



UNDONE

the art of altered books

THE GALLERY
AT PENN COLLEGE



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Pennsylvania College of Technology

Williamsport, Pennsylvania

JANUARY 11 – FEBRUARY 28, 2018

INTRODUCTION

Books become the canvas for contemporary artists in this national juried exhibition. Throughout history, books have been read, burned, banned, and collected. Today, books are both valuable and disposable. Contemporary artists hold the history of books – from scrolls (c. 2400 BC) to vegetable-fiber paper (China c. 100 AD) to woodblock printing (Europe, 1418) and the Gutenberg Bible (1456) – in their hands when they choose to transform them into works of art. The Gallery at Penn College is pleased to present a selection of artists working in this important medium in *Books Undone: the art of altered books*, an exhibition of altered books, book objects, collages, sculptures, installations, and more.

The Gallery at Penn College strives to be an important educational resource for students and a cultural asset to Pennsylvania College of Technology and local communities. The Gallery exposes visitors to a wide variety of art, encourages creative thinking, adds to the cultural value of our community, and fosters an awareness of and appreciation for contemporary art. Since 2006, the Gallery has hosted over 55 solo exhibitions and over 20 group or traveling exhibitions. The exhibits offer our campus and the wider community the opportunity to view and connect with thought-provoking original artwork by emerging and established artists from around the world.

ARTISTS

Cynthia Ahlstrin <i>Maine</i>	Edwin Jager <i>Wisconsin</i>	Anthony Mead <i>Arizona</i>
Heather Allen Hietala <i>North Carolina</i>	Peggy Johnston <i>Iowa</i>	Christopher Moss <i>Georgia</i>
Seth Apter <i>New York</i>	Kevin H. Jones <i>Louisiana</i>	Brenda Oelbaum <i>Michigan</i>
Cara Barer <i>Texas</i>	Carole P. Kunstadt <i>New York</i>	Chris Perry <i>Connecticut</i>
Heather Beardsley <i>Virginia</i>	Mary Larsen <i>Florida</i>	Gregg Silvis <i>Delaware</i>
Doug Beube <i>New York</i>	Susan Lenz <i>South Carolina</i>	David Stabley <i>Pennsylvania</i>
Caryl Burtner <i>Virginia</i>	Adriane Little <i>Michigan</i>	Deborah Stabley <i>Pennsylvania</i>
Adele Crawford <i>California</i>	Greg Lookerse <i>Massachusetts</i>	Adam White <i>Minnesota</i>
Jamie Hannigan <i>Pennsylvania</i>	Chris Maddox <i>Wisconsin</i>	Julie Wills <i>Maryland</i>



Without Consent, 2012 , book pages, acrylic paint, methocellulose, Canson Mi-Teintes paper, card stock, shoes: 3” x 9” x 4”; cover: 3.5” x 11” x 6.5”

CYNTHIA AHLSTRIN

Cynthia Ahlstrin was inspired to become an artist by her dad’s ability to come home from his “regular job” to create collages from *LIFE* magazines and go on “painting expeditions.” She also learned to consider fibers, patterns, and buttons from regular trips to the local fabric store with her grandmother. The idea of making sculptural forms from repurposed commercial sources remains an influence. Ahlstrin currently creates artist’s books, monotypes, and mixed-media drawings. Her work investigates unappreciated plant species as well as the ongoing struggles of women within our society. She graduated summa cum laude, with a BA in studio art from the University of Maine at Augusta and an additional concentration in visual books from the University of Southern Maine.

ARTIST STATEMENT

When making altered works, I source my pages from discarded books found at the library or at the transfer station. I choose my materials randomly, based

on the weight, color, and feel of the paper. During the process of cutting pages from the book block, I naturally read passages from various chapters. This is where I began to notice the amount of gratuitous violence perpetrated against female characters within each novel. My thoughts on this have been translated into an ongoing series of work fashioned to emulate women’s foundation wear and boudoir apparel, as it is both beautiful and cage-like. Each piece invites the viewer to read selected sentences or word phrases illuminating this troubling pattern. I hope the beauty of the structures create an interesting juxtaposition to the violence expressed in the printed words and causes the viewer to consider what women experience in our current society.

HEATHER ALLEN HIETALA

Heather Allen Hietala is a full-time studio artist, educator, permaculture gardener, and avid journaler in Asheville, NC. The vessel, relationships and the ongoing journey of life inspire her mixed media work. She received her BFA from the University of New Hampshire and MFA from the University of Massachusetts – Dartmouth. Heather has taught at art/craft schools and universities for over 25 years. Her work is exhibited internationally and held in private, corporate, and museum collections, including the Charles A. Wustum Museum of Fine Arts, Racine, WI; Gregg Museum of Art & Design, Raleigh, NC; North Carolina Arts Commission; and Fidelity Investments.

ARTIST STATEMENT

My work explores concepts such as the Renaissance revival and the printed word, Darwin’s voyages of discovery, and the language of sea charts or topographic maps. *Revival* (not pictured) plays with the cultural transformation from the structure, control, and confines

prevalent in the late Middle Ages to the rebirth or creative flowering of the Renaissance. The top represents this blossoming, the revival of forgotten ideas from antiquity and new ideas, and is contrasted with the rigidity of the house shape representing the confines of the church. *Voyage of Knowledge III* was inspired by Darwin’s voyages of discovery, when ships were the dispersers of knowledge. The journals of the ship’s naturalists were very important in the documentation of new discoveries. *On a Journey* (not pictured) is a double ender, simultaneously facing bow forward to the future and stern back to the past. As a child, I would help my father plot our sailing adventures, and as an adult, I love to pour over and study maps; they provide a kind of anchor. The book of charts bridges the past and the future.



Voyage of Knowledge III, 2015, antique dictionary pages, steel, gut, linen thread, seeds, 5.25” x 17” x 3.75”

SETH APTER

Seth Apter is a mixed-media artist, instructor, author, and designer from New York City. His artwork has been exhibited in multiple exhibitions and can be found in numerous books and national magazines. He is the author of two books, *The Pulse of Mixed Media* and *The Mixed-Media Artist*, along with eight workshop DVDs, all published by North Light Books. Seth is an instructor at Pratt Institute, NYC, and has taught workshops throughout the United States, Canada, Mexico, Australia, and the UK. He is a designer member of The Association for Creative Industries and has art product lines with Spellbinders Paper Arts, StencilGirl Products, Impression Obsession, and PaperArtsy.

