



BOOK AS WITNESS

THE ARTIST'S RESPONSE

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MARIA G PISANO, INDEPENDENT CURATOR, EDUCATOR,
ARTIST, AND FOUNDER OF MEMORY PRESS

JULY 11, 2012 – SEPTEMBER 22, 2012

THE CENTER FOR BOOK ARTS, NYC

PARTICIPATING ARTISTS

LAURIE ALPERT

ANONYMOUS VETERAN

BOOKLYN ARTISTS ALLIANCE / MARSHALL WEBER WITH
MT KARTHIK, SARA PARKEL, GARRET REPENHAGEN, FELICE TEBBE,
MARK WAGNER, STACEY WAKEFIELD, ISABELLE WEBER, CHRISTO-
PHER WILDE, ET AL.

BOOKLYN ARTISTS ALLIANCE WITH
IRAQ VETERANS AGAINST THE WAR (IVAW)
WARRIOR WRITERS PROJECT/ LOVELLA CALICA (EDITOR),
DREW CAMERON, TOBY HARTBARGER, SHOLON KELLER, AARON
HUGHES, JUSTIN CLIBURN, MARK WILKERSON, ELI WRITH, FER-
NANDO & MARIA BRAGA, JON TURNER, PHIL ALIFF, CLOY RICHARD,
MATT HOWARD, VINCE EMANUELE, MIKE BLAKE, PAUL ABERNATHY,
MARK LACHANCE, GARET REPPENHAGEN, SARA WALLACE, NATHAN
LEWIS, HART VIGES, JARED HOOD, JEFF KEY

PAOLA CANNATELLA WITH GIUSEPPE GALEANI

JOYDEB AND MOYNA CHITRAKAR

ERNIE COLÓN WITH SID JACOBSON

COMBAT PAPERMAKERS/ JESSE ALBRECHT, CHRIS ARENDT,
DREW CAMERON, JOHN LA FALCE, MARGARET MAHAN, DREW LUAN
MATOTT, KEVIN MATOTT, AND JAMES O'NEIL

MAUREEN CUMMINS

ADAM CVIJANOVIC WITH JEWEL GRUTMAN
& GAY MATTHAEI

MINDELL DUBANSKY

JACQUES FOURNIER WITH EDWARD HILLEL

DAVID GOTHARD

FRED HAGSTROM

CAREN HEFT

JAHJE BATH IVES

SHELLIE JACOBSON

DAVID KEEFE

PETER RUTLEDGE KOCH WITH
DEBRA MAGPIE EARLING

MICHAEL KUCH

NATHAN LEWIS

MIRANDA MAHER

HELEN MALONE

CRAIG MATIS

DREW MATOTT AND JASON STALLING

JEFFREY MORIN

KEIJI NAKAZAWA

MONICA OPPEN

ROBBIN AMI SILVERBERG

CLAIRE SIMON

ART SPIEGELMAN

SCOTT TEPLIN AND CHRISTOPHER WILDE/
WITH JOEL BROUWER

MICHELLE WILSON

DOROTHY A. YULE

THE CENTER FOR BOOK ARTS

The Center for Book Arts is committed to exploring and cultivating contemporary aesthetic interpretations of the book as an art object while invigorating traditional artistic practices of the art of the book. The center seeks to facilitate greater communication between the book arts community and the larger spheres of contemporary art and literature through exhibitions, classes, public programming, literary presentations, opportunities for artists and writers, publications and collecting.

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ACKNOWLEDGEMENTS

The Center for Book Arts is pleased to present the exhibition *Book As Witness: The Artist's Response*, organized by Maria G. Pisano, Independent Curator, Artist, and Instructor. The exhibition presents work by nearly three dozen artists that conveys strong emotional content to discuss difficult social, political, and personal issues of loss on both local and global levels.

In keeping with recent exhibitions such as *Found in Translation*, organized by Marshall Weber, *Racism: An American Family Value*, co-organized by Alexander Campos and Amos Kennedy, Jr., *Canceled: Alternative Manifestations & Productive Failures*, organized by Lauren van Haaften-Schick, and upcoming exhibition *Printed Material As Agent of Intervention*, organized by Yaelle Amir, *Book As Witness* is a testament to the Center's commitment and interest to provide curators a forum/platform to investigate current affairs while challenging the viewer to question their own social/global responsibility.

We are extremely grateful to Maria G. Pisano for putting together such an emotionally charged exhibition and for the insightful catalogue essay. I would also like to thank Lea Feng for designing the catalogue and Curatorial Intern Mónica Pagès Solís, and Workstudy Volunteer Matthew Colbourn. Of course, we are extremely grateful to all the artists in the exhibition, as well as to lenders Jared Ash and the Special Collections Division of the Newark Public Library; Maria Pisano; and Diane Shaw and Skillman Library at Lafayette College, for lending these important works to present here at the Center and to share with the public.

I am indebted to my colleagues here at The Center for Book Arts, especially Myongyeon Jin, Administrative & Development Manager, and Sarah Nicholls, Programs & Marketing Manager. It is because of their constant efforts that the Center can present such excellent exhibitions and programs. I would also like to thank the Center's Board of Directors, Exhibitions/Collections Committee, Faculty, and Members for their continuous trust and encouragement of the staff to further the Center's mission.

Alexander Campos
Executive Director
The Center for Book Arts
July 2012

Support received for the Center for Book Arts' Visual Arts Programs is provided in part by the Andy Warhol Foundation for the Visual Arts, the Dedalus Foundation, The New York State Council on the Arts, with the support of Andrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.



BOOK AS WITNESS

Book as Witness: The Artist's Response, presents artists who are continuing the tradition of creating books as keepers of our collective memory. They use the book format, in its myriad transformative powers, to make works that reflect personal, political and social issues, sharing and disseminating awareness, outrage and courage. The works presented in this exhibit show how the artists connect and respond to events in their own lives and in the global community. They assemble objects, memories and realities, and embody them in a tactile form that resonates with their journey to find meaning in personal or communal losses. They are alchemists who manipulate substance and form reflecting an expansive use of materials, media, depth of research, social viewpoints and most important passion, empathy and creativity. These books are powerful mementos, and even as they focus on death, they commemorate life.

In the face of death and destruction resulting from global conflicts, prejudice, terrorism, natural disasters, and individual losses, artists find the wellspring

within themselves to respond and share reflective, engaging and contemplative works. For some artists, books provide a vehicle to process death and trauma, and used as a coping mechanism, can begin to come to terms with the loss. **A Book for Ian** (p.45) by Dorothy Yule, is dedicated to her nephew who died of an accidental overdose at age 34. Yule used Ian's portraits, added a poem, which she printed on rose petals and then strung them in a chain. The rose petals were attached to his urn, and accompanied his ashes at the memorial service. Her whole book speaks of how tenuous and impermanent life is, by reinforcing the concept with perishable materials. **Unspoken** (p. 26) by Jahje Bath Ives, in the form of postcards, is a one-way correspondence begun at the bedside of her comatose brother and continued for an entire year after his death, as a way to process and understand what happened. She states: *"As it progressed I started to share them with others and found that by talking about my loss that I could start to heal."*

Claire Simon in her book **In Memoriam** (p.41) follows the traditional photo album format - normal, happy etched portraits of family and friends with text in the background. By etching these portraits

and printing them, she says, *"I began to know them, and was able to keep them alive in me."* This book was also a way for her to deal with the death of her own son, Peter, at age 26. Around these normal depictions are three layers of text, a poem on the loss of her son, a second poem on the loss of her family in the Holocaust, and the third the *Stabat Mater Dolorosa*, a hymn on the sorrow of Mary's loss of her son, Jesus. These voices search for comfort in universal mourning and grief. Monica Oppen's **Stabat Mater** (p. 39), replaces Mary with all mothers grieving the loss of every son and daughter, the missing and those whose lives have been lost in wars and political conflicts. Here instead she uses the repetitive phrase of *the universal soldier*, a song created by the Native American singer Buffy Sainte-Marie, in protest and to commemorate the fallen. She states, *"The prayer, full of the flavor of the original has us express our desire to share the mother's grief and has us recognize the only way forward is to make a commitment to strive for peace."*

In **Iraqi Peace Song** (p. 10), Laurie Alpert creates a scroll combining Arabic text from the poetry of Al-Mutanabbi and music created by her mother,

"as a symbol of beauty and hope amidst the ongoing violence...in this part of the world."

