

the book as art

V3.0

presented by

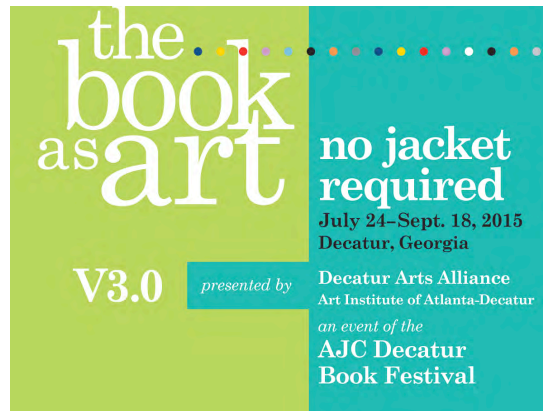
no jacket
required

July 24–Sept. 18, 2015
Decatur, Georgia

Decatur Arts Alliance
Art Institute of Atlanta-Decatur

an event of the

AJC Decatur
Book Festival



The Book as Art 3.0: No Jacket Required is Volume III of the artists' book exhibition inaugurated by the Decatur Arts Alliance and the Art Institute of Atlanta-Decatur in 2013. The exhibition is juried from entries arriving from around the world, and includes artists ranging in experience from students to recognized professionals in the medium. *The Book as Art* is proud to include examples of the finest in the field, from artists in twenty-one states.

The book as a physical object in an increasingly digital world remains stubbornly analog. Those with narrative content offer the frustrations of sequential visuals — the viewer longs to see more than one segment at a time, but the format allows only a gradual reveal. Sculptural objects interpreting the concept of the book also require more than a glance to draw the viewer into a deeper understanding of what books are and can be. Both narrative and sculptural interpretations have been selected for this exhibition for your viewing and interpretive pleasure.

Jurors

Margot Ecke, Athens, Georgia
Arlyn Ende, Sewanee, Tennessee
Jeff Rathermel, Minneapolis, Minnesota

Organizing Committee

Angie Macon, Executive Director, Decatur Arts Alliance
Jason R. Butcher, Gallery Director, The Art Institute of Atlanta-Decatur
Gina Reynoso, The Art Institute of Atlanta-Decatur
Dot Moye, The Book as Art Coordinator
Lockey McDonald, Registrar
Sarah Seaton-Todd, Brenda Leder, and Charlotte Pfeiffer

Charlene Asato, Mountain View, Hawaii



Tea Path

Tea dyed kozo paper, toothpicks, walnut ink,
piano hinge book

Photo credit: Charlene Asato

Marc Addison Brown, Centennial, Colorado



Three Good Hook-Ups

Text: Jordan Anthony

Stone lithographs, aluminum plate lithographs, serigraphs
book board, cotton rag paper, book cloth, banana paper, Nideggen paper
Edition of 10

Sex isn't always sexy. Sex can be anxiety ridden, high strung, and an ordeal perhaps not worth the trouble. But we still (pardon the pun) do it. This book came about from trying to reconcile some less than spectacular sexual experiences with the God of the Erotic that we imagine ourselves to be. Most of us have been raised with this notion that sex is a beautiful and magical experience, but when we reach the age of sexual exploration we realize that this notion is all too often a fallacy. Anyone can quickly open up an app on their phone and find someone near by to have sex with, but rarely will it live up to their storybook notions of what sex is. The playfulness of pop-ups illustrating less than spectacular sexual encounters shows the contradiction between our hopes for what sex should be with the reality of what it is. Whether or not what is presented is earnest or not is up for debate, but it is what you see before you now.

Photo credit: Marc Addison Brown

Geraldine Craig, Manhattan, Kansas



Book of St. John
Burned wood, silk

My work combines an interest in where imagination is located in the body and the belief that textiles and memory of their use help us return to that visceral place in the body where language is formed, prior to rational structures of thought. Cloth is our second skin. Although my work doesn't always use a large percentage of cloth, the core of meaning assumes a vital connection to the viewers' experience with living inside of cloth. Through abstractions of physical material I hope to suggest the mnemonic residue of haptic experience, an impenetrable space at the backside of words, to make visible where imagination is born, dies, struggles between. I attempt to convey an elegiac landscape of desire, the place where language and intent spring from sensual memory, looking for light in the quiet corners of daily life where we unexpectedly find moments of grace. I begin with cloth.

Photo credit: Geraldine Craig

Geraldine Craig, Manhattan, Kansas



Detroit Saints: Those who love his name shall dwell therein
Bible, silk, chain

The piece is referencing the practice of book burning to ban dangerous ideas, but the ideas live on. It is meant to suggest a heroic scale rosary or yoke of the burden of knowledge that cannot be erased and of the faith required to live in the city of Detroit.

