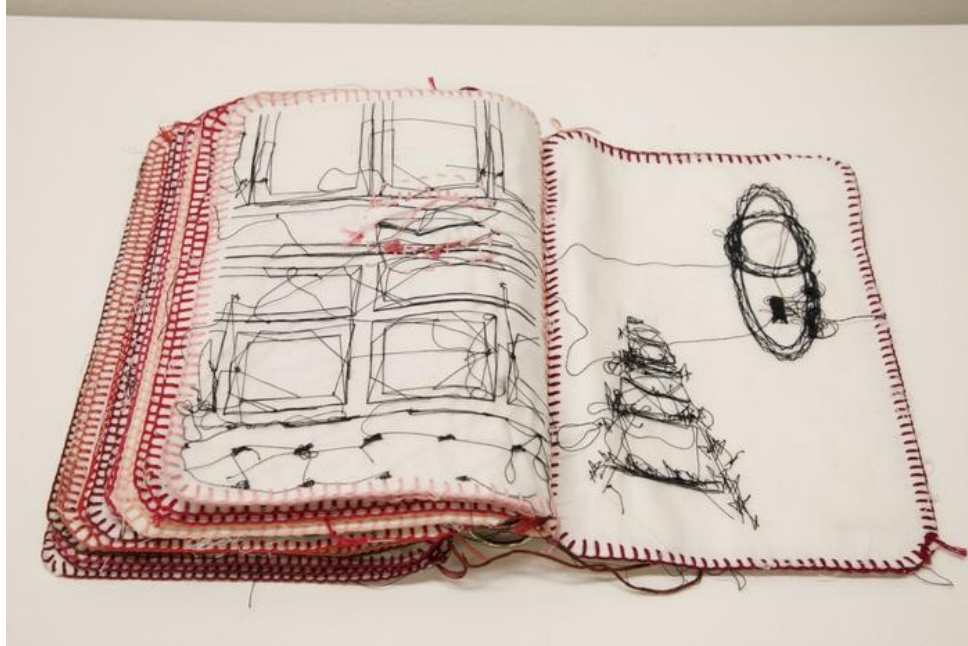
10 x 10 x 1.5 inches

2023

Artist Statement

"Heartbroken" is an interactive book panel constructed from vintage book papers, hardware, and found objects on a cradled wood panel. Part of the Memoir series focused on deep exploration of memory held within books and objects, this panel explores the locked away heartache of broken friendship. We expect our closest friends to always be there, but too often they become ghosts of our past. Elements of the panel include an original etching of Bloodroot and a snake book constructed from vintage book pages, maps, and a found poem on friendship discovered in a purchased used book.

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



Untitled (echo book)

by Casey Wheeler, Milford, MA

Muslin, thread, embroidery floss, D-rings

9.5 x 6.5 x 2 inches

2024

Artist Statement

Untitled (echo book) 2024, alternatively titled Untitled (it wants to echo, it wants to be echoed), is an original soft sculpture book centered around the concept of an echo as it relates to personal narrative, trauma, and memory. Bound with 26 D-rings that act as a vertebral spine, the body of this book is constructed with muslin, thread, and embroidery floss. Each page is quilted with embroidered text and/or imagery on multiple layers. While some embroidered imagery is clearly readable, others are covered by layers of muslin, or woven thread in a visible mending style, disrupting the legibility and transparency of the narrative both literally and conceptually. Made completely by hand, each stitch of the book is a meditation, a memory, an echo, a ghost. Through this tactile object, the artist is exploring concepts of personhood and relation through both figurative and abstracted autobiographical imagery, creating a soft sculpture narrative body to be touched, held, read, and felt.

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



The Book of What Remains

by Clementine Willowilde, Tucker, GA

Product packaging
6 x 10 x 11.5 inches
2026

Artist Statement

"The Book of What Remains" explores what happens when abundance becomes a memory. One side presents an idealized vision of ecological richness and harmony with nature. The other reveals a landscape consumed by waste, where plastic debris lingers long after living systems have faded. Fish and bottle merge into a single form, suggesting a future in which synthetic objects outlast the wildlife they replace.

As a book-object, the work serves as both archive and ghost story, preserving traces of a world that once felt limitless. These images appear as ecological relics—preserved fragments of a world once abundant, as consumption accelerates and environmental consequences are pushed aside.

The title refers to what endures after abundance disappears: memories, artifacts, and the remnants of ecosystems transformed by human consumption. The work asks viewers to consider what stories—and what living worlds—we choose to preserve.

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



An Uncertain Self

by Ellen Winkler, Kensington, MD

Accordion book with mezzotints. The text is by the artist. The book is handprinted by the artist.

4 x 4 inches (closed); 4 x 11.75 inches (opened)

2026

Artist Statement

I have been making accordion books for several years now. The format allows for work that extends over several pages, so that it unfolds slowly as the reader progresses through the work. The images are created using etching, mezzotint. One book was executed from a desktop printer.

The texts are all written by the artist. This means of working allows me to respond visually to a subject, while also speaking directly about issues that concern me.

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



Winter Morning

by Ellen Winkler, Kensington, MD

A desktop printed accordion book with art and text by the artist

7 x 3.25 x .25 inches

2024

Artist Statement

The art and text included in this book were a response to something I saw almost 40 years ago. But, it still seems pertinent.

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



30 Strange Spoons: Measuring an Unhomed Time

by Dan Wood, Providence, RI

Letterpress, with hot foil stamping

4.5 x 7 x 1 inches (closed); 7 x 18 inches (open)

2026

Photo credit: Rue Sakayama

Artist Statement

“30 Strange Spoons: Measuring an Unhomed Time” is an artist's book using writing by Turkish writer Ece Temelkuran, interspersed with images of the spoons she has been stealing during her decade in exile. The writing runs along the bottom of each page accompanied by ghostly silhouettes of the 30 spoons, printed in a lightly tinted varnish. It creates a visual exploration of “our unhomed time” in its physical material manifestation, using the faintly printed spoons as reminders of our lost time and lives. As Ece puts it, “These stolen coffee spoons are proof of my life, evidence that I have lived the last ten years. They are also the timeline for the mutating homeless self from a state of being shrunken with fear to a self that learns how to begin living after being unhomed.” The book is 48 pages in accordion format, unfolding to 18 feet when fully extended, all of the text and images are letterpress printed on grey cotton text, with a foil stamped cover.

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



Bark Beetle Book Vol. XLIII: Multifactorial

by Suze Woolf, Seattle, WA

Artist book: Epoxy casts of burned branch, branch with mountain pine beetle galleries, photographs printed on fabric, book board and book cloth. Accordion-fold of hinged boxes

14 x 4.25 x 2.24 inches

2025

Juror Invitational Work

Artist Statement

Forests face many threats these days, two of the most obvious being wildfires and bark beetles. Both are exacerbated by heat and drought brought on by a warming climate.

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