

# Unhinged

## Book Art on the Cutting Edge



Whatcom Museum  
Bellingham, Washington



# Unhinged

## Book Art on the Cutting Edge



Whatcom Museum  
Bellingham, Washington

**The Whatcom Museum** is delighted to present *Unhinged: Book Art on the Cutting Edge*, which introduces the exciting ways artists interpret and repurpose books. The exhibition provides a unique opportunity for people to appreciate the multidimensional aspect of the book at a time when literacy matters more than ever before in our culture.

From the centers of New York City, London, and Los Angeles to smaller locales like Asheville, North Carolina; Bryn Mawr, Pennsylvania; and Avoca, Nebraska; artists everywhere are using books to express themselves and interpret the world we live in. Just like authors, artists have a lot to say! With 70 very different examples of book art to consider, viewers will experience a wide range of emotions and ideas. It is gratifying to know that used and repurposed books have an afterlife.

I would like to acknowledge Barbara Matilsky, curator of art, who carefully selected work to showcase the amazing variety of approaches embraced by artists. Other staff members who contributed to this project include Rebecca Hutchins, curator of collections; Scott Wallin, exhibition designer; David Miller, preparator; Mary Jo Maute, educator/programs coordinator; Christina Claassen, marketing and PR manager; Charles Marcks, chief financial officer; and Marilyn Burns, docent educator.

Many other people lent their support, including Sandra Kroupa, book arts and rare book curator at the University of Washington; Laura Russell, book artist and director of 23 Sandy Gallery; Amy Chaloupka, free-lance curator; Elsi Vassdal Ellis, book artist and professor of art at Western Washington University; Nancy Tupper, editor; and Heather Peppard, former WWU curatorial intern.

A huge thank you to the exhibition's participating artists for lending their work and writing insightful statements about their art. We are also grateful to the many galleries who loaned art to the exhibition: Eleanor Harwood Gallery, Elizabeth Leach Gallery, Foster/White Gallery, PPOW Gallery, Pucker Gallery, Seager Gray Gallery, and Vamp and Tramp Booksellers.

Thank you to the Whatcom Museum Board of Trustees, which comprises the museum's supporting foundation. This exhibition would not be possible without the support of the Whatcom Museum Foundation and the City of Bellingham.

Patricia Leach  
Executive Director



**Unhinged: Book Art on the Cutting Edge** surveys recent directions in book art through 70 diverse works by 61 prominent artists from Australia, Canada, Great Britain, and across the United States. The exhibition explores the limitless potential of the book as an independent medium, including both intimately scaled pieces and large installations.

*Unhinged* highlights myriad artistic styles and approaches. Many artists carve old volumes or twist their pages into unique, sculptural configurations. Others make their own books and experiment with different formats: accordion, pop-up, tunnel, and more. Some artists reconfigure ancient book forms, such as the scroll or codex, to create unique artworks. Books are often combined with other materials—both manufactured and natural, such as plastic and crystals—to astonishing effect.

Although the exhibition does not frame an historical perspective, it does feature artists who revolutionized the field as well as younger artists who have garnered international renown. Book artists present lyrical odes to beauty as well as messages about identity, social justice issues, and environmental concerns. They convey both metaphysical ideas and political commentary through expressive and sometimes humorous constructions.

*Unhinged* will open viewers' eyes to the complexity and cultural significance of the book. With digital media surpassing books as a means of communication, the idea that artists can infuse new life into this traditional object underscores the continued importance of the tome in daily life. After visiting this exhibition, viewers will never "read" a book in the same way again.

Barbara Matilsky  
Curator of Art



Jody Alexander  
Lives in Santa Cruz, California

*If She Thought It Would Help, Zelda Would Use Her Antediluvian Curse Cache to Attain Her Revenge*, 2004

Handmade kozo and gampi paper; exposed spine bindings, found objects, wooden box, encaustic

7 x 16 x 7 in.

Courtesy of the artist

Interesting characters fill my artwork and sometimes I know their story and sometimes I don't. Zelda is somewhere in between. I believe that she is a contemporary gal who knows the powers of her namesake's bequeathed curse cache. But, she also knows when, and when it is best not, to use it. In the case of revenge, it is sweet, but doesn't change a darn thing.

James Allen  
Lives in Portland, Oregon

*Machines*, 2009

Excavated book

Original book: *Life Science Library*, 1964

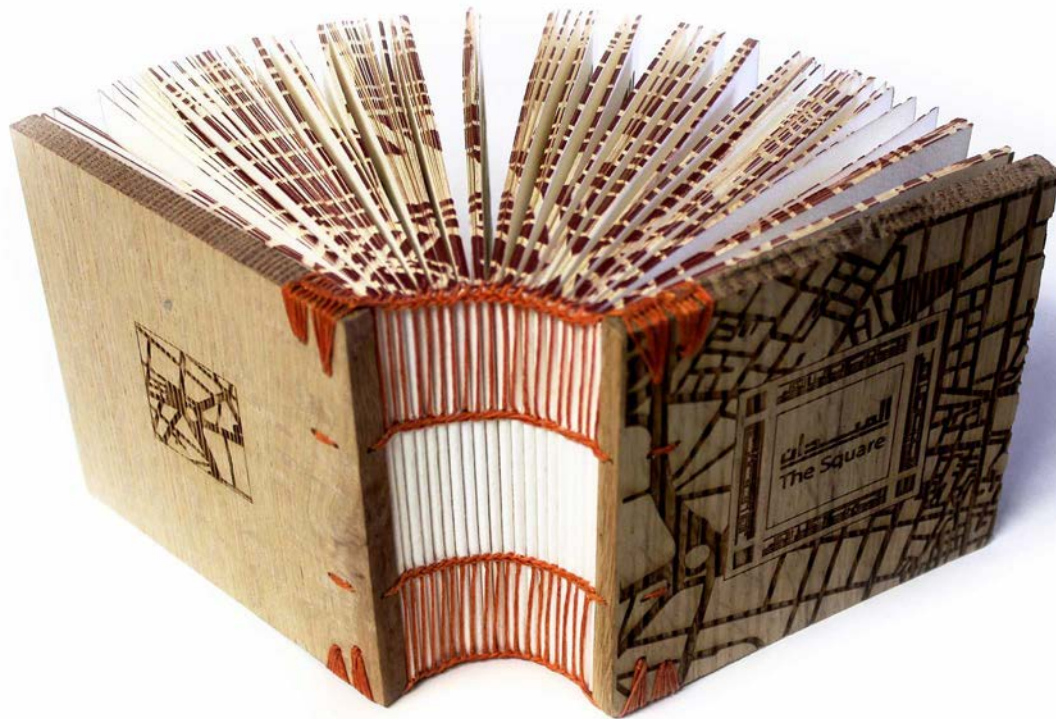
16 x 13 1/2 in. framed

Courtesy of the artist

Each Book Excavation begins by cutting a hole in the cover of a book with a scalpel or X-Acto blade. I cut my way through the pages selectively keeping fragments of images and words to create a composition using the content of the book as it emerges. In this way, a sculptural relief emerges as I carve my way through the pages. The composition emerges intuitively. As I cut, I consider both narrative and compositional dynamics to create a new vision of the book's content. I enjoy how these Excavations turn the linear format of a book into a flat window through which to observe many pages at once.







Islam Aly  
Lives in Iowa City, Iowa

*The Square, Al Midan*, 2014

Mould-made Johannot paper, colored and laser engraved edges, bound in laser-etched wooden boards, Ethiopian and Coptic binding with linen thread, 20 sections with four folios  
Edition of 40

4 1/2 x 4 1/2 x 2 1/2 in.

Courtesy of the artist

The Egyptian uprising called for democratic reform. Tahrir Square in Cairo became the focal point and the most effective symbol of the protests in January and February 2011. For 18 days Egyptians repeated the slogan: The People Want to Bring down the Regime (*al-sha'b yurid isqat al-nizam*) until the regime stepped down on the 11th of February 2011.

This book focuses on the revolutionary slogan "*al-sha'b yurid isqat al-nizam*." Using Arabic Kufic script, the words of the slogan are repeated in an ascending sequence. Section 19 contains the English translation for the slogan "The People Want to Bring down the Regime." The last section contains the time and date when the regime stepped down along with the sentence "Al Saa'b Askat al Nezam" with its English translation "The People have Brought down the Regime."

Cairo's map is laser engraved on the book covers. Three edges of the book are colored and then laser engraved to show the streets of Cairo.



Tor Archer  
Lives in San Francisco, California

*Book of the Hand IV*, 2012  
Book, billboard, copper, steel  
19 x 26 x 2 in. framed  
Courtesy of Seager Gray Gallery, Mill Valley, California

*Book of the Hand IV* combines a statement as to the importance of the use and physical evidence of the hands in an increasingly hands-off culture and my fascination with ancient and mysterious texts, scrolls and books. It is also a personal recollection of my youth in the 1960s and 1970s when my mother had various books related to her study of palmistry around the house.

Alexis Arnold  
Lives in San Francisco, California

*The Art and Science of Java Script*, 2015  
Book, borax  
14 x 13 x 10 in.  
Courtesy of the artist

My *Crystallized Book* series addresses the materiality of the book versus its text or content. The crystals remove the text and solidify the books into aesthetic, non-functional objects. The books, frozen with heavy crystal growth, have become artifacts or geologic specimens imbued with the history of time, use, and memory.

The crystals and book shapes spark a sense of wonder akin to a great piece of literature, like some of the titles I use, such as the obsolete software manual, *The Art and Science of Java Script*. The series was prompted by repeatedly finding boxes of discarded books, by the onset of e-books, and by the shuttering of bookstores. While the series began in 2011 as a reaction to the vulnerability of printed media, it seems that printed media is enjoying a bit of a renaissance lately.







Lynne Avadenka  
Lives in Huntington Woods, Michigan

*Root Words*, 2001

Limited edition artist's book, letterpress printing and color lithography, accordion binding

Edition of 30

9 3/4 x 77 in. (open)

Courtesy of the artist

*Root Words* is a collaborative effort between the noted Islamic calligrapher Mohamed Zakariya and myself. The goal was to look for commonalities in our respective cultures, Judaism and Islam. This structurally complex book interprets intertwined words in the Hebrew and Arabic languages on several levels.

Seven related words are calligraphed by each of us (I did the Hebrew, Mohamed did the Arabic) as the centerpiece of the work, mounted against a background of explanatory text on one side, and interpretative works of free-form calligraphy on the other. I wrote the text, combining our research, and drew the accompanying images, using both Hebrew and Arabic letter forms. The similarities in the Arabic and Hebrew languages—both are based on a three-letter root word system—might make language the root of the problem between the two cultures as well as a possible solution.

Alisa Banks  
Lives in Dallas, Texas

*Edges (Thread Wrap)*, 2009

Altered book; paper, leather, synthetic hair

Edition #4 of 4 (unique)

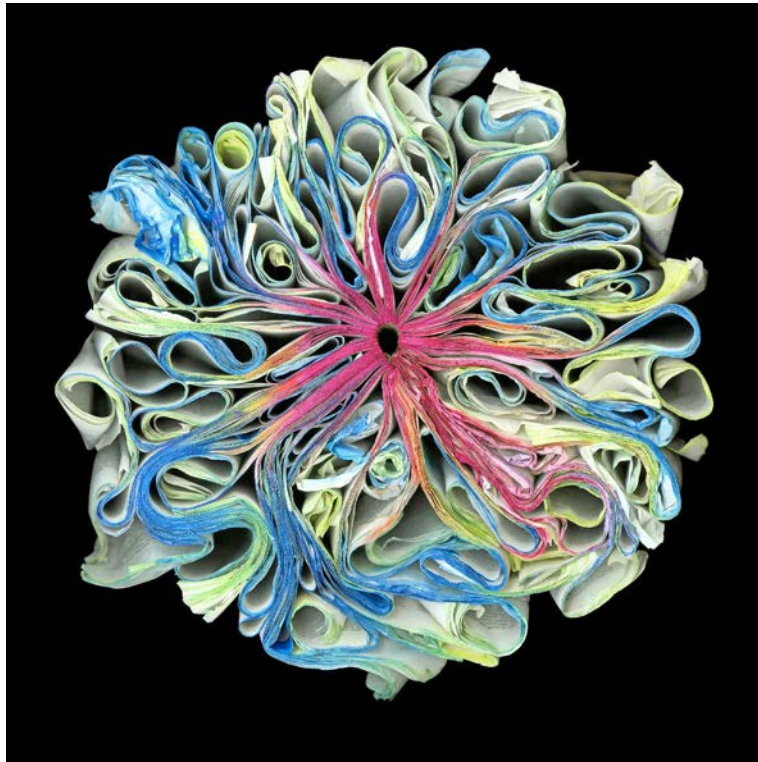
7 x 9 1/2 x 3 1/2 in.

