

**Visiting Exhibit of Artists' Books
May 11 -June 16**

**Selections from the University of Puget Sound, Collins Memorial Library and from members of
the Puget Sound Book Artists.**

Anything Helps

Russell, Laura, and Simply Books, Ltd., Publisher. *Anything Helps: A Limited Edition Artist Book*.
Portland, Oregon: Simply, 2013. Print.

Description/Artist Statement: Anything Helps is a limited edition artist book surveying the cardboard signs used by panhandlers and homeless people. We have all seen these folks on street corners holding hand-scrawled cardboard signs. They can be found on city intersections, downtown corners and highway off ramps in cities large and small across our great county. It is so easy to just drive by and avert our eyes as we pass a homeless person on the street corner. 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.

Laura Russell is a photographer and book artist who creates hand-bound, limited-edition artist books that incorporate photographs of our urban landscape and tell a story about our culture and our communities. She has participated in national and international book arts and fine art exhibitions. Her books are collected by individual collectors and are in major collections at museums, libraries, universities and corporations. Laura is also the owner of 23 Sandy Gallery, a fine art gallery in Portland

Erase the Hate

Delay, Katie. *Erase the Hate*. Ottawa Hills, OH: Black Cat Graphics, 2014. Print.

Description/Artist Statement: This book explores bullying, race/ethnicity, sexual preference, religion and women's issues. While we in contemporary society may think we have made great strides in these areas, closer inspection suggests that as we take one step forward, we take another step back. Each topic is addressed within its own sewn signature placed into a handmade envelope. The five envelopes are bound into the book as pages. The text is digitally printed in shades of gray. If we are to make any changes in this world, we each must first look within ourselves and examine our own prejudices and irrational fears. Only then may we begin to *Erase the Hate*.

It Wasn't Little Rock

Sligh, Clarissa T., and Visual Studies Workshop. Press. *It Wasn't Little Rock*. Rochester, N.Y.:
Visual Studies Workshop, 2005. Print.

Description/Artist Statement: The Supreme Court's historic ruling, in the 1954 case of Brown vs. Board of Education, that state-sanctioned segregation of public schools by race was unconstitutional, provided a judicial framework for school desegregation that was tested community by community – often school by school. It Wasn't Little Rock is a telling of stories

about Ethel Mozelle Thompson, the daughter of a sharecropper from North Carolina, who entered her children, including Clarissa Sligh, in school desegregation lawsuits that placed them in white schools. But the story line doesn't end there. It is written in the voices of those children, a grandchild, and great-grandchild. Family snapshots, news clippings, letters, and excerpts from legal documents and interviews are intertwined in a personal story of struggle, anger, pride – and the revelation of a family tragedy that led Ethel, a quiet, reserved, 'colored' woman to her activism."

In this book, the artist sought to understand what motivated her mother, a quiet, reserved, seemingly passive but determined 'colored' woman who grew up in the South, to offer up her children as plaintiffs in the Arlington school class action suits. It is a personal struggle, anger, pride and the revelation of a family tragedy that led Ethel to her activism.

Transforming Hate

Sligh, Clarissa T., Susan Rhew Design, Book Designer, and Blue Ridge Printing, Printer. *Transforming Hate : An Artist's Book*. First ed. Asheville, North Carolina]: Clarissa T. Sligh, 2016. Print.

Description/Artist Statement: In 2006, the Holter Museum of Art in Helena, Montana, and the Montana Human Rights Network invited me to create an artwork for a group exhibition. The invitation requested that artists incorporate, transform, or respond to white supremacist hate books that had been acquired by the Human Rights Network from a defecting member of one of the groups. "I had not seen them, but I knew these books were out there. The concept of making artwork that transformed printed hate materials seemed a perfect fit with my explorations of one's place within the historical narratives of race, class, and gender."

I am interested in history and memory and stories as told by ordinary everyday people. In this artist's book, historical elements are used as a framing device to construct my own personal narrative within our society's shared history of trauma. This journey began when I finally allowed myself to face the reality of white supremacist books. While working on the book's images and texts, I imagined it as dark and dramatic. Finally I accepted that regardless of life's challenges, 'the place' where I live is beautiful. The origami cranes that I made from the pages of the white supremacist books were beautiful. So I had to allow this book to be beautiful too!

Marriage Matters

Gaulke, Cheri., Maberry, Sue, and Artists' Books Collection. *Marriage Matters : In the 26th Year of Our Relationship, We Wrote the Story of Our Love and Life Together*. Los Angeles?]: [publisher Not Identified], 2005. Print.

