

BOOKS

UNDONE 2
THE ART OF ALTERED BOOKS

...the nature of a thing... has its own... Every-
thing depends on the knowledge of...
...the process. The natural... of such
speed is... style... on suggestion
rather than... statement. ...pare for
... of... water
fall in... with the... of agitated
water in... or... acute de-
... the... temple... the broad... of
the boats and the... in them
... of a... like the one Homer

ARTISTS

Cynthia Ahlstrin*
Winthrop, Maine

Jamie Jay
Sunbury, Pennsylvania

Dave Stabley*
Muncy, Pennsylvania

Julie Bagamary
Fairview, North Carolina

Isaac Karaffa
Williamsport, Pennsylvania

Laura J. Stein
New York, New York

Martin Brief
St. Louis, Missouri

Patty Kennedy-Zafred
Murrysville, Pennsylvania

June Tekaza
Wayland, MA

Deborah Phillips Chodoff
Katonah, New York

Maggie Kerrigan
Virginia Beach, Virginia

Frank Turek
Portland, ME

Heather Cook
Buffalo, New York

Carole Kunstadt*
West Hurley, New York

Naomi S. Velasquez
Pocatello, Idaho

Sue Cotter
Parowan, Utah

Ron Lambert
Bloomsburg, Pennsylvania

Marcia Vogler
Charlotte, Vermont

Caitlin Downs
Lancaster, Pennsylvania

Amanda Lenig
Selinsgrove, Pennsylvania

Maureen Vooz
Northampton, Pennsylvania

Emily Eldred
Springville, Iowa

Ryan Lewis
Kalamazoo, Michigan

Shannon Weber
Cottage Grove, Oregon

Irwin Freeman
Philadelphia, Pennsylvania

Yvonne Love
Lewes, Delaware

Margaret Whiting
Waterloo, Iowa

Emily Green
Williamsport, Pennsylvania

Robin Miller
Bluefield, West Virginia

Nanette Wylde
Redwood City, California

Toby Lee Greenberg
New York, New York

Lori Murphy
San Francisco, California

Joanna Knox Yoder
Williamsport, Pennsylvania

Hairi Han
Chicago, Illinois

Chris Perry*
Ridgefield, Connecticut

* Artist's previous work was juried
into Books Undone, 2018.

Craig Hill
Gambier, Ohio

Janet Reynolds
Houston, Texas

Dorsey Hogg
Burlington, Vermont

Judith Serling-Sturm
Cincinnati, Ohio

Michael Hower
Enola, Pennsylvania

Shawn Michelle Smith
Chicago, Illinois

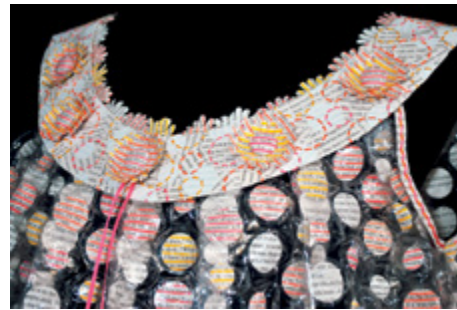
CYNTHIA AHLSTRIN

I collect discarded novels to create my altered books. When cutting pages away from the book block to create future fabric, I find many words to be ephemeral but others thrive endlessly. My fascination is with the latter. They influence my visual process and focus my attention on violent events perpetrated against female characters and on the prevalence of organized practices marginalizing women within the plot lines. My thoughts on the prevalence of this destructive writing practice have been translated into a series of work fashioned to emulate 1950s and 1960s foundation wear and boudoir apparel. The beauty of each structure creates a juxtaposition to the violence and marginalization expressed within the printed words. Each piece invites the viewer to find selected sentences and words illuminating these troubling patterns and to consider what issues women still experience in our current society. Additional words have been included to express hope and resilience.