Sung lyrics are also part of the healing process and a coping mechanism in **Tsunami** (p. 15) by Joydeb and Moyna Chitrakar. They created an interpretive narrative Patua scroll book, following the traditional performance of songwriter and artist going from home to home and singing the story, which in this case recounts the Indonesian Tsunami of 2004. The strong visual images are arresting and powerful in portraying the disaster. Helen Malone's **The River City** (p. 33), recounts the January 2011 flooding in Brisbane Australia. The long brown expanding structure of multiple concertinas sewn together, suggests the river itself. Using photographs taken in the Yeronga/Fairfield area of Brisbane, it includes images of the river inundating houses and parkland, the thick residual mud, and the mud covered debris that had once been people's possessions piled up on footpaths. The photographs are contained in the interior of the structure, just as the real objects were submerged within the expanding river.

Natural disasters viewed via **Death Visits New Orleans** (p. 23) by David Gothard, speaks of the

outrage the artist felt over the lack of governmental help for the victims of the flooding of New Orleans. The tunnel book format and the kinetic patterning of the water create a claustrophobic environment, "*with no escape from the floods, as the poorest citizens of New Orleans plead for their lives represented by Holbein like skeletons.*" The skeletons, playing the city's indigenous music, perform the dance macabre. **Accounting** (p. 19) by Maureen Cummins speaks of corporate greed and disregard for human safety, in recounting the Shirtwaist Fire of 1911, which erupted on the eighth floor of the Triangle Shirtwaist Company just moments before closing time. Within eighteen minutes 146 workers - mainly immigrant women of Jewish and Italian descent were dead, many of them jumping from eighth and ninth story windows. The book reminds us of one of the worst disasters of the industrial age and honors these women, their struggle and sacrifice that led to the overhauling of the labor system in America.

Artists do not shy away from telling the harsh truth through the use of art works as both witness and commentary, when death is the result of violence and crimes against humanity. The theme of lynching

is central in the book **Footnotes** (p. 18) by Maureen Cummins. Here she presents a series of hanging pages, each showing the bottom half of dangling feet with their stories. The stark pages, created with handmade paper in two colors, place the viewer as witness to these gruesome crimes. The catalyst for **Shoah** (p. 27) (the Hebrew word for the Holocaust) by Shellie Jacobson was a photo she saw of a huge pile of shoes collected from victims in concentration camps. She created six ceramic arms, representing the six million Jews exterminated during the Shoah, each holding a book focusing on different accumulations of personal items that victims had used in their lifetimes. These simple everyday items provide numbing evidence of the large numbers of Jews that were exterminated. **Le 6 Avril 1944** (p. 22) by Jacques Fournier, on opening, looks like a simple silver box with a photo on the bottom and reflective silver sides. On closer examination however, one sees the names and ages of 44 Jewish children who were arrested and deported from a small village in France. **Box Car Camera** (p. 35) by Craig Matis, presents a black case resembling a railroad car used by the Nazi to transport Jews. On opening, there is a long accordion book of images that the artist created

around a photo found at a thrift store, used to replace the family he lost in the Holocaust. **Just 30 Words** (p. 40) by Robbin Ami Silverberg, presents a number of postcards written by deported Hungarian Jews to relatives from Auschwitz, with instruction on the front by the SS officers on how to answer with Just 30 words. These postcards sit on orange handmade paper, containing human hair. Michelle Wilson in **Vueles** (p. 44) also uses handmade paper, but this is made from family members' clothing. Her book compares and contrasts the disappearance of the Red Knot shorebird with the thousands of Argentineans who were abducted by the military from 1976 to 1983. She states, *"After internment and questioning...these people were often disposed of by dropping them while still alive from low-flying planes in the South Atlantic."*

Rape and sexual violence are the most underreported crimes. Carried out by force, coercion and more often perpetrated by a person the victim knows. Victims, who are severely traumatized, are often blamed and punished for the crime in many societies. Miranda Maher in **Redbook Redux** (p. 32) in a facsimile illuminated book of hours, starkly illustrates FBI statistics of forcible rape occurring every 6 minutes in

this country. She states, this *"is a horrific testimony on the extent to which our culture tolerates personal violence."*

Sibongile and the Murderous Rooster (p. 37) by Jeffrey Morin and Caren Heft, told as a fairy tale, shows how the truth of rape and AIDS are masked by a culture which follows the belief that having intercourse with a virgin - in this case a seven-year-old girl - will cleanse them of the disease. **The Candy Button Book** (p. 21) by Mindell Dubansky, on the other hand, is a book about remembrance and healing. Dedicated to a close friend who died of AIDS, it is made with strips of round colorful candies popping up from the pages. She made it after he passed away saying, *"the news broke my heart and I couldn't help thinking that no one would ever again have the pleasure of knowing that sweet fragile man."*

Governmental policies for acquisition of territory, in war and political turmoil, result in harmful programs, reactive policies and destructive actions. Keiji Nakazawa's **Barefoot Gen: A Cartoon Story of Hiroshima** (p. 38), a graphic novel, recounts the horrific autobiographic story of the dropping of the bomb and its aftermath on his family and other survivors. It speaks of the *"suffering war brings to*

innocent people." **Deeply Honored** (p. 24) by Fred Hagstrom, tells the story of Frank Shigemura, who enlisted after one year at Carleton College, served in the Japanese unit, the 442nd, and was killed in France. After the war, his parents were released from a US Internment camp and returned to Seattle. In one of her letters, Frank's mother wrote, *"It is hard to realize that Frank will never return. I can only say that I am grateful that he was able to serve his country, God and us all. I shall always be proud to be the mother of a true American."* **The Ledgerbook of Thomas Blue Eagle** (p. 20) by Jewel H Grutman, uses rich pictographs by Adam Cvijanovic, to tell the story of a young Sioux warrior and his journey east for re-education to the white man's school, where his rich Indian cultural heritage was erased. In **The Lost Journal of Sacajewea** (p. 29), Debra Magpie Earlings's moving poems give Sacajewea a voice from which to speak her pain. Peter Koch's photo-interventions provide testimonials of *"a haunting and fragmented record of environmental and cultural devastation. Commercial photographers arrived just in time to capture the reduced circumstances, starvation, and squalor on the newly formed reservations of the Upper Missouri and the Northern Rockies. As the*

"Frontier" disappeared, the "Real West" burst upon the landscape like poisonous mushrooms after a forest fire."