Description/Artist Statement: In a year of intensifying public debate about the freedom to marry, Cheri Gaulke and Sue Maberry invited 10 lesbian and gay couples to go to Sears and have their portraits taken. The portraits were accompanied by personal stories and the story of Maberry and Gaulke's own 26-year relationship in this artists' book that raises the question "when your relationship is not legally recognized, what does marriage matter?" As the

participants reflect upon the matter of their lives together, this book provides an intimate look inside alternative families. This was Gaulke and Maberry's third Sears portrait project, in which they invert this middle-American tradition to question what and who

Marriage Matters was written and designed by Cheri Gaulke and Sue Maberry. It was color laser printed on iridescent Stardream paper in shades of purple, lavender, white and peach with a silk ribbon closure. The accordion spine allows the book's covers to open back and be held with the silk ribbon. With the alternating vertical and horizontal pages splayed open, the book's shape resembles a two-tiered wedding cake. This book is luscious looking and filled with juicy details!

Mix & Match Families

Shafer, Jaime, and Corcoran College of Art + Design, Printer. *Mix and Match Families*. Arlington, Virginia]: [Jaime Lynn Shafer], 2013. Print.

Description/Artist Statement: In the USA, family is a flexible and fluid, constantly changing as our society grows and develops an understanding for the people who live here. This fluidity is essential and what I wished to explore. *Mix and Match Families* is an artists' book that address these ideas. The imagery for the book began while I photographed families and individuals in Washington, D.C. I removed the original background from the images and placed them on solid colored backgrounds. The solid colored backgrounds indicate the original family unit in the artists' book. The book is designed so that the viewer can flip through the pages altering the family (much like a children's flip book) to include same sex families, heterosexual families, and interracial families.

Why You Can't Get Married

Atlas, Nava, and Amberwood Press , Publisher. *Why You Can't Get Married : An Unwedding Album*. Softcover ed. New Paltz, New York]: Amberwood Production, 2013. Print.

Description/Artist Statement: *Why You Can't Get Married: An Unwedding Album* demonstrates how the very arguments used to oppose interracial marriage in generations past have been recycled for use against same-sex marriage. The album's prettiness stands in stark contrast to the ugliness of the language of bias framed within, a stark reminder that there's still a way to go to before equal protection under the law is achieved, affecting the freedom to marry desired by numerous committed couples. I made this book because I observe the absurd situation of several sets of gay friends whose marriages aren't recognized in the states in which they live. In addition, I'm the parent of a transgender bisexual daughter and believe that who she chooses to love, and eventually settle down with, should not be dictated by outmoded laws

In recent years, I've combined my experience in the fields of publishing and the fine and applied arts to arrive at my interest in book arts. The book form and concept is central to my practice; sometimes as an end in itself but just as often as a jumping off point for text-driven objects and installations as well as published works. A particular area of interest is the intersection of the artist's books practice with conventional publishing.

Sandwich Generation

Bruce, Patty. *The Sandwich Generation*. Boston, Massachusetts]: [aEthelred], 2013. Print.

Description/Artist Statement: This book is about Baby Boomers who are sandwiched between the debt incurred from children that failed-to-launch into society as financially independent Gen X'ers and their aging parents who were ill prepared for the present skyrocketing cost of living, healthcare, and increasing longevity.

The Sandwich Generation is an unbound book that addresses debt, meeting family obligations and responsibilities of the present economic times. The viewer can manually stack the pieces of the sandwich randomly or logically. But anyway you approach it the problem still exists and looks the same from any vantage point.

Party Dress

Michaelis, Catherine., Kuehn, Katherine, and May Day Press. *Party Dress*. Vashon Island, Wash.]: May Day, 2004. Print.

Description/Artist Statement: Party Dress was inspired from an old box of photos of my parents from when they were younger, flashier, and enthralling to their young daughter. The photographs brought back to me the sounds and textures of my mother's party dresses. I use to play in my mother's closet where hemlines tickled my face and her scents wove a spell around me. I imagined an exotic life in my mother's high-heeled shoes. The text of Party Dress evokes my mother's pre-party ritual.

Erotica Botanica

Michaelis, Catherine., and May Day Press. *Erotica Botanica*. Pop-up Deluxe [ed.]. ed. Shelton, Wash.]: May Day, 2010. Print.

