



RIISING TOGETHER

an Exhibition of Artists' Books, Prints and Zines with a Social Conscience

2018-2021

A TRAVELING EXHIBIT ORGANIZED BY THE COLLEGE BOOK ART ASSOCIATION
AND HOSTED IN CONJUNCTION WITH THE FOLLOWING INSTITUTIONS

CENTER FOR BOOK ARTS MILLS COLLEGE HMCT/ARTCENTER COLLEGE OF DESIGN
SAN FRANCISCO CENTER FOR THE BOOK UNIVERSITY OF IOWA
UNIVERSITY OF PUGET SOUND UNIVERSITY OF UTAH

CO SPONSORS + HOST INSTITUTIONS



HOFFMITZ
MILKEN
CENTER FOR
TYPOGRAPHY



Collins
Library



MILLS COLLEGE

UNIVERSITY OF UTAH

EXHIBIT SCHEDULE

FALL 2018 - UNIVERSITY OF UTAH

SPRING 2019 - CENTER FOR BOOK ARTS

FALL 2019 - UNIVERSITY OF IOWA

SPRING 2020 - HMCT/ARTCENTER COLLEGE OF DESIGN

FALL 2020 - UNIVERSITY OF PUGET SOUND

SPRING 2021 - MILLS COLLEGE AND SF CENTER FOR THE BOOK

At each host location, the exhibit will be accompanied by participatory programs and public education initiatives.

Visit www.collegebookart.org for details.

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A NOTE FROM THE CBAA LEADERSHIP

In early 2018, at the beginning of our tenure as CBAA President and Executive Vice President, we shared our vision for the future of the organization—to better serve our members and expand outreach, with an overarching focus on transparency, diversity, and inclusivity. The *Rising Together* exhibition, initiated under the leadership of our previous President, Julie Chen, was the perfect opportunity to see these intentions enacted.

It was also a chance to further CBAA's mission—to support and promote academic book arts education by fostering the development of its practice, teaching, scholarship, and criticism. The powerful work included in *Rising Together* politically contextualizes these tenets as it strengthens our nationwide community, opening up dialogue both within and between the exhibit's multiregional institutional hosts.

Tirelessly executed by our current Board Member and Vice-Chair for Programs, Camden Richards, and thoughtfully juried by three accomplished artists who share a deep commitment to social justice, *Rising Together* showcases the potential of the book arts to engage—through messaging, through critique, through action—and to speak truth to power in an era when such truth is direly needed.

Bridget Elmer, President
Matt Runkle, Executive Vice President

A NOTE FROM THE JURORS

In the fall of 2017, we gathered to jury *Rising Together*, an exhibition featuring work with a political focus by CBAA members. Spending nearly three hours on a conference call exploring 76 artist books and broadsides, we were confronted with very meaningful work and difficult choices. While lively debate ensued on the elements of successful political book art, we found ourselves in agreement on the importance of risk-taking, good craft, and the recognition of marginalized voices.

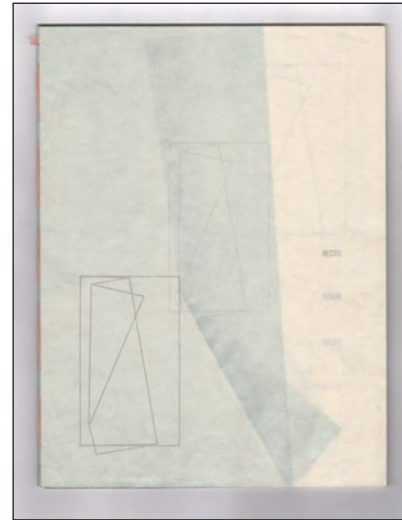
Another challenge was ensuring a good variety of structures and techniques, considering the show will travel to multiple venues with variable galleries. While broadsides are fairly straightforward to view and evaluate, artist books bring the additional complications of display and ability to engage the reader. As jurors and makers, too, it was really tough to engage with work through a screen, and enlarging didn't always offer clarity.

What is clear, however, is the unending inspiration provided by the last few years of turmoil in our country and abroad: there is so much to say and it needs saying. We appreciate the opportunity to engage with all the work, and are encouraged by the power of voices through the printed page.

Amos Kennedy
Chandler O'Leary
Jessica Spring

Please note that all works featured in this catalog are part of the official Rising Together exhibit, though all works may not be necessarily be on display at each respective host institution.

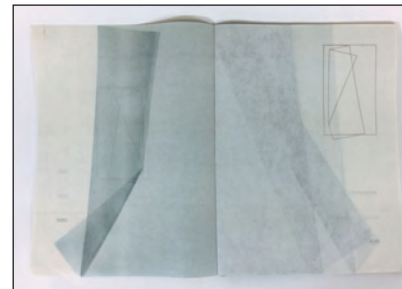
MEGAN ADIE AVIARY PRESS



RECTO / VERSO

2017

RECTO / VERSO is a unique book, letterpress printed from handset type and made as a response to current events. The book quietly demands care and forethought for our country, whose future is in our hands. The idea of Recto and Verso serves as a metaphor for Right and Left, and the transparency of the pages allows a simultaneous reading of what has come before and what is still to come—and asks that we do the same.