Photo credit: Geraldine Craig

John Deamond, Burtonsville, Maryland



A Field Guide to the Extinct and Extirpated Birds of North America

Perfect bound book

Edition of 50

A Field Guide to the Extinct and Extirpated Birds of North America examines the mediation of nature through the lens of extinct North American birds. Like so many before me, I use these birds for my own ends, exploiting their image and history to tell a story. This story is not just one of exploitation, but love and fascination, curation and marketing. *Field Guide* probes these themes, utilizing the form of a field guide but departing to include field notes, eBay purchases, and more. Each piece is evidence of my search: a document from a birding trip where the birds don't exist and real answers are the true rarities.

Photo credit: John Deamond

Eimile “Annie” Donovan, Tallahassee, Florida



Fabrication

Laser-etched hardboard, Rives paper

Combining natural materials and technology, *Fabrication* was created on the basis of combining the old and the new. Utilizing digital and hand-based techniques, this book portrays the obsession of digital fabrication in today's society.

Photo credit: Annie Donovan

Lindsey Dunnagan, Fort Worth, Texas



Mapping the Intangible

Wax, velum, string, board, paper, pearls
One of a series of 10 books

This artist book is a personal exploration in cartography; it investigates physical destinations that represent emotional locations. Together, these paintings create one unified image but the book format allows for deeper exploration. The pages are made of vellum dipped in wax. The translucency of the vellum gives a feeling that these overlapping maps are transitory, perhaps even part of memory more than real places that exist. The wax gives weight to the translucent pages, adding physicality to these memory maps. In addition to weight, the pages feel soft and fragile, allowing the viewer to have a personal and intimate experience with this book.

Photo credit: Lindsey Dunnagan

Lindsey Dunnagan, Fort Worth, Texas



Wax Chrysalis

Wax, velum, string, board, paper, pearls
One of a series of 10 books

Notions of interconnection, place, and identity over time are explored in the artist book *Wax Chrysalis*. Spaces of nebulous watercolor are juxtaposed against detailed maps of important places. These locations are significant to my identity and provide a way to navigate what is unknown. Maps are blown up and shrunk down; they are turned on an axis and then reconnected, where lines meet organically. Because these maps are a combination of actual places and false connections, they serve as an atlas of memory that informs identity.

Wax Chrysalis begins and ends the same way. Similar to a life cycle, there is a beginning, a middle, and a chance to reflect on the journey. The intimate nature of the materials used, including velum, wax, and string, contrast with the book's large size, contributing to a feeling of vulnerability and vastness; I am asking the viewer to traverse a lifetime in one sitting.

Photo credit: Lindsey Dunnagan

Stacy Elko, Lubbock, Texas



No Win
Artist's book

Exploration into transformative states has been the underlying basis for my current artistic practice. The dual nature of paper has been part of my fascination: its fragility and its ability to take forms and hold them with a surprising rigidity. It can accept a variety of media and processes both painterly and sculptural. Books are places closed, information sealed from view until breached, the promise secret until trespassed.

Photo credit: Stacy Elko

Aaron Frondorf, Kansas City, Missouri



The Grand Lie

Hand-bound book composed of 105 etchings
Edition of 5

I am fascinated by the functions of narrative. I am equally occupied with how pictures utilize narrative because unlike words, which unfold abstract sounds in your head that build into words and then to ideas, pictures give you all the information you need to understand a scene all at once. These three books are occult documents of a fundamental solipsistic problem in art and philosophy and deal with these issues in less than apparent terms.

Photo credit: Aaron Frondorf

Ania Gilmore, Lexington, Massachusetts



Library of Alexandria

Altered book, rolled and burned pages, wax, shellac, ink, stamped
Edition of 8

Agnes Martin once wrote, “An artist is the one who can fail and fail and still go on”; these powerful words reaffirmed my creative journey by inspiring me to realize that art is a process that when started can never be finished. While studying design and printmaking, I discovered a great passion for Book Arts. In my work, I explore the book itself, the boundaries between the form and the content. As an emigrant, I am infused with inspiration resident in my roots and history. I am interested in the continuous growing dialogue of identity and multiculturalism, which is a central element in modern society. The source of my imagery, which explores the connection between chaos and order among themes, is both derived by chance and experimentation.