ARTIST STATEMENT

For me, books are the most intimate of artwork. As a book is held and pages are turned, the reader and the book become one. There is a symbiosis occurring each and every time. There are secrets that lie waiting inside every pair of closed covers, and a book must be touched – no, demands to be touched – in order for its mystery and its story to be revealed. My books reveal fragments of a life. Bits and pieces of meaningful, and some not so meaningful, elements that tell my story. They beckon you inside, waiting for you to turn the pages, open the flaps, find hidden treasures inside pockets, and lift the veil obscuring the flotsam and jetsam of my world.



For Your Eyes Only, 2012, mixed media, 6.25" x 4"



For Your Eyes Only, detail

CARA BARER

Cara Barer is a native Texan; she was born in Freeport, and has lived in Houston for the last 36 years. She has an associate degree from The Art Institute of Houston, and has studied drawing, painting, printmaking, and sculpture at the Glassell School of Art. She is represented by galleries nationwide, in Canada, Brazil, and Europe. Her work is in many public and private collections, and has been published in several books on paper and book art.

ARTIST STATEMENT

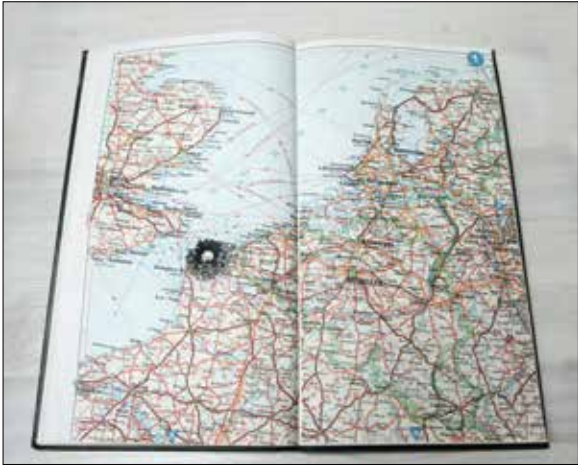
Books, physical objects, and repositories of information, are being displaced by zeros and ones in a digital universe with no physicality. Through my art, I document and raise questions about the fragile and ephemeral nature of books and their future. I transform books into art by sculpting and dyeing them, and then, through the medium of photography, presenting them anew as objects of beauty. I create a record of that book and its half-life. This transformation and photographic documentation led me to thoughts on obsolescence and the relevance of libraries. Half a century ago, students researched at home with the family set of encyclopedias or traveled to a library to locate information. Using computers, tablets, smartphones, Internet connection, and cloud storage, a student now has the ability to amass knowledge and complete a research paper without ever going near a library. I have fully embraced technology, and would not want to be without it, but fear the loss of the beautiful record of books.



Santa Fe Winter, 2017, photograph of hand bound photos of infrared landscapes, 36" x 36"



Baroque, 2017, photograph of altered music book, 36" x 36"



Refugee Atlas 2016, detail, 2016, embroidery and cutwork in driving atlas, 11” x 10” x .5”



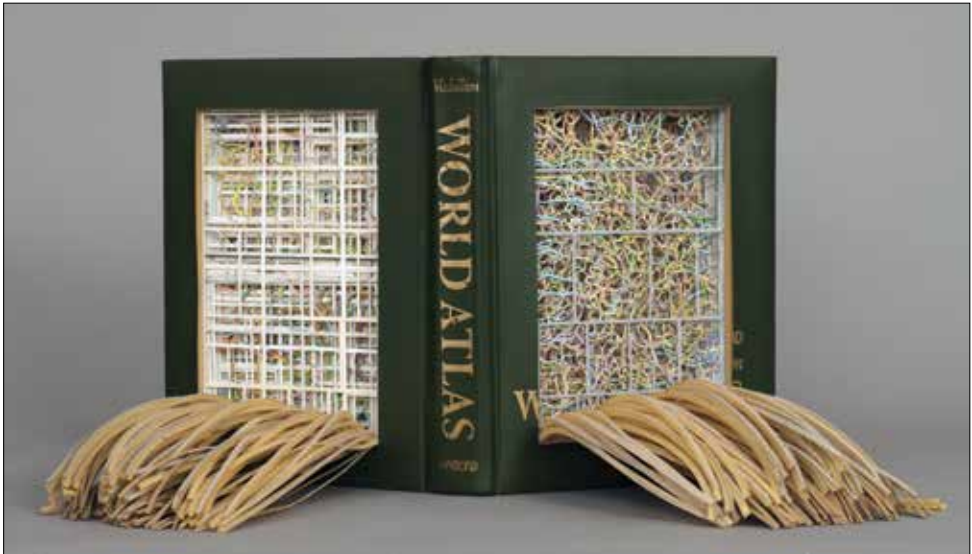
Refugee Atlas 2016, detail

HEATHER BEARDSLEY

Heather Beardsley is an American visual artist from Virginia Beach, VA. She received her MFA from the School of the Art Institute of Chicago in Fibers and Material Studies in 2015. Following her MFA, Heather was granted a Fulbright Scholarship for Installation Art in Vienna, Austria. She has exhibited work throughout the United States and Europe, including the UK, Austria, Germany, and Slovakia. In 2016, she was awarded an International Artist Scholarship by the Ministry of Science and Culture of Lower Saxony, Germany. Recent exhibitions include Biomikry at the Staatliches Naturhistorisches Museum, Braunschweig, Germany; Department Of at the Montagehalle, Braunschweig, Germany; Shout at ARC Gallery, Chicago; and Wild Cuts at Woman Made Gallery, Chicago.