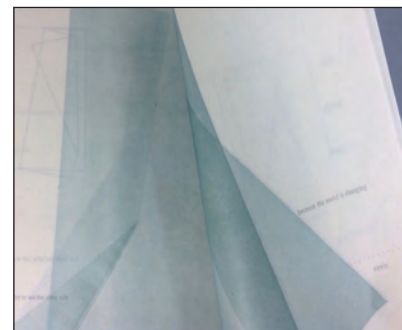


Size: 9" x 12"

Methods: relief and letterpress from handset type and magnets, multiple signature binding with fold-outs

Materials: Thai Kozo, newsprint

Edition: 1/1



MARTHA CHIPLIS



Women Power 2017

This print was created for the Women's March in Chicago—and was carried by me and several other people who I didn't know—I brought extra to give away. It was inspired by protest posters, and was made in that spirit.

Size: 14" x 17"

Methods: letterpress printed with wood and metal type on a Vandercook Universal 1

Materials: recycled bristol

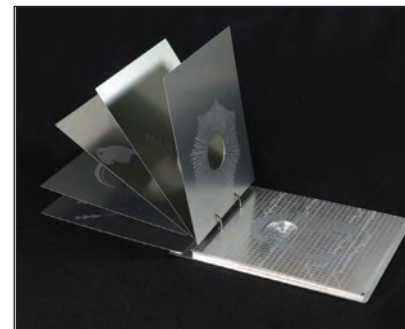
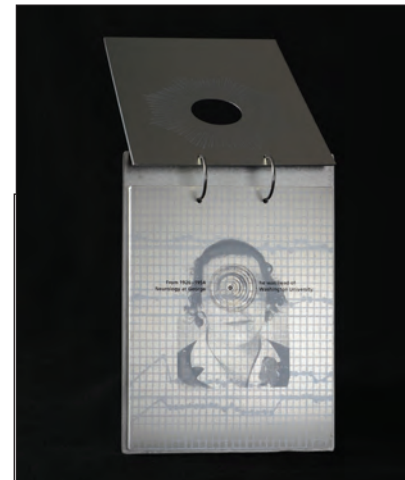
Edition: 30, unnumbered

MAUREEN CUMMINS



The/rapist 2017

The/rapist is an exploration of the gendered history of psychosurgery, as illustrated by the career of Doctor Walter Freeman, a Strangelovian character who was single-handedly responsible for popularizing lobotomies in America. Freeman rode around in a "lobotomobile," drove ice-picks through patients' eyeballs (often two-handed) and lobotomized over 4,000 patients, many suicidally depressed housewives. A chilling investigation into abuse of power and the narcissistic personality, *The/rapist* is constructed entirely out of aluminum.



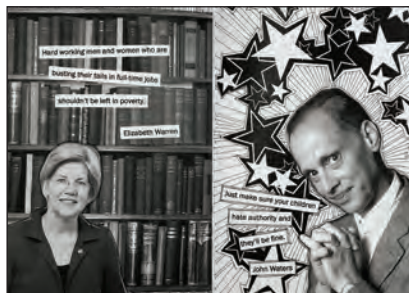
Size: 11" x 8.5" x 1"

Methods: silkscreen on aluminum, bound in the style of a medical binder

Materials: aluminum, DNA

Edition: 30 /40

AMANDA D'AMICO TINY REVOLUTIONARY PRESS



Better Presidents, Volume 1 2017

This series of zines was started after the inauguration of the 45th President. I began thinking about the next presidential election, and issues of visibility. Is it a good idea to elect celebrities? How do local politicians and civic leaders gain the same kind of visibility? Better Presidents is an attempt to bring recognition to some of the folks positively contributing to American society, either through direct action or through spreading a positive and inclusive message. Nominations are welcome through an Instagram account of the same name.

Size: 8.5" x 5.5"

Methods: Xerox collage, saddle stitch binding

Materials: copy paper

Edition: open

SUZANNE GLÉMOT

STOAT AND HEATHER PRESS



Dear White Friends (The Lynching) 2016

This work juxtaposes Claude McKay's 1922 poem "The Lynching" with the names of unarmed black individuals who have been killed by police in recent years. By placing these two texts alongside one another, the viewer is asked to draw parallels between the violent crime of lynching and the contemporary practice of 'media lynching.'

The creation of this piece was driven by seven years spent in Mississippi learning about racial injustice in the United States. "Dear White Friends" is a call to white Americans to do the work of recognizing racial violence and inequality in this country.

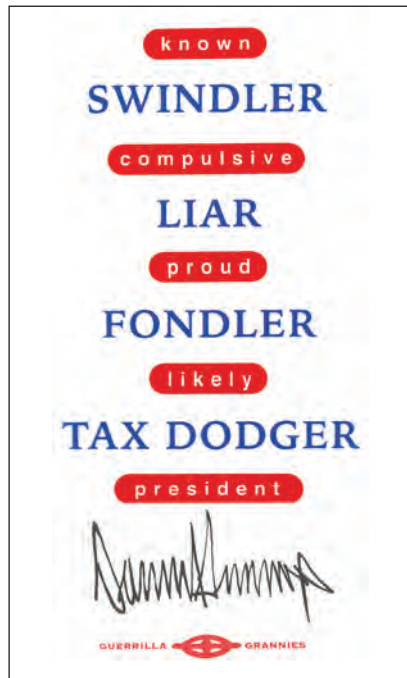
Size: 9" x 12"

Methods: hand-set metal type; photopolymer relief image plate; printed on a Vandercook SP-15 cylinder proof press

Materials: rubber-based ink on dampened Johannot paper

Edition: 7/20, 8/20

GUERRILLA GRANNIES



Repent
Duck & Cover
Liar
Immigrants We Love
2017

Guerrilla Grannies seek Truth,
Justice and the American Way.
Senior artists talk back.