Cynthia Ahlstrin is a multidisciplinary artist with a background in drawing, printmaking and sculpture. Her work investigates idioms from previous generations, women's issues, and botanical "*findlings*." Cynthia earned her BFA summa cum laude from the University of Maine at Augusta. Additionally, she received a minor in visual bookmaking from the University of Southern Maine, and completed coursework at the Maine College of Art. Ahlstrin is a member of the international Relief Conspiracy. She teaches drawing and bookmaking classes at Kennebec Valley Community College. Previously, Cynthia studied botany at the University of Rhode Island. The love of scientific study continues to hold sway, as much of her work contains the detail and intense scrutiny only a scientist would consider. Cynthia's work is held in private and public collections and is exhibited nationally.



Baby Dolls (No Matter When You Sleep, You're Protected), 2023, book pages, repurposed bubble wrap, embroidery floss, acrylic paint, India inks, hand-covered buttons, ribbon, nickel-coated wire, 31" h x 22.5" w x 22" d



The Pink Slip, 2020, selected sentences from hundreds of book pages, handmade layered paper "fabric," scrap thread, scrap paper, acrylic paint, graphite, hand cut paper lace, hand stitching with embroidery floss, ribbon, nickel-coated wire, 45" h x 25.5" w x 25.5" d

JULIE BAGAMARY

My work as a textile artist is heavily influenced by the beauty of nature that surrounds me, inspiring me with its vibrant colors and textures. My goal is to capture the interconnectedness of these elements in my art, drawing upon the traditional quilt-making techniques I learned from my grandmother while also adding a touch of improvisation and experimentation.

Julie Bagamary is a textile artist, instructor, speaker, and author based in Asheville, North Carolina. She finds inspiration in her surroundings to create vibrant art pieces using batik and hand-dyed fabrics. With a background in traditional fiber arts and a fondness for embroidery, Julie incorporates intricate stitching, unexpected embellishments, and various media into her work, adding depth and visual interest to reflect her vision. Her art is a celebration of nature and humanity, portrayed in a colorful and whimsical style. Julie's award-winning fiber art is regularly showcased in curated exhibits, juried shows, and galleries. Her internationally collected pieces are prized for their unique blend of artistry and playfulness.



Postscript, 2024, textile mixed media, 16" h x 12" w

MARTIN BRIEF

Nature (volume one) was created from volume one of the Audubon Nature Encyclopedia, a 12-volume set published in 1965. The alteration to the book comprises a near total erasure, by hand, of the contents. The only information remaining from the original text are structural elements—the page numbers and introductory letters to each of the alphabetized sections. The book functions as a space where erasure becomes a metaphorical gesture to consider the way in which climate change and historical racism intersect. This artwork asks the viewer to consider the laborious and unnatural effort that the erasure of historical racism requires as an act of intentional misdirection rather than mere obliteration.

Martin Brief is an artist who makes drawings and artist books that are imbued with a sense of time and labor. His works are a meditative practice that explore contemporary culture. Martin's work has been exhibited in solo and group exhibitions nationally and internationally, including exhibitions in New York, Paris, Zurich, Washington, D.C., Philadelphia, and Chicago. Born and raised in Chicago, Martin currently lives and works in St. Louis, where he is a professor at Saint Louis University.



Nature (volume one), 2023, altered book, 9.5" h x 6.5" w x .75" d

DEBORAH PHILLIPS CHODOFF

Born of a need to tease out conflict in everyday situations, my artist books speak to the interaction of human nature with mundane frustrations, the push/pull of constraints and expectations, and encounters with uncontrollable situations. I chose the book as an ideal vehicle for this subject matter because of its time-based, sequential nature. Whatever form a book takes—traditional or sculptural—its visual narrative unfolds over time and through space. This little book, *To Draw*, plays with the word “draw.”

Deborah Phillips Chodoff studied printmaking at Atelier 17 in Paris with Stanley William Hayter and Krishna Reddy. After returning to New York City, she worked as a printmaker, painter, and art educator. In the early 1980s she began making unique artists’ books as an extension of her works on paper, joining a nascent community of experimental book artists. Her work has been shown nationally and internationally and is in numerous collections, including the fine art collection at The Center for Book Arts in New York City, the MoMA library, libraries at Harvard, Yale, the University of Alberta, and Florida Atlantic University, and Hillary Clinton’s archive collection.



