

2016 CBAA JURIED MEMBERS' EXHIBITION

Vanderbilt University
Space 204
Nashville, Tennessee

January 8 – January 15, 2016

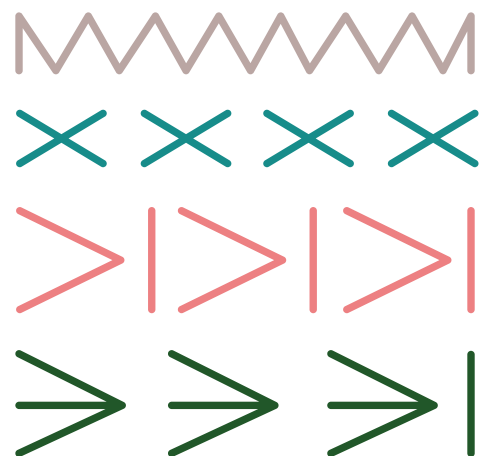
OPENING RECEPTION

January 8, 2016

5:30 – 7pm

GALLERY HOURS

Monday – Friday, 10am – 4pm



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Vanderbilt University Department of Art hosts the 2016 College Book Art Association Juried Members' Exhibition, *Backstory: Exploring the Boundaries of the Book*.

College Book Art Association members were asked to submit works that explored the boundaries of the book using a wide interpretation, including artist's books, sculptural books, book objects, altered books, book installations, performance, broadsides or book works that involve digital media. Submitted works should also possess an interesting backstory: a tale of inspiration, a simultaneous narrative, or story behind production.

Jurors, Susan Lowdermilk and Tate Shaw, selected works using a *blind* jurying process. They considered an incredible number of submissions—165 in all—and had the unenviable task of selecting only 30 from among some really fine pieces.

This group of 165 book works is a wonderful representation of contemporary American artist's books. –Susan Lowdermilk, Professor at Lane Community College in Eugene, Oregon. Lowdermilk has been teaching courses in printmaking, artist books and graphic design for twenty years.

The works we selected all appear to have two things in common: they have a subject beyond just being intricate objects and they attempt to investigate concerns we share publicly by addressing these issues through intimate and personal objects. I was most surprised and impressed by the student books submitted. Several of the students are endeavoring to get beyond one-liners in favor of creating complex works that require being read while also engaging larger socio-political subjects. This gives me some hope for the field and is perhaps evidence that our book educators and programs are working. –Tate Shaw, artist and writer living in Rochester, NY. Shaw is the Director of Visual Studies Workshop and an Assistant Professor in English at the College at Brockport, SUNY.

The College Book Art Association is a non-profit organization fundamentally committed to the teaching of book arts at the college and university level, while supporting such education at all levels, concerned with both the practice and the analysis of the medium. It welcomes as members everyone involved in such teaching and all others who have similar goals and interests. The association aims to engage in a continuing reappraisal of the nature and meaning of the teaching of book arts.

ALY ISLAM
STUDENT MEMBER

The Square, Al Midan (shown)

2014
Paper, laser cut, edge painting, laser etching, Ethiopian and Coptic binding
4.5 x 4.5 x 2.5"

28 Letters

2013
Cut paper, pamphlet and accordion binding
5.75 x 5 x .75"

AWARD



This book tells the story of the Egyptian uprising calling 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. 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 then laser engraved to show the streets of Cairo.

ISLAMALY@GMAIL.COM

Extinct Extant

2013
Paper, Coroplast, book cloth, book
board, vintage photo envelopes,
digital and solid color prints, ink
6.125 x 5.25 x 1.5"



In 2011 I photographed extinct bird skins held in the Denver Museum of Nature and Science. I selected seven bird species (Bachman's Warbler, Carolina Parakeet, Dusky Seaside Sparrow, Eskimo Curlew, Heath Hen, Ivory Billed Woodpecker, Passenger Pigeon) for inclusion in this book. Although saddened by these tales of

loss, I found great pleasure in reading different accounts, ranging from essays to encyclopedic style entries, about these now vanished birds. The continued existence of these birds in the form of skins, specimens and eggs at museums worldwide is evidence of an impulse to preserve. I have learned that advances in the science of cloning

have some pondering the startling possibility that extinct creatures might be reborn. Preservation, and the work of writers such as Christopher Cokinos (Hope is the Thing With Feathers) and Errol Fuller (Extinct Birds) give many extinct bird species a chance at another form of life. A life lived through story.

ALICIA BAILEY@MAC.COM

Rain/fall

2015
Letterpress, volvelles
8 x 8 x 1"

With Meg Mitchell. This book's original inspiration was to play with multiple media platforms to drive a narrative. The artists wanted to create something that would change depending on where it was read. Weather became the main theme because weather is ubiquitous across the globe. Each artist wrote a poem responding to a basic structure composed collectively by the artists.

They then collectively created a series of short poems. Each artists took the three sets of text and one designed the book and the other the app. The content is the same but the book and the app are entirely different reading experiences.

DENISEBOOKWALTER@GMAIL.COM



Abra

2015
Letterpress, lasercutting, litho, foil
stamping, iPad and Abraalivingtext app
8.625 x 11.25 x .875"



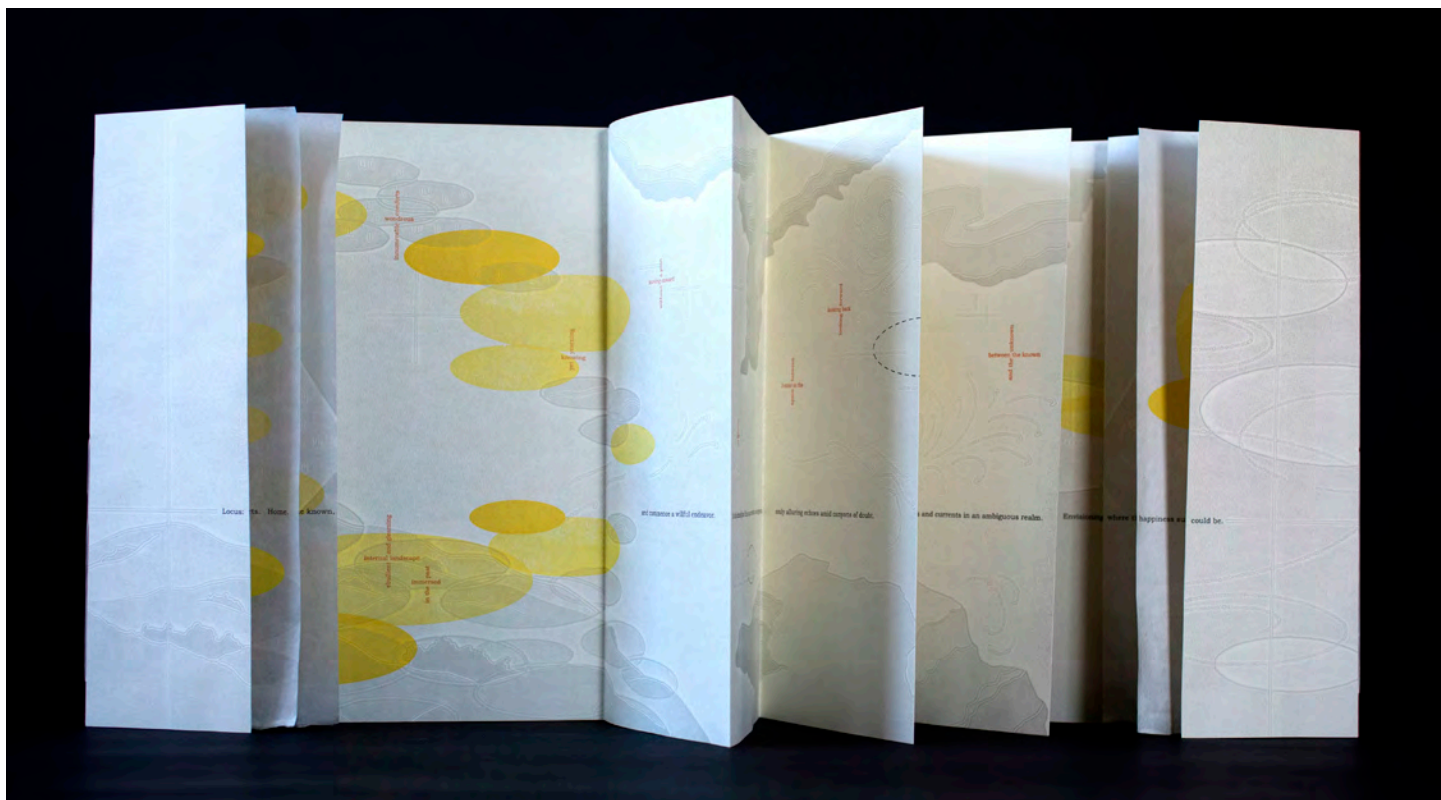
With Kate Durbin, and Ian Hatcher with Amy Rabas. Abra began as a print-based collaboration between two poets who wanted to braid their aesthetics and poetics “one language-centric, concerned with words” slipperiness and mutability, and the other richly and erotically corporeal, concerned with feminist representation and pop culture. They wanted to create something that would allow them to reach beyond their individual capacities” a conjoined poetry, baroque and sensual, that would push the limits of language,

sound, sense, and the possibilities of collaboration itself. Side-by-side, they wove language into a flip-book meditation on excess, mutation, fecundity and decay. However, the book seemed restless and didn’t want to stay fixed to the page. They gave Abra voice in a series of performances in conjoined costume, but even this felt limited, since it located Abra in them. In order to press against the boundary between print and screen, author and reader, the project continued to evolve, drawing other collaborators into their

hive mind. While the artist’s book was produced in a highly limited edition of twenty copies, the free App enables Abra to be simultaneously Democratically available and extremely rare, since each copy will necessarily be unlike any other because the text mutates differently in each reader’s hands and grows with the addition of their own text (and image/emoji can also be entered into the text). A true collaboration, this is a book that requires many hands, including the reader’s, to come into being.

AMARANTHB@GMAIL.COM

Locus
2015
Letterpress
12.5 x 10.5"



The artist had recently left her home to move across the country, thus leaving the known and entering the unknown. This book is the visual interpretation of this experience- an abstract mapping

of making a huge life change. The first pages feature yellow as the color symbolizing happiness and then the pages turn grey, the color of the unknown. Eventually white spaces

are introduced among both yellow and grey as the artist contemplates the future and possibility emerges.

INCAHOOTSPRESS@GMAIL.COM



TAYLOR COX
STUDENT MEMBER

This Is Pretty Much the Story of Our Family

2015
Letterpress, photolithography,
embroidery, accordion binding
11.5 x 12"

AWARD



A decade after my grandmothers passing I was gifted a thirty page document she written before she died detailing her life and her family history. Written after she suffered from two strokes and while her memory was beginning to fade, she wanted to solidify her memories and her history before they were lost. As I transcribed her words, a picture of a woman who loved deeply and had a strong sense of humor began

to emerge. She had captured the memory of herself on the ink stained pages I held in my hand. The words on the page brought her back to life as I experienced her memories second hand. I began thinking about why she had decided to write her memories down in the first place, why she felt the need to hold on to them. I became increasingly interested in the way in which the brain functioned when memories

were created and what happens when they begin to fade. Through the merging of my grandmother's text and current scientific data about the brain, This is Pretty Much the Story of Our Family began to emerge, chronicling the physical and emotional effect of memory loss.

COXSWAINPRESS@GMAIL.COM



The text for this book was printed at Penland School of Crafts in summer 2014 while assisting Steve Miller's letterpress class. The book was an investigation into associative printing, in which each new image was created from some element (or combined elements) of the previous images.

A final design didn't exist when I started printing this book, in hopes of allowing the book to take shape as it needed to in order to encapsulate the artifact of process. The objective was to challenge my own processes of making artist's books, and to hopefully create a book that is as much of a

surprise for the reader as it was for the printer/writer. The book was created using a Vandercook 15-21, Vandercook Universal 1, and Epilog Laser Engraver (for the pages between each folio).