Courtesy of Vamp and Tramp, LLC, Birmingham, Alabama

*Edges* is a series of altered books that consist of hair crocheted onto the edge of pages. The hair fiber lends texture and line—the embellishment (the action) occurs only on the edges, which symbolize the marginal, the end, the between, and duality.

The *Edges* series is based on African American ancestry braided styles. Each book features a different "hairstyle." The pieces were created during a time when there was much political dialogue on the national, state and local levels concerning (illegal) immigration. Often the dialogue took an underlying tone of intolerance and had little to do with immigration status. The tones of intolerance (which were cross-cultural), reminded me of growing up in the 1960s and 1970s during integration. The hair treatment symbolizes how much activity, creativity and life happens on the "edges" of mainstream society, regardless of whether or not it is recognized.





Cara Barer  
Lives in Houston, Texas

*Rainbow*, 2013  
Archival inkjet print on paper  
37 x 37 in. framed  
Courtesy of Foster/White Gallery, Seattle, Washington

I have been working with the book as my main subject for several years. I've expanded on the original idea by including new sources. Paper from magazines and newspapers, text, along with maps and photomontage are subjected to my own form of "interbreeding." I begin with an idea that usually comes from a scrap—literally scrap—of text, and I take off from there.

The inspiration could come from the dictionary, a story that I'm reading, something I saw on the internet, or even a passing remark made by a friend. I want to create a theatre with my images. It will be unique for every viewer because it can only exist in their own imagination, and it will be unique because my images do not come from only the physical world around us. They are a mixture of objects, words, paper, and my thoughts.

Harriet Bart  
Lives in Minneapolis, Minnesota

*The Words* (from *The Alchemist's Laboratory*), 1994

Glass flask, gold leaf, text sphere, book  
(Jean Paul Sartre's *The Words*, 1963),  
laboratory rod and stand  
40 x 10 x 15 in.  
Courtesy of the artist



I believe in the alchemy of the word, the iconography of text, the labyrinth of the book.

From dross to gold  
From carpenters and masons tools to  
objects of divination  
From metal scrap to reliquary box  
Books rescued from fire becomes tablets  
of wisdom  
Books altered and mined for myriad  
objects of fact and fiction  
Empty frames, open bowls,  
ABRACADABRA

Is that not art? Or, perhaps magic?

I see myself as a conceptual artist working across disciplines in a variety of media. I create evocative content through the narrative power of objects, the theater of installation, and the intimacy of artists' books. I have a deep and abiding interest in the personal and cultural expression of memory; it is at the core of my work. Using bronze and stone, wood and paper, books and words, every day and found objects, I work to signify a site, mark an event, and draw attention to imprints of the past as they live in the present.





Doug Beube  
Lives in New York City

*Border Crossing: In the War Room*, 2006  
Altered atlas, thread, zippers, piping, metal, wire  
48 x 48 x 5 in.  
Courtesy of the artist

The pages of an atlas are cut into equal halves and aluminum zippers are stitched into them. A number of maps representing a variety of countries are connected using additional zippers on each end of the pages. The colorful pages, with relief views of land formations and bodies of water with abstract markings, can be fastened or re-connected in numerous combinations. I am expanding the notion of the versatile codex, which traditionally has a fixed number of pages bound together with a common spine. A system of using zippers is endless; pages can be added, deleted or interchanged at will.

The pages can be viewed on a single plain or they can be constructed as prisms and other shapes. By exaggerating the flat space into peaks and valleys and geographical borders that represent these alterations, they become malleable. The inspiration to construct *Border Crossing* in a digital age is based upon computer software programs, which uses the technology of "cutting" and "pasting," transforming a predetermined alignment of information to be variable.



Julie Chen  
Lives in Berkeley, California

*Panorama*, 2008

Assorted papers, book cloth, binder's board, magnets; letterpress printed using woodblocks and photopolymer plates, housed in a clamshell box

Edition of 100

9 1/2 x 20 1/4 x 1 1/4 in. (5 ft. fully extended)

Courtesy of the artist

*Panorama* explores the issue of climate change from an artist's perspective, simultaneously expressing hope and helplessness in the face of this growing crisis. Opening to a full width of 5 feet, *Panorama* engulfs the reader/viewer in an experience both moving and surprising with large format pop-ups and interactive folded sections that interlace personal thought with aspects of a more universal reality.



Long-Bin Chen  
Lives in New York City

*Liszt* from *Portraits of Cultural Icons* series, 2013  
English books  
32 x 32 x 16 in.  
Courtesy of the artist

The process of my artistic creation brings about the underlying emotions through cutting and reconstructing; these actions reveal the criticism towards culture and cultural creations . . . At this moment of time, the IT generation has taken over our lives, heralding the end of books. With paper being discarded or recycled, books are no longer the only medium to contain and pass on knowledge. Due to my special fondness for books, I have gathered and utilized them in my work, transferring the medium back to its original state as wood with an appearance of stone or marble.

My career started in Taiwan, and I completed the fine arts program during the period while martial law was imposed . . . In 1992, I left Taiwan for New York to pursue my artistic development . . . I've come to realize that Taiwan's official institutional books were deliberately deceiving. The action of destroying books at the same time making art became a self-deliverance from the cultural trauma.





Morse Clary  
Lives in Pasco, Washington

*Study in Contrast*, 2015  
Walnut, cedar, pigment, paduak  
8 x 13 1/2 x 5 1/2 in.  
Courtesy of the artist

This series of work is an investigation of the "book" as a sculptural metaphor. Having taught visual arts at the college level for 32 years, I have a great love and respect for books as embodiments and conveyors of ideas, stories, information, and other potentials. I also enjoy their tactile qualities of texture, weight, and substance.

The concept of these books is outside of the traditional and expected and, therefore, they must be read differently. The suggestion is that certain meanings are beyond words and can only be conveyed via the visual and tactile elements that are the language of the visual arts. The viewers must extend frames of reference and respond to substance and nuance.

Often, found objects appear, most of them from the natural environment, which has always informed, amazed and inspired me with its great mysteries and beautiful solutions to problems of form, color, texture, and line. There is occasionally a musical reference as I often hear composition as a way of seeing/feeling my way to it.

The challenge is to approach an open volume as if it was written by the only speaker of an unknown language and, using one's own frame of reference for the cues embedded there, attempt to tell oneself a story.

Susan Collard  
Lives in Portland, Oregon

*Life Stories of Dying Penitents*, 2000

Altered book with gouache and paper collage on corrugated cardboard pages, etched mirror, zinc plate, sewing machine parts, glass jars, and other found objects

7 x 5 x 1 1/2 in. (closed)

Courtesy of the artist

This was the first of several books I've done with sculptural accordion-fold pages unfolding from the cover of an older book. For me, altering a book is a chance to remake it as it might have been.

I was drawn to the lovely cover of this work, published in 1888, by an urban missionary. It seemed strangely at odds with the maudlin, sermonizing tales inside. I worked to cull lyrical fragments from the text, adding images and objects to evoke a more open-ended version of its Victorian melancholy.





Jennifer Collier  
Lives in Stafford, England

*Curly-Locks Gloves, 2011*

Vintage nursery rhyme book pages, wax,  
buttons, machine stitching

13 3/4 x 13 3/4 in.

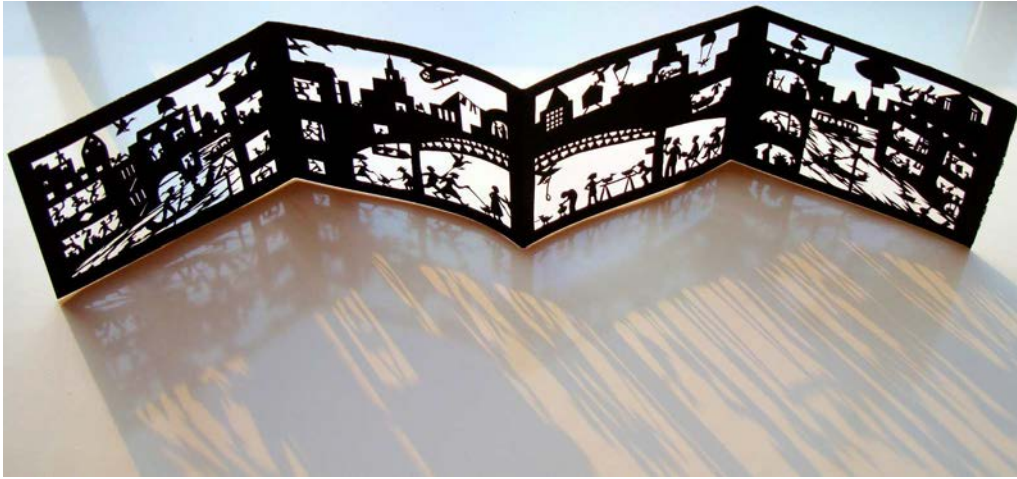
Courtesy of the artist



My work has led the way in the upcycling revolution in art and craft. I am a veteran maker of vintage material, investigating the re-used and recycled since 1999. Giving new life to things that would otherwise go unloved or be thrown away is central to my practice.

Welcome to my fantastical world, where every exquisite detail is made, folded and manipulated from paper. Once books, maps, envelopes, wallpaper or scrap, the paper is transformed into textural forms. Like cloth, it is stitched to construct two- or three-dimensional objects, decorative and functional: lampshades, cameras, tools, and furniture. The origin of the paper often provides a starting point for the artwork: the narrative of the books and papers suggesting idea and form.

My work uses the idea of the domestic space to set a stage for the work: upholstered chairs, kitchen utensils, and garden tools hanging in their shed invite you in. References to fairy tales, films, literature, music and nursery rhymes—the layers of paper and meaning together build the narrative.



Béatrice Coron  
Lives in New York City

*NYC Redux*, 2012  
Cut Arches paper, accordion structure  
Edition of 3  
6 3/4 x 37 in. (fully extended)  
Courtesy of the artist

*NYC Redux* started when I heard "duck show" instead of "dog show" while hurricane Sandy was everywhere in the news. In this book, I developed a scenario of New York City adapting to a water life with pet ducks.

My work tells stories. I invent situations, cities and worlds. These compositions include memories, associations of words, ideas, observations and thoughts that unfold in improbable juxtapositions. These invented worlds have their own logic and patterns. Images are conveyed through words, whether automatic writing or premeditated scenes. My creative inspiration comes from a text, a poem, the news, or from a philosophical concept that can be reduced to a mere title. I research collective memories and myths, questioning the notions of identity and belonging. For each theme, I explore various narratives: one story leads to the next, and the creation process weaves different layers of our relations to the world.