ARTIST STATEMENT

For this piece, I have embroidered into a European driving atlas with interventions that relate to the current refugee crisis there. These images include: a Hungarian barbed wire border blocking a major migration route into the Schengen area; the demolition of “the Jungle,” a refugee camp outside of Calais, France; the refugee homes that have opened in Vienna, Austria in response to the crisis; a translation of traffic signs into Arabic; and maps of refugee homes that have been the victims of arson in the past couple years in Germany.



Fallen Borders, 2014, altered atlas, collage, 12½” x 11¾” x 11½”

DOUG BEUBE

Doug Beube is a mixed-media artist working in bookwork, collage, installation, sculpture, and photography. He has a BFA from York University in Toronto, ON and an MFA in Photography from the Visual Studies Workshop in Rochester, NY. He regularly lectures on his work and exhibits both nationally and internationally. In 2011, a monograph entitled, *Doug Beube: Breaking the Codex* was published. David Revere McFadden, former chief curator of the Museum of Art and Design in New York City, wrote the introduction along with several well know art historians and critics, who wrote in-depth essays about his thirty-year art practice.

ARTIST STATEMENT

I look at the book as an inter-connecting block of wood. The codex, which, in Latin, literally means wooden block, is undeviating in its essential, expected and historical form. Undeniably, it is limited in its capacity to store and generate information in the digital age. I

exploit the inflexibility of the codex both theoretically and physically by ‘excavating’ the book as if the physical elements and text block becomes malleable and functions as an archaeological site or cadaver to be studied and sliced. By cutting, crushing, drawing, drilling, gouging, and stitching, I physically manipulate the outdated modality and push its physical properties until it almost falls apart. The pages and text of an altered book are reconfigured into shapes that fluctuate between abstract configurations and narrative forms. By transforming the book’s content from what the original author may have intended, we are forced to read non-linearly and shift centuries of veneration for an ubiquitous object into a challenging three-dimensional form.

CARYL BURTNER

For over 30 years, Caryl Burtner has collected objects and information that document the minutiae of her life and, by extension, popular culture. Her work is both intimate and institutional as she applies cataloging techniques to everyday objects – always searching for connections, and finding humor in the mundane. Her devotion to this work has been described as “heroic” by *Art Papers* and a “stunning, tour de force example of performance art” by *The Washington Post*. Caryl was born in Washington, DC, and grew up in Bellevue, Washington and Vienna, Virginia. Virginia Commonwealth University School of the Arts brought her to Richmond, where she’s lived ever since – collecting and cataloging, documenting subtle changes, and testing superstitions.

ARTIST STATEMENT

An exercise in triskaidekaphobia, *Exorcism of Page 13* documents my ongoing fascination with the number thirteen. To ensure good luck, I cut the page number with its surrounding text from page thirteen in every book in my library. When the squares are collaged into grids, fortuitous poems and fateful coincidences are revealed. My *Dictionary Diagrams* (not pictured) are purely contrived. Here, I carefully pair obscure terms with complex diagrams, simply because they seem so right together.



Exorcism of Page 13, 1978–2017, collage series, 10” x 8” each

ADELE CRAWFORD

Adele Crawford was raised outside of Philadelphia surrounded by natural beauty and lots of American history. She holds a BFA in Graphic Design from Stephens College, Columbia, MO, and an MFA in Printmaking from California College of the Arts, San Francisco. When she was 15, her grandfather presented her with *Encyclopedia of Business and Social Forms*, published in 1882, which had belonged to her great-grandmother. Since then, she has embraced ephemera and the scent of aged paper. Her Pennsylvania Dutch ancestors have passed on to her the allure of thread and the use of one’s hands to create from the heart.

ARTIST STATEMENT

I think of myself as a reconstructive caretaker with my practice focusing on re-imagining the neglected and the forgotten. Most of my material comes from investigating and recycling people’s discarded images and objects.

I manipulate these materials and weave them into new imaginary stories. Often the transformative process incorporates hand building, hand stitching, beading, and folding. The work materializes from these methodical, repetitive techniques, which naturally are meditative and contemplative. Many of my ancestors spent their lifetimes working with their hands doing piece work, brick laying, quilting, and baking. I think of my practice as having a sense of reverence. I honor the discarded – book, diary, photograph, letter. As I re-work the ephemeral, I feel a sense of responsibility and respect for what it was, the use it served, the people to whom it was useful, and the short time we are here on earth surrounding ourselves with these things.



Artifact, 2016, encyclopedia, thread, glue, 5” x 7”



Harry Potter and the Sorcerer's Stone, 2015, paper,
14" x 11" x 14.5"



Harry Potter and the Sorcerer's Stone, detail

JAMIE HANNIGAN

Jamie Hannigan is a native of northeast Pennsylvania with a background in a variety of digital and physical arts. After earning her bachelor's degree in Mass Communication and English from the University of Delaware, she switched gears to focus on advertising. By day, she is Chief Creative Officer at JVW Inc. in Scranton, PA, where she focuses on graphic design, web development, and animation. She is also the current president of the American Advertising Federation of Northeast PA. Outside of the office, Jamie pursues her interests in photography, jewelry making, and paper art, with an emphasis on book sculptures.

ARTIST STATEMENT

Perhaps I'm easily fascinated, but I often see magic and wonder in things that others might consider mundane.