GORHAMAB@GMAIL.COM

KATHY HETTINGA
MEMBER

4 3 2 CRY, Fracking in Northern Colorado

2014

Aluminum compliance sign, archival
ink, digital printing

7.625 x 7.75 x .75"

AWARD

Summer of 2012 I went to find my beloved Johnstown Farm in Weld County. Much had changed. The front range had seen an explosion of population and every square mile had numerous oil and gas condensate tanks, piping, and drill rigs in various stages of operation. A haze sat over the land--gone were the days of pristine skies sweeping to the foot of the Rocky Mountains. After driving around for some time, I recognized the stand of pine trees in front of the Johnstown Farm, planted in front of many a farmhouse as shade and shelter against wind and storms.

I wanted to share this place with my partner--love found again three decades later. As we drove into the yard a young man came out. I told him that I had lived there years ago and loved the place. The dropdown ironing board was still there, but the blue and yellow tile destroyed, the inlaid linoleum long gone. Hydraulic fracking had occurred right in the backyard. Three condensate tanks with gas piping stood there with their playful Mondrian-like signs pretending to be benign--an irreversible hazard.

HETTINGA@MESSIAH.EDU

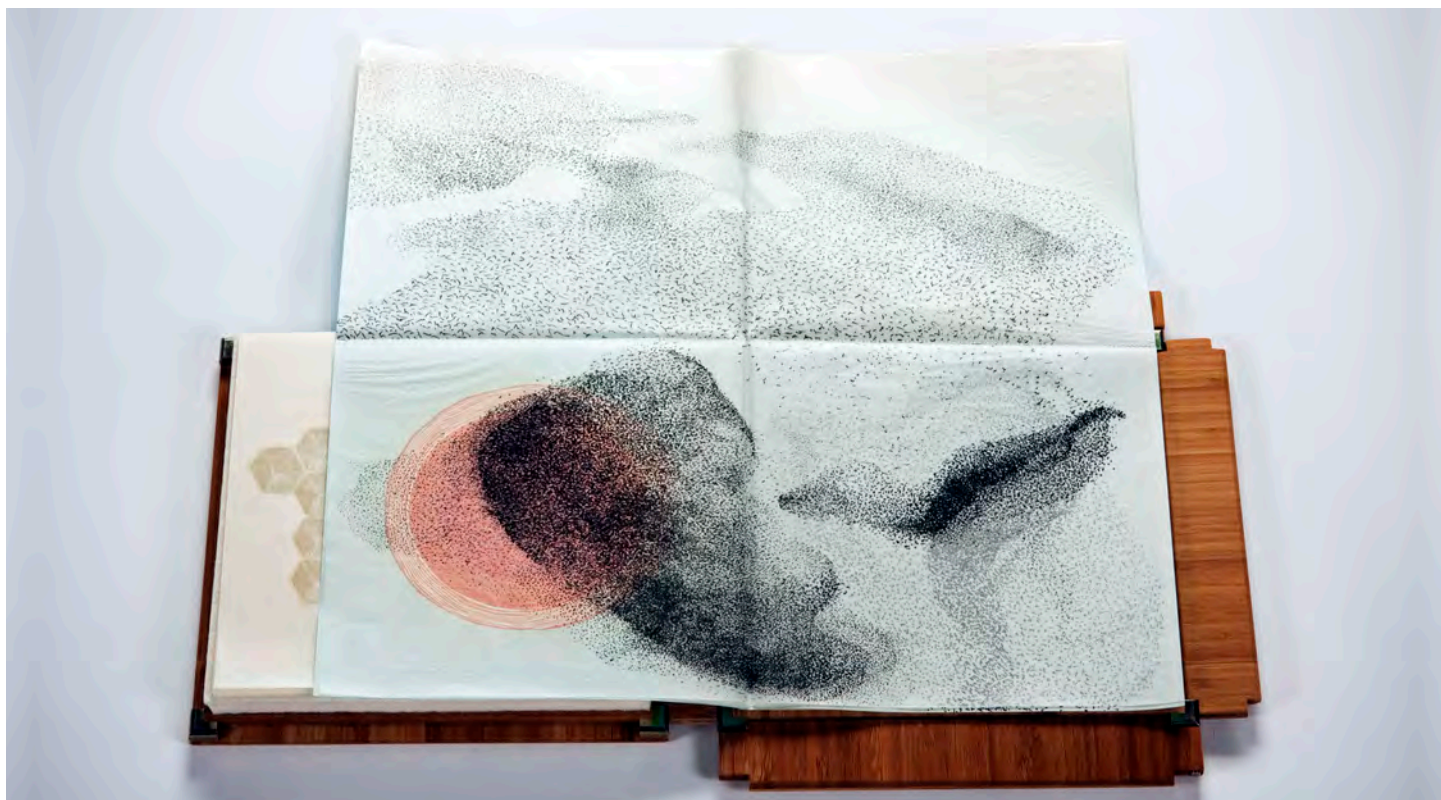


DIANE JACOBS
MEMBER

NOURISH, All Our Relations

2012

Letterpress (linoleum, wood block, pressure print, photopolymer, handset type), bamboo box, gampi paper, wool felt, cast paper pulp, porcelain
8 x 8 x 2"



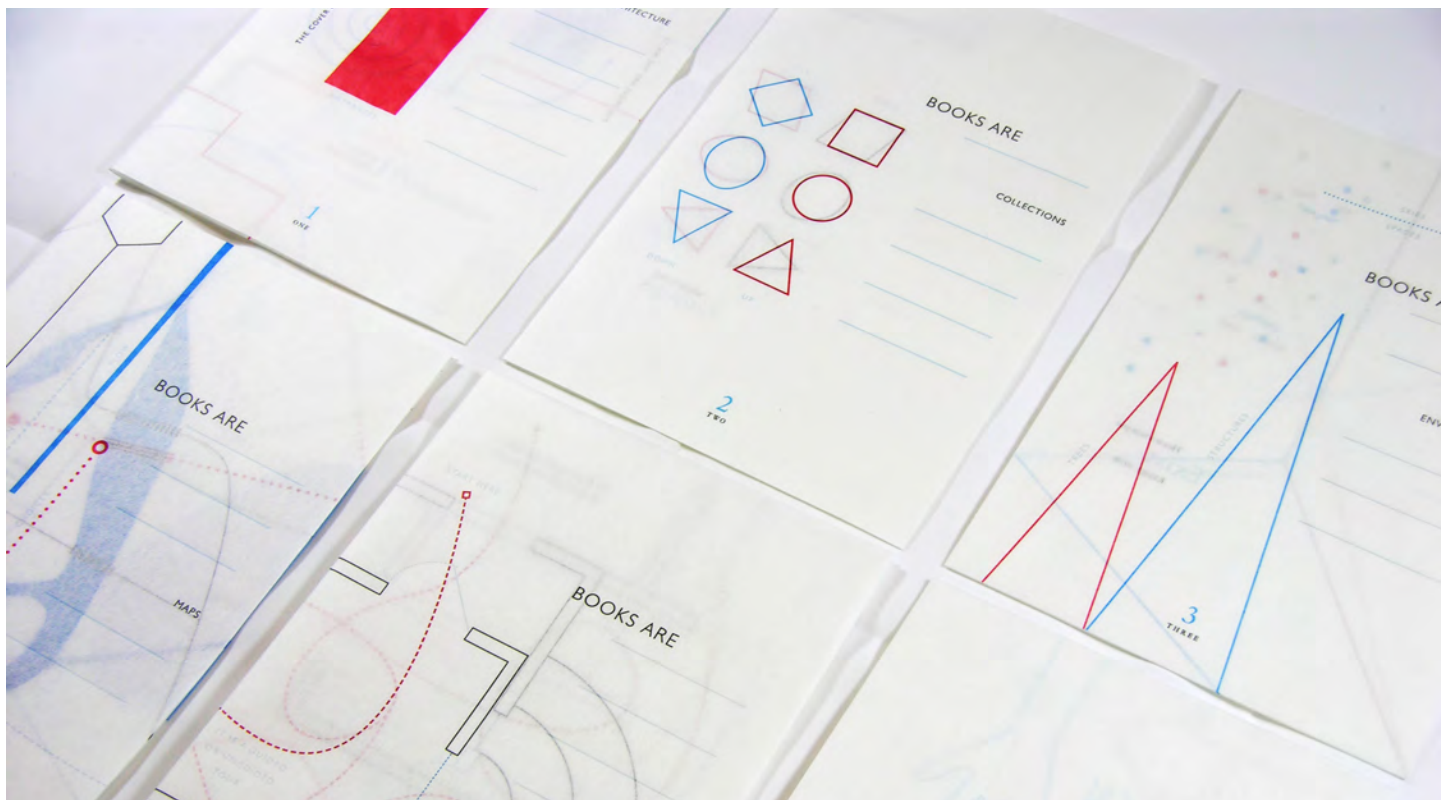
This pictorial journey emerged from personal experiences: visiting Opal Creek's pristine ancient forest, witnessing a breathtaking starling murmuration, listening to musical compositions that transcend cultural boundaries, and sleeping under the expansive starry night sky. I worry about dying bee colonies; I'm concerned about the world's water crisis and the lack of safe drinking water for those most vulnerable; I'm anxious about the Great Pacific Garbage patch growing in our oceans; I fear climate change and its catastrophic repercussions; I am

scared that the intricate biodiversity of our environment won't exist for my children's children and all the generations to come. I created NOURISH to celebrate the wonders of our natural and created world and give thanks to all the people who work to protect it. Honeybees are essential, without them who would pollinate our crops and fruit trees? Darkness is disappearing. Our city lights don't turn off. What is happening to human's relationship with the stars? Salmon have enriched and sustained the ecosystems of the Northwest for millennia. They transport marine nutrients from the

ocean to the spawning grounds inside their bodies. Agricultural biodiversity is developed and safeguarded by farmers, livestock breeders, forest workers, fisher, and indigenous peoples throughout the world. The Ouroboros symbolizes self-reference and cyclicity. The drum represents the heartbeat- connecting us. Time is ticking, we must find our way through the labyrinth, unlock the doors of perception, and embody the notion 'to be with higher self.' We are the spider. We must protect and weave creative solutions. DIANEJACOBS2@ICLOUD.COM

Ingress / Egress

2015
Letterpress (photopolymer)
6 x 9 x .75"



In collaboration with Ringling College of Art and Design. Ingress / Egress is an artist's book that contemplates the design of artists' books. The intent of the piece

is to encourage ideation on the theme "books are". The six French-fold books use geometry, visual design, text, and imagery to investigate topics such as "Books Are

Architecture" and "Books Are Collections". The French folds are housed in a wrapper & clamshell enclosure. EKNUDSON@U__EDU



Made Up

2015

Letterpress (multiple block linoleum prints)