Photo credit: Ania Gilmore

Ania Gilmore, Lexington, Massachusetts



Pomiędzy (in between)

Black ink on waxed paper, glass bottles, cork, wax, string
Edition of 3

In the poem by Wisława Szymborska “A Little Bit About the Soul—A Message in a Bottle,” the inside represents the never-ending conflict of coexistence between body and soul, or Plato’s concept of the magnificent infinitive world ideas against material world things. The bottles are arranged in the shape of a Ying & Yang wave which aims to create balance while at the same time not being connected. This arrangement gives the viewers the freedom to choose their own subject. The poem is written in the original Polish language and in English. This piece gives a personal voice to travel that embodies a sense of emotion and individuality and that paves one’s journey to self discovery by intertwining the personalities of a journal and the life experience of travel. I have chosen the form of my book to be a message in a bottle as it is known and honored historically since Christopher Columbus’s first voyage to the New World. A message in a bottle, the most intimate form of communication, is a symbol of traveling from place to place hoping to be found and read.

Photo credit: Ania Gilmore

Francine Goodfriend, Santa Rosa, California



Busy Bees
Mixed media

I have been creating artist's books for the past eleven years. I have discovered the combination of collage, painting and the written word a perfect conduit to express my love of reading and the visual arts. I attempt to give my work an ancient tinge by using books bound for the recycler—usually early 20th century encyclopedias and dictionaries. I work in layers excavating images and language. The theme of each of the three books submitted is bees. A neighbor began to keep hives. I became fascinated watching the bees gather nectars in my garden. I also became aware of the honeybee's hive collapse. I began to collect old texts about bees. As I gained more knowledge of bees and book binding, I painted on fabric to create materials to collage about bees and incorporate into books. The poem "Strange Flight" was the culmination of my observations about bees (at least for 2015).

Photo credit: Francine Goodfriend

Fred Hagstrom and Stan Honda, Saint Paul, Minnesota



When I First Arrived in Baghdad
Silkscreen, silkscreen on metal
Edition of 35

When I First Arrived in Baghdad is a collaboration with photographer Stan Honda.

Photo credit: Stan Honda

Karen Hardy, Asheville, North Carolina



Undertow

Abaca handmade paper, copper, linen thread

In *Undertow* I considered the permeability and layering of materials and ideas, in a physical book as well as in a narrative. I chose an exposed Coptic stitch to highlight the translucent handmade paper. Its aural and visual properties reference hydrologic currents, simultaneously echoing and contrasting qualities of the metal that surrounds it. The covers of the book are double layers of copper with decorative cutting that reveals its content and concept, both literally and metaphorically.

Photo credit: Karen Hardy

Karen Hardy, Asheville, North Carolina



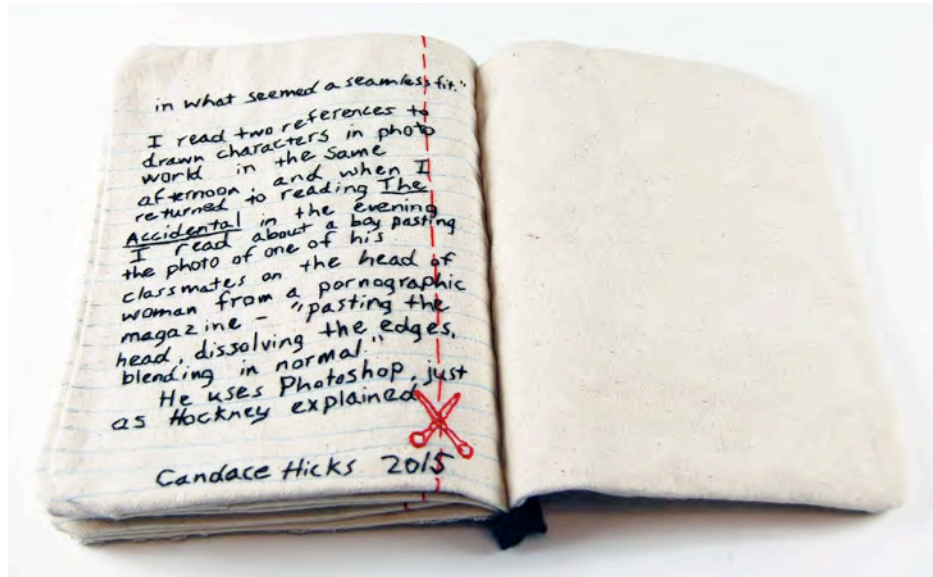
Vellicate

Abaca and flax handmade paper, human hair, acrylic; letterpress printing
Variable series of 6

Vellicate relies on neither text nor image, but is instead a tactile and visual encounter with a particular material. Soft tips of hair brush over the viewer's wrists as the book is manipulated, capturing a physical sensation and its accompanying emotion. The book's title encapsulates the way it feels and the way it moves; "vellicate" means to touch lightly to excite the surface nerves and cause uneasiness or laughter, to tickle, to titillate, or to twitch.