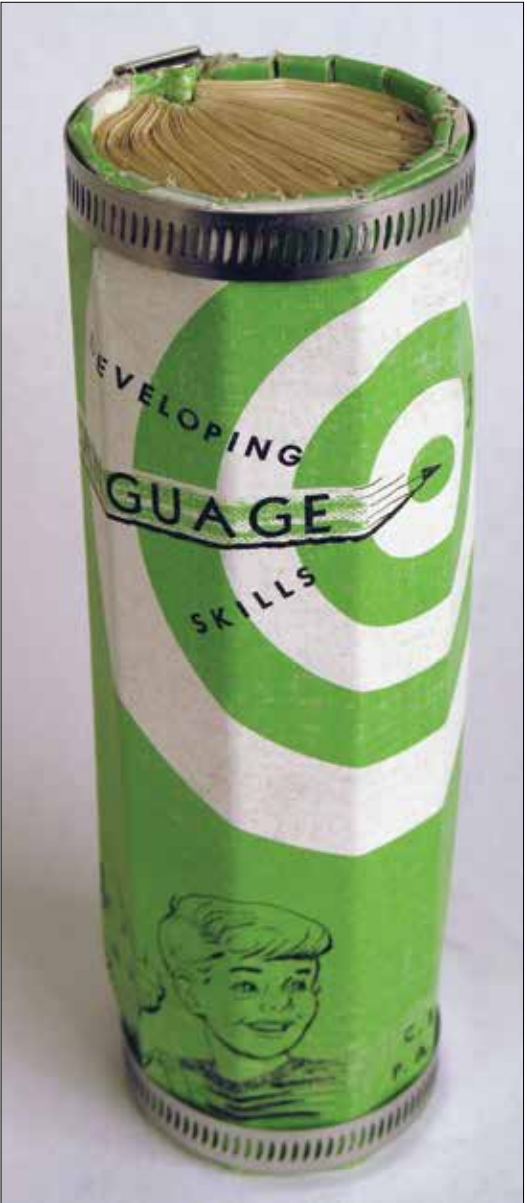
My inspiration is ever-changing and constantly evolving, from the subtle beauty of a mushroom, to the intricacies of wooden ships, to the complex world of *Game of Thrones*. As organic as my inspiration is, I have created some rules for myself to adhere to. All of my book sculptures depict the story of the book they are made from, and they each use only the pages of that book. I go through phases, and I've learned to embrace that in my work. I create the things I want to make at that exact moment. If just one other person finds enjoyment in what my imagination led me to produce, I consider it a success.

EDWIN JAGER

Edwin Jager is currently a Professor of Art at the University of Wisconsin Oshkosh where he teaches graphic design. He earned an undergraduate degree in Printmaking from the Ontario College of Art and Design, an MFA in Printmaking from the University of Iowa, and a Graduate Certificate in the Arts and Technologies of the Book from the University of Iowa Center for the Book. Using sculpture, print, photography, text, and drawing, he explores the book as a physical and cultural artifact. Recent exhibitions include: The Open Book, Ypsilanti, Michigan; Book as Vessel, Jacksonville, Florida; and The Beautiful Book, Denver, Colorado. His work is also found in numerous institutional collections in the United States and Canada.

ARTIST STATEMENT

What is a book? As we continue to produce books, what function will they serve? Will they be a useful means to convey and store information or will they become primarily aesthetic objects? In 1995, I was looking for an analogue for our transformation from an industrial to an information society and a world moving from the physical to the virtual. I twisted and folded a book with the idea that if I picked the right method, I could make the artifact fold in completely on itself. The book, its cover, and architecture will inspire the patterns and dictate the end result. The resulting sculpture is an artifact of these ongoing attempts to implode the book. With Book Implosions, my process is less about building than about a controlled demolition of the object – not to turn it into rubble – but to transform a disregarded object into something worthy of contemplation. All of the content is there, but in this form, is it still a book?



Book Implosion: Developing Language Skills, 2016, found and altered book, hose clamps, 9" x 2.75"

PEGGY JOHNSTON

Peggy Johnston graduated from the University of Wyoming with degrees in art and education. She continues her studies in painting, printing, and the book arts; teaches locally in the public schools and the Des Moines Art Center; and conducts workshops across the country. Her award-winning work is in public and private collections nationally and internationally, including the National Museum for Women in the Arts, Washington, DC.

ARTIST STATEMENT

Since crafting my first books, I have explored book making as an art as well as a craft. I have two different bodies of work: traditional bindings and sculptural book objects. I often feel that I am not completely in control of my work. I collect distinctive materials: old leather, metal, plastic, old books, papers of all sorts, minerals, other natural objects, and more. Much of the time, the materials will suggest an idea or process which inspires the design of my one-of-a-kind works. I consider myself a sculptor who just happens to use bookbinding techniques to create my pieces.



Gemini Pod 2, 2009 , recycled book, wire, thread, beads and shells, 5.5” x 6.5” x 6”



Having a Ball with Sherlock Holmes - The Adventure of the Copper Beeches, 2002, cloth selvage, paper, 6” diam. with 6” x 6” x 6” case

KEVIN H. JONES

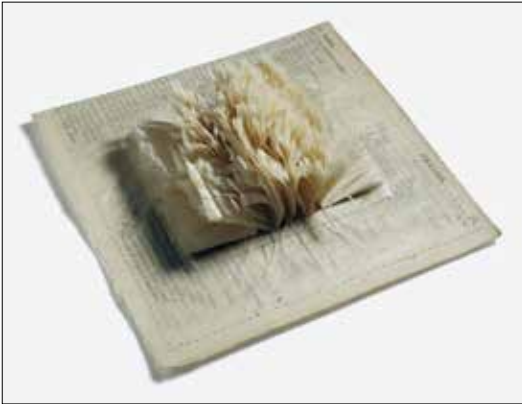
Kevin H. Jones has degrees from The University of Texas – Austin, Virginia Commonwealth University, and Yale University. Over the past four years, his use of media has transitioned and synthesized, and includes painting, video, physical computing, and, more recently, two-dimensional digital prints. Jones has exhibited throughout the United States, Asia, and Europe, and his work has been featured in *ID Magazine*, *Idea Magazine*, *The New York Times*, and *MSNBC*. Most recently, he has exhibited his work at ArtLab Akiba, Tokyo, Japan; Thompson Gallery, Furman University, Greenville, SC; Stasjon K, Sandnes, Norway; CICA Museum, Seoul, Korea; and 1708 Gallery, Richmond, VA.

ARTIST STATEMENT

Problems of American Democracy presents an altered book with an LCD display flipping through random news quotes broadcasted during the spring of 2017. Within the artwork, meaning fluctuates from being critical of the current political climate to the absurd. This is achieved with the juxtaposition of phrases and the title of the book.