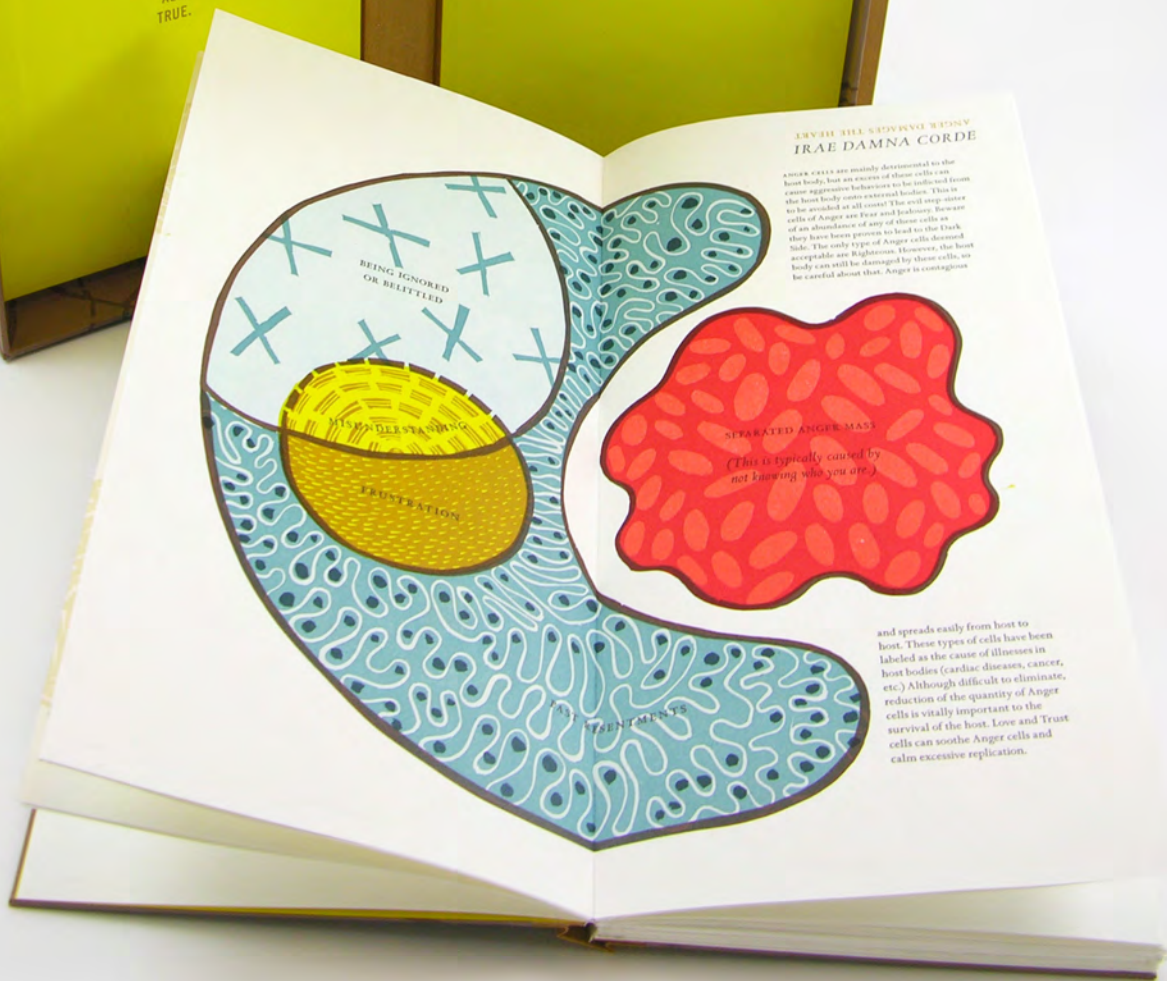
6 x 12 x 1"

The inspiration for *Made Up* stems from a general fascination with how things are constructed. I often think about how people are similar and how we are different, and wonder how those similarities and differences occur. I had been drawing cells in my sketchbook and formed the idea of imaginary, emotional cellular structures

that might “make up” a person. I listed fourteen types of cells (Anger, Curiosity, etc.) and wrote text for each cell inspired by the language of science. To further support the pseudo-scientific nature of the books’ content, I used a non-digital form of image creation for the cells’ ” multi-block linoleum cuts.

EKNUDSON@U__.EDU





LEE KRIST
STUDENT MEMBER

*How To Transition On Sixty Three
Cents A Day*

2013
Letterpress, postcards, mixed
media
10”



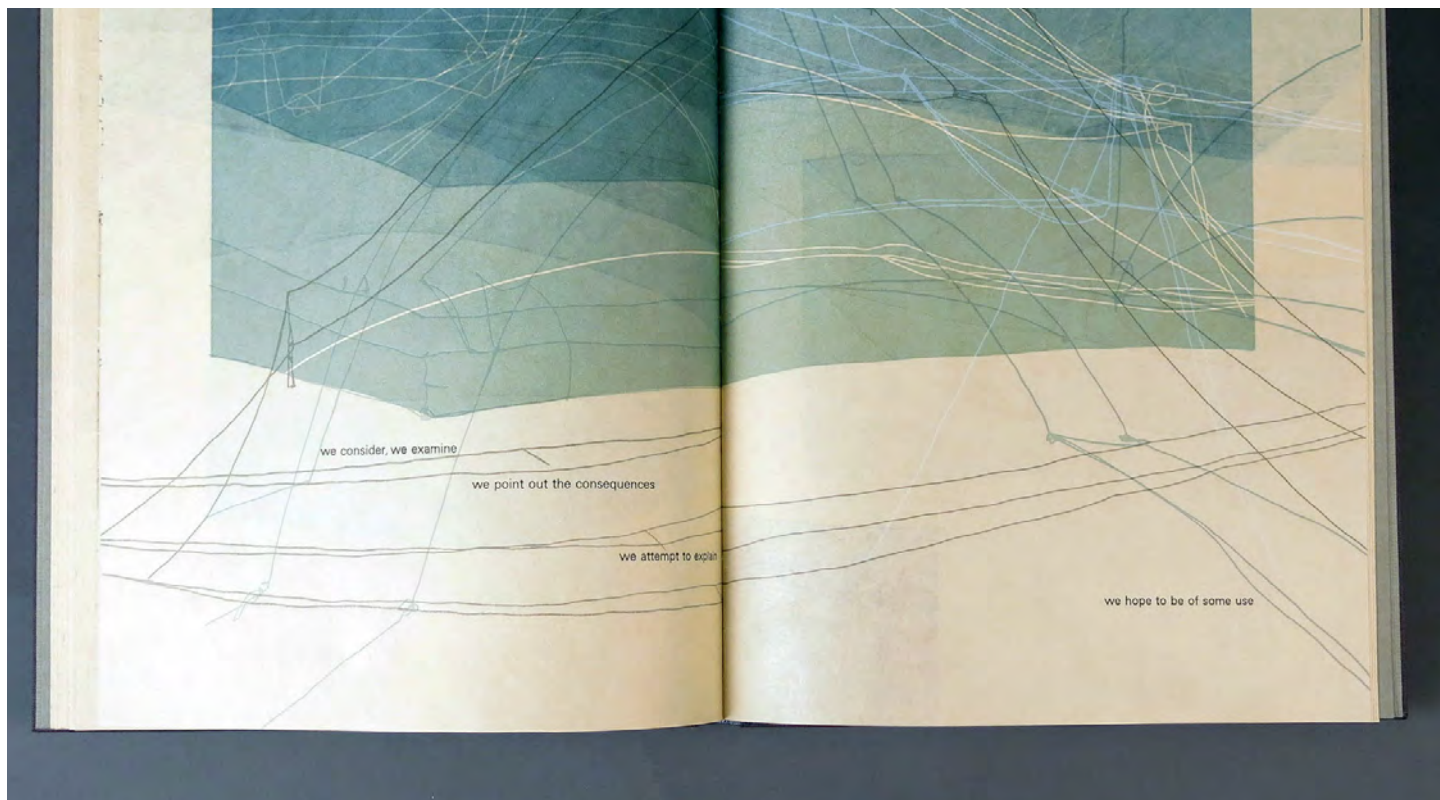
How To Transition On Sixty Three Cents A Day is my first book. It started out as a great idea for a memoir zine and turned into a long yellow letter-pressed brick road. The process of creating this book has transformed my artistic practice and led me into a captivation with the temporal and sculptural possibilities of the book format.
63CENTS@GMAIL.COM

On Physical Lines

2015

Letterpress (hand-set type,
linoleum, photopolymer)

8.5 x 13.5 x .25"



On Physical Lines started as drawings of power lines. In an effort to articulate what was interesting to me about the images, I read broadly in the area of history of electricity. This led me to James Clerk Maxwell and his paper "On Physical Lines of Force" (1861). I was struck by phrases such as Lines of force as something real, the lines avoid each other and are dispersed into space which spoke directly to my drawings of the power lines.

In Maxwell's text there is a strong sense of an individual working through an idea, struggling with the act of questioning while in a state of uncertainty. In this project, the imagemaking and word assembling processes fed each other. When stuck on the image sequence, I would return to Maxwell's paper for a closer reading. But ultimately that search was the point of everything. The place where what is searched for

bumps up against what is already known, what is known is not quite right, and this sends you back to the starting point. To consider getting stuck and being dissatisfied as a productive and creative force. On Physical Lines examines the search, the false starts, the returns to the drawing board. SARA-LANGWORTHY@UIOWA.EDU