Acts of terrorism pervade the world and on September 11, 2011 we collectively experienced and were shattered by the attack on the Twin Towers, the Pentagon and the use of planes for mass destruction. The incredulity and numbness of such a horrific act continue to penetrate our collective consciousness, engendering helplessness and the inability to comprehend this type of hate. Michael Kuch in **Falling to Earth** (p. 30) has created a book of quiet contemplation on the horrors of the day, filled with poems and delicate intaglio images. There are numerous depictions of angels and winged figures in the book that according to the artist *"are witnesses and also represent some hope, some compassion, some way of dealing with our grief."* The artist says of this work: *"Of all the images we collectively witnessed, perhaps the most horrific were those people falling from the towers. This image imbedded itself in a lot of people's minds."* Other books reflecting this event are **The 9-11 Report: A Graphic Adaptation** (p. 16) by Sid Jacobson and Ernie Colón, created to render the complex accessible.

By creating *“a visual timeline of the four planes on that terrible day, we could tell the simultaneous happenings of that calamity more clearly than any attempt to do so, just using words.”* **In the Shadow of No Towers** (p. 42), Art Spiegelman, who lived in downtown New York, uses an early format comic book design, to express the effects on his family and to document the insidious changes that were enacted by our government in the name of post 9/11 national security, which undermine the foundations of our democracy. **Eleven** (p. 12) by Brooklyn Artists Alliance (Marshall Weber et al.), documents the environment of downtown New York in the weeks after 9-11 combining a photo essay with voices by multiple New York writers.

My father could never speak of his war days, like many of the returning soldiers and families who have no process for dealing with the traumatic after effects of war and loss of loved ones. The following works are reflections on deaths in war and for survivors, the struggle to heal and cope. **Dove La Terra Brucia** (p. 14), a graphic novel in a diary like format, by Giuseppe Galeani and Paola Cannatella, tells the story of Maria Grazia Cutuli, an Italian

journalist, who was ambushed and brutally killed by the Taliban on a roadside near Kabul. All she wanted was to be the voice of the people and willingly went to where the earth burns. **Lt. Shrapnel** (p. 43) by Christopher Wilde and Scott Teplin, with text by Joel Brouwer tells the story of Henry Shrapnel, *“inventor in 1784 of a shell designed to burst above the enemy’s head and so return to earth not in the traditional singular plop but a swarm of hissing steel bits, each with the force enough to pierce flesh simply as a drill bit twisting through butter.”* The rough handmade paper pages have a tactile quality, enhanced by the graphic images and nails that literally pierce the pages. The book is physically destroyed like a wounded soldier. **For Boys Who Dream of War** (p. 25) by Alan Govenar and Caren Heft, is a triangular scorched wooden casket-like box holding a folded American flag alongside a glass figure of a wounded soldier and a small metal WWII first aid kit. The accompanying triangular book enumerates the number of American military dead in Vietnam and the number of Vietnamese civilians killed or wounded. The left pages list the women who died in Vietnam. All these numbers demonstrate the waste

and indignity that awaits “*boys who dream of war.*”

The Combat Paper Project (p. 11, 17, 36), founded in 2007 by Drew Matott and Drew Cameron, was a catalyst for veterans from all wars to transform their uniforms, worn in combat, into creative cathartic works of art. Drew states, “*veterans are able to use the transformative process of papermaking to reclaim their uniform as art and begin to reconcile their experiences as a soldier in war.*” David Keefe, Director of Combat Paper, NJ, created **Rasul** (p. 28), a silk-screened image on combat paper depicting him shaking hands with a young Iraqi boy. The image was derived from a photo taken during his tour of duty in Iraq, and to this day the little boy is still in his dreams. He states, “*Deconstructing a uniform while talking with other veterans breaks the cycle of isolation. We deconstruct our past by cutting up our military uniforms, reclaim our experiences by making paper from these uniforms, and communicate our experiences by printing images and writing our words onto Combat Paper. The telling of our stories transforms us and gives us confidence to bridge the gap that keeps us separate and apart from the rest of American society.*” **Inspectable Item** (p. 36) by Matott

and Jason Stalling is a series of 200 journals created from donated uniforms and distributed to injured soldiers returning from Afghanistan, as a means for them to begin to transcribe their experience and “*in this way our history, memory and response is ours*” Nathan Lewis’ **I Hacky-Sacked in Iraq** (p. 31) is a recollection of his time in Iraq using poems and photographs. **The Linen Series** (p. 17) is a collaborative portfolio created on the road, at different institutions that support the program. Handmade paper and diverse media showcase the imprint of war on the various participants.

Helen Malone references the mental damage caused by many wars in **The Battle Within** (p. 34), focusing on the psychological injuries experienced by veterans, now known as post-traumatic stress syndrome, and how they bring the “*war home, in their heads the battles, the suffering, still raged.*” **ABC issue No. 7: Not My Enemy** (p. 13), by Warrior Writers, is the result of writing and art workshops around the country. It contains many voices resonating their wrenching experiences through poetry and prose. Matt Howard’s poem reads:

“Post-Traumatic Stress Disorder.

What is this disorder?

What part of being emotionally and spiritually affected by gross violence is disorder?

How about a going to war and coming home with a clear conscience disorder?

I think that would be far more appropriate.”

Drew Cameron in his forward to **Inspectable Items** (p. 36) states, *“To bring together people who have been affected by conflict and violence, to create from these experiences a community of reconciliation is an honor...war as it does, continues to pressure the very fabric of our culture and world view.” “To know war, to understand conflict, to respond to it is not an individual act, nor one of courage... The power of words to reclaim, to relate and reassess is as always like the fabric of our fatigues; able to transform.”*

I believe, like Drew that art transforms, heals, questions, helps us find solace, gives us resilience and the impetus to create and confront stories with complex issues. The artists in this exhibit express themselves through artists' books, works on paper

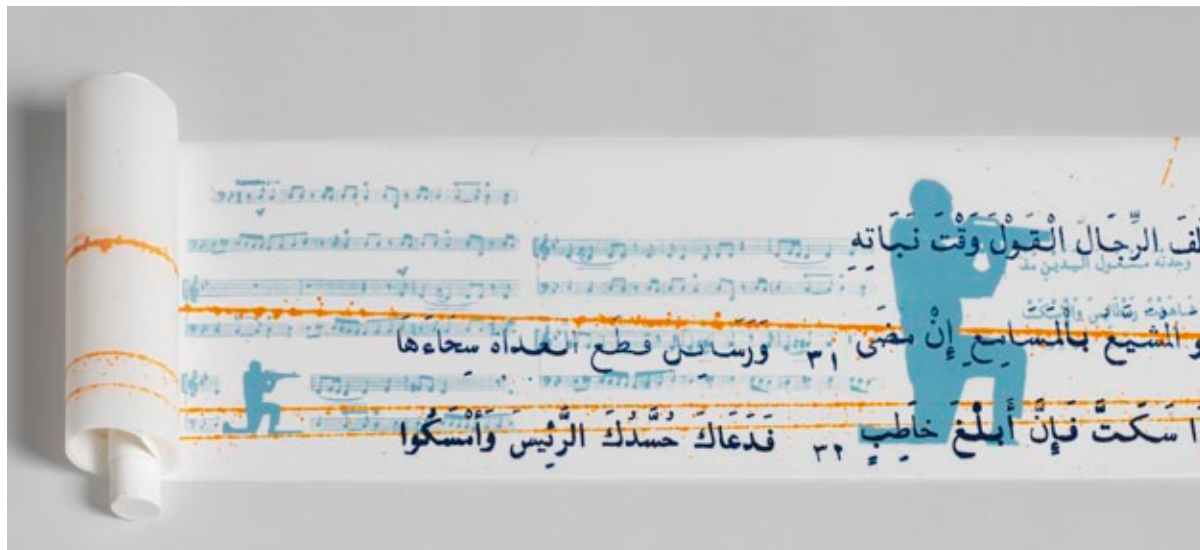
and graphic novels recounting stories of personal and communal experiences. They speak of time, memory and history and as memories accumulate, they are selected, organized and stored within; accessing these visual echoes and finding these markers, they surface as art object.