My silhouettes are a language I have developed over the years; my point of view is both detailed and monumental. Cutting from a single piece of material, the profusion of individual stories creates a coherent universe. In my artist books and public art, where I play with full and empty shapes, everything must fall in place: one's place in the world, one's place in the city, one's place in his or her body. In my graphic style, windows are used not to see out but in, placing the spectator in an outsider/insider situation. Shadows, reminiscent of film noir and voyeurism, leave room for multiple interpretations.



Casey Curran  
Lives in Seattle, Washington

*Test Drive*, 2015  
Books, wire, wood, rope  
24 x 24 x 8 in.  
Courtesy of the artist

It's a big ocean out there, and we should all learn how to play nicely with each other. *Test Drive* combines text from several books covering from ship protocol on the open ocean, to winning friends and influencing people. A kinetic assembly is overlaid on these topics, mimicking the undulating motion of an ocean wave and the swimming motion of a great white shark. The sentiment and intent is that at times we all wish to be the shark rather than the minnow.





Claire Dannenbaum  
Lives in Eugene, Oregon

*Coverlet: A Lover's Discourse*, 2013

Book pages, quilt batting, cotton fabric, thread, satin binding tape

54 x 82 in.

Courtesy of the artist

The idea for a quilted coverlet simmered for weeks before I could come up with a method to actually make it work. This coverlet is made from the pages of *Fragments d'un discours amoureux* (or *A Lover's Discourse: Fragments*) by Roland Barthes. I used a French edition published in 1978 by Editions du Seuil, Paris. It looks identical to my own copy in English, including the multiple fonts used for headers, footnotes, and author references used throughout.

The pages are soft and feel like flannel. I carefully crumpled each page until the paper was pliable and flexible enough to sew together. I learned this method as a child in Texas, making "Indian clothes" from brown paper grocery bags. The rigid paper bag gets more flexible as it is repeatedly crumpled and distressed, creating a leather-like fabric. The quilted pages are sewn in straight rows of rectangles (trimmed minimally) from the original pages. There is a felt and cotton batting between the readable surface and the cotton backing. The edges are trimmed with blanket binding tape.



Andrea Deszö  
Lives in New York City

*Mantis Resting in Utopian City*, 2008

Tunnel book with cotton rag paper, linen thread, acrylic paint

11 x 11 1/2 x 12 1/2 in. (box)

Courtesy of Pucker Gallery, Boston, Massachusetts

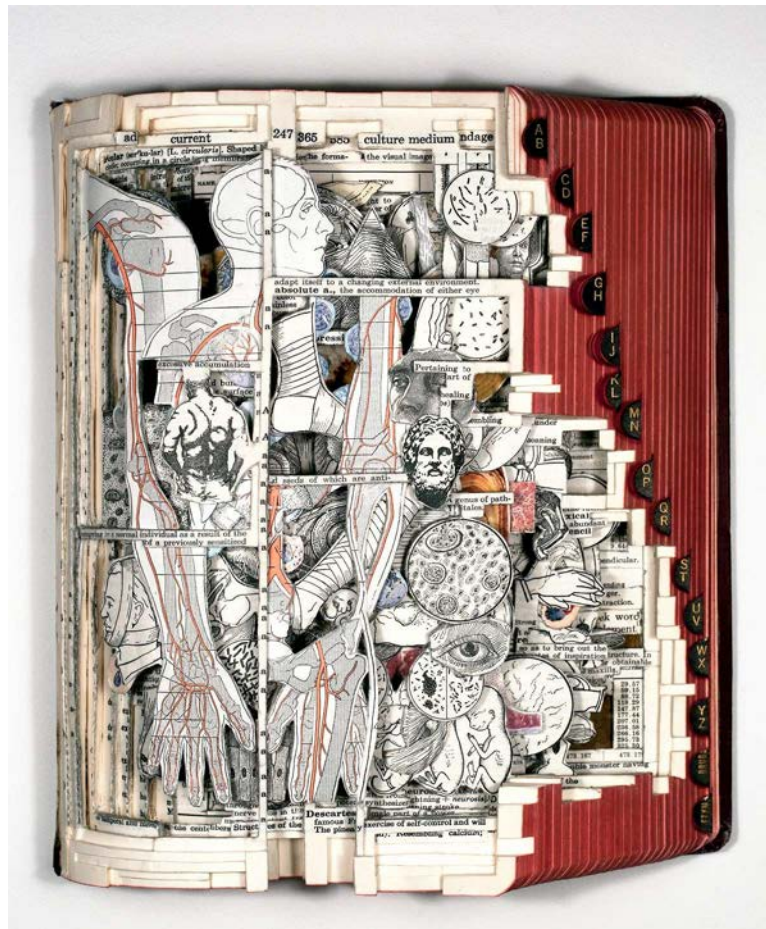
In my drawings, paper cuts and paintings, I tell stories. My visual narratives range from the mystical to the absurd and I often use traditional techniques to express non-traditional or subversive content. I am drawn to the visually unusual, weaving together psychological, historical and ornamental themes, and find unspeakable beauty in the natural world. Sometimes in my dreams I fly, although not as often as when I was a child in Romania. Then I flew every night.

Brian Dettmer  
Lives in New York City

*Current Culture Medium*, 2015  
Hardcover book, acrylic varnish  
10 1/8 x 9 x 2 1/2 in.  
Courtesy of PPOW Gallery, New York

*Current Culture Medium* is a single book work derived from a copy of the 23rd Edition of *Dorland's Illustrated Medical Dictionary* (1957). A process of dissection into the body of the book reveals fragments of text, anatomy and microscopic details that become open to interpretation when the original context is removed.

The title of the work is exposed from page headers found within, offering a statement or question on the cultural relevance of the medium of the book, while also suggesting a connection to a newer branch of art that uses living cultures as the medium. Fragments of living tissue offer a new medium for new discoveries. Representations are perceived as living things only when they are functional and relevant, forming a necessity to find new ways to spark a potential for growth.





Timothy Ely  
Lives in Colfax, Washington

*The Jupiter Effect*, 2004

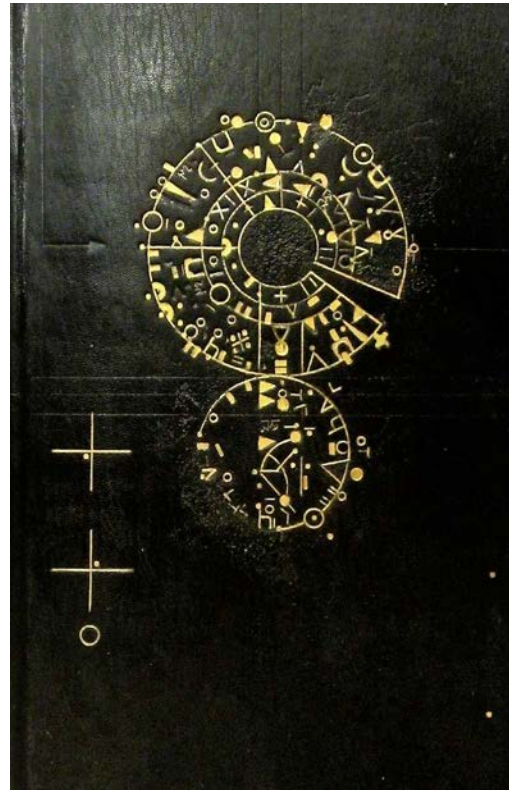
Full leather and gold-tooled binding; five  
folios

12 1/8 x 7 1/2 in.

Courtesy of the artist

In 2004, I had an exhibition at Whitman College entitled *The Tables of Jupiter*. I made a number of large drawings to follow that line of inquiry which orbited the notion of the magic square of Jupiter and the grid. While doing the work for the show, I felt a glimmer of an idea of what I would want to see on a black leather book—an elaborate roundel expression in gold leaf. These circular motifs were designed and tooled on two books and the mandala-like form, expressed in cribriform marks, numbers and other symbols, would become a long-used, potent device. This was perfect—here was a design which would best be expressed in gold on polished leather.

My invention of the drum leaf binding gave me a means to make mobile a series of ideas in folio form. The book structure was evolving nicely and seemed like it could be completely covered in leather. A full leather book has a gorgeous gestalt and in this novel departure from conventional structure, I wanted a black leather book with a traditional shape which could receive the mandala of gold. *Embryo* was the model for thinking and the first book made with this treatment. *The Jupiter Effect*, fully developed, followed.





Daniel Essig  
Lives in Asheville, North Carolina

*Fish-Eye*, 2015

Hand carved and painted mahogany, holly, handmade paper, mica, shellac, nails, 18th- and 19th-century text pages, ambrotypes, tintype, watch crystals, antique gears, fossils, bones and other relics; Ethiopian and Coptic bindings

12 x 11 x 5 1/2 in.

Courtesy of the artist

*Fish-Eye* is part of a series of sculptural books addressing my most passionate interests—collecting and studying freshwater fish. As a high school student, I worked at a retail aquarium. As a photography major in college, I joined biology graduate students on their research trips to rivers across the Midwest, taking photographs of their finds.

Photography led me to books: Initially I planned to make handmade paper, print my images, and then bind them into a book. I never achieved that goal, but pursuing it exposed me to the joys of bookmaking—especially to the wooden Ethiopian/Coptic book structure.

*Fish Eye*—references a camera lens that produces a distorted view—brings together my passions for fish and books. With ambrotypes, antique gears, and watch crystals, the piece explores the fascinating ways that time reshapes our vision.



Kota Ezawa  
Lives in San Francisco, California

*Paper Space*, 2011  
Handmade limited edition book  
7 3/4 x 10 in.  
Courtesy of Seager Gray Gallery, Mill Valley, California

Paper Space is a four-page pop-up book consisting of paper cut-out dioramas based on film and TV depictions of historic events from the mid-nineteenth century to the present. The dioramas create a time line of events that have disrupted and confused America's view of itself.

Page one shows witnesses of Abraham Lincoln's assassination in 1865 at Ford Theatre. The second diorama re-creates John F. Kennedy's limousine passing the grassy knoll in Dallas in 1963. Page three presents O.J. Simpson and his legal team awaiting the reading of his 1995 criminal trial verdict. The last diorama recreates the infamous brawl at Auburn Palace in Detroit, involving players of the Indiana Pacers, the Detroit Pistons, and fans attending the 2003 NBA game. Each diorama is based on a still frame of a widely circulated film or TV program, while simultaneously referencing an existing animated film by Ezawa (*The Unbearable Lightness of Being*, 2005; *The Simpson Verdict*, 2002; *Brawl*, 2008).