A History of... Volume III

2015

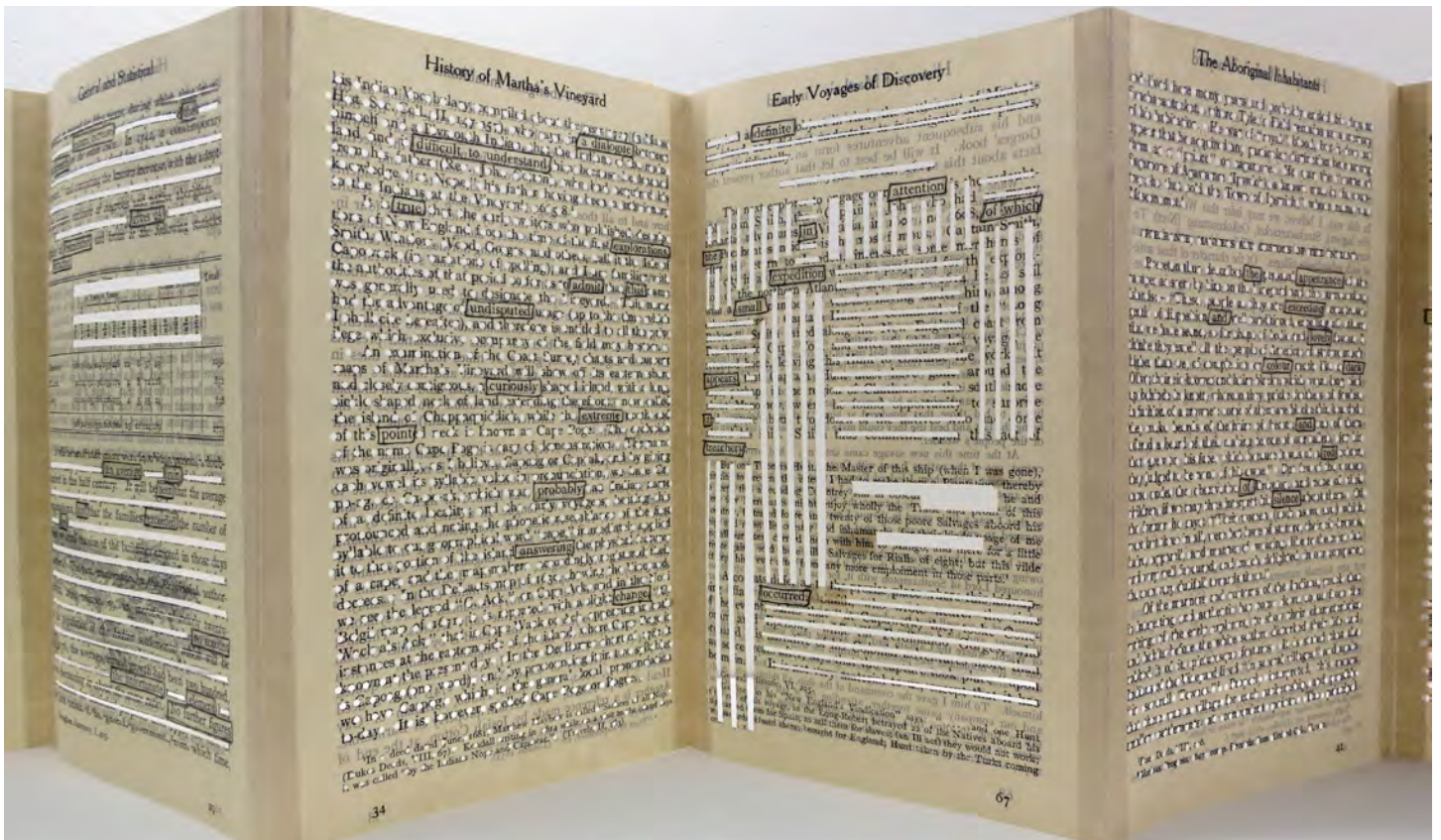
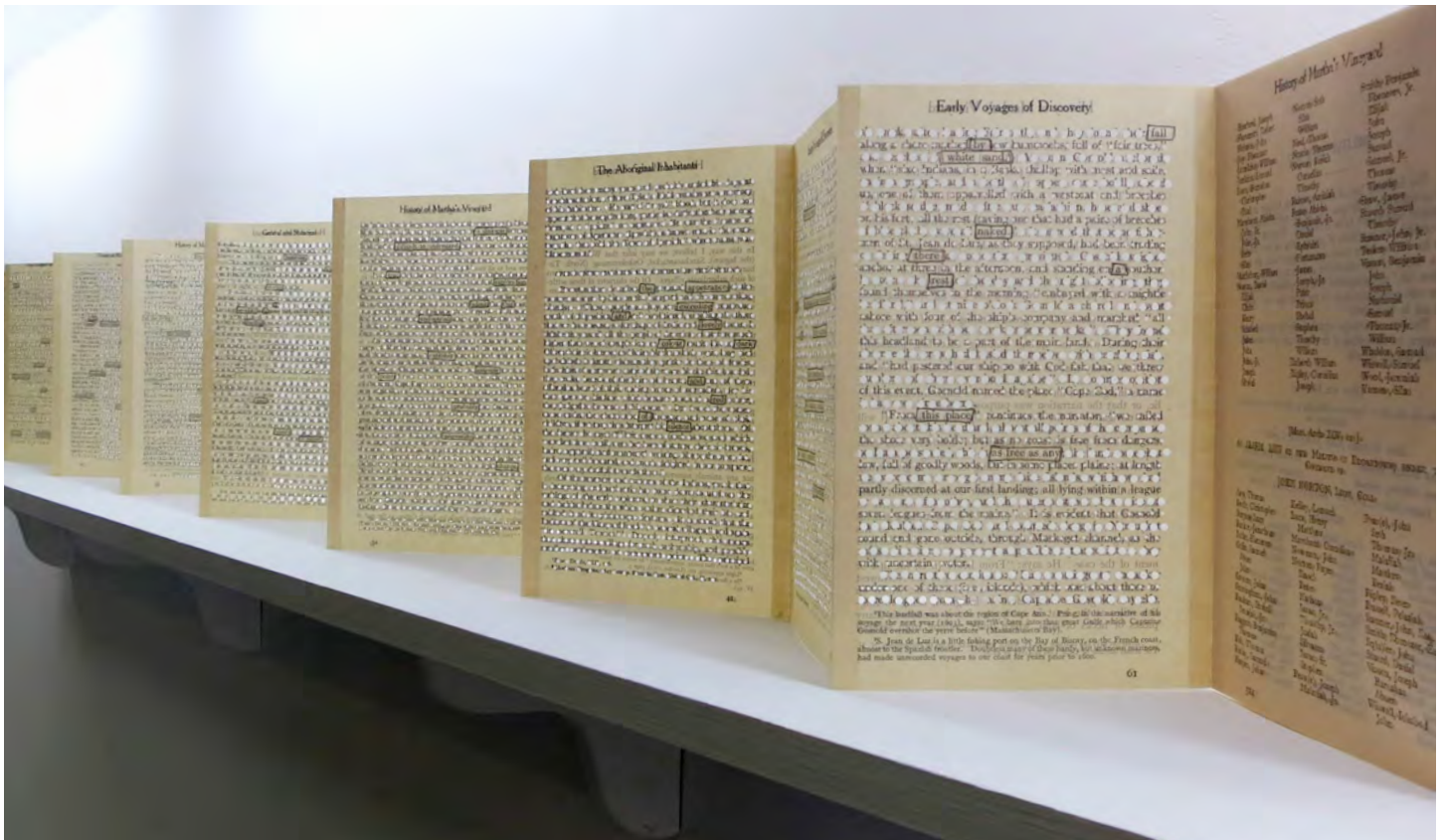
Found book pages, erasure texts, wax,
accordion fold structure

5 x 8.5"

I have been going to Martha's Vineyard Island off the coast of Massachusetts since before I was born. It is my 'soul place', resides in my bones. My siblings married in the town of Aquinnah on a bluff by an old 19th century inn (haunted) that served as a landing point for rum-runners during Prohibition. Martha's Vineyard is home to descendents of the Wampanoag Tribe of Gay Head and descendants of colonial settlers, 'new' settlers from the last century, and summer residents. There is stunningly ostentatious wealth amidst a determined rural and small town culture, fish shacks and summer cottages: the wacky confluence that is a seasonal tourist destination. It faces the paradox of many a tourist economy, dependence on that which provides economic sustenance while

it threatens environmental and community dissolution. *A History of Martha's Vineyard* by Charles Banks was published in three volumes in 1911. It is a tomb. It carries the implied authority of tombs. And then, here and there, a real person telling a real story emerges...Sorrow at the already apparent degradation of the land and erosion of the cliffs and beaches. Regret for the disruption done to the Wampanoag Tribe and the resulting loss of the rhythms of life the natives practiced. A care for (misguided) missionaries, and for the fisheries and farms that sustained newcomers. Onto this history, I re-write and honor the original with my own story, with my own love for place and the layers of stories that create home.

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SUSAN LOWDERMILK
JUROR

Last Gods' Retreat

2014

Paper, acetate, micro fiche, velum paper

4.25 x 5.5 x 1.25"



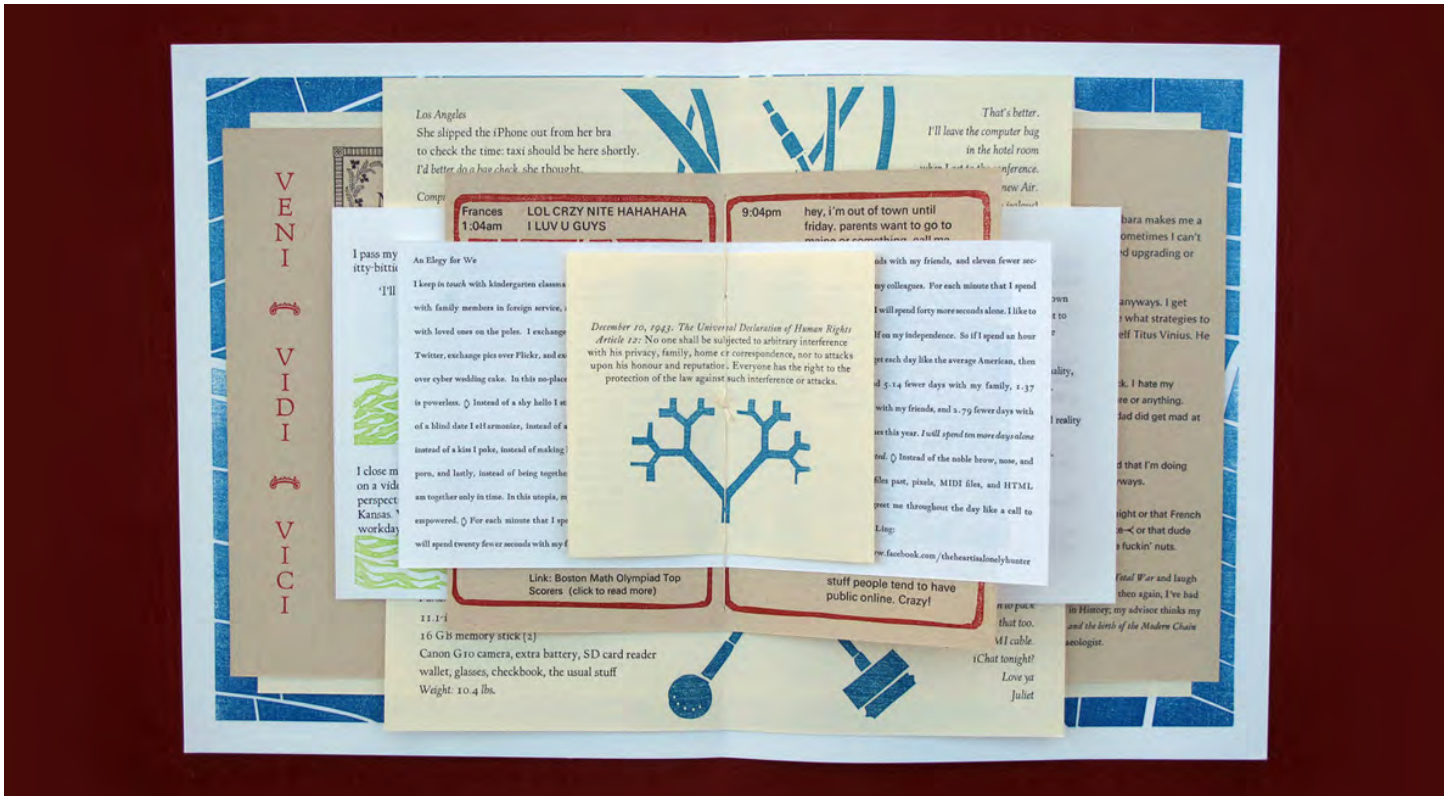
Susan Lowdermilk was one of two juror's for this exhibition. She was asked to present one of her pieces as part of the exhibition.



Deluge

2015

Letterpress (hand set metal type, linoleum), paper
11 x 17"



With students Cat Dennis, Jeffrey Kang, Emily Friedman, Pilar Schmidt, Emily Chang, Catherine Parker Sweatt, and Alexis Chuck. We wanted to make a book that could serve as an agent of social change, to highlight the loss of privacy, the predictably dangerous results of revealing personal secrets, and the ease of hacking into systems. We hope that readers would be surprised by the amount of personal information revealed in the book.

Several people collaborated to make the book; when one person failed to develop a section and pulled out of the project, we faced a difficult choice. Without the section, there was a gaping hole, we felt, and the design was compromised. The solution had to be found immediately. I opened my computer bag and started listing all the items bulging out from all the zipper pockets, the MacBook Pro, iPad, iPod, hard drives, revealing an embarrassing

addiction to Apple products that were not necessarily absolutely needed all the time. Twenty-four pounds worth. Then I looked in my purse: there was the Air. And cords. I wrote a text as if it were a young man of 18 with all this stuff, waiting in agony for the first iPhone to come out. The imagery showed tangled cords. Addiction indeed.