Problems of American Democracy, 2017, found book, LCD screen, custom electronics, 5.5” x 7.5”



Sacred Poem XVIII, 2011, gampi tissue, thread, paper: pages from Parish Psalmody dated 1844, 5.825" x 5.825" x 1.5"



Sacred Poem XXXV, 2009, gampi tissue, thread, paper: pages from Parish Psalmody dated 1844, 6" x 6" x 1.25"

CAROLE P. KUNSTADT

Carole P. Kunstadt received a BFA from Hartford Art School and continued with postgraduate studies at Akademie der Bildenen Künste, Munich, Germany. She recently relocated from New York City to Woodstock, New York. As a collagist, painter, book arts, and fiber artist, she often invokes a metaphysical quality of contemplation and timelessness. Her devotion to books is inspired by the transformative qualities of the written word. In 2017, she guest curated Boundless: Altered Books in Contemporary Art at The Hill-Stead Museum, which presented three unique approaches to exploring the malleability of the form, creating new structures and experiences of the codex. Kunstadt is featured in the Book Art segment of the PBS series *Off Book*, a series on progressive arts.

ARTIST STATEMENT

My works reference the material of books, deconstructing paper and text, and using it in metaphorical ways. My devotion to books is inspired by the ability of the

written word to take the reader to other places through stories, poems, and prayers. Through the exploration and manipulation of the materials, the process reveals how language can become visual through re-interpretation. Taken from a Parish Psalmody, pages are manipulated and recombined, resulting in a presentation that evokes grace – poems of praise and gratitude. Visually, there is a consistent and measured cadence to a page of psalms which is echoed in the often repetitive restructuring of the paper; the shredded edges form new textural references; the layering of translucent tissue over the paper softens the effect of age and context, evoking the ephemeral while adding a veil of alternative possibilities. The aged pages suggest the temporal quality of our lives and the vulnerability of memory and history.

MARY LARSEN

Raised in New York City, Mary Larsen attended an art magnet high school then studied printmaking and filmmaking at Hampshire College. Her education continued through her extensive travels throughout Europe, India, Nepal, and China, filling sketchbooks and immersing herself in the art and culture of the places she stayed. She completed her Bachelor of Fine Arts at Florida International University, graduating Magna Cum Laude. She has exhibited in New York City, San Francisco, San Juan, Miami, and Kyoto, and currently resides in Miami. Her work is in corporate and individual collections in New York, Miami, and San Juan, including the Jaffe Center for Book Arts, and the special collections at the University of Miami.

ARTIST STATEMENT

Through disparate materials such as paint, ink, paper, found images, maps, and silkscreen, I transform pages of an old history textbook to create an ephemeral ‘dream-scape’ in which images of violence and beauty collide and become confused, and time is not linear but layered or spatial. Often, I find balance and harmony through imbalance and dissonance. By both obscuring and revealing parts of the book – rubbing out and making marks, erasing one history and replacing it with another – a new history emerges only to disappear.



Beauty Remains, 2015, mixed media on a book, 6" x 8.5" x 5"



Accept Dangers, 2013, mixed media on a book, 7.5" x 11" x 1"

SUSAN LENZ

Susan Lenz is a professional studio artist working to articulate the accumulated memory inherent in discarded things, seeking a partnership with her materials, their purposes, values, and familiar associations. She stitches both by hand and machine, but also indulges a passion for book arts and unique, 3D found art objects. She has been awarded several art residency fellowships, including The Anderson Center, PLAYA, Hot Springs National Park, and the Studios of Key West. Her workshops have been held at Arrowmont School for Arts and Crafts, the St. Louis Craft Alliance, and the Society of Contemporary Crafts, Pittsburgh. Lenz's installations have been shown with Through Our Hands, an international fiber arts organization based in Great Britain. She is represented by various galleries, including The Grovewood Gallery, Asheville, NC.

ARTIST STATEMENT

Generally using needle and thread for self-expression, I work to articulate the accumulated memory inherent in discarded things. I seek a partnership with my materials, their purposes, values, and familiar associations. Memory, universal mortality, and personal legacy are central themes. Vintage and recycled materials are combined with meticulous handwork and self-guided, free-motion machine embroidery. I am drawn to textiles for their tactile qualities and often make work that is meant to touch and be touched.



Bucket List, fibers and found pages, 2017, 9" x 13" x 11"



The Good Girl, 2010, mixed media, 10" x 13½"

ADRIANE LITTLE

Adriane Little is a conceptual artist and educator living in Kalamazoo, MI. By both committee and invitation, her artwork has received national and international recognition in numerous exhibitions and video screenings. Since fall 2006, her artwork has been exhibited in 51 different venues in 48 international cities, and in 68 different venues in 50 U.S. cities. Recent venues include Gallery 1401, Philadelphia; CEPA Gallery, Buffalo; the Institute of Culture, Slovenia; Chelsea Art Museum, New York City; and the Leeds International Film Festival, UK. Little earned an MFA from the University at Buffalo. She is an Associate Professor of Photography and Intermedia in the Gwen Frostic School of Art, Western Michigan University.

ARTIST STATEMENT

Literature is riddled with dead or otherwise missing mothers. Virginia Woolf's life and writing were partly, yet significantly, guided by the death of her mother when Woolf was just 13 years old. This loss reappears across her novels. As an artist, I am interested in studying both her writing and her as a woman who experienced this early and profound loss. Each altered book is an entire Woolf novel and has been paired with water sources that are relevant to either the book or Woolf's life. As example, *The Years* (not pictured) was created from water from the River Ouse in East Sussex, UK, where Woolf filled her pockets with rocks and drowned. The vases were selected as the container for the altered books as they are responding to the gardens at the Woolf property, Monk's House, and to the green on the walls in the house.



To the Lighthouse, 2015, altered book with water from Talland House puddle and a wishing well in St. Ives, Cornwall, UK, 4.5" x 6" and 5.5" x 8"



To the Lighthouse, detail

GREG LOOKERSE

Greg Lookerse is a Boston-based interdisciplinary artist. Born in California, he moved to Boston and received his MFA from the School of the Museum of Fine Arts at Tufts University. He is an award-winning artist exhibiting his work around the world.