Donald Glaister  
Lives on Vashon Island, Washington

*BROOKLYN BRIDGE: A Love Song*, (AP #7), 2002

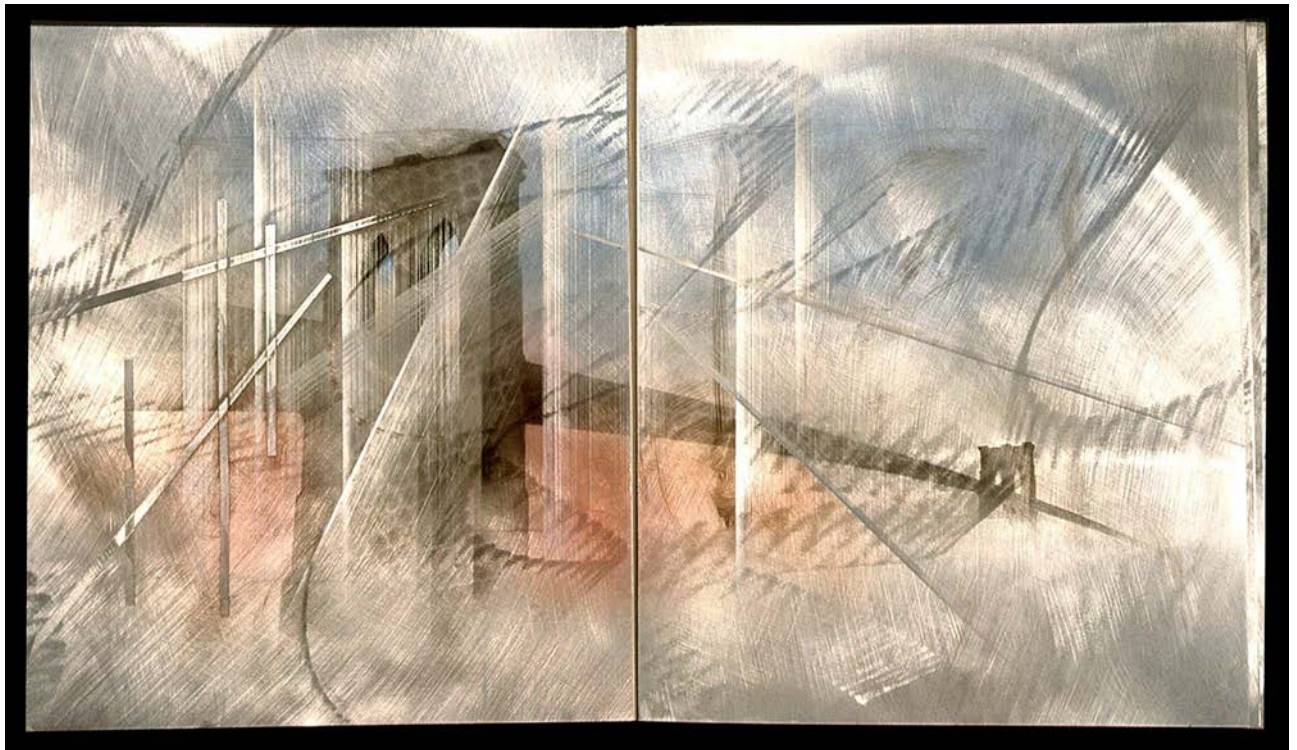
Sanded aluminum, silkscreen printing, acrylic paint, wire, aluminum tape, laminated polyester film and sand; Nigerian goatskin binding with sanded aluminum sides; 28 pages

Limited edition of 60 books, of which 10 are held *hors commerce*

14 x 26 in.

Courtesy of the artist

*BROOKLYN BRIDGE: A Love Song* is a visual and poetic celebration of the grace and strength of the tallest structure in New York City, and the longest span ever built, when construction was completed in 1883. The book visually and emotionally tells the story of the Great Bridge. It is truly a love song. It sings a song in color, texture and light of the elegance, power and invention of this great American icon.





Rebecca Goodale  
Lives in Portland, Maine

*Clematis*, 2010

Cutouts and pop-up structure; hand  
colored silkscreen prints, cloth bound,  
ribbon tie closures

Edition of 5

8 1/2 x 82 in. (extended)

Courtesy of the artist

*Clematis* continues my *Threatened and Endangered* series in a broad sense. The vine has been classified as a rare plant by the state of Maine.

This tall, cascading book represents the genus *Clematis*. I drew from two plants, one was Maine's rare *Clematis occidentalis*. The other was *Clematis alpina*, which I drew while visiting Montana in June 2010. In both species the blossoms are the color of the sky and look as if flecks of the sky are present in the dense shadows of the undergrowth.



Mari Eckstein Gower  
Lives in Redmond, Washington

*Circle or Zero*, 2014  
Inkjet printed from original pen and ink paintings  
12 1/4 x 162 in. (extended)  
Courtesy of the artist

Sacred or Profane? It depends on one's point of view. In my book, I compare scientific versus the metaphysical viewpoints. To do this, I've examined different ideas about creation, contrasting a panoramic time line of the Big Bang/evolution (scientific) view with altarpiece inserts (metaphysical). I've used such sources as the Bible, ancient Egyptian incantations, the Rig-Veda, Poetic Edda, Popol Vuh and the Hawaiian Kumulipo.



Deborah Greenwood  
Lives in Tacoma, Washington

*Re-creation*, 2014

Paper cutting, laid in triangular paper case, button-and-tie closure

16 in. diameter (extended)

Courtesy of Vamp and Tramp Booksellers, LLC, Birmingham, Alabama

The title for this book is a play of words: recreation, an activity of leisure, leisure being discretionary time; and re-creation, an act of creating anew or reconstruction.

The idea for this book was born while on a working sabbatical in Oxbow, Michigan. My recreation led to the re-creation of a favorite pastime for children.

The collages that make up this toroidal structure are composed of images from the original Erector set catalog. I scanned, enhanced, colored, and laser printed the pieces onto Kozo paper. The cut elements were glued onto silk tissue paper that had been laid over the top of a pattern. When both sides of the book were completed, the white space was cut away with a blade to enhance a sense of space between the beams. The silk at the core of the two collages creates a strong structure.







Ann Hamilton  
Lives in Columbus, Ohio

*Afterword*, 2014

Paperback book slices, wood, bookbinder's adhesive  
8 x 8 x 5 in.

Courtesy of the artist and Elizabeth Leach Gallery, Portland, Oregon

The time we spend in words is enormous. At any moment we might be speaking, reading, writing, or listening to and with words. Writing is one of the central ways culture makes and records itself. For me, textiles are another. They are two sides of the same cloth. What I love in the experience and process of reading is the being immersed, the falling into the fold between two pages, the being completely in the “somewhere else” that is the book. This ability to simultaneously be both here and far away, to be both inside and outside parallels the condition of being a body. While reading a book might forever change us, it seems paradoxical that the act of reading, itself, doesn't leave a visible physical mark. I have come to wonder how the “invisible” experience that is the act of reading might become a form of materialized making, how the way one reads might be thought of as a form of drawing. The relationship between a line of thread and a line of text are central, structuring aspects of my work. Perhaps it is the words that allow us to travel and the tactile threads that keep us here.

Shireen Holman  
Lives in Montgomery Village, Maryland

*Time*, 2013  
Paper pulp painting, woodcut, letterpress  
Edition of 20  
19 1/4 x 23 3/4 in. (open)  
Courtesy of the artist

This book explores how we think about time, from the perspectives of art, religion, literature, and science. Ordinarily we think of time in terms of our lifetimes, moving in one direction. We try to create ways of measuring time concretely, with clocks and calendars. Sundials measure time by their own shadows. Time casts long shadows; we are all subject to its inevitable ravages. Time can be fleeting, eternal, or elastic. It is unstable. When you try to pinpoint a moment to understand it, it has gone.

The book's images fade in and out of focus, as does our grasp of the meaning of time. In Hinduism, time is thought to be a necessary condition of growth and decay, and is considered cyclical. Time is also seen as a manifestation of God. In Western science, time is not independent, but is part of a four-dimensional space-time continuum. Perhaps time itself had a beginning and will have an end. People try to conquer time by creating works that last well beyond their lifetimes.





Paul Johnson  
Lives in Cheshire, England

*Lifted Eyes*, 2012

360-degree pop-up carousel book; Saunders Waterford watercolor paper, industrial textile dyes, pen and ink work, gold inlays  
20 x 19 x 5 in.  
Courtesy of the artist

I started making unique pop-up books in the 1980s but since 2012 they have been sculptural codices. There are no folds; all the pop-up sections are joined with dove tails and interlocking joints. The covers are joined with paper piano hinges. My themes derive from natural forms, traditional stories such as "Old Mother Hubbard," or are Biblical (Noah's Ark, Jonah and the Whale).

I can't get started on a book until I get the text fixed. *Lifted Eyes* is an improvised poem, a reflection on whatever comes into my head when I begin a new book project. The story, if there is one, is rather surrealistic and I let my subconscious take control as ideas emerge . . . This is not always the case with my books.

It has taken over one hundred and fifty hours to make this piece . . . Inspiration comes from medieval European religious art, the art of Southeast Asia, and the buildings of the Spanish architect Antoni Gaudi.

Sun Young Kang  
Lives in Bryn Mawr, Pennsylvania

*To Find the One Way* (detail): 다시만날때까지, 2007

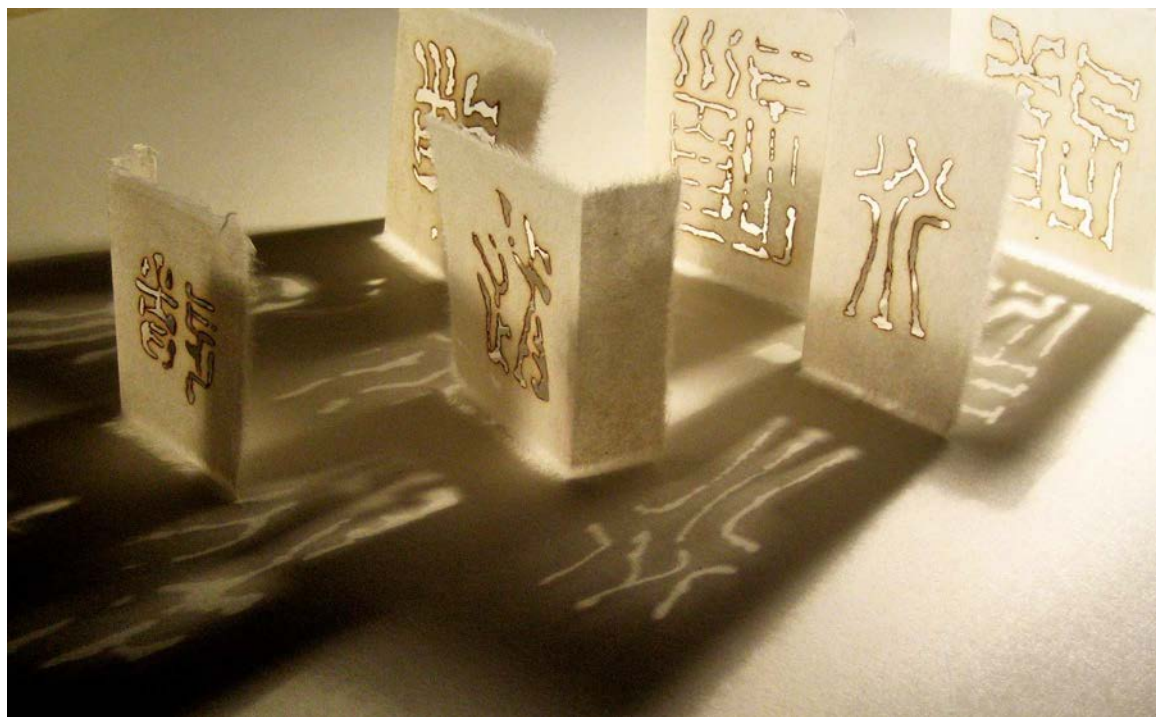
(Until we meet again, I will be trying to find the one way.)

Incense burned on 1,080 pieces of Okawara paper ( 1 x 1 in. to 3 x 3 in. ) on 15-ft. shelf

Courtesy of the artist

As in all my projects, this work begins with a personal experience. *To Find the One Way* is devoted to my father who has passed away. The structure is an extension of one of my bookworks, which are inspired by the Buddhist idea of the number 108. Rather than using a book structure, I installed each page in a space and extended the number from 108 to 1,080.

The making of this piece became a ritual, with the final presentation of an artifact. On each piece are renderings of the Chinese character *Tao*, which has various meanings, including "path" or "way." A different historic seal engraver or calligrapher designed each character. Burning incense was used to make the negative space on each page, creating absence, which represents death or loss. When lit, the absence creates a shadow. To me, this shadow has triple significance; it draws attention to the negative space, and the absence the space suggests, and it calls to mind memories of the one who is absent. Every character of emptiness on the paper creates 1,080 different ways or paths. Each of the paths connects absence and presence, the past and the now, the loss and the memories, and death and life.







Jennifer Evans Kinsley  
Lives in Granville, Ohio

*Exclusion, 2000*

Altered book with lassoed text, cut sections hinged with super cloth, covered phase box;

Rick's Boy Scout kerchief

9 x 12 x 12 in.