KMARYATT@SCRIPPSCOLLEGE.EDU

Individualocracy

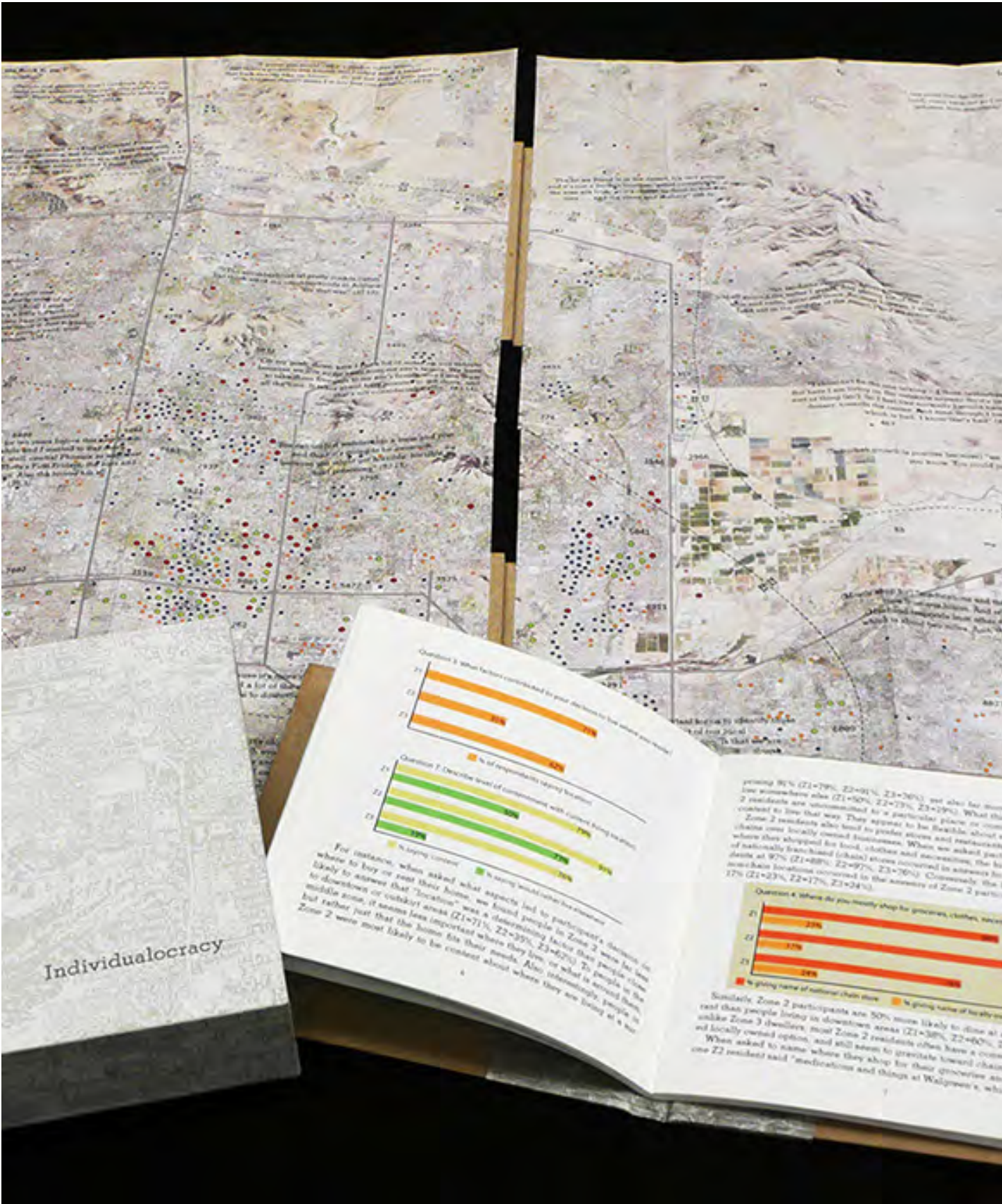
2015
Letterpress, digital printing, tinted
Tyvek, Turkish mapfolds
6 x 6 x 1.75”

With Matthew Salenger (artist/architect); designed and executed by Daniel Mayer; in collaboration with Daniel Mayer and John Risseuw. The basic premise of urban sprawl was the leaping off point for this collaboration. ‘Individualocracy: The Personal Decisions that Govern Sprawl’ spanned five years of research and prototype making that culminated in six months of production. Metropolitan Phoenix became our laboratory for gathering data to support this thesis. Arizona changes its population by 40% every five years adding a layer of instability and a lack of sense of place as reflected in a number of interviewees.

The intensive creative research included 12 students going into the field armed with 16 questions to interview 100+ community members. Editing became a chore as scrolls of data were pinned to a studio wall 6’ tall x 20’ long in 10pt type. With the assistance of a PHD statistician, the shape of data graphs and how to present those graphs became clearer. Other technical challenges included laser cutting 1500 binding boards with a contour map design for the book edition. The results were stunning but with an unexpected high tare factor. Boards varied in thickness resulting in image drop out for fine detail.

It was also a messy job cleaning the burnt board edges with a soot sponge assisted by books on tape such as ‘The Count of Monte Cristo’ and world soccer on the radio. An edition of 140 boxed sets were produced with 5 books per box, 4 Turkish mapfolds and a research data book. What began as a simple idea evolved into a complex project from concept to completion.

DANIEL.MAYER@ASU.EDU



Individualocracy

For instance, when asked what aspects led to participant's decision on where to buy or rent their home, we found people in Zone 2 were far more likely to answer that "location" was a determining factor than people in the middle zone, it seems less important where they live, or what is around them, but rather just that the home fits their needs. Also interestingly, people in Zone 2 were most likely to be content about where they are living at a low



pressing 9% (Z1=79%, Z2=91%, Z3=76%) and also far more Zone 2 residents are unsatisfied to a particular place or even content to live that way. They appear to be flexible about a chain store locally owned business. When we asked participants where they shopped for food, clothes and necessities, the results of nationally franchise (chain) stores occurred in stores in Zone 2 at 97% (Z1=88%, Z2=97%, Z3=76%). Conversely, the results of non-chain locations occurred in the majority of Zone 2 participants (Z1=23%, Z2=17%, Z3=24%).



Similarly, Zone 2 participants are 50% more likely to dine at a restaurant than people living in downtown areas (Z1=38%, Z2=60%, Z3=20%) and locally owned options, and still seem to gravitate toward chain stores. When asked to name where they shop for their groceries one Z2 resident said "medications and things at Walgreen's, who

Remember

2014
Letterpress
6 x 9"

AWARD

When I first started planning this book, I was angry. Close to every week, I would log onto the internet and there would be a new name, a new story. A woman I didn't know, but her picture would be there. "Transwoman found in dumpster," "body of transwoman discovered in park," "suicide note left by trans teen." I would get my information from queer blogs, or linked through by friends on social media websites. I felt the weight of every new name, and started to design a project that articulated my overwhelming sadness at the overwhelming numbers of transwomen either reported or found dead every year. Because many states and countries have legislature that makes a trans identity dangerous if not illegal, many of these deaths go unresolved. I wanted to create a book

that remembered these women by name; that pointed to the growing numbers, the accumulation of death. In the process of gathering information (through websites that try to track data), I realized there is a quiet narrative of death attached to the trans body. Through events such as National Transgender Day of Remembrance, death supersedes the awareness of the trans people who are still actually living everywhere, every day. I did not want my project to serve as a static document that reiterated a tragic narrative: transwomen die untimely deaths. In the end, I finished my book but continue to think about how to create work that can honor the dead, while ultimately turning awareness towards the living.

NMCKINNON@MILLS.EDU

remember	the	Unknown	Amazonas, Brazil	the	live
remember	the	Unknown	Ceará, Brazil	remember	the
remember	the	Unknown	Goiás, Brazil	remember	the
remember	the	Unknown	Paraíba, Brazil	remember	the
remember	the	Unknown	Rio Grande do Sul, Brazil	remember	the
remember	the	Unknown	São Paulo, Brazil	remember	the
remember	the	Unknown	São Paulo, Brazil	remember	the
remember	the	Unknown	São Paulo, Brazil	remember	the
remember	the	Unknown	São Paulo, Brazil	remember	the
remember	the	Unknown	Tblisi Georgia	remember	the

Galvota	Adriana	Acre, Brazil
Aguinaldo	Colombelli	Rio Grande do Sul, Brazil
Gisela	Alejandra Leos	Tennessee USA
	Alex Medeiros	Rio de Janeiro, Brazil
	Alisson Henrique da Silva	Rio Grande do Norte, Brazil
	André Luiz Borges Rocha	Mato Grosso, Brazil
	Andressa Pinheiro	Paraíba, Brazil
	Aniya Parker	California USA States
	Ashley Sherman	Indiana, United States
	Betty Skinner	Ohio, United States
	Brittany Stergis	Ohio, United States
	Bruna Lakiss	Mato Grosso, Brazil
	Çağla Joker	Istanbul, Turkey
	Camila Veronezi	São Paulo, Brazil
	Mackelly C. Cris	Foz do Iguaçu, Brazil
	Melissa	Rio Grande do Norte, Brazil
	Dennysi Brandão	Minas Gerais, Brazil
	Elizalber de Mesquita	Piauí, Brazil
	Marcia	Goiás, Brazil
	Flávia	Sul, Brazil

JENNA RODRIGUEZ
MEMBER

Cayuga Nation: Now & Then

2015
Offset print
5 x 9"

AWARD



The inspiration for “Cayuga Nation: Now & Then” developed after moving to Cayuga Lake. On my daily commute I pass the gas station and on September 17th sheriffs were blocking the station. The next day the station was barricaded with semis and Native Americans camping out. This lasted sixty days and everyday I jogged or drove by I photographed it as if I were a detective. The locals response was “oh its just the Indians again.” I was baffled they had no idea what was happening in their midst. Mercenaries guarded the Cayuga

people while the gas station was barricaded. I attempted to engage with the mercenaries to see if they would let me go inside the barricade. They advised me that it was not a very good idea and suggested I leave. This peaked my interest even more. The fighting between the factions took place from Sept 17, 2014 until Jan 2015. During this time I did research at Cornell on the past history of the tribe. I received a summer residency with the Journal of Artist Books (JAB) at Columbia College Chicago in the Center for Book and

Paper Arts where I completed the design of the book and offset printed it. I was recently asked to present the book to the Council Unity, which is one faction of the tribe. They are interested to learn an outsider’s perspective is on their situation.

JENNARODRIGUEZ84@GMAIL.COM

Civil Discourse

2015
Inkjet printing, hand cut paper,
book cloth
2.75 x 4.75"



Michael Brown was shot by police in Ferguson, Missouri on August 9, 2014, touching off a wave of protests, violence, and round-the-clock media coverage. This small book, *Civil Discourse*, is a response to the conflicting ideas expressed by citizens from all backgrounds. These thoughts are sometimes expressed in private, sometimes shouted across police lines, and often posted in twitter accounts, but there seems little actual face-to-face dialogue--each person hears only their own thoughts. I live in a

city not far from Ferguson, and similar in its racial and cultural divide. I saw and felt the tension that existed. It seemed to call out for a response. The images of the individuals in each segment of this book were inspired by people I saw and heard talking about their attitudes on race and violence. The carousel book format with its individual segments suggested the isolation of each figure and at the same time the circularity and connectedness of each in his or her own location around the continuum.

I wanted to visually underscore the individuality of each of the speakers and at the same time their isolation.

ROWE@FSMAIL.BRADLEY.EDU

Indignity and Resistance in the Foothills of the Andes. A Case Study of villa Grimaldi.

2015

Monotype, silkscreen with glass beads, ink jet print

13.25 x 10 x 1.25”

In the foothills of the Cordillera de Los Andes, in what was an old Spanish colonial house, typical of the central valley of Chile, known since the memory has memories as Villa Grimaldi, minions of the dictatorship of Pinochet organized and operated one of the most sinister torture and extermination centers of many they created for murder and disappearance of a people ready to fight for democracy, justice and dignity. It was recovered by civil society in 1994, at the time when the direction of law enforcement trying to erase the last vestiges of the existence of the death camps, allowing, from the rubble of the old facilities, build what is now the Peace Park Villa Grimaldi.

This heritage site is now a memory center designed to recover, preserve and disseminate the history of human rights in Chile. One of its main objectives is to create and develop a culture of respect for human rights as the basis for democratic coexistence of our society generating public awareness that makes possible the peaceful coexistence and respect for the destination you want to be the majority. “Indignity and Resistance in the foothills of the Andes, A Case Study of Villa Grimaldi” is an investigation of this symbolic torture center to express through printmaking processes the injustices committed inside. Through oral archives, interviews with survivors, conversations with members of the

families of the Disappeared and the Villa Grimaldi’s Directory this study becomes an artist book.

MVERONICASANMARTIN@GMAIL.COM



MARIA VERONICA SAN MARTIN

MEMBER

*Memory and Landscape: Unveiling the
Historic Truth of Chile. 1973-1990*

2013

Intaglio (drypoint, aquatint), relief (wood),
silkscreen, charcoal powder

10 x 7.5 x 1"

AWARD

"Memory and Landscape: Unveiling the Historical Truths of Chile" is a book about the disappearance and murder of people in Chile during the dictatorship of Augusto Pinochet. Human rights violations are represented through etching techniques and the print act in itself by building an alternative visual medium to indicate the injustices committed between 1973-1990. It is based on the Report of National Commission on Truth and Reconciliation made once Chile got into democracy in 1990. By randomly selecting portraits and biographies of the victims this book is a representation of history through arts, and an exploration of crossings between the world of

human rights and the process of printing in itself. I attempt to relive the experience and visually explore the atmosphere that existed in Chile during troubled years by using techniques such as silkscreen, woodcut and etching where the identities of the victims and landscapes are represented by a photographic record. To me, the printmaking process itself creates an analogy to that of a dictatorship changing to a democracy. The image disappears (etching or screen washes) and reappears (printed on paper) as a renaissance in search of justice and truth. The book was design to be read as a conventional manner and also as

a sculpture. The book format was chosen as an artistic medium to be part of the collective memory of Chile. As a book will always remain open and, therefore, ontologically means a struggle for the dignity of the victims of the dictatorship and their families.