Three of the four broadsides
pictured at left.

Size:

Repent 22" x 11.5"
Duck & Cover 22" x 11.75"
Liar 23" x 11"
Immigrants We Love 35" x 11.5"

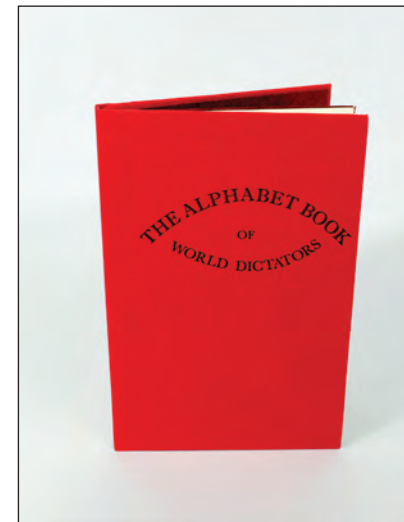
Methods: silkscreen

Materials: Mohawk Superfine Cover

Edition: open

BROOKE HARDY

GROSS GRAIN PRESS



*The Alphabet Book of
World Dictators*
2017

The Alphabet Book of World Dictators is an alphabet book surveying various global dictators of the twentieth century. Each letter has a linoleum carving print of the dictator and a subsequent limerick highlighting their atrocities, and achievements as a ruler. The book satirizes children's books in order to bring awareness to our collective world history as it continues to repeat itself.

Size: 10" x 6.5" x .5"

Methods: hardcover hand-bound artist's book, letterpress printed with wood type, polymer plates and hand-carved linoleum prints

Materials: Rives lightweight, Rives BFK, Lokta paper

Edition: 5/25

LYALL HARRIS PATRICIA SILVA



Paper Boats 2017

A photo-documentary illustrates our common humanity alongside the distressing loss of identity taking place in contemporary mass immigration to Europe. Central to this book is its potent visual rhythm of 100 images of hands with Origami boats, interspersed with 26 quotes (some in Italian) and 10 portraits. Lyall Harris and Patricia Silva developed this artist's book in 2015 in a collaborative exchange while working as expats in Italy. That year, an estimated one million refugees arrived by boat to Europe, with Sicily as a principle entry point.



Size: 8" x 8.25" x .75"
Methods: digital photography, digitally printed, case-bound
Materials: photographic paper
Edition: 36/150

MICHAEL HENNINGER

RAT ART PRESS



All the News That Fits - One Cubic Inch 2014

Inspired by Dieter Roth's "Daily Mirror", random pages of the New York Times were cropped and bound to form a book that measures one cubic inch. The title of this book is a riff on the NY Times' actual motto "All the News That's Fit to Print".



Size: 1" x 1" x 1"
Methods: perfect bound, inkjet printed cover
Materials: random excerpts of the New York Times, Springhill digital index
Edition: 13, unnumbered



MICHAEL HENNINGER RAT ART PRESS



*Trump Tweets
Country Bologna
2017*

Inspired by Dieter Roth's "Literaturwürsts", over 2900 Trump tweets were printed and made into this bologna sausage. Somewhat surprisingly this number of tweets all came from a period of only about 6 months before the presidential election in November 2016.



Size: 20" x 6" x 6"

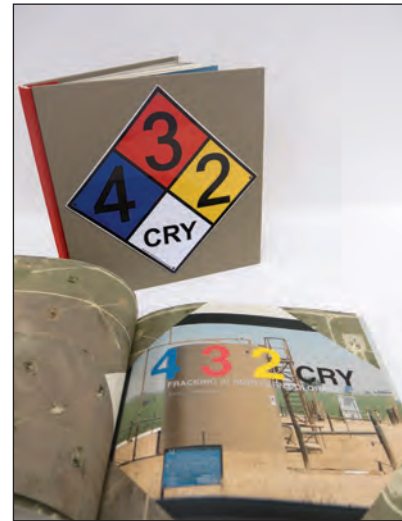
Methods: laser and inkjet printing on generic copier paper

Materials: fibrous sausage casing, spices, curing salt, Trump Tweets

Edition: open

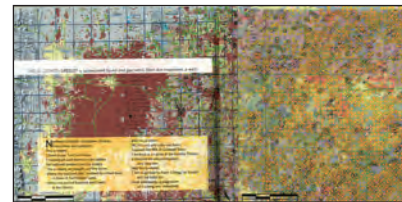


K.T. HETTINGA



*4 3 2 CRY, Fracking in
Northern Colorado
2016*

4 3 2 CRY mediates parallel narratives of personal and environmental loss, exposing the effects of hydraulic fracturing for oil and gas upon families, land, air and water. It is a lament and a goodbye for both the material/physical place that Hettinga dearly loved in Northern, Colorado, and the unspeakable death of her beloved. The rich shale field is drilled twenty plus times per square mile—pierced, perforated, gouged beyond comprehension. The book is a lament for a community transformed by drilling operations and leads to the author's call to stop hydraulic fracturing in the USA.