I am grateful to all the artists that have contributed their books to this exhibit. I am privileged to have had the opportunity to curate this exhibit and review their amazing works in depth. I thank the Center for Book Arts exhibition committee for selecting my proposal. Diane Shaw, Director of Special Collections, Lafayette College, for her generosity in sharing her inspiring collection, her devotion to the works and her expertise. Jared Ash, Special Collections Newark Public Library, for his contribution and support of the Combat Paper works. Additionally I would like to thank The Center for Book Arts for affording me this possibility, to all staff for their help and hard work, including Alexander Campus, Executive Director, for his help and guidance.

Maria G Pisano, Exhibition Curator
May 2012

PLATES

LAURIE ALPERT



LAURIE ALPERT

Iraqi Peace Song, 2012

Polyester plate lithograph scroll

50" x 6.5"

Courtesy of Laurie Alpert

ANONYMOUS VETERAN

Untitled (Drew Cameron in uniform), 2010

Pulp printing on Combat Paper

16" x 10 1/2"

Courtesy of Special Collections Division,
Newark Public Library



A photograph of a memorial altar for the 9/11 victims. The altar is set against a brick wall and features a 'MISSING' sign for a woman named Gladys Torres, a 'I ♥ USA' banner, a 'Our Lady of Guadalupe' image, a 'The World Trade Center' photo, and various religious icons and flowers.

Marshall Weber with Isabelle Weber, Sara Parkel,
Christopher Wilde, MT Karthik, et al.

Eleven, 2002; 9/29

Color photocopy; Hand sewn tapes; CD; Slipcase
6" x 9.5"

Courtesy of Marshall Weber

BOOKLYN ARTISTS ALLIANCE

13

AND IRAQ VETERANS AGAINST THE WAR (IVAW) WARRIOR WRITERS PROJECT

BOOKLYN ARTISTS ALLIANCE AND IRAQ VETERANS AGAINST THE WAR (IVAW) WARRIOR WRITERS PROJECT

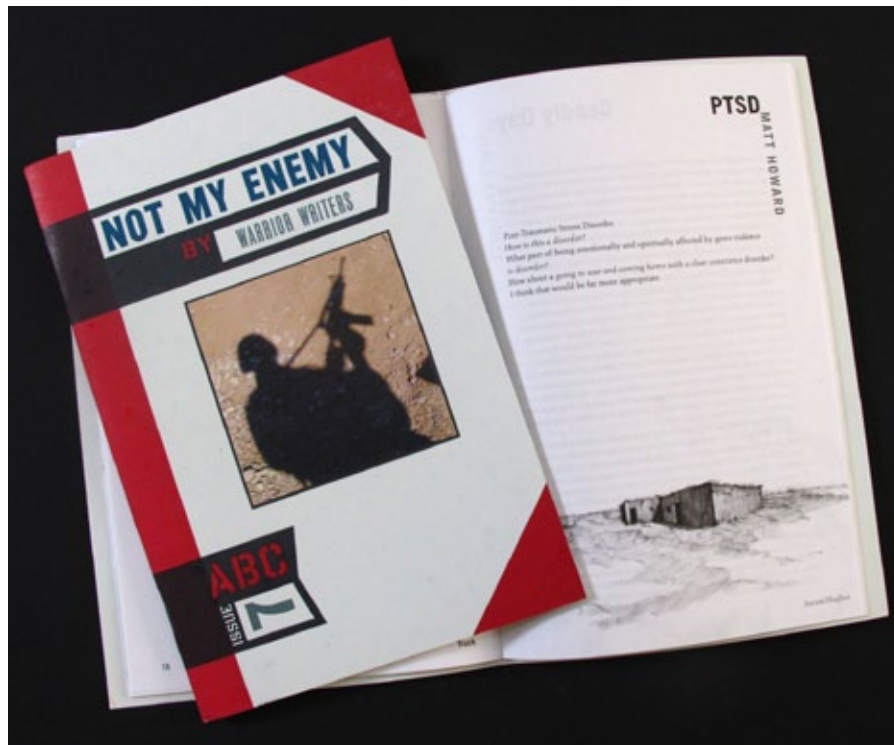
Sara Parkel, Acquisition Editor; Garrett Repenhagen,
Cover Image; Mark Wagner/Stacey Wakefield, Cover Design;
Felice Tebbe, Interior Design

Text: Lovella Calica (Editor), Drew Cameron, Toby Hartbarger,
Sholon Keller, Aaron Hughes, Justin Cliburn, Mark Wilkerson,
Eli Writh, Fernando & Maria Braga, Jon Turner, Phil Aliff,
Cloy Richard, Matt Howard, Vince Emanuele, Mike Blake,
Paul Abernathy, Mark Lachance, Garett Reppenhagen,
Sara Wallace, Nathan Lewis, Hart Viges, Jared Hood, Jeff Key

ABC #7: Not My Enemy, 2008, 19/100

Letterpress cover; Offset textblock
6.25" x 9.25"

Courtesy of Booklyn Artists Alliance



PAOLA CANNATELLA



PAOLA CANNATELLA

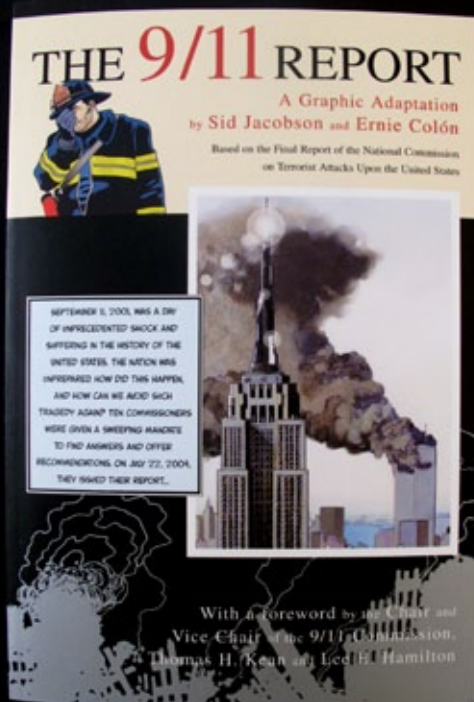
Text: Giuseppe Galeani
Dove la Terra Brucia, 2011; trade
 Offset
 9.25" x 6.75" x .75"
 Courtesy of Maria Pisano



JOYDEB AND
MOYNA CHITRAKAR

Text: Moyna
Tsunami, English-language and
Tamil-language trade editions
Silkscreen - Patua scroll books
DVD
6" x 14.75" x .5"
Courtesy of Maria Pisano

ERNIE COLÓN / SID JACOBSON



ERNIE COLÓN

Text: Sid Jacobson

The 9-11 Report: A Graphic Adaptation,
2006; Trade edition

Offset

9" x 6" x .5"

Courtesy of Maria Pisano

Contributors: Jesse Albrecht, Chris Arendt, Drew Cameron, John La Falce, Margaret Mahan, Drew Luan Matott, Kevin Matott, and James O'Neil.