Courtesy of the artist

My big brother Rick was an artist, musician and my childhood confidant and protector who, at the age of 43, died of AIDS. *Exclusion* addresses Wells-Petrie's premise that those with same-gender preference should be excluded from US military and any other form of community service. Published in 1993, the book follows the 1992 Supreme Court Case *Boy Scouts of America v. Dale*. In 1990, the Boy Scouts of America revoked former Eagle Scout and assistant scoutmaster James Dale's adult membership upon discovery that he was a homosexual and a gay rights activist.

I altered the books by cutting through, reshaping and rebinding the text block, rendering the author's message unreadable. In addition, I lassoed text, reversing and replacing many of her negative views regarding the suitability of gays for positions of service with phrases that describe the universal qualities that those with non-standard gender preferences share with all humanity. My brother was the first AIDS patient in Fairfield County, Ohio. Rick was a staunch peace activist, leading protests against the Vietnam War in the fountain square of his hometown of Lancaster. He was a gentle, loving, and generous soul. I miss him still.



*Fret*, 2010  
Self-help book parts, mull, thread  
56 x 51 1/4 in.  
Courtesy of the artist and Seager Gray Gallery, Mill Valley, California

Years ago, while visiting my elderly mother in the skilled nursing facility where she lived, I noticed that the bed next to hers did not have a sheet and that the name of the mattress was Panacea Plus. How ironic, I thought, given the setting. What is the panacea for old age anyway? And how can something be more than a panacea? I had a good chuckle pondering those questions.

In my series made from the self-help books I find at the local recycling center, I am continually struck by all the various panaceas promised by the books. Any ailment or predicament can be cured or resolved, often within a specified amount of time, by the smiling person on the dust jacket.

The title of my piece, *Fret*, is a double entendre, referring both to the pattern of the red and blue rectangles and the feeling of worry or anxiety which leads us to attempt to find quick solutions to our problems. I cut up the spines of red and blue self-help books and then sewed them together into rectangles in patchwork fashion. I then arranged them in the traditional fret pattern and stitched them all together, hopefully creating eternal happiness for the viewer in five days or less.

James R. Koss  
Lives in Seattle, Washington

*Water Drop*, 2008

Letterpress text, Japanese paper collage, bound with Kodai Nishiki Yuzen Momigami papers over museum board, hinged with Japanese bookcloth sewn with silk cord  
11 x 28 in.

Courtesy of Vamp and Tramp Booksellers, LLC, Birmingham, Alabama

Water drop  
to old leaf  
plied thin  
rock tier  
smoothed to  
shim crack





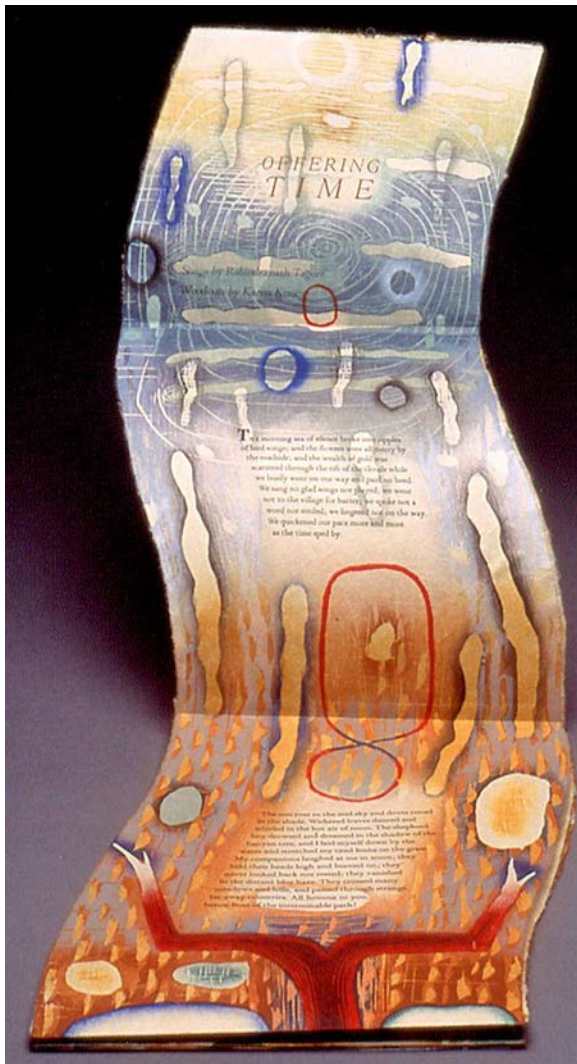
Karen Kunc  
Lives in Avoca, Nebraska

*Offering Time* (detail), 2001

Letterpress, reduction woodcut on shaped  
Japanese Nishinouchi paper, accordion  
folded, self-folder of intaglio printed dots  
and watercolor washes, housed in  
sharkskin-paper-covered folio box, 10  
pages; songs by Rabindranath Tagore  
Edition of 50

6 3/4 x 78 in. (extended)

Courtesy of the artist



This artist's book creates a falling pathway  
of exuberant color and images to evoke  
the patterns of the passage of time.  
Rabindranath Tagore's prose translations  
from his Bengali songs in 1913 speak with  
an inner voice that seeks an understanding  
of time and acceptance of one's place in  
the eternal cycle.

I have been inspired by the visual  
impressions of my own travel to  
Bangladesh and key images from Tagore's  
words—the evolution of a wildflower, the  
maze of shadows and light, a red lotus, and  
the winding path. The undulating vertical  
column of shaped paper is for vertical  
display. The songs are printed letterpress  
in 11 point Romulus, and the reduction  
woodcuts are printed from birch blocks.



Hedi Kyle  
Lives in Pine Hill, New York

*Fold Out Geometry*, 2003  
Plastic, paper; stenciled, drawing, collage  
6 1/2 x 2 1/2 x 1 1/2 in. (closed)  
Courtesy of the artist

My work focuses on the book as a three dimensional object, still holding traces of historical predecessors. I am drawn to unusual forms to free the book of its traditional purpose, to explore new ways of reading and viewing. I take in what I observe, experiment, adapt, and divert to re-built. I take the freedom to concoct features and materials from many sources. The book as a mechanical object of extraordinary diversity never loses its fascination and inspires me to an ongoing quest for form and function.





Guy Laramée  
Lives in Montreal, Canada

*Cold Mountain Poem*, 2013  
Carved books  
20 x 22 x 8 in.  
Courtesy of Foster/White Gallery, Seattle, Washington

NO ROAD TO HAN SHAN

As for me, I delight in the everyday Way,  
Among mist-wrapped vines and rocky caves.  
Here in the wilderness I am completely free,  
With my friends, the white clouds, idling forever.  
There are roads, but they do not lead to the world;  
Since I am mindless, who can rouse my thoughts?  
On a bed of stones I sit, alone in the night,  
While the moon climbs up Cold Mountain.

—Han Shan, 9th century

Deeply touched by Han Shan's poetry, I humbly tried, not to illustrate them, but to paint and carve from the very place where he stood. Han Shan showed me that every place can be a Cold Mountain, every person a hermit and every moment a moon light party.

Jacqueline Rush Lee  
Lives in Kaneohe, Hawaii

*Vascellum*, 2012

Manipulated book components, archival glue

15 x 15 x 14 1/2 in.

Courtesy of the artist

*Vascellum* is from a series inspired by the Latin term *In Media Res* referring to stories that begin, proceed and end in the middle, alluding to our own, or someone else's story in time. I was inspired by the content and the graphics of the sculpture's core book, *Meditations in Universe* by Paul Monka.

This artwork incorporates materials that I have been finding in contemporary books such as soft foam, corrugated paper and light plastics—(although there is no plastic in this form)—sealed with encyclopedic covers. Visually, I am exploring the nature of the contemporary book form in a Kindle age and how contemporary book graphics and materials have reshaped my own thinking about "bookishness," which I originally had perceived to be of aged, muted, vintage-like books that I had explored in earlier series of works seventeen years ago. Conceptually, this work explores the book as a vessel and document that bears traces of the original text within its framework, but possesses a new narrative as a visual document of another time.



Rachel Mauser  
Lives in Louisville, Kentucky

*Mountain Top Removal: The Tragedy of the Holler*, 2015

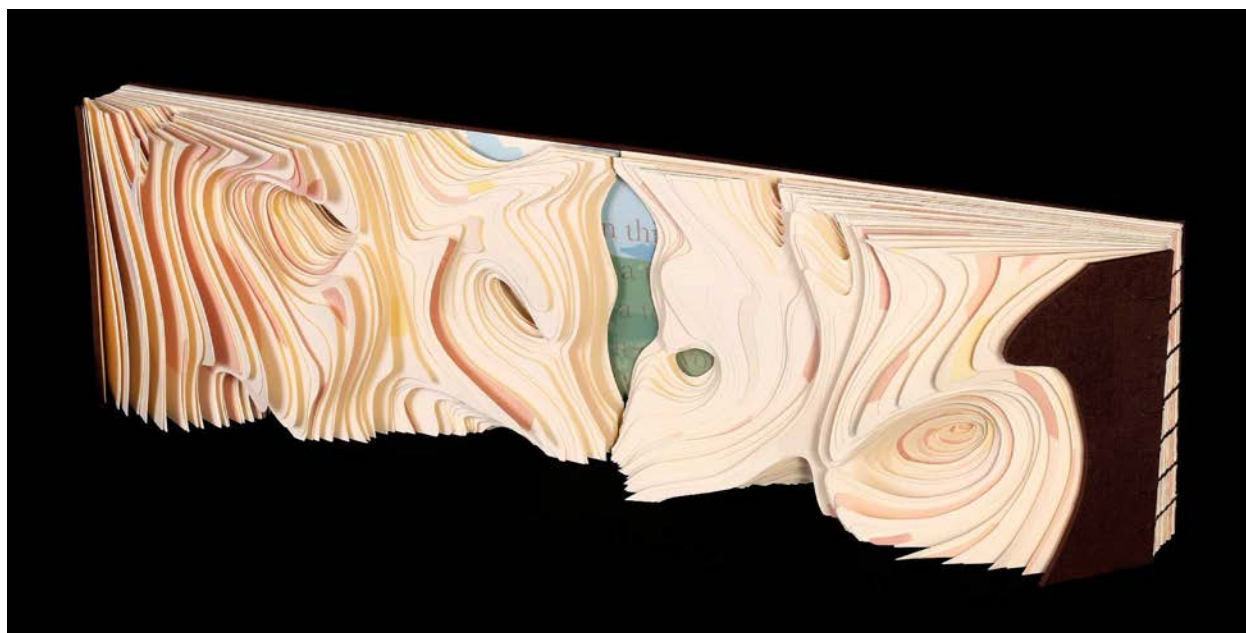
Coptic binding, silkscreen, cut Crane's letters

6 x 22 x 6 in.

Courtesy of the artist

I am a story teller. I remember. I record. I invent. Using experiences and memories as a compass, I explore ideas of home, growth, reflection and conflict. I draw on the inherent informative quality of books to convey a message through subtleness of color, specificity of text, diversity of form, and familiarity of imagery. I enjoy the thoughtfulness involved in designing conceptual objects and the focus on process that accompanies working slowly and rhythmically within many layers.

*Mountain Top Removal: The Tragedy of the Holler* reflects my experiences growing up in Kentucky, a state burdened by mountain top removal coal mining. This book references the expansive destruction of the mountains as coal companies level mountaintops and fill hollers (valleys between the mountains) with overburden. This piece recognizes the layers of pain and deep-rooted devastation for both the land and the people. It serves as an elegy for the mountains.