To Draw, 2019, unique artist book (scroll), 1.5" h x 2" diam. closed; opens to 36" l

HEATHER COOK

I love when a book looks like it’s been around long enough to be a ghost. The stained pages and crackled spines bring a sense of nostalgia and a tangible connection to history. Trouble is, many of the books I love most get tossed into thrift stores or landfills. Paper, fragile yet strong, is the perfect medium because of its willingness to be manipulated. This allows me to use the pages to bring the underlying messages and book back to life.

Heather Cook is a book artist living and working in Buffalo, New York. Through book sculpting, she explores and unravels the intricate layers within stories and fairytales, capturing underlying messages within a given novel. Her academic background in literature serves as a foundation to focus on the text to inspire the creations. Meanwhile, her love for book arts challenges her to bring the stories to life in a visual manner. The dichotomy creates a dynamic process that brings life to each story.



Climbing Out, 2024, sculpture, 10" h x 13" w x 10" d

SUE COTTER

Un Amor de Mexico is my love letter to Mexico, a document of my many experiences traveling in that country over the years: the art, the music, the language, the food, the festivals, the joyous, loud, colorful culture. For this work I used a Spanish language book purchased from the San Miguel library book sale. The figure is made of Mexican bark paper cut, stitched, soaked, and sculpted. Beads and assorted found objects were collected during my explorations of the streets, markets, and countryside. Text pages are extracts copied from my journals.

Sue Cotter is a letterpress printer, artist-book maker, and assemblage and collage artist who began her art-making career as a painter; a love of storytelling led her to the artists' book movement. After completing a degree in fine art, she went on to learn letterpress printing and book making at the University of Nevada, Reno, Black Rock Press in 1989. In 1990 she moved to southern Utah and established Woodhenge Press. In recent years, frequent travels have led Cotter to create works that do not require printing presses and other cumbersome equipment: books created from unusual found objects, altered books, assemblage constructions, and recycled book collages.



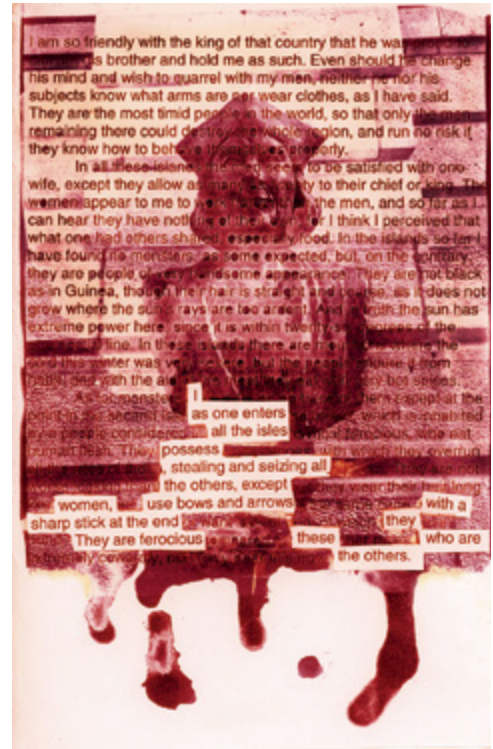
Un Amor de Mexico, 2021, altered book, 26" h x 6" w x 1.5" d



CAITLIN DOWNS

Material culture matters—by re-examining the artifacts around us, we can create a new meaning and purpose for the printed word. When a monument becomes unwanted, we can cast the bust of a historic figure in a new light by draping it in the figure's own bloody words. Old world magic can be brought back to life when we make an erasure poem from the page of a grimoire. Books carry human history, and it is my intention to reveal as much through the deconstruction of their language and contents.

Caitlin Downs teaches at the Pennsylvania College of Art and Design in Lancaster. She specializes in poetry, literature, and the interdisciplinary intersections within the arts and humanities. Her published and exhibited works include pieces such as photographic erasure poems and historical zines. She earned her MFA in Creative Writing from Wilkes University.