Photo credit: Karen Hardy

Candace Hicks, Nacodoches, Texas



Common Threads: Volume LXI
Embroidery on canvas

I've collected coincidences for ten years. It started when I read two books in a row that both included the phrase "antique dental instrument." While that was not the first coincidence I ever noticed in my reading, that singular instance convinced me to keep a record. I began to consider that the phrase might have been the profound masquerading as the mundane. Or not. But I wanted to collect the data. I cataloged my coincidences in composition books that filled rapidly. As it turned out, "antique dental instrument" has not held any special meaning in my life or my art. Neither have any of the coincidental phrases that followed, such as "stuffed mountain lion" or "black currant lozenge" but the act of noticing them became the lens through which I filter the world and my experiences.

Photo credit: Candace Hicks

Shireen Holman, Montgomery Village, Maryland



The Artist at Home
Woodcuts with wooden covers

This book consists of images of my life in my home/studio, organized so as to emphasize the disjointedness of the life of an artist. I grab minutes in my studio in between the other things that I do. The coffee mug and teakettle are symbols of home life. In my studio, the mug also becomes a pencil and brush holder. A wild bird, a kite, representing artistic inspiration or emotional life, becomes abstracted into a stylized drawing on the studio table. In another print I use that drawing as part of a wall hanging. As a child in India I learned to fear kites. We thought that they would swoop down and attack small children. In my print I try to show how, as an artist, I take what I find both within and outside of myself, and use it to create my art. I own a print by Lynd Ward called *Caged Uncaged*. Some of those uncaged birds are in one of my pages, partly as a realistic portrayal of my home, partly because, like my kite, they also symbolize a part of my life that is captured in my art.

Photo credit: Shireen Holman

Sarah Hulsey, Somerville, Massachusetts



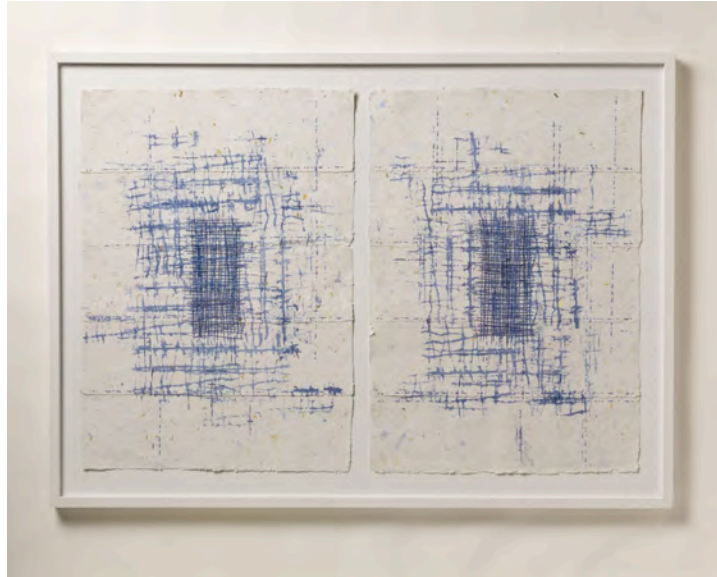
Conversations in Syntax

Abaca paper, thread, letterpress, clamshell box

My work draws on my previous background as a linguist to investigate ways of bringing language and its structural patterns into the visual domain. This piece explores conversational exchanges through a charting system for overheard dialogs. Sentences are collected, diagrammed through stitches, and coded by color, providing a schematic index of interpersonal encounters. The unbound structure allows the sentence diagrams to be rearranged, creating new, imagined dialogs based on shared visual—rather than linguistic— characteristics.

Photo credit: Erin Paulson

Jess Jones, Decatur, Georgia



Open Book

Handmade paper, stitchery, screen printing

This piece, titled *Open Book*, contains paper made from all of the love letters I have ever received. Through hand papermaking, I have simultaneously destroyed and preserved, exposed and concealed the most personal documents I have possessed. The stitched lines of Morse Code, the screen-printed pattern, and the sewn darning structure reference the security feature found on the inside of envelopes. Perpendicular intersections of prints and threads create warp and weft, making text into textile. This coded language speaks back to my unaware collaborators.