Size: 7" x 7" x .5"

Methods: Perfect bound, pictorial dust jacket, digital indigo printing

Materials: Mohawk Superfine 70lb text, black linen boards

Edition: open trade edition

HMCT / ARCHETYPE PRESS

ARTCENTER COLLEGE OF DESIGN (COLLABORATIVE WORK)



Pressing Issues: Typographic Voices of Social Consciousness 2017

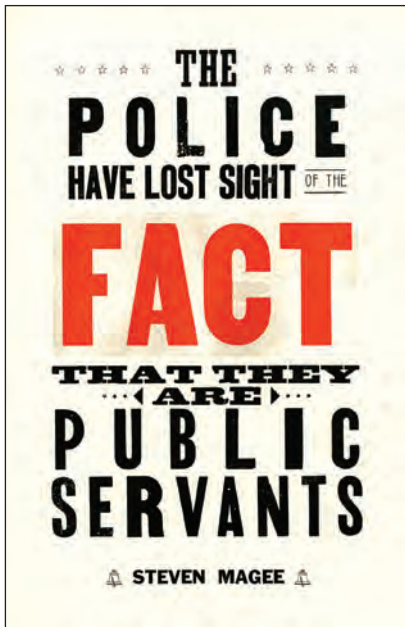
Pressing Issues is a collaborative project of 18 uniquely designed broadsides of relevant social issues that address poverty, police brutality, gender discrimination, immigration, etc.

Size: 18" x 12" x 2"

Methods: Hand-set metal and wood foundry type/linoleum cuts/letterpress printed on Vandercook proof presses

Materials: loose broadsides on Neenah, presentation box

Edition: 40, unnumbered



ELLEN KNUDSON CROOKED LETTER PRESS



Eternal Springs 2017

Eternal Springs is a tunnel book about the endangered fresh-water springs in the state of Florida. There are over 600 springs in Florida and they are fragile parts of the ecosystem. Many have been tapped by water-bottling corporations and are inaccessible to the public. Over time, the springs dry up from overuse. Springs that used to be beautiful crystal-clear lagoons are now swampy, muddy ponds that are overgrown with algae from fertilizers and farming run-off.



Size: 5.75" x 6.25" x 1"

Methods: tunnel book with po-choir, transfer type, paste paper, hand cut and punched papers

Materials: Colorplan and Fabriano papers

Edition: 1/1



KIMBERLY MAHER



Biglyopoly 2017

Biglyopoly is a board book that unfolds into a rendition of America's most popular game, Monopoly. The inspiration is derived from the 1933 Depression-Era version of the game and directs the player to resist the atrocities of a modern-day, dim-witted president. The corresponding game cards are a commentary on the never-ending absurd actions of the current US president, Donald Trump. The customized game instructions invite the reader / player to "Make America Great Again." The true objective is to hold the president accountable for his actions, with the help of Lady Liberty, and bankrupt him from office.



Size: 9" x 9" x .75"

Methods: game board and accordion booklet with hand-drawn illustrations, digitally designed and printed

Materials: Domestic Etching, repurposed game pieces, custom clam-shell box

Edition: 1

CYNTHIA MARSH



Are you Talking to Me? 2017

Are You Talking to Me is a loud visual conversation; it mimics the political screaming matches that currently dominate social media. The base of the broadside is a quote from President Obama's 2009 Inaugural Address that calls for a new era of respect — an open dialogue with the Muslim World. His simple message of hope is covered with printed accounts of bad, inappropriate social behavior. The final statement is taken from President Trump's 2017 address promoting the construction of a wall between the US and Mexico. And, I cannot help but ask mankind, *Are You Talking to Me?*

Size: 18" x 22"

Methods: wood type, letterpress, silkscreen

Materials: Canson 120 Drawing

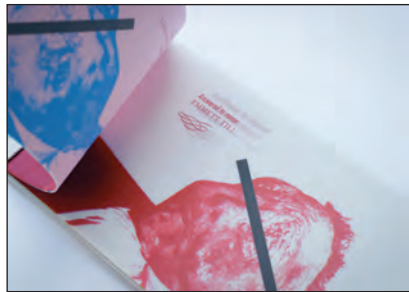
Edition: AP/10

DANIELLE McCOY



Disposable Negroes 2015

The world's current socio-political landscape reveals tell-tale signs about how much black lives seem to be worth. From the Dominican Republic to other countries across the globe, the world's collective actions prove that it holds black lives in very little regard. In America, not as much has changed in the area of racial relations as we'd like to think. In fact, during the years before and after Emmett Till's death, the sentiment that rings true is that the media, the mainstream and the judicial system see black lives as disposable. This artist's book is inspired by these feelings.



Size: 4.75" x 7.25" x 1.25"

Methods: screen printing, serigraphy, pamphlet binding/dos-a-dos structure

Materials: translucent acetate, BFK Rives

Edition: 2/4

MELANIE MOWINSKI PRESS • 29 PRESS



The 50 Card Project 2017

I made a card of FDR's Four Freedoms on Inauguration Day. By the end of the multicolored letterpress run, I decided to make a card every week for the entire year.

The cards respond to what is happening in our country each week, how I can frame the situation positively and live from a place of liberty and justice for all.