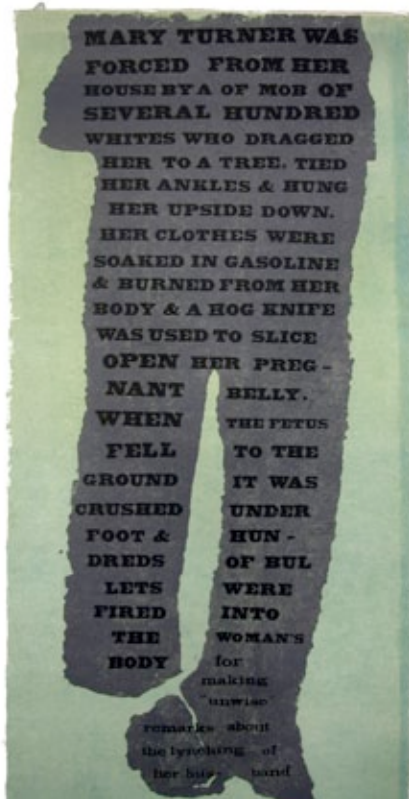
The Linen Series, 2010; Ed. of 10

Portfolio w/10 broadsides: handmade distressed linen, Egyptian Cotton rag paper, military uniforms, pulped road atlas, letterpress, Mono-print, linocut, silkscreen, and xerographic processes
13 1/2" x 6 3/4"

Courtesy of Special Collections Division, Newark Public Library

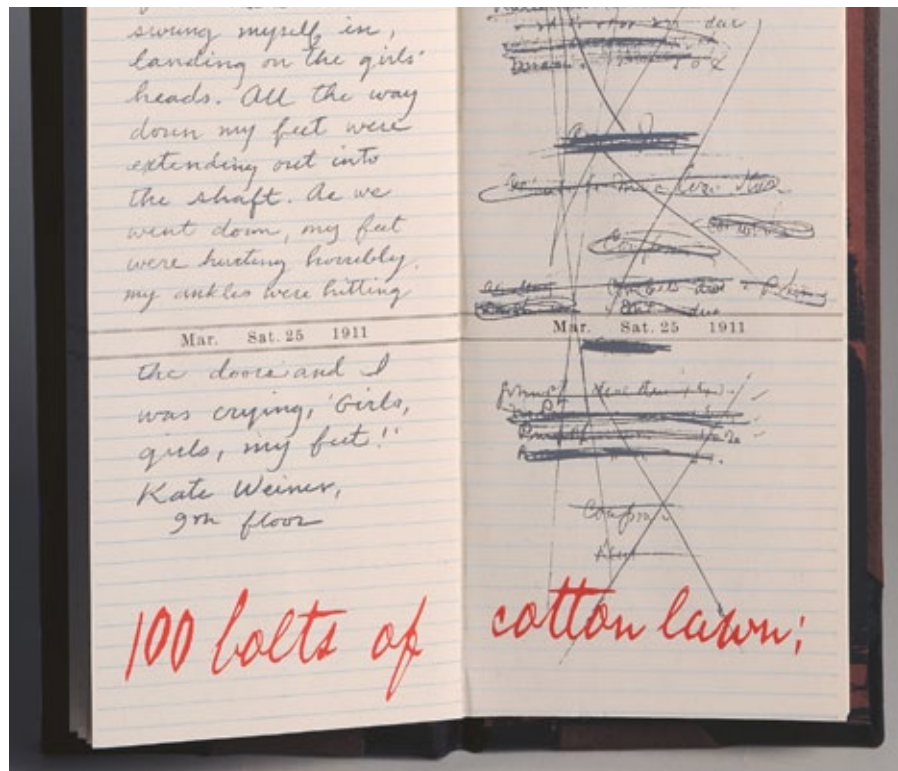


MAUREEN CUMMINS



MAUREEN CUMMINS

Footnotes, 2002, 2/2
Silkscreen printing
on monoprint
98 x 38 cm
Courtesy of Skillman Library,
Lafayette College



MAUREEN CUMMINS

Accounting, 2012; AP of 30

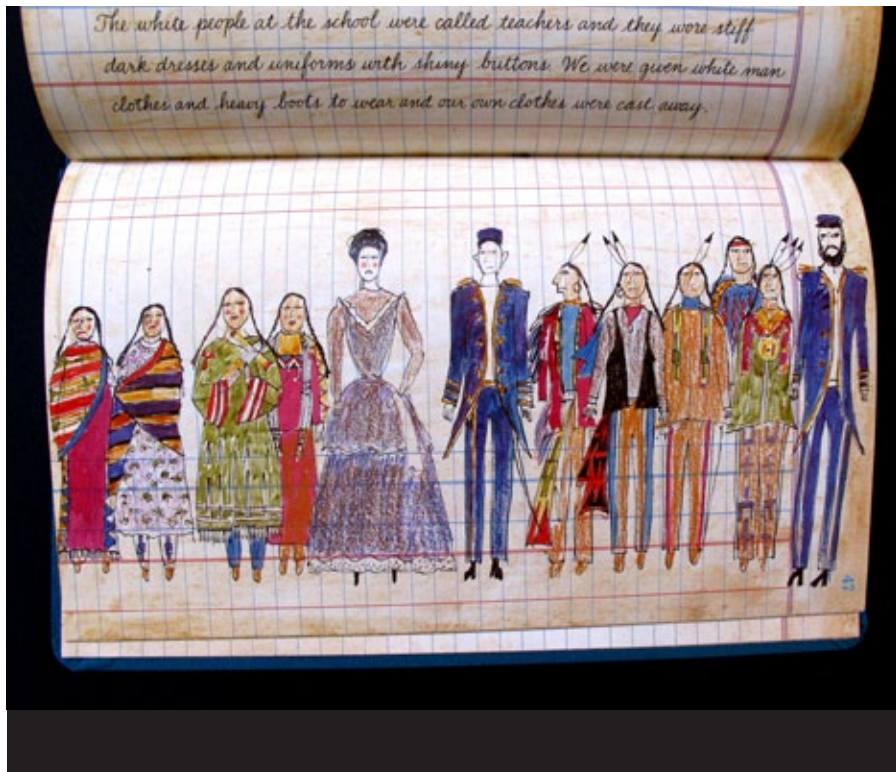
Silkscreen & letterpress

4" x 14"