Jeremy May  
Lives in London, England

*Uit Jan Springers Jogensjaren*

by J. Rinke, 2015

Bracelet from reclaimed and recycled 2015 printed text/  
book, dark blue paper, red  
paper, light blue paper, grey  
paper and light brown paper,  
laminated 123 layers

Bracelet: 4 x 4 x 1 in.

Book: 9 1/2 x 14 x 4 in.

Courtesy of the artist

Inspired by the illustrations.



Charles Miley  
Lives in Maplewood, New Jersey

*Shock Head Peter*, 2010

Cover stock, colored pencil, watercolor, marker, found materials; unbound pop-up  
8 x 11 x 7 in.  
Courtesy of the artist

I became aware of Heinrich Hoffmann's "Streuwelpeter" or, "Shock Head Peter" when I saw a staged presentation with the Tiger Lillies, a London-based cult band around 2000 in New York City. I was stunned by the raw power of Hoffmann's morality tales for children. Hoffmann wrote these cautionary tales for his young son in the 1840s. In researching the stories, I saw Hoffmann's illustrations and the subsequent reinterpretation of his stories by other authors/illustrators. There was even one book lampooning Adolf Hitler as "Shock Head Adolf."

My approach to interpreting these macabre tales was to approach them as free standing sculptures. Older children find these pop-ups mostly entertaining yet foreboding. It is the adults who have the more dramatic reactions. The idea of a toddler having his thumbs cut off by a tailor in red pants with scissors just because he sucked them is pretty horrible. And so is the fate of the gluttonous girl stung to death by the bees whose honey she stole and hives she dumped over. Although deeply disturbing, I've attempted to imbue a sense of humor in the cartoon-like personalities softening the horror of their situations. Then, there is Peter. He is not the cuddly child you would want to gather in your arms and nuzzle. You might sympathize with his condition but . . . he is a little scary . . . and, he stinks.





Richard Minsky  
Lives in New York City

*The Philosophy of Umbrellas*, 2008

Tyvek, original typography using InDesign with Palatino Linotype and OpenType Discretionary Ligatures

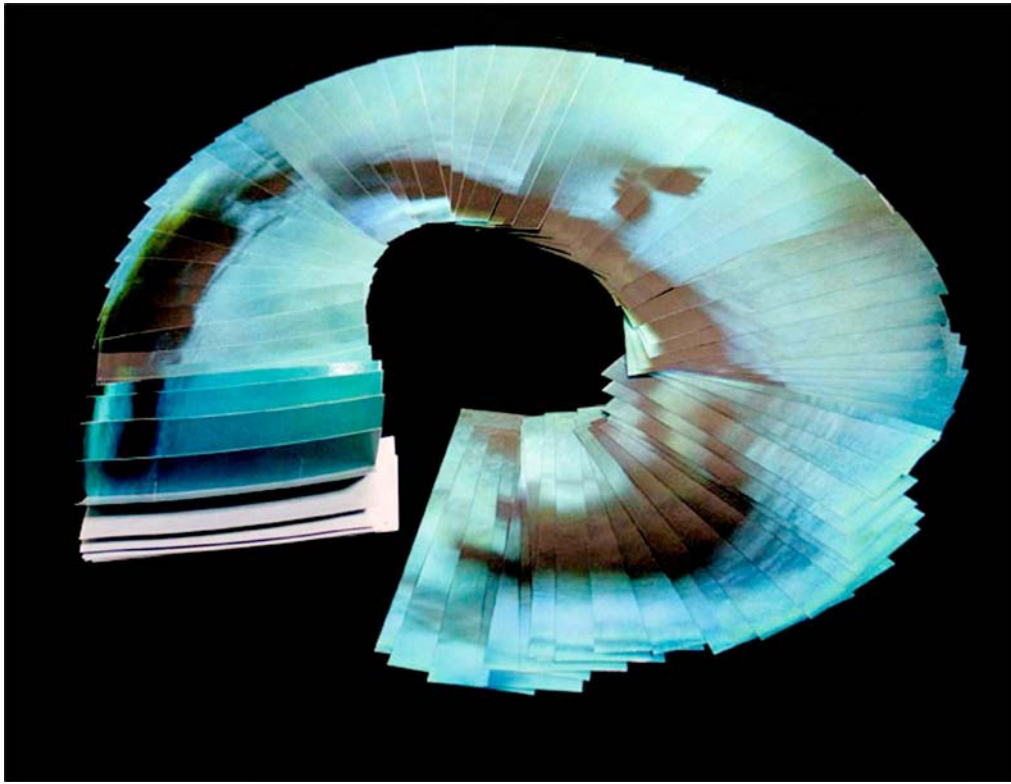
Edition of 100

Courtesy of the artist

This publication came about when I received an e-mail from Susan Viguers, director of the MFA Book Arts/Printmaking Program at The University of the Arts in Philadelphia, inviting me to be a Von Hess Visiting Artist at the Borowsky Center for Publication Arts. The purpose would be to create a work, with the master printer, Lori Spencer, on a Heidelberg KORS one-color offset press.

It seemed like the perfect opportunity to make an edition in honor of Judith Hoffberg, co-founder of Art Libraries Society of North America (ARLIS/NA) and advocate of artists' books. Judith was the editor and publisher of *Umbrella*, which celebrated its 30th anniversary in 2008 as the main resource for information about contemporary artists' books, mail art and Fluxus.

The obvious form for this work would be an umbrella with a text, but what text? I asked Judith for a suggestion and she sent this essay by Robert Louis Stevenson (1850-1894). It was written while he was in college and first published in *The Edinburgh University Magazine*, which only existed for four monthly issues (January through April, 1871). The text used for this edition is from a collection titled *Memories & Portraits* (Boston: Herbert B. Turner & Co., 1904).



Amandine Nabarra-Piomelli  
Lives in Irvine, California

*Bernoulli's Equation for Unsteady Potential Flow*, 2008

Palm leaf structure; 81 strips of photos, glass/viscose blend fabric-covered box, magnetic flap  
7 3/4 x 93 in. (extended)  
Courtesy of the artist

This sequence of nine continuous photographs is a personal representation of the element water. In traditional philosophies it is commonly associated with the qualities of emotion and intuition. Its wavy pattern calls to mind waves on the ocean's surface, described in mathematical theory by Bernoulli's equation for unsteady potential flow.

My book visually and tactilely mimics the action of a body in water. The Bernoulli equation for unsteady potential flow (named for Daniel Bernoulli, 18th-century Dutch-Swiss mathematician) is used, among other places, in the theory of ocean surface waves and acoustics



Bonnie O'Connell  
Lives in Omaha, Nebraska

*Skewered, 2015*

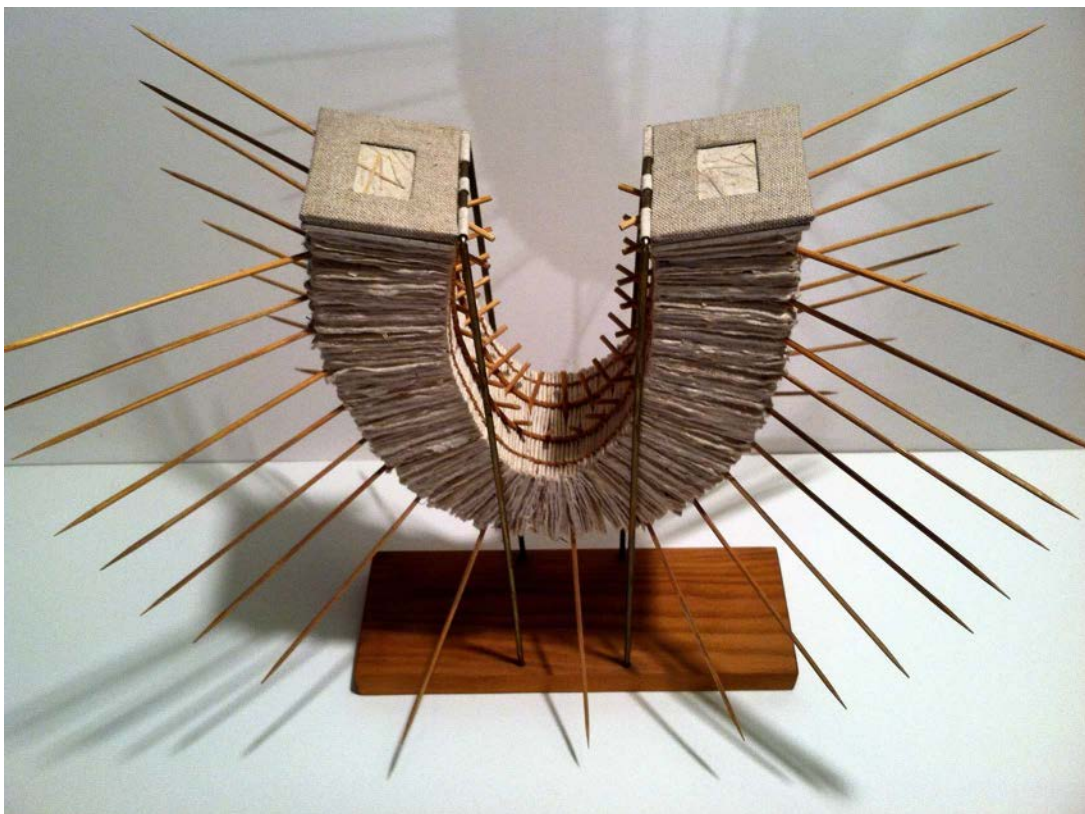
Handmade paper, linen book cloth, copper tubing, cedar, bamboo skewers

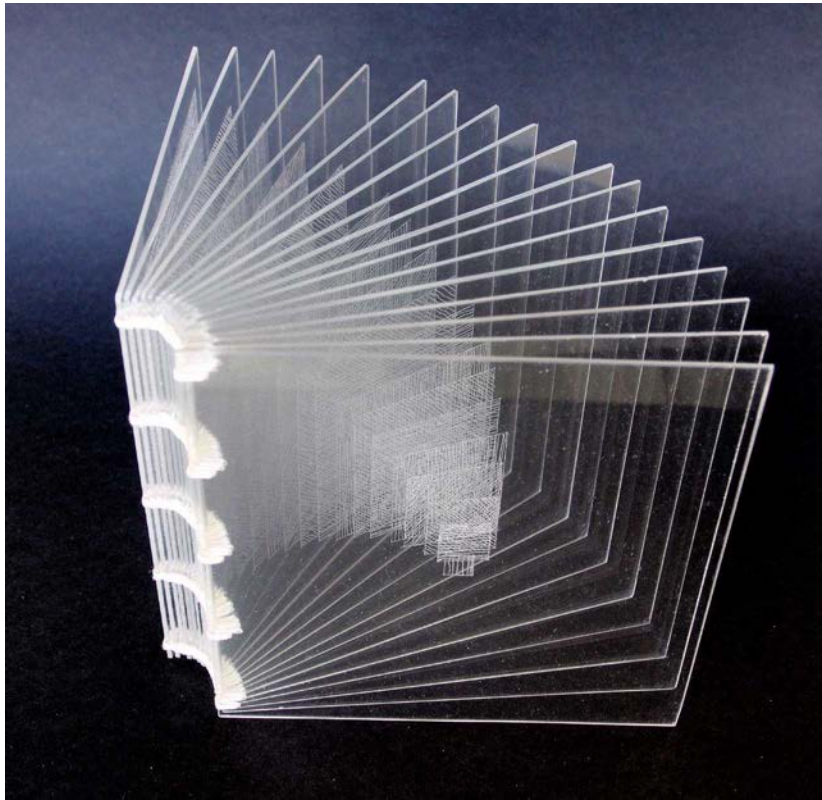
14 x 15 x 8 in.