ARTIST STATEMENT

My interdisciplinary practice is tied together by mark making. My drawings, sculptures, installations, and performances revolve around materials contacting a drawing surface. Mark making presents a mystery to be discovered, decoded, and understood. The marks are a nexus point of a series of complex reminders; the work is the beginning of a conversation that is layered and reminds the viewer of their past, things they have heard, the limits of materials, and of concepts and ideas contained in each piece. It reminds the viewer of marks they have seen in the past and of marks that have been made on themselves. My work explores the limits of what a marked surface can be and if material can transcend its physical make up.



The Emersonian Rose, 2017, low relief sculpture, 44" x 44"



Greg Lookerse, *The Quixotic Volume and the Suffering Squire*, 2016, sculpture, 14" x 60" x 10"

CHRIS MADDOX

Chris Maddox was born in Chicago. He concluded a commercial creative career in 2012 when he began a prolonged journey around the globe. A year later, trekking beside a sun-whipped highway in northern Spain, he committed to a career as a fine artist. Maddox received the Judges' Choice award at the 2015 Art Olympia Biennial in Tokyo, Japan; a purchase prize from the Living National Treasure Museum, Tokyo; and a Temkin Fellowship from the University of Wisconsin. His work has been published in *Fields*, *Print*, *How*, *Communication Arts*, and *Graphis* magazines. He received an MFA from the University of Wisconsin – Madison, and is currently the Barstow Artist in Residence at Central Michigan University.

ARTIST STATEMENT

Through interdisciplinary visual projects, I investigate the motivations among various forms of escapist behavior, which I understand as identity work. I also explore the nature of geopolitical boundaries, and the thresholds and barriers to human perception of space and information. My palimpsest book series retains elements of found books' original content to document their own transformation from ephemeral to precious objects. This flip, in essence, echoes the contrasts between the grotesque and the sublime. The reformed books, structurally reliant on the everyday objects from which they emerge, allude to the utter dependence of beauty upon the unsightly, of a contemporary bourgeois society upon the vagrant, and of all mass-produced things upon a handmade original template. In this sense, these works return printed objects to their cultural origins.



Sin or Lose, 2016, erasure and mixed media in found book, 9" x 10.75"



America, Alien Nation, detail, 2016, erasure and mixed media in found book, 12.5" x 11.25"



Fuego, 2016, wood, charcoal, salt, metal LED light, 22” x 68” x 68”

ANTHONY MEAD

Anthony Mead was born and raised in rural Michigan and currently resides in Arizona, pursuing his MFA at Arizona State University. In 2010, he received his BFA from Kendall College of Art and Design of Ferris State University, Michigan, following studies abroad at Florence School of Fine Arts. Also in 2010, Mead co-founded Dinderbeck, a community artist studio, in Grand Rapids. Mead has shown his work throughout the United States, spoken at museums and national conferences, and teaches at Arizona State University. Mead’s work focuses on tools, technologies, languages, categories, systems, culture, the natural world, and interconnectivity. He is deeply interested in how we, as humans, use tools as a way to investigate and understand our world and reality.

ARTIST STATEMENT

Fuego was made in response to the theory, proposed by Harvard University Anthropologist Richard Wrangham, that the development of large brains in humans was caused by cooking our food over a fire. In this piece, I use laser-cut pieces of wood as a stencil to print patterns in salt on the ground. The patterns themselves are made from the letters of the word FOOD, written in a script font. On the outside of the sculpture is a poem titled *Thrown to the Flame*, which I wrote. The viewer is asked to sit with the piece, meditate on it, read, examine, and consider the potential that our brains and maybe even our consciousness itself are the product of our relationship with food and fire.

CHRISTOPHER MOSS

Christopher Moss was born in Wilkes-Barre, PA. He received his MFA from CUNY Brooklyn College in 2006. His last exhibition of prints from the series titled “Pfft!” marked the end of production on this series and was held at Theodore:Art in Brooklyn, where he regularly exhibits. He lives and works in Savannah, GA.

ARTIST STATEMENT

In 2012, I began making digital remixes, collages of late 1950s *Peanuts* cartoons scanned from a book. Fooling around with a four-panel cartoon in Photoshop, I erased all of the dialogue (which I always found slightly

annoying, outdated, and not particularly funny) and filled in the word bubbles with different shapes from the panels. The absurdity of the conversation was interesting to me, and the novelty of the gimmick fueled more. I continued making them off and on, and at the end of 2016, had an exhibition at Theodore:Art, which included prints of half of the images. The final book includes over 80 cartoons and concludes the project.



Remix.jpg, 2017, book, 6” x 9”

BRENDA OELBAUM

Brenda Oelbaum holds a BFA equivalent from the Ontario College of Art in Toronto, Canada; she studied painting in Florence, Italy, under the direction of the late Aba Bayefski and received her MA in Gallery Administration from the State University of New York, F.I.T. campus. She is currently the Michigan representative for the Feminist Art Project, and past president of the National Women’s Caucus for Art. Oelbaum is a multidisciplinary, conceptual artist, working in any medium that best suits her mission. In 2014, the *Venus of Willendorf Project* was included in The Fearsome BMI: Women Artists and the Body, part of the Mary H. Dana Women Artists Series at Rutgers University.

ARTIST STATEMENT

The work included in this exhibition is part of a much larger body of work (pun intended) entitled the *Venus of Willendorf Project*. Through the use of performance, site-specific installations, and individual art objects, I hope to educate viewers about disordered eating and an industry that thrives on personal failure, promoting low self-image, and body loathing, by turning diet books into art. I feel strongly that it is the diet industry that has created the so-called “obesity epidemic,” and I believe in the principles of Health at Every Size® (HAES). I am most excited to screen my short film *Results May Vary*; through powerful metaphor and the magic of cinema, the viewer can understand the madness of dieting and the way I and many others devoured these toxic tomes.