As part of my action, I send cards each week to key players in the Trump administration.



Size: 8" x 9" x 2"

Methods: custom made enclosure for all the cards; pressure and letterpress printing using handset type, polymer plates, linocuts (cards); commercial printing (book)

Materials: variety, primarily French papers; book cloth, binders board

Edition: 2/100

CHANDLER O'LEARY*

CAROL INDERIEDEN



Empire Builder
2015

Empire Builder is a collaborative book where the artists lament the changes they have seen in the American West, changes driven by the thirst for oil and natural gas, changes spawned by fracking in North Dakota and ending in oil refineries of Washington. It is the story of tunnel vision and the attendant environmental consequences. The book "reads like a map – tracing both the route of the Empire Builder train and the path of industry and destruction, in one long, unbroken line."



Size: 7.25" x 9"
Methods: digitally printed, accordion binding with Tyvek hinges and a paper slip case
Materials: Moab Entrada pages; Hahnemuhle Ingres cover/slip case
Edition: 43/50

*Rising Together jurors; book submitted as juror contribution

CHANDLER O'LEARY*

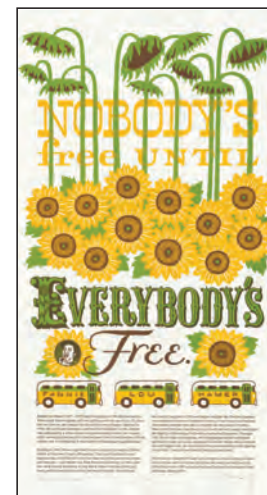
JESSICA SPRING*



Estados Divididos, 2017
a *Dead Feminists* broadside

Seeding the Vote, 2018
a *Dead Feminists* broadside

The Dead Feminists is a collaborative series featuring quotes by historical feminists, tied to current political and social issues. Each limited-edition broadside is letterpress printed from hand-drawn lettering and illustrations. A portion of the proceeds of each piece is donated to the Dead Feminists Fund, which supports nonprofits that help women and girls create change in their own communities.



Size: 10" x 18"
Methods: letterpress printed from hand-drawn illustrations and lettering, using photopolymer plates
Materials: Magnani Revere paper
Edition: 131/200; 28/165

*Rising Together jurors; prints submitted as juror contributions

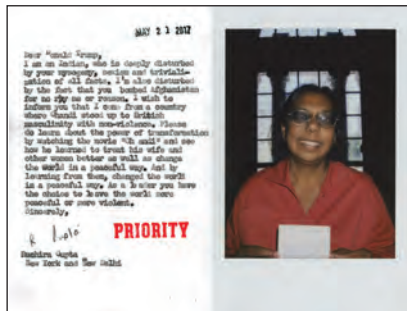
SHERYL ORING



Urgent: Missives From the People 2018

This work grew out of Sheryl Oring's concern that not enough voices were being heard about the state-of-affairs in this country and her belief in the value of free expression that is guaranteed under our Constitution. For this project, Oring sets up a portable public office—complete with a manual typewriter—and invites people to dictate postcards to the President. This ongoing project began in 2004 with a commission from The First Amendment Project in Oakland, CA. To date, more than 3,500 postcards have been sent to the White House as part of this project.

Designed and produced at the Ringling College of Art and Design's Letterpress and Book Arts Center by students in the Collaboratory Artist' Publications course.



Size: 8" x 10"

Methods: hand-typed cards, letterpress, risograph

Materials: French Paper and Colorplan, polaroids

Edition: 20/100

JOHN RISSEEUW

THE CABBAGEHEAD PRESS



deKooning and Post-Modern Politics 1989

The comic balloon shape was originally a bicycle seat outline on a request for mail art from an artists' archive in Budapest. As I altered it and filled it with the collage of arms/drugs/money/chaos, I thought, "What can I say to artists in other countries about recent activities of my country?" The answer that came was, "PARDON US. PARDON US. PARDON US." I am still appalled, angry, and sickened by my government's actions and policies toward Central America in the 1980s.

Size: 11" x 14"

Methods: letterpress, relief engraving, screenprint

Materials: handmade paper from cotton rag

Edition: 15/15

JOHN RISSEEUW THE CABBAGEHEAD PRESS



Legacy

2012

As a juror for Hand Papermaking's *Fiber Exposed Portfolio*, I was asked to submit a piece. Thinking about causes of the recent economic recession, I made paper from clothing of homeless people, three shredded biographies of Ronald Reagan, shredded foreclosure documents, and a copy of the 1933 Glass-Steagall Banking Act, with shredded U.S. currency inclusions. On it, I printed from a homeless person's t-shirt and my own poetic statement.

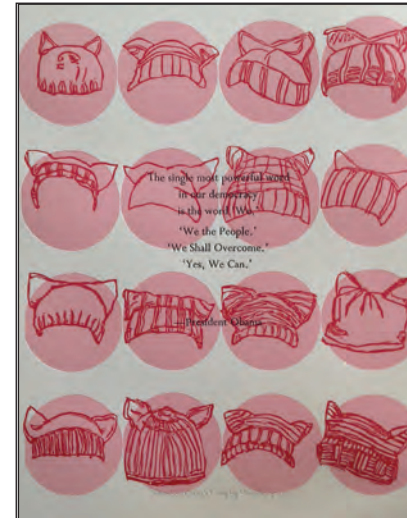
Size: 8" x 10"

Methods: letterpress, cloth relief

Materials: paper handmade from clothing of homeless people, three shredded biographies of Ronald Reagan, shredded foreclosure documents, and a copy of the 1933 Glass-Steagall Banking Act, with shredded U.S. currency inclusions.