Courtesy of the artist

The sculptural book is from a series of variations on the raised cord binding. These experiments utilized my own handmade paper (usually of cotton, abaca, and recycled paper fibers) and the concept of sewing small folded sections on strung cords until the sewing frame would accommodate no more. The completed "book blocks" were thus abnormally wide and did not operate like a standard book. After the cords were released from the frame, the linked units with a spine width up to 12 inches thick, would twist, coil, curve or drape rather than staying in a block form.

This version exploited the tendency to drape and was bound with natural linen over board covers and copper tubing along the spine edge. This allows the book to suspend when connected to copper tubes mounted in a wood base. At uniform intervals, bamboo skewers pass through the book block and extend beyond the book corners.





Adele Outteridge  
Lives in Queensland, Australia

*Thinking of Sol II: Stuff of Dreams*, 2014  
Engraved acrylic sheet, waxed linen thread  
6 x 15 in. (open)  
Courtesy of the artist

The Oxford Dictionary defines a book as "a collection of sheets of paper or other substance, blank, written or printed, fastened together so as to form a material whole protected by covers." Thus, the book artist has considerable scope as to what constitutes a book. Materials such as teabags, old envelopes, junk mail, newspaper, metal and acrylic sheet are found in my books.

Making books with transparent materials means that all the pages are visible and the book can be read all at once, even when it is closed. The image or text appears to be suspended in space.

A book divides information into small sequential units, the pages, also into units of time when these pages are read and turned. Paper, acrylic sheet and threads are one or two-dimensional media with little volume. However, by opening them out, they can enclose relatively large volumes. Most of the sculpture is air.

Francesca Pastine  
Lives in San Francisco, California

*Erosion*, 2008

ARTFORUM magazines

10 1/2 x 10 1/2 x 5 in.

Courtesy of Eleanor Harwood Gallery, San Francisco, California

I re-purpose ARTFORUM magazines in order to conflate larger global narratives with my lived experience. *Erosion* is from my series titled *ARTFORUM Excavations*, wherein I view my manipulation of the magazine as an archaeological dig.

I create topographies of art trends by intricately slicing one page of the magazine at a time with an X-Acto knife. I cut each page free hand and intuitively to work against the precision inherent in the medium of cut paper. In this way, I explore personal contradictions by attempting perfection while accepting the vagaries created by the trace of my hand cutting.

I consider my *ARTFORUM Excavations* as an unsolicited collaboration between the magazine and myself. Enshrined in Plexiglas, the finished piece becomes a cultural relic and art object rather than a commentator.







Todd Pattison  
Lives in Andover, Massachusetts

*Analog Tweeting*, 2013

Found wooden tray, paper, adhesive, nineteenth-century text letters/numbers

16 x 12 x 2 in.

Courtesy of the artist

The electronic transfer of information allows people to respond with lightning speed at the click of a button. Unfortunately, humans can sometimes regret things they say, or post, in haste.

This piece combines a much older form of communication, setting type, with tweeting. The 470 miniature blank books are titled with letters and numbers that have been recycled from discarded nineteenth-century texts. The user must pull each character to form their communication before taking a picture and sending the information. This forces the user to be more thoughtful in what they say and post, and can give them time to edit or reconsider what they are sending and the audience to whom they wish to send it.



Susan Porteus  
Lives in Bend, Oregon

*Gandhi: A Pictorial Biography*, 2013; *Gandhi on Non-violence*, 2012  
*Past Masters: Gandhi*, 2012; *The Essential Gandhi*, 2012  
*Lead, Kindly Light: Gandhi and the Way to Peace*, 2012  
Altered books, antique spools, spun paper  
Various dimensions, largest: 10 1/4 x 4 x 4 in.  
Courtesy of the artist

In the late 1920s Gandhi proposed to liberate India from British rule through spinning. He believed that if the Indian people could spin their own cotton to make cloth instead of buying it from the British they could become self-sufficient. Although born of this desire to liberate his people from foreign rule, for Gandhi spinning also became a spiritual activity, a time to replenish his soul. Today many spinners find the process contemplative and calming, some even admit to meditating or praying while they spin.

This series of spun paper books attempts to reference this history by finding books written by or about Gandhi and systematically spinning each page to make a continuous paper thread, which is then wound onto an antique wooden spool of the appropriate size. Through this process, the record of Gandhi's life becomes, once again, intertwined with the action of spinning. The title of each work is appropriated from the book used in its creation, including, *Gandhi: Fighter Without a Sword*, *The Essential Gandhi*, and *Lead, Kindly Light*, among others.



Laura Russell  
Lives in Portland, Oregon

*Nocturne*, 2003

Tunnel book with detachable cloth-covered, three-panel, wrap-around cover; archival digital printing on Mohawk Superfine paper, original poem, original color photographs

Edition of 100

8 1/2 x 6 1/4 x 1 in. (closed)

Courtesy of the artist

*Nocturne: a romantic or dreamy musical composition thought appropriate to night.*

Feel the sizzle of electricity, the sparkle of a million lights. Neon lights up our skylines and enlivens our nights. The street at night is a symphony, orchestrated by automobiles, pedestrians, sirens and honking horns. Nocturne captures the music of the night in a tunnel book format, forever preserving the romance, the dreamy melody that is the city street at night. Peering into the tunnel, the viewer is transported to the street as their mind conjures up memories and nostalgia for the sights and sounds of bygone days. All original color photographs were shot on Denver's infamous Colfax Avenue.





Carrie Ann Schumacher  
Lives in Downers Grove, Illinois

*Emil and La Vie En Rose*, 2013  
Romance novel dress (front and back)  
65 x 36 x 30 in.  
Courtesy of the artist

The dresses I create from the pages of romance novels examine the demands that feminine culture places upon women by utilizing the garment as a social signifier. Women often define themselves through clothing; we use our appearance to project ambitions, attract mates and signal our social status. Fashion magazines become the bibles that guide the creation of self-image, and generation after generation of females have been programmed to buy into this culture of unrealistic beauty.

Romance novels echo this sentiment, as they represent an impossible alternate reality, one where love and relationships are all-consuming and eternally passionate. Reality never touches either the fashion or romance realms, but the former is advertised as a way to obtain the latter.

The dresses reflect this as they are seductively beautiful, but due to the material from which they are created, unable to be worn. Completely without function, it represents how useless the feminine myths we have created are in real life.





Clarissa Sligh  
Lives in Asheville, North Carolina

*What's Happening with Momma?* 1988

Silkscreened with acrylic ink on 100% rag Coventry and Stonehenge papers; ten point Century Schoolbook type, hand set and letterpress printed; accordion-bound, produced at Women's Studio Workshop, Rosendale, NY.

Edition of 150

11 x 38 1/4 in.

Courtesy of the artist

While working on a series of alternative photographic prints called "Reframing the Past" (1982-1995), a memory of my younger sister being born in our tiny white frame house emerged. Having words, but few photographs, I began to construct my first artist's book, *What's Happening to Momma?* Like the house, the book is constructed with an exterior facade and an interior space where the narrative, in the "voice" of a child, is "read" on accordion pullout steps.



Buzz Spector  
Lives in Saint Louis, Missouri

*Alter(ed) Ruscha*, 2001

Altered book

5 x 16 x 2 in. (open)

Courtesy of the artist and Elizabeth Leach Gallery, Portland

In 2001, The Museum of Contemporary Photography, Chicago, invited me to participate in their annual Fine Print Program. My contribution was *My Ruscha*, an edition of 10 large format (22 x 26 inch), internal dye diffusion print (Polaroid) images of all the artists' books by Ed Ruscha in my personal library. I added an Ed Ruscha book, *They Called Her Styrene/Etc.* (London, UK: Phaidon Press, 2000), which I had hand-altered by tearing portions of pages out from the text block. I placed my altered book on the top of the stack so that its wedge shape became a visual pun on the exaggerated horizon line in certain of Ruscha's word paintings of the 1960s.





Jessica Spring  
Lives in Tacoma, Washington

*Horse Power*, 2009

Model horse bound with accordion book printed on handmade horsehair paper; faux grass base, hand-embroidered title blanket

Thoroughbred Edition, one-of-a-kind

20 x 29 x 11 1/2 in. (extended)

Courtesy of the artist

Sacrificed in the *Rig Veda*, glorified in the Koran, and captured in cave paintings, horses have left an indelible hoof print on our collective consciousness. Despite our rich history together, horses have become primarily a source of entertainment. Molded in plastic to collect, bred and raised for racing careers, or relegated to pulling carriages in the midst of city traffic, their power was supplanted by that of the engine. *Horse Power* traces the history of this majestic animal through domestication and popular culture and is letterpress printed with photopolymer plates, vintage printing blocks of horses and wood type.

Kevin Steele  
Lives in Atlanta, Georgia

*The Deep*, 2012

Circular accordion pop-up structure; paper, book board, book cloth, inkjet

Edition of 10

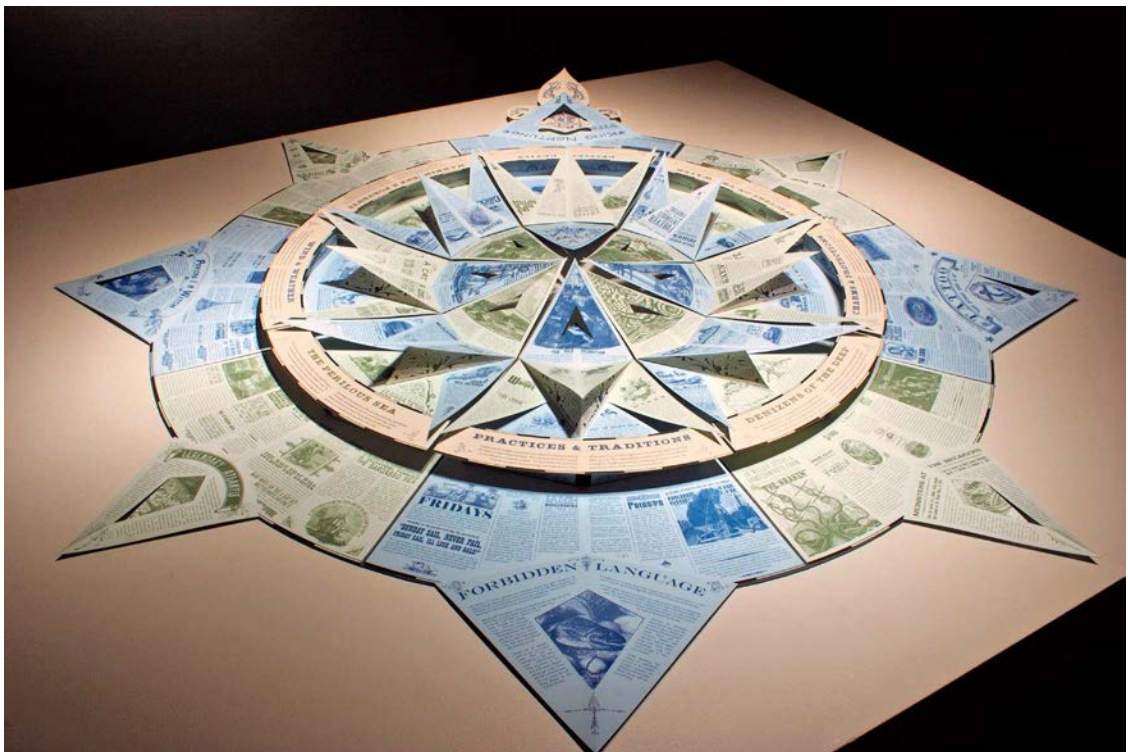
67 x 64 x 4 in. (extended)

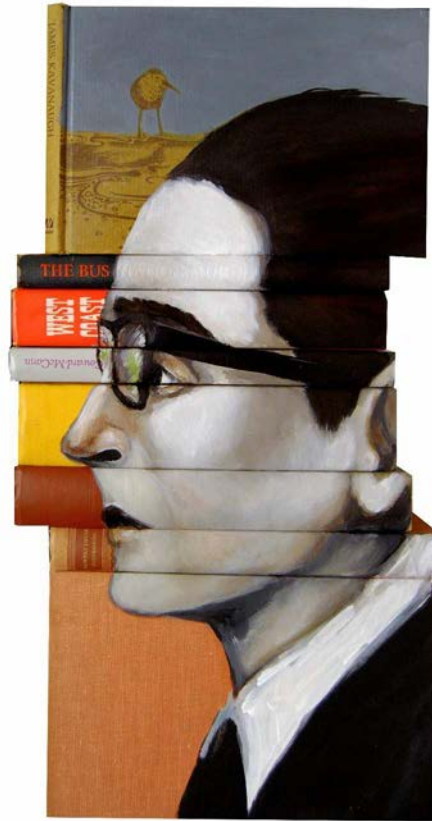
Courtesy of the artist

*The Deep* is a tribute to maritime folklore and tradition developed over centuries of nautical exploration. The ocean, which remains immense and mysterious in our own time, was all the more enchanting and terrifying to sailors in an era when being at sea meant a profound isolation from civilization in oft uncharted waters and dangerous passages.