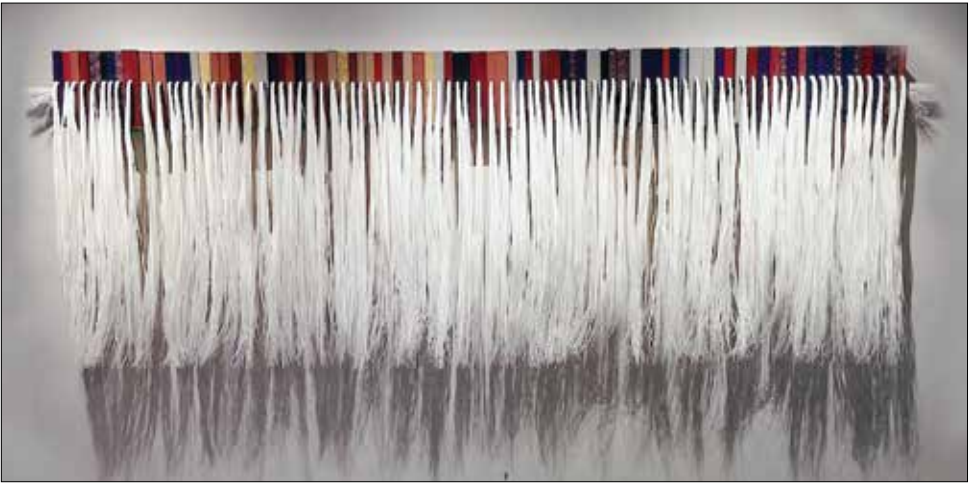
Venus of Fonda, 2010, papier-mâché Jane Fonda diet books, legwarmers, 34” x 15” x 16”

CHRIS PERRY

After graduating from Maryland Institute College of Art, Chris Perry moved to New York to begin work at the Guggenheim Museum and later as an assistant for a sculptor. He taught himself book binding out of a need to present a completed work to a potential publisher as an example of exactly how he expected a finished project to work and look. The process of bookmaking soon took over the painting that he had been trained for and now takes up all of his time. He has work in the permanent collection at Yale University Gallery of Art, as well as several other public collections. He has shown in many venues across the country.

ARTIST STATEMENT

I use hand-made and altered books to impart information without the use of words or images; the books themselves are the idea, and the shape of the paper, the information. I convey these ideas by selecting the number and size of the volumes, by how the filaments are employed, and where and what, if anything, happens inside the assembled mass. They depict water, water structures and movements, and the effect of both on other things. The newest pieces have come from a desire to expand the work so that it addresses the space in which it is displayed. Not merely sitting on a pedestal, these works start to take over entire walls. New planned pieces incorporate thousands of volumes, filling the space with shapes that evoke tidal waves, cloudbanks, and incoming fronts.



154 Ripples: icicle, 2015, altered books, paper, fabric, wood, aluminum, 40” x 122” x 11”



Great Expectations: cross-sectioned, 2017, paper, acrylic, 24" x 24"



Great Expectations: on edge, 2016, paper, acrylic, 24" x 24"

GREGG SILVIS

Gregg Silvis has been a librarian since 1988 and has worked at the University of Delaware Library since 1994. Currently the Associate University Librarian for Systems and Metadata Services, he oversees a staff responsible for computing infrastructure throughout the library, cataloging all library collections, and technical support of digital scholarship projects across campus. He was a French horn player in a previous life, playing in professional orchestras in northeastern Ohio and Mexico City. He recently returned to the right side of his brain to pursue artistic endeavors.

ARTIST STATEMENT

As a librarian surrounded by over two million books every day at work, I'm drawn to the physicality of this tremen-

dous repository of knowledge, as if the books were just so many rectangular objects arranged over the library's 10,000 shelves. The actual texts, hidden from a cursory view, reveal themselves, one by one, only to those who choose that one among the many and open it—and then, reading, open it still further. In my series, *Great Expectations: de/reconstructed*, I explore other ways of opening these texts by returning to their plaintive physicality. Each sculpted object is comprised of the entire physical text (the text block) of the Dickens novel, reimagined so that one can view the un/bound nature of this work from an unexpected perspective.

DAVID STABLEY

David Stabley is an instructor of ceramics, wood sculpture, and mosaic arts at Pennsylvania College of Technology. He received his MFA from the University of Nebraska-Lincoln in 1984. From 1985 through 2010, he was a full-time ceramic artist, exhibiting and selling his work to galleries throughout the USA. He has received numerous awards, including two Pennsylvania Council on the Arts awards in 1989 and 1999. His work has been published in numerous books and magazines, including *The Ceramic Design Book*, *Ceramics Monthly*, *Surface Decoration for Low Fire Ceramics*, and *Handbuilt Ceramics*. He currently sits on the board for Factory Works, a nonprofit arts and community organization in Williamsport, PA; and is a member of Artspace Gallery, Bloomsburg, PA.

ARTIST STATEMENT

I have always been very interested in the human head as an object to render in a more abstract manner and continue to explore new avenues of expression in whatever medium I wish to pursue. My clay work from the past and present focuses on an exploration of imagery, surface treatments, and form. Teaching has opened my eyes to more exploration of different sculptural techniques and has also taught me to be more aware of the formal elements of art. When the opportunity came to make a piece out of recycled books, I became excited about the possibilities. I began by cutting old books into different shapes and sizes with a band saw. While constructing this piece, I tried to focus on the design qualities while keeping a more spontaneous approach. We are complicated beings and our experiences and stories are many.



Stories, 2017, books, collage, glass beads, acrylics, mesh, 14" x 21" x 12"

DEBORAH STABLEY

Deborah Stabley co-owned and operated a ceramic arts business for 25 years, showing and selling her art work across the country. She helped found, and currently helps run, a local cooperative art gallery. She has taught art in a variety of venues to children and adults and currently teaches drawing and ceramics at Pennsylvania College of Technology. She co-owned and oversaw a small art school and she currently manages a nonprofit community clay studio. She has been a member of many local arts organizations and supports community causes with her art work. She plans to include art in how she lives for the rest of her life and feels privileged to work as a professional artist.

ARTIST STATEMENT

I have worked with several mediums over the years, with my primary medium being clay. My subconscious approach to life must be a humorous one, as whimsy often shows up in my work. I love color and use as much of it in my work as the idea allows for. I am most influenced and inspired by the natural world, but enjoy poking fun at human behaviors and attitudes, as well. Making folks smile with my work feels good, but giving them pause to think, makes me feel better. We are living in a tumultuous time that feels overwhelming. I have many concerns and was inspired to use the *Books Undone* call for entries as an opportunity to address two of them. I hope viewers find them aesthetically pleasing, as well as thought provoking.