Courtesy of

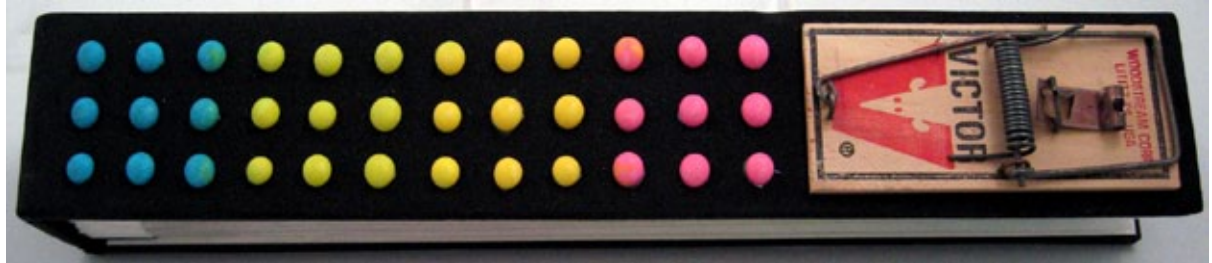
Maureen Cummins

ADAM CVIJANOVIC / JEWEL GRUTMAN / GAY MATTHAEI



ADAM CVIJANOVIC

Text: Jewel Grutman, and Gay Matthaei
The Ledgerbook of Thomas Blue Eagle, 1994;
Trade edition
Offset
7.5" x 12" x .5"
Courtesy of Maria Pisano



MINDELL DUBANSKY

Candy Button Book, 1996; 1/5

Photocopy on Mylar, candy button
strips, cloth case binding

1.25" x 12.5" x 2"

Courtesy of Mindell Dubansky

JACQUES FOURNIER



JACQUES FOURNIER

Text and Photograph: Edward Hillel
Le 6 Avril 1944, 1999, Ed. of 44
Box covered in yellow Japanese paper
17 x 25 x 10 cm
Courtesy of Skillman Library,
Lafayette College



DAVID GOTHARD

Death Visits New Orleans, 2005

Digital reproduction of pen

and ink drawing

15 x 17 x 8 cm

Courtesy of Skillman Library,

Lafayette College

FRED HAGSTROM



FRED HAGSTROM

Deeply Honored, 2010; Ed. of 26

Silkscreen

15" x 11" x 1"

Courtesy of Fred Hagstrom

**CAREN HEFT**

For Boys Who Dream of War, 2005;
Ed. of 49

Letterpress, flag, silk box lining,
copper box, glass soldier
25" x 17.75" x 17.75"

Courtesy of Caren Heft,
Arcadian Press

JAHJE BATH IVES



JAHJEHAN BATH IVES

Unspoken: Letters to Resident,
2003; AP of 52 copies
Silkscreen, letterpress, pine
and plexiglas
11 x 15 x 6 cm
Courtesy of Jahjehan Bath Ives



SHELLIE JACOBSON

Shoah, 2003

Transfer Print, C-print

12" x 3.75" x 1.5" (each part)

Courtesy of Shellie Jacobson

DAVID KEEFE



DAVID KEEFE

Rasul, 2012; 1/5
Silkscreen on paper handmade
from military uniforms
11" x 8.5"
Courtesy of David Keefe



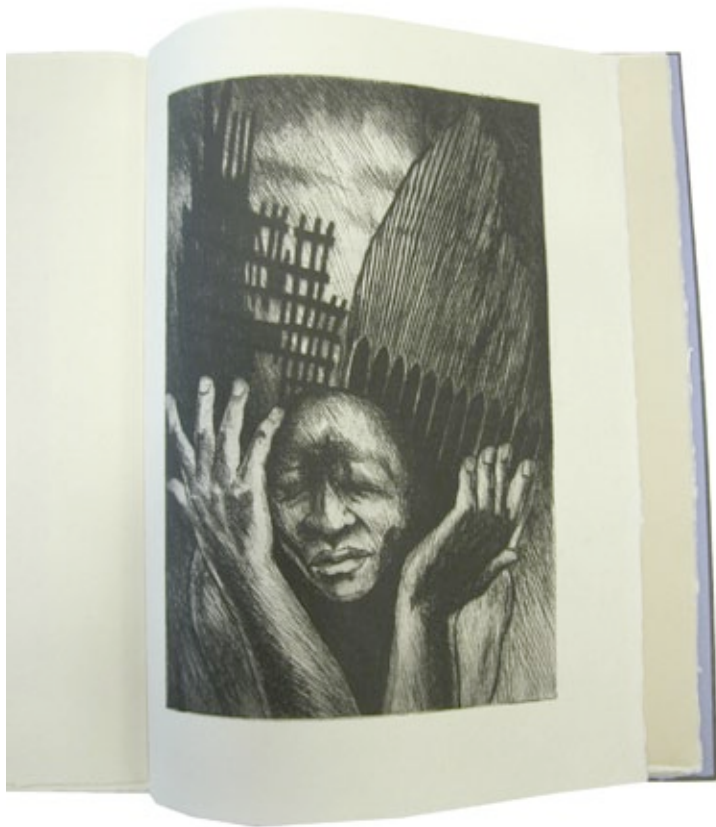
PETER RUTLEDGE KOCH

Text: Debra Magpie Earling
The Lost Journal of Sacajewea,
2010; 38/65

Letterpress, inkjet, smoked buffalo rawhide,
.38 special bullet cartridges,
bone, shell beads, lather
10" x 15.5"

Courtesy of Peter Koch

MICHAEL KUCH



MICHAEL KUCH

Falling to Earth: Poems & Intaglios,
2002, 60/100

Letterpress

38 x 29 cm

Courtesy of Skillman Library,
Lafayette College



NATHAN LEWIS

I Hacky-Sacked In Iraq, 2009

US Military uniform, shredded

US currency, and flags

8 ¾" x 5 ½"

Courtesy of Special Collections
Division, Newark Public Library

MIRANDA MAHER



MIRANDA MAHER

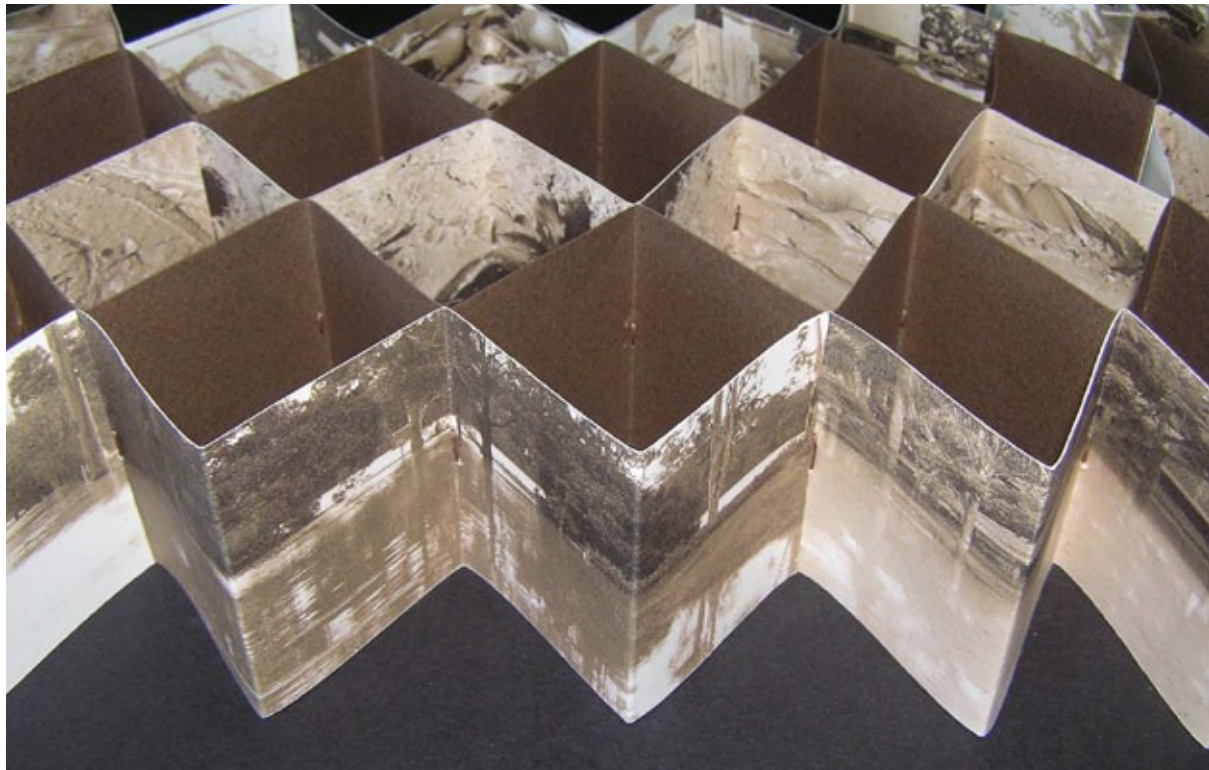
Redbook Redux, 2011;