The life of a sailor was not easy, and often a career of necessity, not choice. Fear, uncertainty, and ignorance left imagination to make sense of the ever-changing conditions at sea. A mixture of religious piety and pagan sensibilities lent supernatural explanations to many natural occurrences. Any sailor who returned home was a lucky sailor, and hence his advice was indispensable and passed along as rules for the vulnerable novice. *The Deep* contains a representative sample of the many nautical traditions that sailors looked to for guidance and protection in a dangerous profession.

This pop-up book unfolds to an over-sized eight-point compass rose. The compass, arguably the sailor's most valuable instrument, not only enables accurate navigation but brings good luck, ensuring safe passage home and protecting against a watery end in the Deep.





Mike Stilkey  
Lives in Los Angeles, California

*Faces In The City 1 & 2*, 2013  
Acrylic on discarded books  
17 1/2 x 11 x 6 in. and 18 x 10 1/2 x 6 in.  
Courtesy of the artist

I have always been attracted to painting and drawing not only on vintage paper, record covers and book pages, but on the books themselves. Using a mix of ink, colored pencil, paint and lacquer, I depict a melancholic and, at times, whimsical cast of characters inhabiting ambiguous spaces and narratives of fantasy and fairy tales.

A lingering sense of loss and longing hints at emotional depth and draws the viewer into their introspective thrall with a mixture of capricious poetry, wit, and mystery. My work is reminiscent of Weimar-era German expressionism and the style has been described by some as capturing features of artists ranging from Edward Gorey to Egon Schiele.



Barbara Tetenbaum (in collaboration with Julie Chen)  
Lives in Portland, Oregon

*Ode to a Grand Staircase (for Four Hands)*, 2001

Double sided accordion; letterpress printed on Stonehenge paper using a combination of linoleum blocks, hand set type, and photopolymer plates

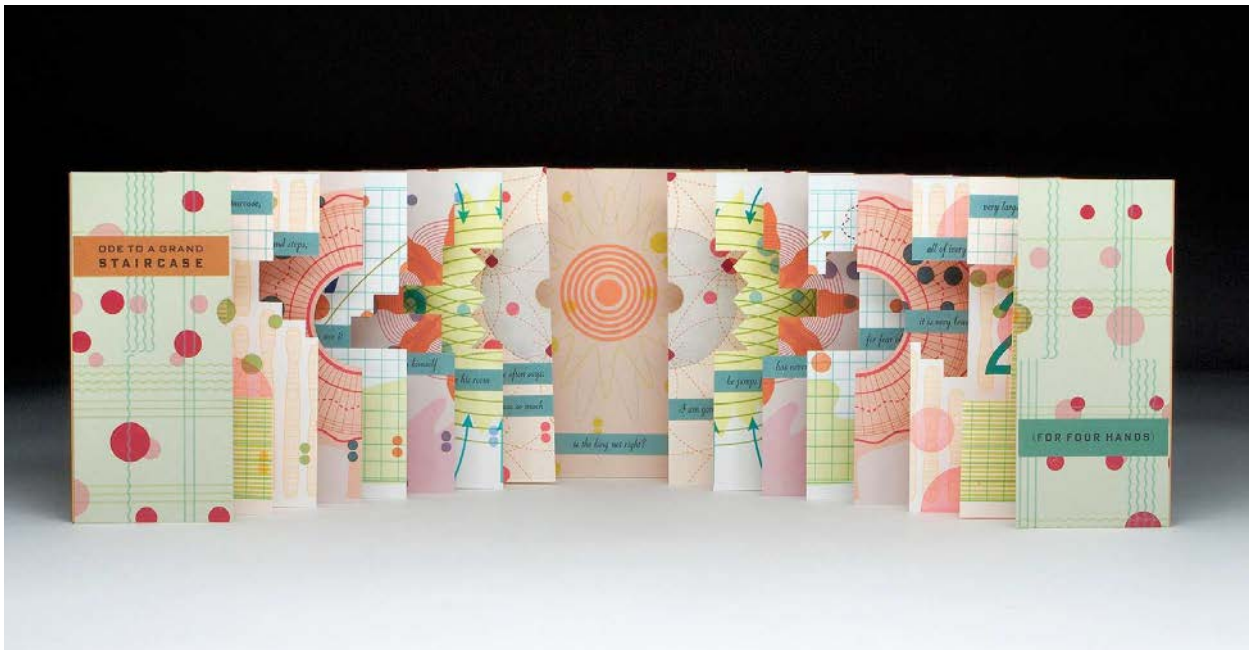
Edition of 100

5  $\frac{3}{4}$  x 7  $\frac{3}{4}$  x 2  $\frac{1}{2}$  in. (closed)

Courtesy of the artist

This elaborate interplay of text, images and structure was a three-year project, a kind of dialogue between myself and Julie Chen. I first printed something on each page using linoleum blocks in response to the text and left room for Julie to add more graphics, which she created using photopolymer plates.

The main text in this book comes from the "March of the Grand Staircase" composed by Erik Satie in 1914. It is one of the three *Enfantines* that Satie composed to suit the size of a child's hand. The supplementary texts are derived from the musical directives and silent librettos which accompany Satie's scores. Thanks to Anna Sacramento for production assistance and to Claudia Wober for the translation.



Elsi Vassdal Ellis  
Lives in Bellingham, Washington

*Icarus*, 2003

Book cloth, binder's board, Cougar Opaque cover, soy printing inks; hard case binding, accordion text block, photopolymer, handset type, linoleum cuts, sandragraphs  
15 1/2 x 5 3/4 x 3/4 in.  
Courtesy of the artist

The summer of 1999 marked the introduction of the political voice in my work with a book addressing the rape of Kosovar women during the "conflict." *Icarus* rose like the Phoenix out of the flames of my house fire that took all my research/work in progress away for a book I was working on for the Guild of Book Workers juried member exhibition with the theme of flight. I returned to the accumulated research still available to me and in six weeks created *Icarus*, a treatise on the genocides that occurred during my lifetime.





Susan T. Viguers  
Lives in Philadelphia, Pennsylvania

*The universe tends toward disorder*, 2001  
Reclaimed wood shutters, Tyvek, elephant hide paper; Jacob's ladder  
11 x 6 1/2 x 3/4 in. (each)  
Courtesy of the artist

The structure of *The universe tends toward disorder* is that of a Jacob's ladder, a Victorian toy, the wooden pieces of which, when held up and tipped, seem to tumble over each other. In this artist's book, that action refigures the images on the slats.

On one side of this Jacob's ladder is screen printed the second law of thermodynamics and below that a sequence of images of a wine glass falling and breaking. When activated, the back is brought to the front, and "The universe tends toward disorder" is replaced by another law's corollary, "Any motion is potentially reversible," with its corresponding images of spilled wine and broken glass reconstituting themselves. Only one side of the ladder is readable at a time; they are mutually exclusive—embodying the perception of the tension between the two principles.

The ladder is made of old shutter slats, which have been repainted and reconnected using the building material Tyvek. As discarded parts of a house come back to life, the materials allude to the fantastical optimism of "every motion is potentially reversible."



Thomas Wood  
Lives in Bellingham, Washington

*The Book of Sand*, a short story by Jorge Luis Borges, 2013  
Nawakum Press, Santa Cruz, CA. In collaboration with Peggy Gotthold and Lawrence G. Van Velzer of Foolscap Press  
Edition of 30  
11 x 13 in.  
Courtesy of the artist

Since early college days, Jorge Luis Borges has been one of my favorite authors. So I was thrilled when the publisher David Pascoe invited me to illustrate Borge's short story, "The Book of Sand." The story was such that I was allowed complete freedom to improvise as I wanted on the theme of infinity.

*The Book of Sand*, first published in Spanish in 1975, was from Borges' last major collection of the same name. The author was born in 1899 and began publishing his poetry and essays in surrealistic literary journals in the early twenties. He later went on to much critical acclaim, sharing the first Prize International with Samuel Beckett. Borges was named director of the National Library of Argentina (Biblioteca Nacional) in 1955, and served for nearly twenty years while almost entirely blind.



Suze Woolf  
Lives in Seattle, Washington

*Reading Cedar Mesa, 2015*

Elephant Canyon formation sandstone, laser-cut mat board, fluid acrylics, elastic cord

2 1/2 x 3 1/2 x 4 1/4 in.

Courtesy of the artist

During residencies in Zion National Park and for the Grand Canyon Trust, I became fascinated by the textures of sandstone erosion. In both painting and book arts, I have been inspired by the many "beehives" (I also call them "stacks of dinner plates"): eroded hoodoos in myriad warm colors, geologic layers and three-dimensional formations. In these books, form and materials *are* the content—no need for words when the book itself recapitulates the story. Stratigraphy is the narrative, a simulacrum of pages from the Book of Time. In that sense, these books read from bottom to top, oldest to newest.





Ellen Ziegler  
Lives in Seattle, Washington

*The Book of Knowledge, Volume 2*, 2014

Tar paper pages, hard cover, screw-and-post binding; plaster, shoe polish, gouache, vermilion pigment, spray paint, metallic pen, graphite, silver Mylar, solvent, waxed paper, metallic pigment powder  
32 x 50 in. (open)  
Courtesy of the artist

Tar paper is a peculiar, ordinary, flexible, smelly and evocative medium. It takes all media, it's durable, and it has its own intrinsic metaphors. Tar is a primeval petroleum product, which has literally come to the surface recently in our minds: oil spills, fracking, climate change.

I grew up making frequent visits to the ooze of the La Brea Tar Pits in my native Los Angeles, where animal remains are still excavated. For me, this underground source of fossils, fuel and prehistory is analogous to the upwelling of images from a mysterious source.

This publication accompanies the exhibition, *Unhinged: Book Art on the Cutting Edge*, organized by the Whatcom Museum and on view September 27, 2015 – January 3, 2016. Funding was provided by the Whatcom Museum Foundation and the City of Bellingham.

© 2015 by the Whatcom Museum. The copyright of works of art reproduced in this catalogue are retained by the artist, his/her heirs, successors, and assignees.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without permission in writing from the publisher.

Published in the United States by the  
Whatcom Museum  
121 Prospect Street  
Bellingham, WA 98225  
[www.whatcommuseum.org](http://www.whatcommuseum.org)

Front cover: Doug Beube, *Border Crossing: In the War Room*, 2006, Courtesy of the artist

Back cover: Brian Dettmer, *Current Culture Medium*, 2015, Courtesy of PPOW Gallery, New York

First page: Harriet Bart, *The Words* (from *The Alchemist's Laboratory*), 1994, Courtesy of the artist

End page: Lisa Kokin, *Fret*, Courtesy of the artist and Seager Gray Gallery, Mill Valley, California