Edition: X/XV; 152 plus XV

LISA ROBINSON SOMNAMBULIST TANGO PRESS



Pink Pussyhat broadside

2017

I was moved and inspired by the national women's march and the use of craft to unite people and create a feeling of community. I am hopeful that, despite the recent presidential election and acts of domestic terrorism, citizens can come together and create change.

Size: 8" x 10"

Methods: linocut, letterpress (lead type)

Materials: Crane's Lettra by Neenah Papers

Edition: AP/80

ROBERT ROWE



With The Burqa

2012

Katey Schultz's short text peers under the veil to reveal the psychological effects of war on civilian populations, and how life amid violence transforms and transmutes the very fabric of reality for those caught up in it. For me, the image of the tree that produces the fruits of violence is a powerful.

Size: 18" x 12" inches

Methods: letterpress using photopolymer, linoleum and collagraph

Materials: Nideggen paper

Edition: 53/60

LAURA RUSSELL

SIMPLY BOOKS, LTD.



Anything Helps

2014

Anything Helps is an artist book surveying the hand-scrawled cardboard signs used by panhandlers on street corners. Over three years I collected these signs, some purchased for \$5, some found, abandoned. While collecting these signs I have met some fascinating people and told their stories in the book. It is my hope that this book will make us stop and reflect upon the lives we look at every day but never really see.



Size: variable

Methods: pamphlet stitch booklet sewn into vintage billfold wallet, Turkish map fold center spread with pop-out sign, archival digital pigment print

Materials: Red River Polar Matte paper

Edition: 17/25



MEGHAN SAAS



Clit...A Timeline 2017

Clit...A Timeline is a visual narrative of the many scientific advances made before we had a complete understanding of the clitoris. Over 14 pages, a meandering red embroidered line leads the viewer past stippled ink illustrations—inspired by 19th century medical textbooks—finally leading to 1998, when research uncovered the full anatomy of the clitoris. The LED-lit cover alludes to the demystification of female sexuality gained in this late discovery. This book utilizes a playful approach to inspire outrage at a society that places an extremely low value on female health and bodily autonomy.



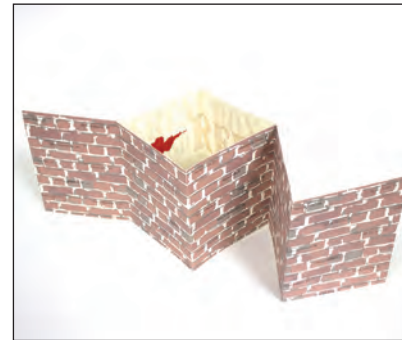
Size: 8" x 8" x 2"

Methods: ink illustration, inkjet printing, embroidery, accordion binding

Materials: Hosho paper, book cloth, board, wood, LED lighting, embroidery thread

Edition: 1/5

JAIME LYNN SHAFER



Code Red 2016

Code Red is issued when an imminent and major danger threatens school safety. The interior text, printed from wood type, identifies documented locations where children have found loaded guns in the home. The exterior brick is printed as a memorial to the numerous victims of school shootings and includes names and ages. This is not an all inclusive list, but represents a sampling of children and adults who have been fatally shot in a school environment. The text message is reminiscent of the message I received from my partner when an active shooter was on her school campus.



Size: 4.25" x 5.375"

Methods: letterpress (wood/metal type, photopolymer plates), inkjet, single sheet accordion

Materials: Mohawk paper, book cloth covered case.

Edition: 13/30

JAIME LYNN SHAFER



1 in 3
2015

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.



Size: 9" x 6" x .5"

Methods: letterpress (metal type, photopolymer plates) and inkjet, flag structure

Materials: Stonehenge, Hahnemuhle Duo, Epson Ultra Smooth; found/ altered photographs (used w/ permission), book cloth covered slip case

Edition: 23/25

LEVI SHERMAN



Various Effects of Coffee on the Body
2014

Various Effects of Coffee on the Body explores conceptions and valuations of labor while comparing and contrasting consumption and production. Coffeehouse images of hard manual labor are used to illustrate a narrative surrounding coffee's (and caffeine's) physiological and psychological impact on the consumer, drawing analogies between personal addiction and cultural dependency on exploitative labor.



Size: 2" x 2"

Methods: offset lithography, accordion binding

Materials: Mohawk Superfine
Edition: 600; unnumbered

TENNILLE DAVIS SHUSTER



The Party's Over 2017

The Party's Over was conceived of as a response to the 2016 election and reflection of Trump's thoughtless and divisive public statements. Developing and producing the book was a cathartic and empowering experience, and it is my hope that widely exhibiting it will generate sales—100% of which will be donated to the following organizations: Everytown For Gun Safety Action Fund, Planned Parenthood, Center for Reproductive Rights, Natural Resources Defense Council, International Refugee Assistance Project, NAACP Legal Defense Fund, The Trevor Project, and the Mexican American Legal Defense and Educational Fund.