Ed. of 500

Digital offset

5.5" x 8.5" x .33"

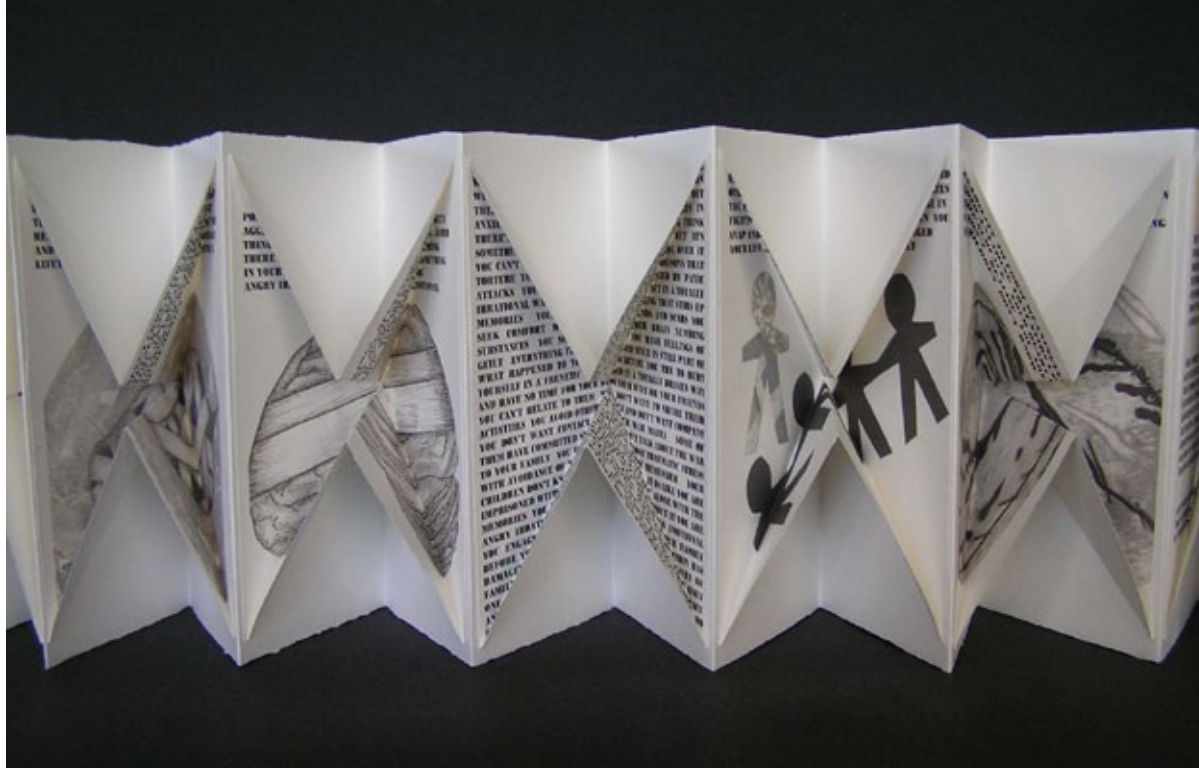
Courtesy of Miranda Maher



HELEN MALONE

The River City, 2011; 1/3
Digital prints
25 x 8 x 6.5 cm
Courtesy of Helen Malone

HELEN MALONE



HELEN MALONE

The Battle Within, 2007;
AP of 8

Digital print of drawing,
collograph, & cutout
23 x 11 x 3 cm

Courtesy of Helen Malone



CRAIG MATIS

Box (car) Camera, 2005

Mixed Media

9 x 9 x 3 cm

Courtesy of Skillman Library,
Lafayette College

DREW MATOTT / JASON STALLING



DREW MATOTT AND JASON STALLING

Inspectable Item, 2010

3 pamphlets; paper made from

US Army uniforms

6 1/4" x 4 3/4"

Courtesy of Special Collections
Division, Newark Public Library

**JEFFREY MORIN
AND CAREN HEFT**

*Sibongile and the Murderous
Rooster*, 2005; 40/50

Letterpress, relief, collage
9" x 12" x 2"

Courtesy of Jeffrey Morin
and Caren Heft



KEIJI NAKAZAWA

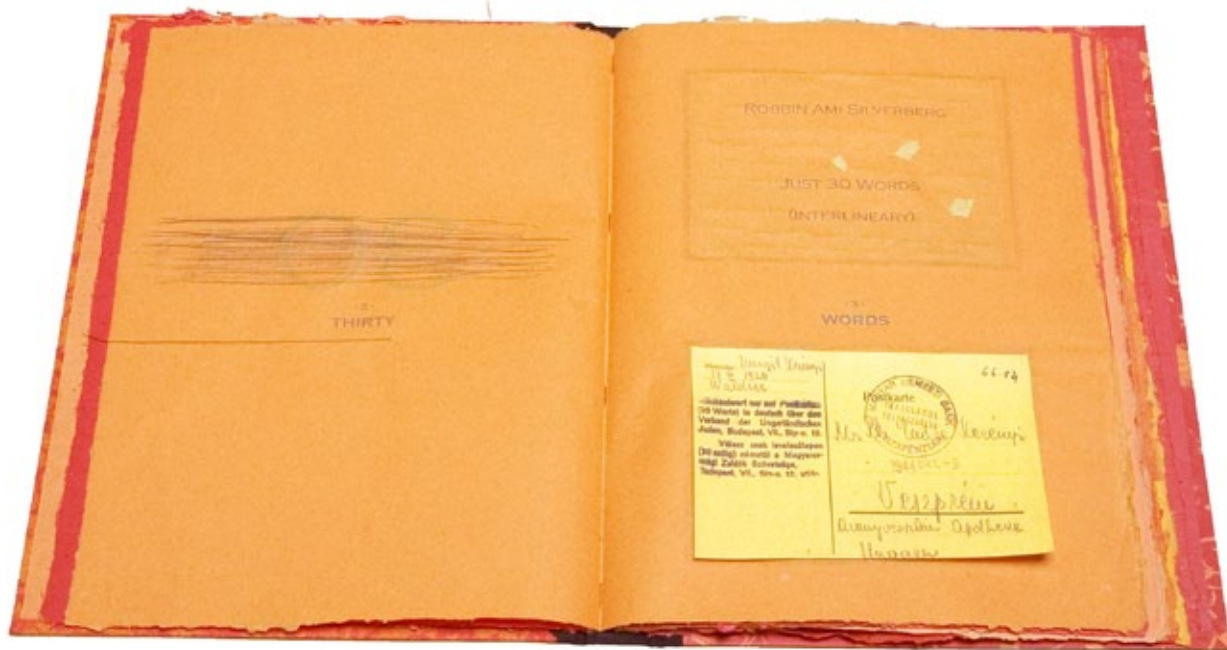
*Barefoot Gen: A Cartoon
Story of Hiroshima – Vol I,*
2004; Trade edition
Offset
8.25" x 5.75" x .75"
Courtesy of Maria Pisano