Photo credit: Drew Stauss

Lauri Jones, Decatur, Georgia



Chained

Rust print on Stonehenge paper, accordion fold binding

The rusted objects that inspire me are simple, yet they have the ability to tell complex and layered stories. Mark making with rust is unpredictable and I delight in “the reveal”—when I see what has transpired on the paper. This element of surprise allows me to respond honestly and intuitively . . . and be perpetually thrilled by the possibilities.

Photo credit: Lauri Jones

Lauri Jones, Decatur, Georgia



My Skin Is Paper

Collage and painted papers, hand and machine stitching,
hand-stamped poem, X-book binding

This book is a collaboration between myself and my teenage daughter. She wrote the poem and I gave it form. The binding is an X-book binding, which means it is made from a single large folded sheet of paper. The poem reads:

My skin is paper
Torn and scarred
Every cut frees the words
Ugly, fat, dead, alone
The blood pools, my heart scabs
My mind becomes distant
They only check my wrists
Those fools.

Photo credit: Lauri Jones

Rachel Kirk, Ellensburg, Washington



Vespula

Mixed media on paper

Patterns are a ubiquitous aspect of our universe. They can emerge from chaos or from perfect math, and anywhere in between. A beehive, a galaxy, a turtle shell, an atom, a mold spore—I am fascinated with and influenced by all. My drawing process is guided by inconsistency and imperfection, the very things that make me human. In order to develop a deeper understanding of my surroundings, I strive to mimic those patterns that I find so mystifying. I begin by emulating a specific pattern or concept, employing a system of deliberate mark making that celebrates, and is often guided by, the prospect of chance. This book is a systematic deconstruction and reassembling of those patterns. Cyclical in nature, it breaks down and rebuilds just like the ubiquitous cycles found throughout our natural world and universe.

Photo credit: Mark Mosrie

Carole Kunstadt, West Hurley, New York



Sacred Poem XVIII

Thread, gampi tissue, paper: pages from 1844 Parish Psalmody

The *Sacred Poem Series* takes physical, material, and intellectual inspiration from *Parish Psalmody, A Collection of Psalms and Hymns for Public Worship*, published in 1844. The pages of psalms are manipulated and recombined, resulting in a presentation that evokes an ecumenical offering—poems of praise and gratitude. The disintegrating pages suggest the temporal quality of our lives and the vulnerability of memory and history. Visually there is a consistent and measured cadence to a page of psalms which is echoed in the often repetitive sewing, weaving or restructuring of the paper: pages are layered, sewn, gilded, cut in strips and woven creating an altered dense surface. The gold leaf elevates and heightens the rich textural qualities presenting a sumptuous visual experience. The interplay alludes to the enticing presentation of illuminated texts historically.

Photo credit: Kevin Kunstadt

Isabel Lederman, Philadelphia, Pennsylvania



Hold Monument

Handmade paper, pulp painting, letterpress, bleached cyanotypes
Edition of 4

My artistic concerns constantly question what a book is, how one reads, and how one retains information. I am a poet and language is my material. My work examines language within a visual art practice. My artistic process is a meditation on poetry, integrating language, time and memory into visual forms of reading. Though language is never fully transparent, my work investigates how poetry can approximate consciousness by evoking the disappearance and re-emergence of memory. My poetry shifts between genres, using realistic, suggestive and technical language to create poems about the act of thinking. The use of poetry in my artwork has led me to my explorations of how we experience reading artists' books and broadsides.

Photo credit: Isabel Lederman

Susan Lenz, Columbia, South Carolina



Book I, Book V, Book VII
Mixed, fibers and found objects

I love books, but they are no longer my first source for information. I google. Although I love technology, I do miss hours of library research. This collection of obsolete items mounted on hand-laced antique book covers pays homage to all the books I'll never read, all the things I'll never know, all the mysteries that the word *book* implies.

Photo credit: Susan Lenz

Woody Leslie, Chicago, Illinois



One Minute
Artist's book

One Minute explores the difference between absolute and relative time. This cased-in, triple-tiered, accordion fold-book presents the one-minute experience of three different characters waiting at a bus stop. The inner covers represent an actual minute—the 60 seconds between 5:27 and 5:28. The relative experience of time is represented by different lengths of accordion connecting a character's thoughts from front to back cover. The faster they want to leave, the longer it takes.

Photo credit: Woody Leslie

Woody Leslie, Chicago, Illinois



Understanding Molecular Typography by H.F. Henderson
Artist's book (offset printed on Mohawk superfine and handbound)
Edition of 100

Molecular typography is the study of the chemical and physical underpinnings of type—all letters are molecules composed of atomic shape-units known as “typtoms.” *Understanding Molecular Typography* by H.F. Henderson is a fictional field guide for the layman, replete with explanations of the science, detailed formation diagrams for all common characters, and a bibliography of other important (albeit fictitious) works in the field.