Bloody Columbus, 2020, photographic print on paper, 8" h x 5" w



Falling Away, 2021, print on paper, 8" h x 6" w

EMILY ELDRED

Táin Bó Cúailnge is an epic tale from ancient Ireland. Ancient peoples in Northern Europe tended to pass down stories through oral tradition, so with the rise of Christianity, pagan myths and tales faded away or were reappropriated. The Táin was eventually recorded in the Middle Ages at an abbey, presumably to preserve cultural history, though it can be difficult to tell how much of the story is faithful to the original (if indeed a single original version ever existed in the first place). Through conquest, destruction, cultural shifts or just time, facets or entireties of ancient cultures all over the world have been permanently lost. This bronze book was cast from a wax model made from a book sculpture that was later burned for use of its ashes. The sculpted-out middle symbolizes omissions, changes, recensions—the original book's ashes fall through the hole like sand through an hourglass.

Emily Eldred has worked in the realm of book art and bookbinding for 20 years. She earned a BFA in sculpture at the University of Iowa and is currently an MFA candidate at the University of Iowa Center for the Book. She prints artist books under the name Chaotic Harmony Press.



The Tain (from the Alexandria Series), 2021, book art, cast bronze, book ashes, 6" h x 8.5" w x 5.5" d

IRWIN FREEMAN

Damaged book parts of banned authors as well as the shipping carton are queered, bound, and frescoed. The forms are painted with a slurry of gypsum, pigmented, and dried to the excavated aesthetic of speculative archaeology.

Reclamation-themed sculpture by Irwin Freeman has been exhibited at museums in Providence and Phoenix, universities of Pennsylvania and Wisconsin, and literary journals *The Brooklyn Review* and *Bracken*.



hooks sarton delany whitman, 2023, book covers, book pages, cardboard, cordage, gypsum, pigment, 4" h x 17" w x 4" d

EMILY GREEN

Life is stories, strung together like beads on a string and then tied together as one loop. My paintings tell the stories that string together the necklace of my life. Short, small moments become symbols in a visual language I use to express deeper emotions. I choose images of my life and culture in central Pennsylvania because they are mine, of me as I am of them. I mark my seasons by the food ripening in the garden, and by the work of my hands. It is small, quiet work, women's work, common work. But there is strength in these things just as there is strength in the bones of old hands. I choose each image carefully and with intention, with secrets hiding in the details.

Emily Green is a graduate of the Fine Art program at Alfred University. Her thesis focused on quilt patterns as art and storytelling. Emily also enjoys working on costuming and set design for local productions and experimenting with all sorts of materials. She has about 16 different hobbies, 327 unfinished projects, 5,670 projects yet to be started, and too many books to count.



Quarantine Dreams, 2022, acrylic on canvas, book pages, 24" h x 12" w

TOBY LEE GREENBERG

Biography: Unwritten, considers the issue of wrongful conviction with a focus on the most egregious of erroneous judgements—the death penalty. Using the Death Penalty Information Center's (DPIC) database as a resource, *Biography: Unwritten* includes a book for each of the nearly 200 exonerated people on DPIC's Innocence Database since the 1970s. Book titles suggest a biography, with subtitles hinting at the book's contents. But the pages are sealed with cement, like a prison cell. These are the empty biographies of the innocent who were on death row for crimes they did not commit. On the final page, the epilogue, one sees a statement and information regarding the subject's time on death row. The statement reveals a milestone or simple moment that has been lost. Each book sits upon a floating stack of untitled books, paying homage to the innocent who were executed, whose stories are forgotten.

Toby Lee Greenberg is a conceptual artist whose work often includes ordinary objects and the appropriation of public information, which is used to express a critical analysis of current social or political issues in American culture. Toby Lee received a BFA from the Tyler School of Art, Temple University, and an MFA from the School of the Art Institute of Chicago. Her work has been published, exhibited, and is in collections throughout North America and Europe. Web: tobyleegreenberg.com



Biography: Unwritten, detail from room installation, 2024, book, cement, glue, 36" h x 46" w x 7" d