MONICA OPPEN

Stabat Mater, 2009; 8/8
Photopolymer plates printed
intaglio & relief & screenprinting
41 x 59 x 5 cm
Courtesy of Monica Oppen

ROBBIN AMI SILVERBERG



ROBBIN AMI SILVERBERG

Just 30 Words, 2005; 13/30
Letterpress, archival inkjet,
collage, eggshells piercing
and graphite drawing
12.5" x 9" x 1"
Courtesy of
Robbin Ami Silverberg



CLAIRE SIMON

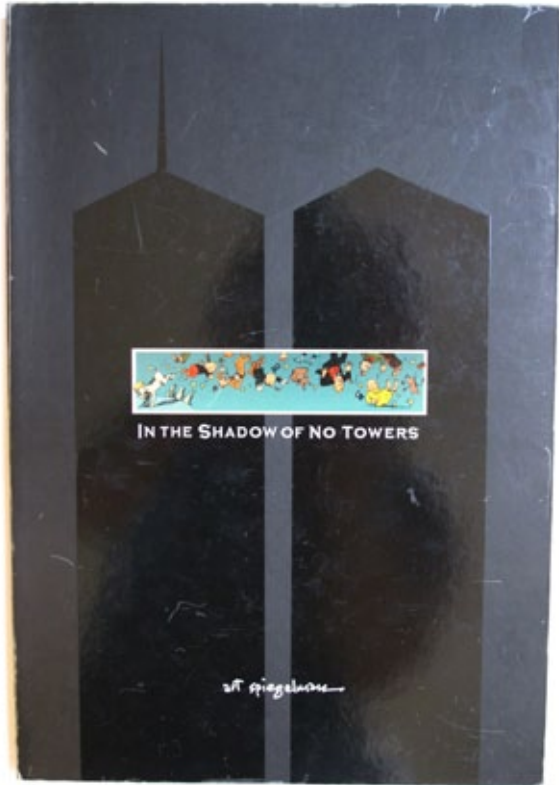
In Memoriam, 2004; 1/4

Etching

11.5" x 15.25" x .5"

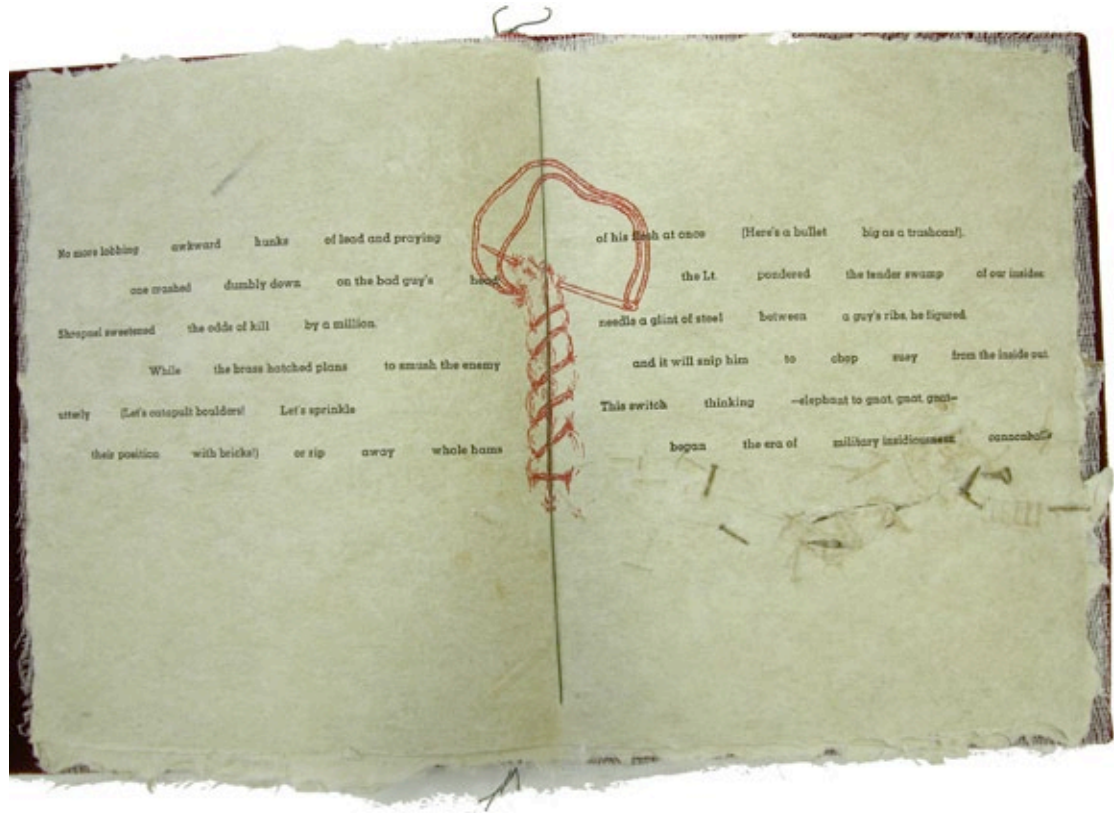
Courtesy of Claire Simon

ART SPIEGELMAN



ART SPIEGELMAN

In the Shadow of No Towers,
2004; Trade edition
Offset
14.25" x 10" x 1"
Courtesy of Maria Pisano



SCOTT TEPLIN AND CHRISTOPHER WILDE

Text: Joel Brouwer

Lt. Shrapnel: A Poem, 2002, 15/30

Letterpress

31 x 26 cm

Courtesy of Skillman Library,
Lafayette College

MICHELLE WILSON



In the darkness, the people were given sedatives, then loaded onto planes. After takeoff, the planes stayed low, to avoid registering a flight pattern. Mid-flight, somewhere over the ocean, the cargo doors were opened, the people stripped and pushed out. Sometimes their abdomens were slashed so that their blood could attract sharks.

MICHELLE WILSON

Vueles, 2007; 8/10

Stone lithographs, screen prints,
letterpress,

Paper handmade from clothing
of family members

9" x 9" x 1"

Courtesy of Michelle Wilson

**DOROTHY A. YULE**

A Book for Ian, 2006; 6/10

Letterpress, laser printing

3.5" x 2.5" x 1.75"

Courtesy of Dorothy Yule

THE CENTER FOR BOOK ARTS



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COVER IMAGE: David Keefe, *Rasul*, 2012

CATALOGUE DESIGN BY: Lea Feng

THE CENTER FOR BOOK ARTS

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