Photo credit: Woody Leslie

Macey Ley, Atlanta, Georgia

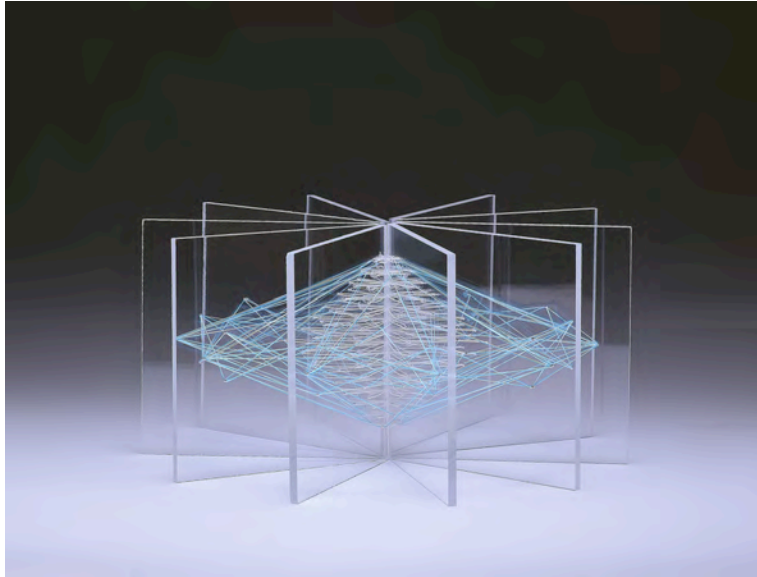


The Belt of Orion's Never Wife
Acrylic, linen thread
Edition of 3

This body of work (*Versions of Truth*) is about double entendre. Optically bound, the reflective properties of fanned-out clear acrylic pages create optical illusions, where the viewer must decide what is real, what is a reflection, and if there is a difference between the two. Nothing gained is nothing lost, or so we tell ourselves when our best laid plans do not work as we expect. Like the hero Orion whose strength, skill and best intentions were no match for the stubbornness of the father and brother of the two women he loved, we often succumb to the fate of our own and others' determination. In Orion's case, he was made blind and later unintentionally killed by his lover through the tragic plot of her brother. The gods memorialized him among the stars—his belt the most prominent feature. The heart wants what it wants, but we cannot always plan for an outside intervention. Instead, we are left with the remnants of what if and the possibilities of ever after.

Photo credit: Macey Ley

Macey Ley, Atlanta, Georgia



Snow Glow

Acrylic, linen thread & polyester thread
Edition of 2

This body of work (*Versions of Truth*) is about double entendre. Optically bound, the reflective properties of fanned-out clear acrylic pages create optical illusions, where the viewer must decide what is real, what is a reflection, and if there is a difference between the two. The uniqueness of a snowflake is astounding, yet its individuality can only be appreciated when it is pulled from a snow storm. And then moments later it melts away. There is no sacrifice, no power in its singularity. Rather, its identity is in the mix. Like flakes, our identities can be lost among the masses and with them our sense of responsibility. Stanislaw Jerzy Lec poignantly writes, "No snowflake in an avalanche ever feels responsible." *Snow Glow* is a challenge to the aphorism, a challenge for viewers to stand out and take charge of their destinies, to own their actions and to glow before they melt.

Photo credit: Macey Ley

Cynthia Lollis and Daniela Deeg, Decatur, Georgia



12:38 – 14:16

Gmund color, acetate, translucent white plastic sheeting, linen thread,
greyboard box, star accordion binding, screenprint
Printed at the Frans Masereel Centrum, Belgium
Edition of 36

12:38 - 14:16 is a screen printed star accordion book with photographs taken in New York City in May 2006. It represents a journey beginning at the New York Public Library on Fifth Avenue at 41st and ending at the southern edge of Manhattan in Battery Park. The artists stopped every seven minutes to photograph down the middle of the street for the front (and up the street for the back on a return trip). Inside this accordion, one looks through seven minutes—from the outer streetscapes to the inner ones—via seven views.