MVERONICASANMARTIN@GMAIL.COM



1 in 3

2015
Letterpress (metal type, polymer),
inkjet print, paper
6 x 9 x .5"



This piece was created after the surge in media attention on domestic violence following the release of the video of Ray Rice and his fiancé in the elevator. Creating this piece proved more difficult than I expected. It forced me to reflect on my own experiences with domestic abuse.

Those who have never been in an abusive relationship usually ask, "Why did s/he stay?" Unless you have experienced it, it is hard to understand. This is not an all-inclusive representation of domestic abuse. However, I hope that the content of this book helps the viewer to better

understand the victim's point of view and the lack of resources that often hinder a victim's ability to escape the situation. YESSMAAMPRESS@GMAIL.COM

Mix and Match Families

2013
Photography, inkjet print, paper
9 x 15 x .375"



This piece was inspired by my own personal experience of coming out as an adult. I grew up in a traditional Catholic family, and family was modeled in the biblical sense: one man, one woman.

I struggled to come to terms with who I was and how I defined family. Redefining family for me meant casting aside the mold that society created and learning to adopt a non-traditional family.

As I explored this idea, I developed this piece. YESMAAMPRESS@GMAIL.COM



SHAWN SIMMONS
MEMBER

*100 Days: an exercise in
information graphics*

2014
Digital print
11.25 x 4"

This book was created as part of the 2012-13 BookArtObject project, Edition #4. It was inspired by the title of a short story, "An exercise," which was #100 on a provided list of titles. I used a combination of this fascinating call to artists, a challenging period of my life and an obsession with infographics to create this piece.

SHAWNKSIMMONS@GMAIL.COM

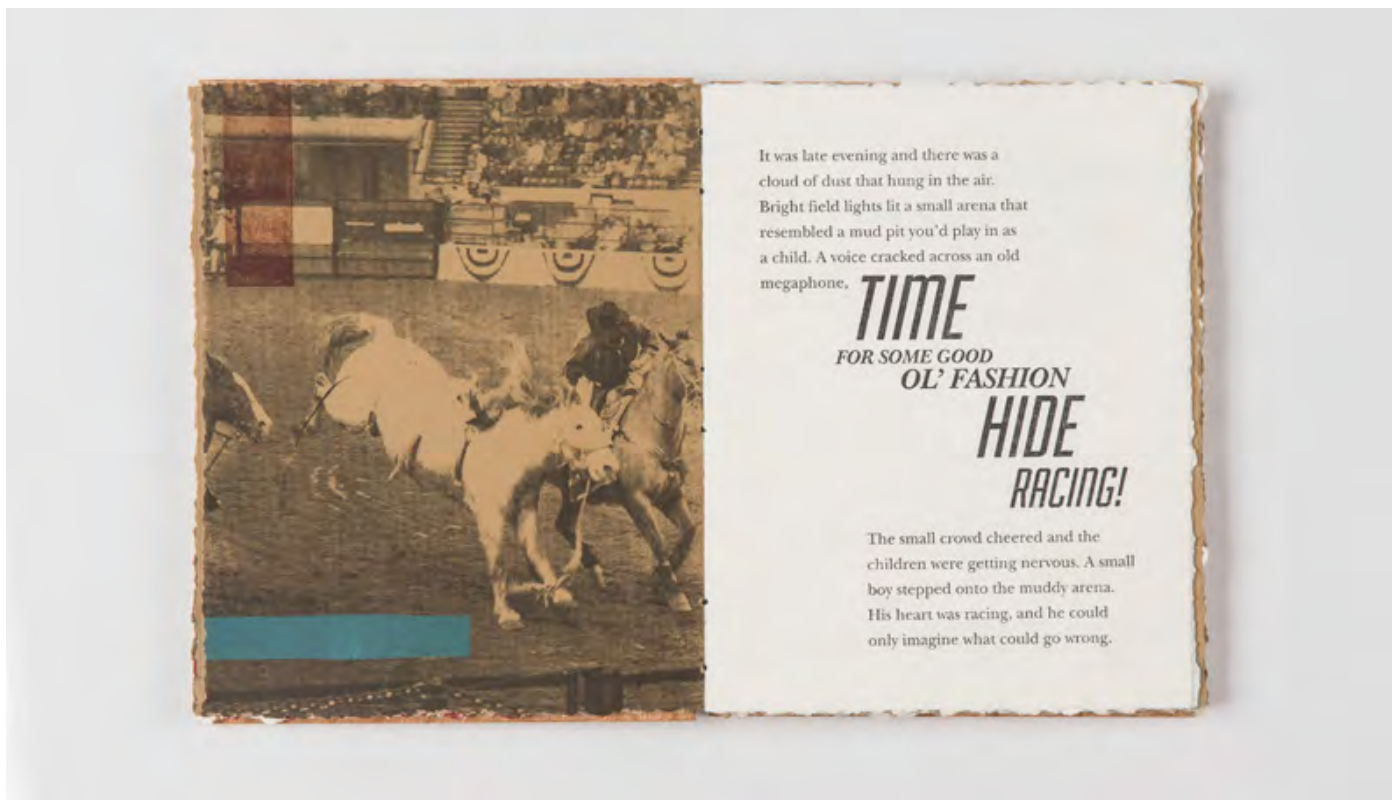




KRISTA SHARP
STUDENT MEMBER

The Ride I Never Took

2015
Letterpress, screenprint, paper,
cherry wood, Coptic binding
7.5 x 6"



Before this project came into being, the two artists had discovered that they both had similar stories they wanted to share. Both had grandfathers that had been very dear to them and each of their grandfathers had been a cowboy on the rodeo circuit, one a bull rider and

the other a bullfighter (rodeo clown). This collaboration not only allowed the artists to remember and share stories of each of their grandfathers, but also ended up forging a deep and meaningful bond of friendship between them.

KRISTAMSHARP@GMAIL.COM

TATE SHAW
JUROR

The Ground
2013
Digital print
12 x 8 x 1"



Tate Shaw was one of two jurors for this exhibition. He was asked to present one of his pieces as part of the exhibition.