This project was produced as an act of resistance, with the financial support of CBAA, with production assistance by NSU Art and Design students Ryan Dahm and Katie Pyles.

Size: 5.25" x 5.25" x 1"

Methods: letterpress printed on a New Style C&P using handset Onyx type; digitally designed, hand-pulled, screen printed balloons adhered in flag book format, screen printed spine

Materials: bookcloth wrapped hard covers, hand-marbled, French Frostone heavyweight paper

Edition: 1 and 2 of 50

CLARISSA SLIGH



Transforming Hate: An Artist's Book 2016

In 2006 I was invited to incorporate, transform or respond to white supremacist books for an exhibition organized by the Montana Human Rights Network and the Holter Art Museum in Helena, Montana. When they sent me a box of the books, I was shocked that the conditioning to hate was so alive.

Remembering the origami cranes at the Hiroshima Peace Memorial in Japan, I cut pages from those books and folded them into cranes. For eight years afterwards, I explored the conflicts I felt while turning hateful words into a thing of beauty. This book comes out of that.

Size: 8" x 8" x .1875"

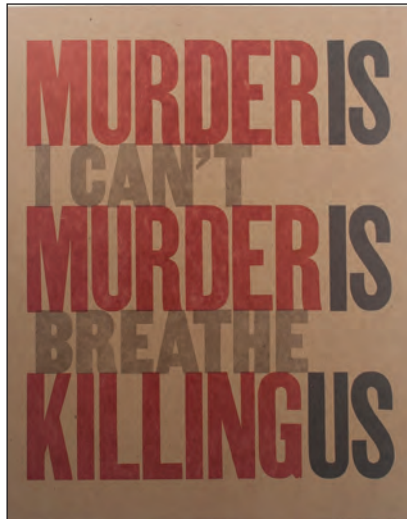
Methods: Four-color offset lithography, perfect bound

Materials: McCoy Silk White 100 lb text and 110 cover stock, 80 lb text CTI Aspire Petallics Gold Ore, 98 lb. cover Aspire Petallics Gold Ore, gold foil paper.

Edition: trade edition, 1000

THE PRESS AT COLORADO COLLEGE

STUDENTS AND STAFF COLLABORATIVE PRINT



For Eric Garner
2014

This was a collaborative piece produced by the staff and students of The Press at Colorado College, and the Colorado Springs Community, in response to the non-indictment of the police officers who murdered Eric Garner in July of 2014. These were made as active protest posters, to be carried or displayed in public.

Size: 16" x 20"

Methods: letterpress

Materials: chipboard

Edition: open

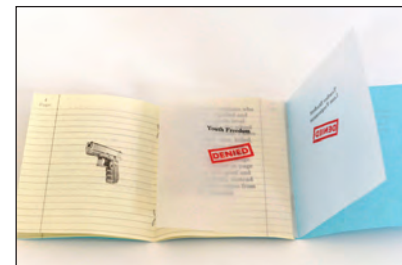
NIKKI THOMPSON

DECONSTRUCTED ARTICHOKE PRESS



Blue Book
2016

As a Special Education teacher where the majority of students are low income, I address youth violence, my own student loans, and having to teach to tests under No Child Left Behind. They all are serious issues, which are not fairly considered. It's a lot to pack into one small book!

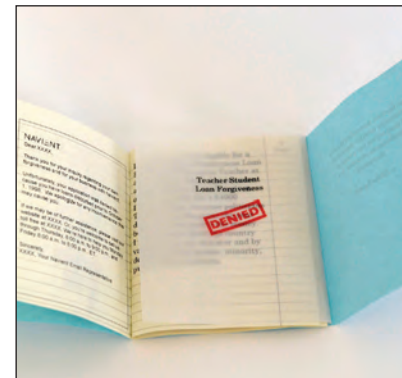


Size: 4.25" x 3.75" x .0625"

Methods: laser printing, rubber stamp, french door fold

Materials: vellum, copy paper, staples

Edition: 36/50



ELSI VASSDAL ELLIS EVE PRESS



Size: 13" x 6.5" x .38"

Methods: Epson Stylus Photo 1400;

Sizzix die-cut windows;

pamphlet sewing of 3 gatefolds

Materials: French Construction

Pure White 100# cover

Edition: 20/50

*Here is the church, Here is
the Steeple, Here are
questions for the people*
2017

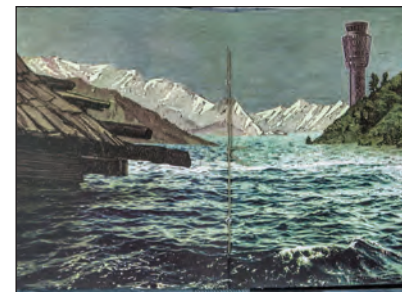
The intersection of religion and politics fascinates and frightens me, especially current assaults on our First Amendment. Narratives concerning religion in private and public spheres, the meddling and perceived meddling of religion and government in each other's domains, and the lack of respect for boundaries or rights form a verse as dense as the Bible. Churches are more than buildings that define a physical space dedicated to worship, separating the worshipper from the secular environment. They are constructed communities with shared beliefs and opinions. The contradictory beliefs and opinions are "wallpapered" onto the interior walls of this church.