Photo credit: Walker Montgomery

Cynthia Lollis and Daniela Deeg, Decatur, Georgia



Enten / Eller

Glama Natural, bookscrews, custom printed tarpaulin, greyboard box;
stab binding, screenprint

Printed at the Frans Masereel Centrum, Belgium

Edition of 16

Enten / Eller is a book that can be read three ways by reordering its pages according to the code printed on each page's left margin. The codes A and B reveal text by fictitious characters, named A and B, found in the book, *Enten / Eller* (1843) by the Danish author Søren Kierkegaard. A and B, engaged in a correspondence, represent the aesthetic versus the ethical way to make life's choices. The Code CD shows pairs of opposites chosen by Cynthia Lollis and Daniela Deeg. The photographs were taken by the artists during a December 2007 visit to Copenhagen, Denmark. The text is in English, German and Danish (pairs of opposites).

Photo credit: Walker Montgomery

Susan Makov, Salt Lake City, Utah



Earth Spheres

Accordion fold book printed with woodcuts and digital imagery,
leather and marbled paper cover

Edition of 12

The cover of this handmade accordion fold book, printed with woodcuts and digital imagery, is leather and hand marbled paper. The book when closed is 10.5 x 6.5"; when open, it can extend up to 8 feet. It is viewable on both sides. It has a handmade storage box with leather title. The book's concept is about the different spheres of earth, air, water, stone, etc. I was looking at fossils and specimens and wondered how quickly we were headed towards being the fossils. Layers of debris echo the history of objects, plants, animals and the structures we build over time.

Photo credit: Susan Makov

Danielle McCoy, Atlanta, Georgia



Non-Resident Alien for Tax Purposes

Mixed Media

Edition of 3

Being a “foreigner” in the US is a pervasive truth that is often at the forefront of my mind. Whenever I fill out forms, present ID or even overhear certain conversations, I am reminded that I am a “disposable import” with a limited time here. This book is inspired by those feelings.

Photo credit: Lamon Bethel

Barry O, Athens, Ohio



High School Transcript
Saddle Stitched letterpress prints on assorted papers
Edition of 16

Through printmaking and book arts, I work to extract meaningful narratives from the illegible coding of contemporary landscapes and artifacts. I am interested in making visible the human drama concealed in the mundane and overlooked.

Photo credit: Barry O'Keefe

Barry O, Athens, Ohio



Reconstruction: Notes on the Landscape in Richmond, VA
Saddle stitched letterpress and color photocopy on Kozo and tracing paper
Edition of 5

Through printmaking and book arts, I work to extract meaningful narratives from the illegible coding of contemporary landscapes and artifacts. I am interested in making visible the human drama concealed in the mundane and overlooked.

Photo credit: Barry O'Keefe

Lynn Skordal, Mercer Island, Washington



Higgley Piggley

Gouache painted, hand-cut, collaged accordion-style book

Higgley Piggley is a unique accordion-style artist's book, which lives in its own re-purposed box enclosure. The accordion book is hand cut in the shape of a toothy, spiny forest creature that is hand painted and collaged. When opened and extended, the creature stands on his own legs and a nonsense rhyme written by the artist scrolls along his side.

Photo credit: Lynn Skordal

Mathew Sutter, Philadelphia, Pennsylvania



Eden Lost

Handmade paper, letterpress, photo-lithography
Edition of 8

French philosopher Henry Bergson concludes in his work that our bodies have a life essence that forms and changes by the opposition of any external force. For me, this theory raises questions about my identity after the unhappiness that I experienced observing my mother in a broken relationship. The experience manifested itself in pain and fear in my adulthood and sparked an interest in seeking out the most delicate of my memories and evaluating each moment that has been distorted by time. Every element of the book expresses my memories in a unique way; the text-to-page relationship expresses fragmentation of the memory. Turning the pages alludes to the depth of the memory evolving with perspective over time while still being understood when dissected. The style and elements of my pieces—binding and materials—reflect the memory they hold, maintaining beauty while being precious and delicate. It's important that my work clearly express my pain and my growth, with a balance of emotion and genuine beauty.