IAN WARREN

MEMBER

The Grass Isn't Greener

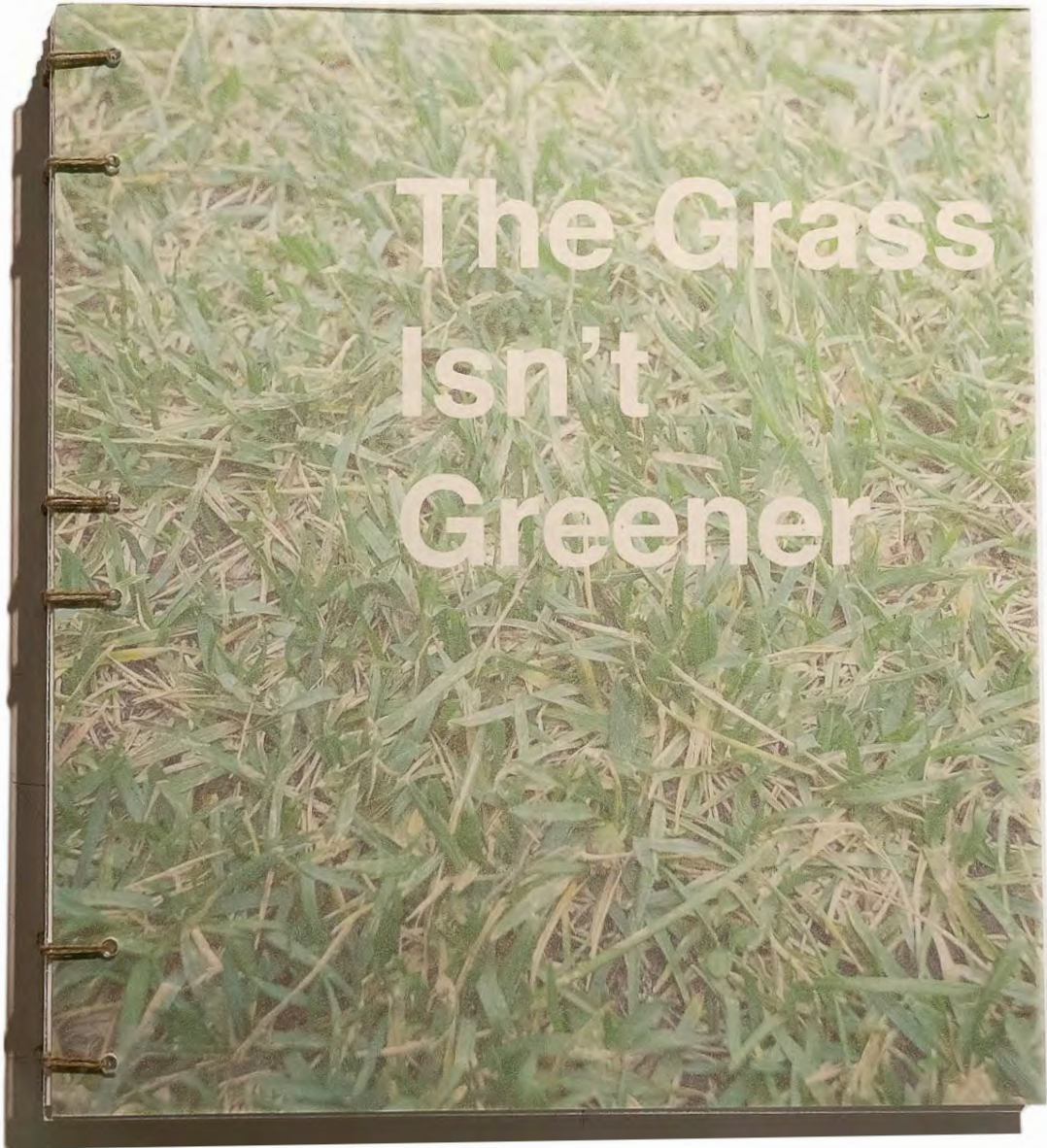
2015

Inkjet print, plexiglass, paper,
parchment, coptic binding

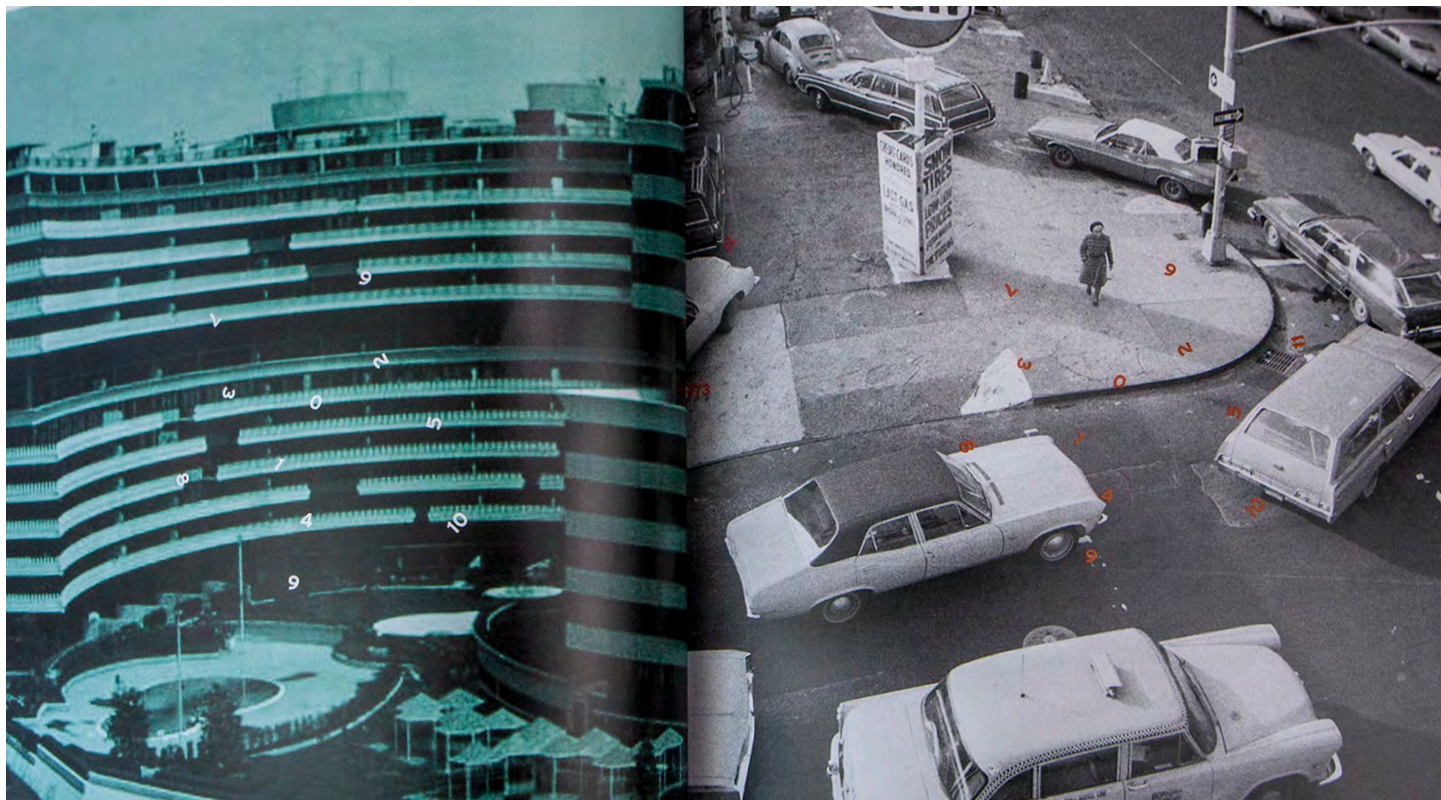
9 x 8.5 x 1"

For this book I was inspired by the landscapes I've seen and lived in through-out my life. While in school and growing up I've spent time in both urban and natural environments. This book is a collection of my fascination of the temporality of man-made structures and their decay, while we have nature that, even in its decay, is beautiful. This book attempt to help the viewer see that. I was also inspired by the way Johanna Drucker was able to interweave text on the visual plane of Brad Freeman's images in Nova Reperta. I wanted to see if I could take that farther.

IAN.D.WARREN35@GMAIL.COM



52
2014
Digital print, foil stamp
8 x 8"



The book is a visual narrative sequence of each year of my life, up to 52. Each page references where I lived that year or a significant event or memory of that year. Some memories political,

like the Kent State event, others more personal such as an image of my unborn daughter. Others more popular in nature, such as the the Y2K news coverage. KAREN.HERE.NOW@GMAIL.COM



Celsius 233

2015

Archival pigment inkjet print,
lasercut type, metallic foil-stamp
6.5 x 9 x .375"



While doing artists' residencies at Brush Creek Ranch Art Residency in Wyoming and later at Playa Summer Lake Residency in Oregon, I started doing research on the history of book burning. The book was printed and finished after my return home. The images were obtained on-line, mostly from the Library of Congress and the National Archive and some educational institution archives. A list of image credits appear in a colophon.

As I mentioned earlier in my short description, burning books is a symbol for me of intolerance and narrow fundamentalist views. All that I love, art and music and science, are made manifest and disseminated through books. They have historically been the medium used for the free flow of ideas and culture. Because of that they must be immolated by the politically powerful, the narrow-minded, and the ignorant followers of a many religions.

In addition to the paper book, I created a short looping video, that is stylistically similar to the content and images in *Celsius 233*. The video is meant to be used as a 'viewing environment' while perusing the book. Although not necessary to reading the book, it enhances the experience. A DVD of the video is included in every book.

PZIM@SPACEHEAT.COM

Reaper

2015

Archival pigment inkjet print,
lasercut type, metallic foil-stamp

6.5 x 9 x .375"

I've long wanted to make a book that used multiple Turkish-map-fold pages. During the summer of 2014 I developed a text and concept that I thought worked well with that eccentric form. I wanted to comment on the perpetual wasteful wars that take place around the world, followed by rebuilding, and then again more war and destruction. It always seemed caused by the friction between different belief systems and usually aggravated by tribal and ethnic biases. There was always one group or another that felt they had been victimized (perceived or actually) by the other group.

Of course it is and was a complicated issue, and blaming these violent clashes on any one thing is simplistic. The text that I wrote attempted to make a very short poetic version of this idea that would, I hoped, seem more generalized and universal. I would argue that religion and religious intolerance, tied in with tribal and ethnic differences, does indeed have a great deal to do with violence and conflict today, and is often tied into nationalistic impulses promoted by politicians. I tried to make the images in the book somewhat universal, hoping to evoke a timeless sense of the cycle.

I made a number of attempts to 'treat' the images so they looked more like images set in some sort of granite-like stone. I was inspired by the look of photocopied photocopies where each new generation starts to become more and more textured and deconstructed.

PZIM@SPACEHEAT.COM



Islam Aly, 04

Islam Aly received a BA and an MA in Art Education from Helwan University, Egypt. He is currently a doctoral candidate in the College of Education's Art Education program at the University of Iowa. In August 2013 he finished the MFA program at the University of Iowa Center for the Book. His books explore the possibilities of historical bindings in contemporary book art practice. They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the W.S. Hoole Special Collections Library at the University of Alabama, the National Library of Chile, the University of Iowa Special Collections, and Bibliotheca Alexandrina.

Alicia Bailey, 05

Alicia Bailey is a studio artist working across multiple disciplines. Since the mid-nineties her primary focus has been on book arts and box works. Bailey's work has been featured in dozens of solo and group exhibits throughout the world and is held in numerous public, private and special collections. An archive of her work in the book arts field is under development at University of Denver, Penrose Library, Special Collections. She has worked as an independent curator, juror, workshop instructor, creative consultant, mentor and visiting artist throughout the United States for the past 30 years. Alicia is currently owner/director of Abecedarian Gallery, a Denver gallery with an ongoing focus on book arts and works on paper, assemblage and collage in Denver, Colorado.

Denise Bookwalter, 06 - 07

Denise Bookwalter is a printmaker and book artist that lives in Tallahassee, Florida with her husband and twin girls. She grew up in Ohio with her four sisters, got her BA from Northwestern University, MA from University of Illinois and MFA from Indiana University in printmaking. She is currently an Associate Professor in the Art Department at Florida State University where she is Area Head of Printmaking and Director of Small Craft Advisory Press.

Amaranth Borsuk, 08

Amaranth Borsuk is a poet, scholar, and book artist. Her most recent book is *As We Know* (Subito, 2014), a collaboration with Andy Fitch. She is the author of *Handiwork* (Slope Editions, 2012), and, together with programmer Brad Bouse, of *Between Page and Screen* (Siglio Press, 2012), a book of augmented-reality poems. Her artist's books and collaborative interactive artworks, which include *The Deletionist*, a Javascript bookmarklet for creating erasure poetry from any website, and *Whispering Galleries*, a Leap Motion textwork using an 1858 diary, have been exhibited widely.

Macy Chadwick, 09

Macy Chadwick is a visual artist working in printmaking, artist books and installation. Her work addresses themes of memory, personal communication and visual language systems. She publishes under the imprint In Cahoots Press and is Part-time Faculty at the Academy of Art University in San Francisco, California.

Taylor Cox, 10

Taylor Cox is a graphic designer, letterpress printer, and bookbinder hailing from the rainy Pacific Northwest. In the Spring of 2015, she graduated from Pacific Lutheran University with a Bachelor of Fine Arts degree in graphic design. She currently works at The Arts & Crafts Press in Tacoma, WA as a designer and press operator, and is the proprietor of Coxswain Press.

AB Gorham, 11

AB Gorham is a book artist and writer, originally hailing from Montana. She holds an MFA in Book Arts (2014) from The University of Alabama, where she also received her MFA in Poetry (2012). She lives in Tallahassee, FL with her husband and their 3 beasts, is the Press Manager of Small Craft Advisory Press, and teaches letterpress printing, bookbinding, and typography at Florida State University. Her artist's books are represented by Vamp and Tramp Booksellers and Abecedarian Gallery.

Kathy Hettinga, 12 - 13

Kathy T. Hettinga, Professor of Art and Design, is an active artist in design, artist's books, and digital prints. She has received national recognition including a Research Fellowship at Yale where she studied with Johanna Drucker and an Artist's Book Residency at the Women's Studio Workshop. Her large-scale digital series have been exhibited across the country and in Europe, the Middle East and Australia. Her artists' books have appeared at Pyramid Atlantic Book Arts, Corcoran Museum; Action/Interaction at the Chicago Center for Book & Paper Arts, the Dadian Gallery, Washington, D.C. and Abecedarian Gallery in Denver. Her work is in the permanent collections of UCLA's Grunewald Center, university collections of Stanford, Arizona, Carleton, Iowa, Berkeley, Virginia Commonwealth, Yale, Denver, Colorado College, among others; The Library of Congress; MoBIA, NYC; The Fogg Museum of Harvard; the National Museum of Women in the Arts and the Minnesota Center for the Book Arts. Her art and essays have been published in SIGGRAPH, *Graphic Design: USA*, *American Photography 25*, and *Latin American Fotografía*. In the past decade, Hettinga has worked in artists' books, design projects for activist causes, and deluxe editions, such as her *Grave Images: San Luis Valley* (Museum of New Mexico Press).

Diane Jacobs, 14

Born in Southern California in 1966, Diane grew up surfing, creating potions, and drawing incessantly. At age 12, she and her family traveled to Japan, planting the seed for a lifelong interest in cross-cultural study and understanding. As an undergraduate at UCSC, she discovered her deep connection to forests, feminist thinking, and social justice - her work continues to be informed by the cross-pollination of these elements. Jacobs uses materials that surprise and stimulate associative and visceral reactions in an effort to interpret society and initiate change. Through her creative process she examines and conveys the complexities, contradictions and injustices of our world. Her intention is to spark curiosity and use that light to ignite further self-reflection and action. She received her MFA in printmaking from San Francisco State University in 1996, Leo D. Stillwell Graduate Scholarship (1995), James D. Phelan Award (printmaking 1997), Kala Art Institute Fellowship (1997), Women's Studio Workshop Artist Book Residency Grant (1999), Artadia award (2000), Signal Fire's Alpenglow Artist Backpacking Residency (2013), Regional Arts & Cultural Council Project Grant (2012, 2008 & 2005), RACC Professional Development Grant (2009, 2014), and Career Opportunity Grant Oregon Arts Commission (2010) with The Ford Family Foundation (2015). Diane lives in Portland, Oregon with her husband and two sons. Her prints and artist books are in The Getty, SFMOMA, the De Young Fine Arts Museum, Achenbach Foundation, The New York Public Library, the Library of Congress, Walker Art Center, Yale, Stanford, and Reed College among others.

Ellen Knudson, 15 - 17

The artist is currently an Associate in Book Arts at The University of Florida with an MFA in Book Arts from The University of Alabama. She has been a book artist for 17 years and a professional graphic designer for 20+ years. She has taught courses and workshops in letterpress printing, book arts, and graphic design at universities and arts programs around the United States. Her work is in the collections of San Francisco Museum of Modern Art (CA), Yale University (CT), Duke University (NC), and many other national and international collections.

Lee Krist, 18

Lee Krist works with film, photography and book arts. For twenty years Krist has created experimental films that specialize in hand processing techniques. His Big Film Series, a collection of portraits shot and project with a hand cranked camera and projector from the turn of the century, has been exhibited at the Whitney Museum of American Art, the San Francisco Cinematheque, and the Pleasure Dome in Toronto. His latest film June is a 35mm film shot entirely with still photographic cameras. Lee Krist has recently started the unbelievable MFA program at ASU in Tempe, AZ and is a proud member of the photo department there.