PHILIP ZIMMERMANN



*Landscapes of the
Late Anthropocene*
2017

Due to concern about climate change, people have become aware of the term *anthropocene*. It denotes the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment. I wanted to make a book related to the issues that prompted that term *anthropocene*. I decided to create a dystopian set of images that hinted at a future watery world, one where the remnants of civilizations lived in armed, guarded towers, growing their food in vertical farms inside these towers. The rest of the world population would have mostly died off.



Size: 5.75" x 4.5" x .5"

Methods: offset lithography,
pigmented inkjet and foil-stamp,
handbound (sewn and cased-in)

Materials: Mohawk Superfine

Edition: 50/50

ZINE ARCHIVE CONTRIBUTIONS

In conjunction with the *Rising Together* traveling show of artist books/prints/zines catalogued here, CBAA launched a specifically open digital (website-based) archive/exhibition, ongoing from 2017-2021. The purpose of *Rising Together | a Digital Archive/Exhibition of Zines with a Social Conscience* is to give both CBAA members and the broader book arts community a direct way to react and give voice to issues of social justice, power, politics, and environment. The digital archive/exhibition is open to current CBAA members as well as students and colleagues of CBAA members. Located with the archive are also a teaching guide and resources to facilitate classroom/instructor/student participation.

If participants mailed a hard copy of their digitally submitted zine by the 2018 travelling exhibition submissions deadline, it is included with the exhibit and is listed below.

Please note that the digital archive is still open and ongoing, so if you would like to submit work or view the growing digital collection, please visit www.collegebookart.org/Zine-Archive.



DISH: In Defense of Vicious Gossip, Matt Runkle
Habits of the Heart, Regula Russelle
Pattern Recognition, Nanette Wylde
Appeal to an American Conservative,
Laurana Nyman
Rx:Bipolar II, Clare Hasbrouck
Dawn, Meng Haoran
Noviazgo, Ashley Llanes
I Am Me, Maria Aslam
The Rain doesn't last Forever, Alma Chauffe

ABOUT THE JURORS

Amos Paul Kennedy, Jr.

Amos Kennedy Jr. is a descendant of the enslaved peoples of these united states of america. At 40 years of age, Kennedy embraced his humanity and abandoned the commercial dream that defines this civilization. Unsatisfied with the illusion of a comfortable, middle-class life, Amos traded in his computer for a printing press and his white collar for overalls. The subject of the Brown Finch Films documentary “Proceed and Be Bold!”, his letterpress work raises emotionally charged questions about race, individuality and the false narrative of this civilization.

Jessica Spring & Chandler O’Leary

In 2008 Spring and O’Leary collaborated on the “Dead Feminists”, a letterpressed series of broadsides featuring quotes by historical feminists, tied in with current political and social issues.

Jessica Spring is the proprietor of Springtide Press, where she designs, prints and binds unique artist books, broadsides and ephemera, incorporating handmade paper and letterpress printing. Collaborations are an important part of her work, either printing for other artists or teaching students traditional letterpress printing, typography and book arts. Jessica has a MFA from Columbia College Chicago and teaches book arts at Pacific Lutheran University in Tacoma.

Chandler O’Leary is a graduate of the Rhode Island School of Design, and the proprietor of Anagram Press, a studio specializing in hand-lettering and illustration. Her work is housed in over 50 public collections, including the National Museum for Women in the Arts, the Library of Congress, Harvard College, Stanford University, and the Newberry Library. Chandler is also the author and artist of the illustrated travel blog, Drawn the Road Again. Her next book, an illustrated atlas of the West Coast, will be published by Sasquatch Books in spring of 2019.

ABOUT CBAA

The College Book Art Association (CBAA) supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism.

CBAA is a nonprofit 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.

The association is governed by a Board of Directors elected by the membership. Membership in the association is open to all persons interested in book arts education and the furtherance of these arts. The geographical area covered by the organization shall include, but is not limited to all residents of North America.

For more information about becoming a member, please visit www.collegebookart.org.

2018 CBAA LEADERSHIP

President

Bridget Elmer, Ringling College of Art & Design, 2018–2020

Executive Vice President

Matt Runkle, Independent, 2018–2020

Vice President for Membership

Jessica Spring, Pacific Lutheran University, 2018–2020

Vice President for Programming

Kathleen O’Connell, Middle Tennessee State University, 2017–2019

Secretary

Amy Lund, Oregon College of Art & Craft, 2017–2019 – Student Representative

Treasurer

Tate Shaw, Visual Studies Workshop, 2018–2020

Board of Directors

Tia Blessingame, Scripps College, 2018–2020

Aaron Cohick, Colorado College, 2018–2020 – Publications Co-Chair

Virginia Green, Baylor University, 2018–2020 – Communications Chair

Ellen Knudson, University of Florida, Gainesville, 2017–2019

Emily Larned, University of Bridgeport, 2018–2020 – Publications Co-Chair

Kerry McAleer-Keeler, The George Washington University, 2018–2020

Richard Minsky, Independent, 2018–2020

Candida Pagan, The University of Iowa Libraries, 2018–2020

Camden M. Richards, Independent, 2017–2019

Jenna Rodriguez, Independent, 2018–2020

Sarah Smith, Dartmouth College, 2017–2019

Emily Tipps, University of Utah, 2018–2020 – Awards Chair

Karen Zimmermann, University of Arizona, 2018–2020



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