HAIRI HAN

In *CMYK rhapsody*, I blend 2D typography with an accordion-style 3D structure, evoking lyrical narratives. The book pays homage to the significance of CMYK color in print design, expressing my deep appreciation for these colors as a daily experience in my visual artistry. Through dual-sided pages, I harmonize CMYK like sparkly stars in the night sky, exploring contrasts: 2D vs. 3D, CMYK vs. Grayscale, English vs. Korean, folding vs. stretching, and more. On one side, each pop-up letter represents a constellation's initial; on the other, grayscale constellations tell their stories in Korean. Visual interpretations of stars' movements emerge with overlapped, blended CMYK color letters in English. As the book unfolds, pop-up letters form words like BLOG, HTV, SPACE, and EDU, serving as visual puns. In my work, form and content are inseparable, representing a unique approach to discovering and delivering stories in visual communication.

Hairi Han is a Chicago-based design educator and visual artist who skillfully navigates the poetic realm of visual storytelling through book art and motion graphics. Particularly, she incorporates typography, digital technology, and handcraftsmanship into her artist's books, creating emotional narratives with a tangible form. As an award-winning artist, her work has been showcased in over 40 regional, national, and international exhibitions, including the prestigious Art Venice Biennale. Her artist's books proudly reside in the Kentucky Museum and private collections in the U.S. Currently, Hairi is an associate professor in the Graphic Arts and Design program at Benedictine University in Lisle, Illinois. Her dedicated teaching earned her recognition as the recipient of the University's Distinguished Faculty Teaching Excellence Award in 2022.



CMYK rhapsody, 2022, work on paper. 9" h x 6.5" w x 70" d

CRAIG HILL

My studio work incorporates found materials and appropriated images in the creative process. This allows the images to become meaningful because of their symbolic association. Even though I seek to make my artwork approachable to the viewer, it isn't something that dictates my decisions in the process of making art. I don't work with a preconceived idea or notion of content at the onset. As meaning is assigned to the images and interrelationships develop, the content and direction eventually emerge as a byproduct of the process. I'm interested in visual tension; whether this tension is created through chance, the use of humor, odd relationships, or the re-examining, re-hashing, and re-interpretation of close encounters with life.

Craig Hill earned his BFA in drawing from the Atlanta College of Art and his MFA in painting and printmaking from the Rhode Island School of Design. He teaches drawing, painting and printmaking. His work appropriates imagery and techniques from pop culture and modernist works of art. In using well-known childhood imagery such as super heroes, toys and ray guns, he creates paintings that revolve around issues of masculinity and male rites of passage.



Untitled 1, from the Report from the Surface series, 2022, collaged vintage coloring books on paper, 17" h x 17" w



Untitled 3, from the Report from the Surface series, 2022, collaged vintage coloring books on paper, 17" h x 17" w



Untitled 2, from the Report from the Surface series, 2022, collaged vintage coloring books on paper, 17" h x 17" w

DORSEY HOGG

I have discovered that there is an endless supply of beautiful, interesting, and relevant paper material that is thrown away. There are also endless ways of creating with paper through the book arts, paper engineering, origami, and sculpture. I love the challenge of taking a book whose pages have not been opened in years (if ever) and creating a new life for it; exposing the words, illustrations, photos—all the life within—and showing it to the world in a new way.

Dorsey Hogg explores book arts by repurposing books that are destined for the landfill. Using discarded books and materials has provided her with endless projects and opportunities while keeping her art footprint very small. Dorsey Hogg has been teaching art in Vermont for 26 years. She earned her BFA at the University of Cincinnati and her M.Ed at Saint Michael's College. Dorsey shows her book art regularly in galleries around Vermont and has been honored to be a part of book arts exhibitions in Connecticut, New York, and Ohio.



Delicious, 2020, discarded books, 10" h x 13" w x 2" d (open)

MICHAEL HOWER

My work focuses on historical themes, portraying human objects and structures in modified environments now devoid of human activity, with a particular interest in places of industry, prisons and graffiti. My work conveys themes of wear, deterioration, and nature's reclamation of manmade environments. Recently I have started exploring sculptural spaces by using photography as an effort to challenge myself further. Altered books allow me to explore in a tactile and multidimensional way.