Photo credit: Mathew Sutter

Barbara Tetenbaum, Portland, Oregon

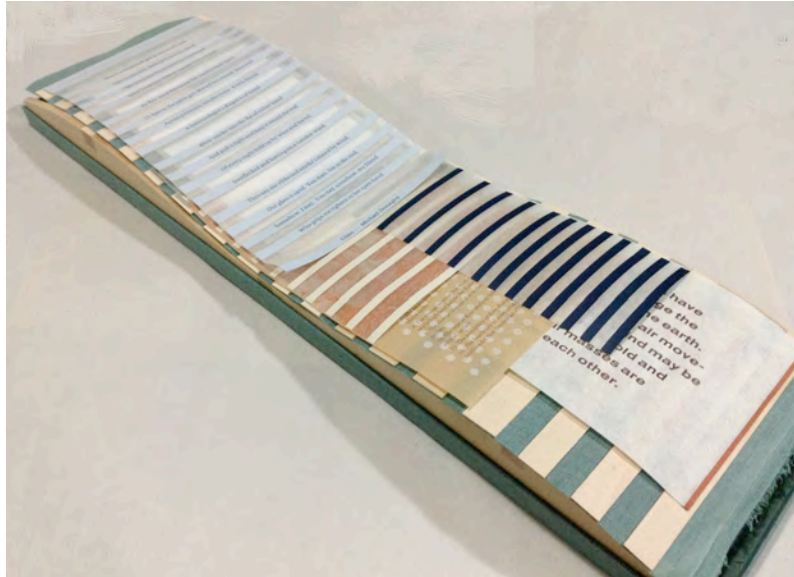


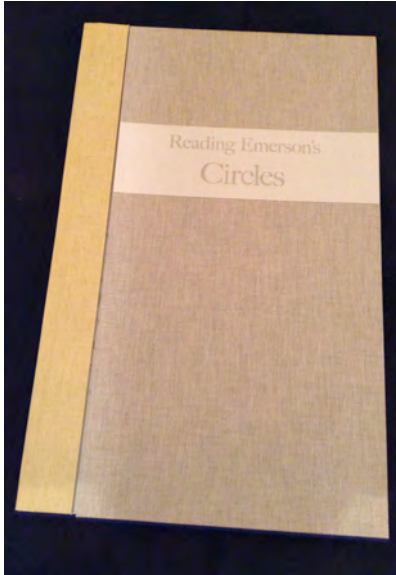
Diagram of Wind

Letterpress on paper, collage, wood, and cloth
Edition of 30

This project represents a three-year investigation of wave forms, illustrated using articulated paper pages, poetry and other writing. The pages are constructed using Japanese silk tissue (gampi) as a backing for the adhered paper strips. I use a variety of spaces when collaging to create different sounds and tensions when the viewer turns the pages. I chose Michael Donaghy's poem "Glass" because it has a rhythm that mimics wave action (it is a *sistina*, a form which uses repetitive word endings); the poem provided the title for the project in the line "a meteorologists diagram of wind." I layered this poem with other pages that support and illustrate my underlying concept. Some pages are collaged in such a way to create a distinct sound or tension; other pages contain texts about wave action in nature and industry; others contain images. The pages are sewn to a cloth and wood backing which can be lifted up and hung on the wall or left to rest on the undulating wood platform.

Photo credit: Barbara Tetenbaum

Barbara Tetenbaum, Portland, Oregon



Reading Emerson's "Circles"

Pressure printing on tissue paper, laser printing on UV-Ultra,
cloth binding with wood spine and bulldog clip closure,
special wrapping case
Edition of 30

During a two-week residency at Caldera, near Sisters, Oregon, I rewrote Ralph Waldo Emerson's essay "Circles" using a special pen that leaves a hard raised mark if you go slowly enough. I wrote out 23 pages, a project which took nearly 30 hours. I did this to accomplish three things: to force myself to read Emerson's essay very slowly; to record distractions and thoughts that I had while reading his words; to create a surface that I would later use to print an edition of artist books using a technique I developed and call pressure printing. Pressure printing uses a low relief plate which is put underneath the paper to be printed and then run through the letterpress over a type-high inked block. My thoughts and distractions are printed on transparent paper and interleaved within the book to show that reading is rarely a linear experience and that reading is unique to the reader.

Photo credit: Barbara Tetenbaum

Arlene Tribbia, Chicago, Illinois



The Ten Thousand Loves, 372.2
Sculpture

A novel possesses all kinds of epic forces within. There's a beautiful, yet powerful heft to feeling the pages of an unbound manuscript. You literally intuit the presence of something unseen, almost palpable, like a powerful inner life force. The sheer weight of hundreds of pages demanded a sculptural incarnation of *The Ten Thousand Loves* to be seen for the power it possesses and holds before it morphs into book form.

Photo credit: Arlene Tribbia

Melissa Wagner-Lawler, Milwaukee, Wisconsin



The Familiar Space
Pressure printing, screen printing, laser cutting
Edition of 4

My current line of work investigates the moments before disaster or destruction. Elements of tension, the breakdown of information and the fragility of circumstance culminate in prints and artists' books. Each set of work focuses on this differently. "In Event of Moon Disaster" uses the text of William Safire's speech written for the President in 1969 in case the Apollo 11 mission was not successful.

Photo credit: Melissa Wagner-Lawler