Sara Langworthy, 19

Sara Langworthy lives and works in Iowa City, IA where she maintains a studio and is a Lecturer at the University of Iowa Center for the Book. She has been awarded grants from the Jerome Foundation, the Women's Studio Workshop, and held residencies at the Minnesota Center for Book Arts and the Highpoint Center for Printmaking. In 2011, Langworthy received the Emerging Educator Award at the College Book Art Association conference. Her artist books and prints are in numerous national and international collections, including the Walker Art Center and the Library of Congress.

Julie Leonard, 20 - 21

Julie Leonard is a bookbinder and artist working in Iowa City, IA and is a faculty member at the University of Iowa Center for the Book. She uses a range of book art processes and techniques including bookbinding, hand papermaking, letterpress printing, hand printing, and Japanese marbling. Her most recent body of work utilizes various forms of writing in combination with visual and sculptural elements to create artist books that consider a personal relationship to place; our physical environment and how we interact with it.

Susan Lowdermilk, 22

Susan Lowdermilk is a Professor at Lane Community College in Eugene, Oregon where she has been teaching courses in printmaking, artist books and graphic design for twenty years. As a book artist and printmaker, Susan works in traditional processes such as woodcut, wood engraving and etching as well as digital media. In her recent projects, she has designed books with movable parts, pop-ups and LED circuitry. Her books are included in numerous university library collections and public collections such as the Getty Museum, the Library of Congress and the New York Public Library. Her work is represented in galleries throughout the United States. She earned her Master of Fine Arts from the University of Oregon, and her Bachelor of Fine Arts from Colorado State University in Fort Collins, Colorado.

Kitty Maryatt, 23

Kitty Maryatt is Director of the Scripps College Press and Assistant Professor of Art at Scripps College in Claremont, California. She has taught Typography and the Book Arts at Scripps for 29 years. In this bookmaking class, the students write their own texts, develop imagery, hand-set metal type, print the collaborative books by letterpress, bind them in limited editions of about 100 copies and sell them. They have published 58 titles to date and have 58 standing order patrons. She also teaches a Core Humanities class to sophomores called The Artist Book as an Agent of Social Change.

Kitty owns *Two Hands Press* in Playa Vista, where she designs and prints books as well as continuing her calligraphic work. She also makes her own one-of-a-kind and editioned books. She has lectured and exhibited extensively nationally. She was VP for Programs for APHA (American Printing History Association) for four years and was on the Board of Directors for CBAA (College Book Art Association) for five years, and is a founder of the Society for Calligraphy in Los Angeles.

Daniel Mayer, 24 - 25

Since 1986, Daniel Mayer has been the Book Arts Printer for ASU's *Pyracantha Press* where he publishes interdisciplinary limited-edition books, prints and broadsides. Mayer's most recent collaboration "'Individualocracy'" with architect Matthew Salenger is a study on the rippling effects of urban sprawl and is featured on NPR's *The Show*, KJZZ. Mayer also teaches *Printmaking and Artists Books* in the School of Art at Arizona State University.

Mayer's private studio works include award winning large-scale public art projects, artist's books and prints. Mayer exhibits nationally and internationally and has works in private and public collections such as the Getty Center for the Arts and Humanities, ArtPool: Artists Books Archives, Budapest, Hungary, The Ruth and Marvin Sachner Archives of Visual and Concrete Poetry, Klingspor Stadt Museum, Germany, New York Public Library Special Collections, Wellesley University, and Columbia University, among others.

Nora McKinnon, 26 - 27

Nora McKinnon is currently a candidate in the Book Art and Creative Writing MFA program at Mills College. Working primarily in letterpress, they create books that examine queer identity, visibility, and systems of surveillance.

Jenna Rodriguez, 28

Jenna Rodriguez is currently the Victor Hammer Fellow at Wells College in The Book Arts Center. This past summer Jenna received a month residency in Chicago to work with *Journal of Artist Books (JAB)*. She also received a Windgate grant to attend a two week paper-making course at Penland School of Craft outside of Asheville, North Carolina. She also received a grant from the Edward Foundation this past summer to build a paper-making studio for Wells College Book Arts Center. She came to Wells from Chicago where she taught letterpress printing and bookbinding at Columbia College Chicago and Spudnik Community Print Shop. She received her MFA in Interdisciplinary Book and Paper Arts at Columbia College and received her BFA in Photo and Print Media with certification to teach k-12 at Old Dominion University in Norfolk, Virginia.

Robert Rowe, 29

Robert Rowe (MFA, Indiana University, 1978) teaches graphic design, book arts and design history at Bradley University. In 2008 he created the Gold Quoin Press, publishing limited editions collaborative projects in book arts and letterpress printing. He has taken classes in at the American Academy of Book Binding. He is co-author of the book "*Portfolio Strategies for Graphic Design and Interactive Media*" (Prentice Hall, 2009). He offers workshops to the community in letterpress and book arts, engaging local writers and designers in discovering more tactile forms of expression. He is a resident printer and consultant to the Prairie Center of the Arts, an artists' residency center and community print studio.

Maria Veronica San Martin, 30 - 33

María Verónica San Martín, born in Chile 1981, is a Graphic Designer and a MA in Art and the Book from the Corcoran School of Art and Design. For her graduate studies, she was granted with a full scholarship from CONICYT (Chilean National Commission for Scientific and Technological Research).

San Martín has developed her career as an artist depicting the themes of memory and landscape while exploring the relationships between human rights and printmaking. Represented by Booklyn Artist Alliance, San Martín has exhibited at the Museo de la Memoria y los Derechos Humanos in Santiago; the Corcoran Gallery of Art in Washington DC; the Minneapolis Art center in Minnesota; the French Embassy in Washington DC; the Laboratorio de Artes in Guadalajara and The Center of the Book Arts in New York. In turn, her work is part of the special collections at the Library of Congress; Stanford University; Yale University; Harvard University; the Athenaeum Music & Art Library; The New York Public Library; Museo de la Memoria y los Derechos Humanos, Centro por la Paz Villa Grimaldi and Universitat fur angewandte Kunst Wein, among others institutions throughout the world.

The artist published her Master thesis entitled "'Memory and Landscape: Human Rights Violations in Chile. Unveiling Historic Truth 1973-1990'" with LAP Lambert Academic Publishing.

San Martín lives and works in Santiago, teaching book-arts at the Universidad Católica and printing at her studio, CraftPressChile.

Jaime Shafer, 34 - 35

Jaime Lynn Shafer is a 2014 Corcoran College of Art + Design MA Art & the Book graduate. A native of Pennsylvania, Shafer graduated from Edinboro University of Pennsylvania in 1999 with a B.F.A. in Fine Arts/Ceramics and a certification in art education. She spent thirteen years teaching art in the Pennsylvania public school system and traveled internationally with her students, offering them an opportunity to experience the global community. Shafer's work has been exhibited in the US and abroad and is a part of the

permanent collections of Yale's Beinecke Rare Book and Manuscript Library, George Washington University's Gelman Library, and UCLA Biomedical Library. Shafer is the 2015-2016 recipient of the Nell J. Redfield Fellowship in Book Arts at the University of Nevada, Reno.

Shawn Simmons, 36 - 37

Shawn Kathleen Simmons is a book artist, graphic designer and Professor of Communication Design based in Milwaukee, Wisconsin. Inspired by her love literature, art history, information design and anthropology, Shawn focuses her creative explorations on unusual and complex concepts, formats and structures.

Krista Sharp, 38

Krista Sharp is native Oklahoman who is currently living in Alexandria, Virginia. Krista is a book artist and an award-winning graphic and web designer who has worked in the DC metro area for over 11 years. She is currently an Art and the Book masters candidate at George Washington University's Corcoran School of Art and Design. Krista's book and print work utilizes multiple printmaking processes and also explores unique structural elements. Krista's work can be seen in many collections and institutions including the Smithsonian's Dibner Library.

Tate Shaw, 39

Tate Shaw is an artist and writer living in Rochester, NY. His books are in international artists' book collections including the Tate Modern, London, The Museum of Fine Arts, Houston, The School of the Art Institute of Chicago, and Yale Special Collections, amongst others. Shaw is the Director of Visual Studies Workshop and an Assistant Professor in English at the College at Brockport, SUNY where he directs the Master of Fine Arts in Visual Studies program at Visual Studies Workshop.

Ian Warren, 40 - 41

Ian D. Warren is a Colorado-based book artist. He currently resides in Washington, DC, where he is earning a MA in book arts from the Corcoran School of the Arts and Design at The George Washington University. Ian holds a BFA in sculpture from the Kansas City Art Institute, Kansas City, MO. Ian's work is currently collected by the Gelman Library at GWU and the Topeka & Shawnee County Public Library.

Karen Zimmermann, 42

Karen Zimmermann is a an artist, designer, and educator. She is Professor in the University of Arizona, School of Art, Illustration & Graphic Design Division. Previously, Karen taught at the University of Hawaii at Manoa. Karen has received numerous grants and awards including an Arizona Project Grant by the Arizona Commission of the Arts, UA Deans fund for Excellence, and UA Faculty Fellowship. She is an elected member on the

American Institute of Graphic Art Design Education Committee and the College Book Art Association. She has shown her artwork internationally and her book work and prints are in many collections.

Karen's practice includes activities in letterpress printing, writing, graphic design, and art. Her writing has been published in "The Education of a Graphic Designer," "The Education of an E Designer," "The Education of a Motion Designer," JAB (Journal of Artists' Books), "Design Education in Progress: Methodology and Process", American Institute of Graphic Arts, Zed and Inform. Her artwork examines the relationship between art, design, culture, and technology within the context of the environment. More recently her research has produced visual works that examine, compare, and contrast visual and typographic signs in public and private spaces from both sides of the Arizona/Mexico border.

Karen received her MFA from Virginia Commonwealth University and her undergraduate degree from Rutgers University.

Philip Zimmermann, 43 - 45

Philip Zimmermann is an artist, teacher and a professor in the College of Fine Arts at the University of Arizona. He has a BFA from Cornell University and an MFA in Photographic Studies from the SUNY Buffalo/Visual Studies Workshop. He taught at State University of New York at Purchase outside NYC for 24 years before moving to the University of Arizona in 2008. His preferred medium is the photo artists' book. He publishes much of his work, and the work of other artists, under the Spaceheater Editions imprint. Zimmermann has received an NEA Individual Fellowship and two New York Foundation of the Arts Fellowships among other awards. His work is in many museum, library and individual collections including The Museum of Modern Art, Yale University, Harvard University, the Biblioteque Nationale, The Victoria and Albert Museum, The Getty Research Institute and many others.

Aly Islam
The Square, Al Midan
28 Letters

Alicia Bailey
Extinct Extant

Denise Bookwalter
Rain/fall

Amaranth Borsuk
Abra

Macy Chadwick
Locus

Taylor Cox
This Is Pretty Much the Story of Our Family

AB Gorham
S.W.A.M.P.

Kathy Hettinga
4 3 2 CRY, Fracking in Northern Colorado

Diane Jacobs
NOURISH, All Our Relations

Ellen Knudson
Ingress / Egress
Made Up

Lee Krist
How To Transition On Sixty Three Cents A Day

Sara Langworthy
On Physical Lines

Julie Leonard
A History of... Volume III

Susan Lowdermilk
Last Gods' Retreat

Kitty Maryatt
Deluge

Daniel Mayer
Individualocracy

Nora McKinnon
Remember

Jenna Rodriguez
Cayuga Nation: Now & Then

Robert Rowe
Civil Discourse

Maria Veronica San Martin
Indignity and Resistance in the Foothills of the Andes. A Case Study of villa Grimaldi.
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BACKSTORY:
EXPLORING THE BOUNDARIES ^{of THE} BOOK
2016 College Book Arts Association Members' Exhibition

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