Michael Hower is a photographer from central Pennsylvania, where he resides with his wife and his two boys. Originally trained in painting and drawing, he switched to digital photography 12 years ago. Over that time, he has amassed a resume of over 200 exhibitions and publications. His work has been featured in shows at the Biggs Museum of Art, Delaware; Masur Museum of Art, Louisiana; and the Pennsylvania State Museum, where he received First Place in Photography in 2023. His work has also been featured in such publications as *The Santa Clara Review*, *Penn Review* of the University of Pennsylvania, and the recent book *Essential Voices*.



On the Road, 2024, digital photographs, books, concrete, coal, paint, 9" h x 26" w x 10" d

JAMIE JAY

When I embark on the journey of altering books, it's a meticulous and deliberate process that unfolds from inception to completion. I commence by gathering discarded books overlooked by the public. Intently studying each book, I await the spark of inspiration that guides my artistic vision. With a carefully sketched plan, I meticulously select materials. My ultimate objective is to breathe a renewed vitality into each project, rendering the book a hundredfold more captivating than its original state. In my latest altered book series, I've introduced QR codes to actively engage the observer by extending the adventure, fostering a dynamic connection between the art and its audience.

Jamie Jay cultivated her design expertise, studying at the intersection of creativity and functionality. With a background as a designer for Hershey candy packaging and other snack companies, Jamie's artistic journey extends beyond conventional realms. Featured on TLC's "Extreme Cheapskates" for her unique perspective on frugality, she discovered her passion for altering discarded books in 2022, evolving it into a central theme in her artistic repertoire. Her murals and foreground art grace permanent exhibitions at the Oakes Museum in Grantham, Pennsylvania. Currently, Jamie serves as the sole costume designer for Professor Wilkes LLC, further showcasing her diverse artistic talents.

ISAAC KARAFFA

Although atlases have historically been used for navigation, the dawn of the smartphone has practically negated their usefulness to the average traveler. Freed from its utility, an atlas remains legible, especially to those familiar with the ground it covers. Place names hold significance and call to mind images, experiences, memories, and ideas. Many place names refer to the natural world and also to a past that is as fictional and mythic as it is real. An atlas also references woodlands, valleys, mountains, rivers, and streams features that seem timeless, existing before human civilization and certain to remain well after we are gone—but this assumption is mistaken. We live on ground that is always on the move, albeit that movement is incredibly slow. An atlas, then, is a paradox. It presents large, complex tracts of land on a scale and in a format that is small and simple; what at first seems an official, accurate lay of the land, is only a snapshot of a cultural, historical, and geological moment, in the middle of which we live.

Isaac Karaffa studied literature at Penn State and works in a variety of media, bringing to his artwork a diverse array of interests, including philosophy, science, and art history. Web: isaackaraffa.com



The Clinic, 2022, mixed media altered book,
12" h x 7.5" w x 5.5" d



Valley Boy, 2024, pencil and collage on atlas pages,
31.5" h x 22.5" w

PATRICIA KENNEDY-ZAFRED

My recent work features vintage photographs, courtesy of the Library of Congress, that have been screen printed on hand-dyed fabric and enhanced with text. *Spring Harvest*, utilizing Dust Bowl era photographs, is a tribute to the independent family farm, which continues to struggle to survive across the United States. The men, women, and children of America's family farms are a treasured part of our national heritage. *White House Guest Book* is based on portraits by Charles Bird King of young Ma-Has-Kah, chief of the Ioway, and Hayne Hudjihini, Eagle of Delight, wife of Chief Shaumonekuse of the Otoe tribe, during their visits to the White House in 1821-22 to negotiate tribal treaties with President Monroe. This book features multiple print techniques, including color separations, posterization, and black and white imagery, to emphasize these dynamic and proud Native Americans, who continue to seek equality.