History Repeats Itself, 2017, Raku fired ceramics, glaze, books, 20" x 19" x 15"



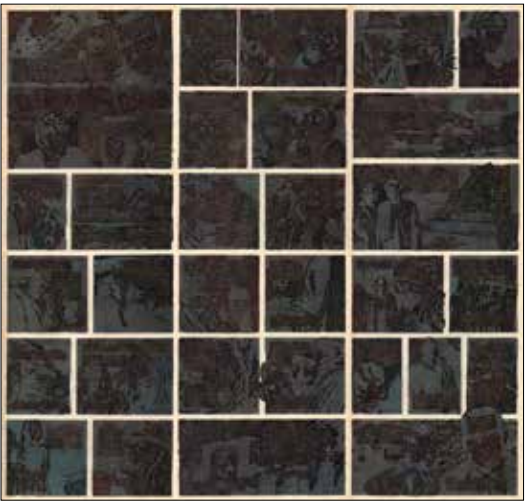
To Kindle or Not to Kindle..., 2017, Raku fired ceramics, book covers, book pages, underglazes, acrylics, 15" x 24" x 17"

ADAM WHITE

Adam White is an artist living and working in St. Paul, MN. In 2007, he received an MFA with a focus on Installation and Paper Sculpture from the University of Maryland, and, in 2004, he received a BFA in Painting and Drawing from the University of Tennessee. His current studio work focuses on story/information narrative and how information can be processed and confused by and through people. The work takes on two formats: medium- to large-scale installations composed of paper word balloons taken from comic books and smaller crosshatch drawings on top of comic pages. He has exhibited his work in Baltimore, Cincinnati, Detroit, Minneapolis, New York City, Philadelphia, and Washington, DC.

ARTIST STATEMENT

I use the imagery of comic book pages as a drawing base, building multiple layers of line hatching over the existing illustrations and text in order to fill in the comic panels. This covering of the original narrative is a physical example of the confusion caused when individuals are trying to share or understand an idea, but are hampered by the lack of total or accurate information. I am interested in the outcome of filtered informational elements through alteration and absence of original source material. The disruption of the informational narrative is a daily occurrence in everyone's life as ideas and facts overlap and are presented in ever confusing, deceitful, or strategically curated ways. How and what we choose to process can shape how well we are informed and, ultimately, will allow us to gauge further incoming information.



Untitled, 2014, ink on paper, 21.25" x 21.75"



Untitled, detail

JULIE WILLS

Julie Wills is an interdisciplinary artist working in the expanded field of sculpture, including installation, collage works on paper, performance, video, and site-specific practices. She holds an MFA from the University of Colorado, and an MA in Art Criticism from the University of Montana. Wills has been an artist-in-residence at Pyramid Atlantic Art Center, Jentel, PLAYA, and the Hambidge Center, among others. Recent solo exhibitions include Arlington Arts Center, VA; Hillyer Art Space, Washington, DC; and Kohl Gallery, Washington College, Chestertown, MD. Wills is an Assistant Professor of Studio Art at Washington College.

ARTIST STATEMENT

My current body of work explores desire and its constraints: the harsh meeting of what is longed for and what is permissible or possible within the confines of social or cultural expectation. Selection of materials is a primary consideration across my interdisciplinary practice. I choose objects for their metaphoric or associative meanings, or for what these objects already call to mind for the viewer. Matchsticks, for example, suggest a continuum from latent potential to residue. In its nature, *Combustibles* represents oppositional forces, and thus a paradox. If the potential in one material is exerted, its foundation will be destroyed. It suggests a delicate balance, whose upset will not be without consequence.



Combustibles, 2015, wood, dictionary pages, hair, spent & unspent matches, 2.5" x 60" x 3.5"



Combustibles, detail

JURORS

Juror of Selection

JASON THOMPSON

Jason Thompson is the founder of Rag & Bone Bindery, in Pawtucket, RI, a book-binding studio dedicated to creating unique hand-bound books and albums for the gift and stationery industries. He is a self-taught bookbinder and book and paper artist who has been drawn to the solitary and cultural aspects of books since he was a child growing up in suburban New England. After walking away from formal schooling at the age of 15, he journeyed across the United States on foot from Los Angeles to Washington, DC, where he kept a journal and discovered the love of journals and sketchbooks. After moving to Providence, RI, in 1990 he founded the bindery and married and partnered with Rhode Island School of Design graduate Ilira Steinman. Together, in 2004, they renovated a historic mill building as a permanent home for Rag & Bone Bindery, their new family, and their growing book collection. Jason is the author of *Making Journals By Hand* (Quarry Books, 2001) and *Playing With Books* (Quarry Books, 2010).

Juror of Awards

SUE O'DONNELL

Sue O'Donnell is a visual artist whose work combines experimental book arts, graphic design, and conceptual narratives. She earned her MFA in Book Arts at Purchase College, State University of New York, in 2002 after having worked for many years as a freelance designer and digital consultant for the Center for Exploratory and Perceptual Art (CEPA) Gallery in Buffalo, NY. She joined the faculty at Bloomsburg University of Pennsylvania in 2007 where she teaches digital art and graphic print/book design. Her past teaching experience includes Southeastern Louisiana University, Purchase College, and Manhattanville College. O'Donnell brings with her a wide range of life experience that informs her work and teaching philosophy. Along with a growing exhibition record, she is the recipient of numerous artist residencies, grants, and awards. O'Donnell has been a member of the College Book Arts Association since 2008 and has studied at the Center for Book Arts in NYC and Wells Book Arts Institute in Aurora, NY. Her recent exhibitions include *Structure Unbound: Interdisciplinary Book Art* at Wright State University in Ohio and *P3 (Print, Produce, Publish)* at the University of Utah. She currently lives and works in Bloomsburg, PA.

Books Undone: the art of altered books

January 11 – February 28, 2018

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