Description/Artist Statement: Enter the sensual Erotica Botanica through an unfolding caress of its leaf shaped pages. Delicate flowers with enticing organs float up from the folds above a bed of leaves and seed pods. Erotic verse, written by flowers and pollinators, inspires the viewer to contemplate the sexual desire of plants."

Birds Everyday

McCuistion, Dorothy, and Cohen, Jefna M. *Birds Everyday*. Tacoma, WA]: [Dorothy McCuistion], 2015. Print.

Description/Artist Statement: Mother-daughter team Dorothy McCuistion and Jefna M. Cohen collaborated on this book about familiar birds that one might encounter in the Pacific Northwest. From the lone red-tailed hawk by the side of the road to the ubiquitous seagull, the birds they have described are our neighbors, inhabiting our shared environment. They have paired dynamic images with rich vocabulary to delight a wide range of readers and draw attention to our avian companions in the skies, trees and undergrowth around us

How Seeds Travel

Michaelis, Catherine., and May Day Press. *How Seeds Travel*. Vashon Is., WA: May Day, 1995. Print.

Description/Artist Statement: Text snakes down the page, suggesting the swirling wind and the seed pod descending. Michaelis describes the highly evolved and myriad ways that seeds are dispersed, from winged seeds, like the maple, called Samaras; to water plants with cork in or around the seed to help them float; yet sensual, evoking the unseen circus of the plant world. A variety of linoleum printed seed pods adorn the pages in a natural palette. Falling as they do across the spread of the accordion sheet pages, they illustrate also the wind on which seeds travel. Michaelis takes us on the journey of nature at work. She says: "At first glance it may look as if plants drop their seeds without plan or design; but in fact, the dispersal of seeds is highly evolved." She shows us the carriers of seeds from air to animals and finally the ultimate time traveler.

Extraordinary Popular Delusions and the Madness of Crows

Hoppmann, Mark. *Extraordinary Popular Delusions and the Madness of Crows*.

Description/Artist Statement: Inspired partially by illuminated manuscripts, this book, part of a limited edition of 50, contains over 120 original illustrations by the artist, rendered in India Ink, conté, and colored pencil and graphite, all celebrating that enigmatic bird, the crow.

Book: Ink jet printing on Canson 90# classic cream® paper. Bound with manila hemp and bookboard covered with unryu paper. Box: distressed wood, oxidized nails and piano hinge.

Crow Sketchbook

Ward, Jan. *Crow Sketchbook*. 2016

Description/Artist Statement: Tim Ely gave a two day workshop for Puget Sound Book Artists in the spring of 2016 on his unique method of drum leaf binding. He recommended we make 20 sketchbooks in the year following the workshop. Crow is my eighth sketchbook.

The Unraveling of Political Discourse

Greenwood, Deborah and Harrison, Lucia. *The Unraveling of Political Discourse*

Description/Artist Statement: Of great concern to us is the breakdown of political discourse by stonewalling and obstructive tactics. We long for in depth respectful conversation about complex issues. While searching for visual archetypal symbols of cooperation, we discovered the handshake, a gesture of reciprocity. We paired our own text with John Bulwer's images from *The Natural Language of the Hand* (1644), the first scientific study of hand gestures. We altered an 18th century handwritten contract to signify the social contract between governments and their people. As the contract begins, Various shades of gray and black weave through a stable structure with cooperative hand gestures, a demonstration of the balance of expression necessary for a democracy. As the book progresses, the weaving begins to fall

apart, gestures and text become hostile. The contract ends as two opposing opinions dominate. We bound hands as book covers. We untie our hands each time we open the book and examine the issue.

Finding Our Way in Paper

Greenwood, Deborah and Harrison, Lucia. *Finding Our Way in Paper*.

Description/Artist Statement: Slinky book, type-written and printed handmade papers, natural materials and ephemera. This book is unique.

The Wall

Harrison, Lucia. *The Wall*.

Description/Artist Statement: After a house fire in Olympia, WA, I moved to the city, Tacoma. Our neighbor began constructing a cement brick fortress style wall between our houses. He dug a six-foot trench to lay the foundation, rebar, and electrical wires. Midway, he ran out of money. The ugly partially built wall, ditch, cement blocks, rebar, electrical wires and cement forms, lay on the ground through several seasons. Soon nature began her healing process and the beautiful blossoms of Sweet Pea, Dandelion, Clover and Himalayan Blackberry covered the debris. Usually considered weeds, these hardy plants brought beauty to this eyesore. The Wall is a tribute to these plants and features watercolor paintings of the plants at different levels of magnification. The four accordion-style books are housed in a box evoking images of the wall under construction.