As a storyteller, Patricia Kennedy-Zafred creates thought-provoking narratives using fabric, dye, silkscreen, and ink to develop a visual dialogue with the viewer. The interpretation of each piece is conceived through the lens of individual experiences, memories, or perspectives. Her quilts marry a lifelong fascination with photography, history, and stitch, often reflecting faces of pride and dignity, sometimes under challenging circumstances. The stories expressed, whether historical or personal, reflect upon our diverse American fabric, possibly reminding the viewer of someone or something they may have forgotten, compelling them to linger, just a moment longer. Her prize-winning work has been exhibited nationally and internationally, has been published in books and magazines throughout her career, and is held in public and private collections.



American Portraits: Spring Harvest, 2020, bookmaking/printmaking/textiles, 11" h x 48" w x 16" d

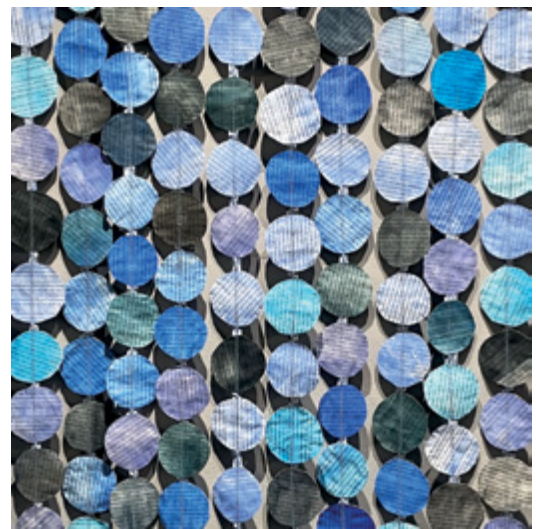


White House Guest Book, 2020, bookmaking/printmaking/textiles, 16" h x 66" w x 30" d

MAGGIE KERRIGAN

I consider altered books to be a method of eliciting a further message from the printed page, augmenting the initial narrative created by the author. The artistic twist added to the physical book merges my own impressions and message with that of the author. This provides an added dimension to consider regarding the original literary work. Using the novel *Black and Blue*, I created an ode to survivors of domestic abuse. Every aspect of the artwork was a choice—frayed fabric, zig zag stitch, imperfect painting, non-perfect circles. What does each element mean? The viewers must answer for themselves.

Maggie Kerrigan is an award-winning artist and pioneer in the field of altered books. She rescues unwanted books and transforms them into works of art. She has developed a unique style of carving the books with scissors to create words and images that elevate the meaning of the book. The book's title and content inform the final artwork. Maggie has been the featured artist at several invitational exhibitions, including *Paper Cuts* in Woodstock, Georgia, and *Re-Art* at the Suffolk Art Center, Virginia. Her artwork *Their Tender Hearts* received the Merit Award at ArtFields 2022 in Lake City, South Carolina. Maggie has published two journals, *The (almost) Blank Journal* and *The Gratitude Project*. Her studio is located at the Virginia Beach Art Center. As a leader in the arts community, Maggie has served as the President of the artists' collective, The Artists Gallery, as well as Board President of the Virginia Beach Art Center.



Black and Blue, 2023, paper, fabric, 55" h x 48" w

CAROLE KUNSTADT

Pressing On combines the hardness of iron, the softness of fibers, and the wisdom of words* as a testament to generations of women, their multi-layered heritage, the domesticity of female domains. Antique sad (solid) irons evoke the tactile, experiential memory—the ‘herstories’. *Text from writings by Hannah More (1745-1833), published in 1791. More was an abolitionist, social reformer, philanthropist, writer, and feminist. Her writings strongly influenced the public mind and social character of her day. More's life-long cause was galvanizing women to act not as domestic ornaments, but as thinking, engaged, and responsible beings. More helped give the abolition movement a public voice with her writings. She remained active in the anti-slavery movement her entire life. Dying in September of 1833, she lived just long enough to see slavery abolished in the British Empire. More's convictions were moral, social and, political, inspiring us to raise our voices to injustice.

After a childhood in a small New England town, Kunststadt received a BFA from Hartford Art School and continued with postgraduate studies at Akademie der Bildenden Künste, Munich, Germany. Ten years ago, she re-entered a familiar landscape as in her youth, moving to the Hudson Valley, having lived for 35 years in New York City. Awards include: Kuniyoshi Fund Award, 2017; Exceptional Professional Success Anchor Award, 2023, Hartford Art School. Collections: Special Collections Library, Vassar College, Poughkeepsie, New York; George J. Mitchell Department of Special Collections, Bowdoin College Library, Brunswick, Maine; Book Arts Collection, National Museum of Women in the Arts, Washington, D.C; Permanent Collection of The Center for Book Arts, New York City; Baylor Book Arts Collection, Baylor University, Waco, Texas; Correspondence Des Arts/Book Art Museum, Lodz, Poland.



Pressing On No. 1, No. 5, No. 4, *Homage to Hannah More*, 2019, antique sad irons, linen thread, paper: pages by Hannah More dated 1791, 7" h x 14" w x 10" d

RON LAMBERT

The symbol of a book carries a weighty significance; books are seen as having the potential for enlightenment to some and the risk of corruption to others. This dual nature of the book poses a captivating challenge as an artistic symbol. I use the image of the book to create objects that provoke contemplation about what past gets to be recorded and our aspirations for the future. In navigating this dichotomy, I aim to weave a narrative that reflects on the interplay between information, belief systems, and the shaping of our future.

Working mainly in video and sculpture, Ron Lambert investigates the intersection between psychology and the environment. Ron has shown in galleries nationally, including the Urban Institute for Contemporary Art, Michigan; the Blue Star Contemporary Art Museum, San Antonio; the Center on Contemporary Art, Seattle; the New Britain Museum of Art, Connecticut; The Susquehanna Museum, Pennsylvania; and The Sculpture Center, Cleveland. His videos have been screened internationally, including the Crosstalk Video Festival, Budapest, Hungary; CICA, South Korea; and the Sanluan Yishu project, Beijing, China. His work is in the Vascovitz collection, the Swedish Medical Center, and the Tacoma Art Museum. Ron was a founding member of the COOP collective in Nashville, Tennessee. He received his MFA from the School of Art and Design at Alfred University, and his BFA from the University of Connecticut. Ron is currently an Associate Professor at Bloomsburg University in Pennsylvania.



Body of Research, 2024, ceramic, wood, 26" h x 69" w x 11" d

AMANDA LENIG

As a trained graphic designer, an artist statement can often feel like a foreign task. My role as a designer is to visually solve and communicate someone's else's vision—which of course exercises my process, problem solving, and creative abilities—but does not often result in the making of traditional art. When I am lucky enough to engage in true artistic endeavors, I find myself drawn to projects that blend my observational, and often nostalgic, design sensibilities with tactile and even constructed elements that can be digitally enhanced, creating works that are more about the process than an intended message.

Amanda Lenig is an educator, creative director, designer, and illustrator. She earned her MFA in Graphic Design from Marywood University and is currently chair of the Department of Art and Design at Susquehanna University. Her work has been awarded and published both nationally and internationally in *Graphic Design USA*, *Graphis*, *Creative Quarterly*, the *AGDA*, *The AAF*, and *The Association of Illustrators London (AOI)*. Professionally, Lenig's work focuses on brand identity development, and personally, she enjoys exploring found-object digital collage.



Da Capo, 2019, paper/photo/digital collage, 35" h x 22" w

RYAN LEWIS

Eversion refers to an organism's ability to turn itself inside out. For example, a sea cucumber can eject its internal organs to distract predators, sacrificing vital functions for survival. Similarly, introverts temporarily evert their personalities to function in extroverted contexts. This performance is simultaneously action and reaction, assertion and retreat. This transformation can be physically, emotionally, and mentally taxing. Cultural, educational, and professional environments do not often provide introverts the sanctuary necessary to revitalize themselves. *Everted Sanctuaries VI* communicates about the complex needs of introverts. Transformed objects become metaphors for the often uncomfortable process of becoming temporarily extroverted. Ubiquitous exteriors part to reveal intricate interiors—beautiful, but unintended consequences of the contortions necessary to fit in. Identities vacillate between self and other, hoping to please, becoming something new. *Everted Sanctuaries VI* demonstrates the remarkable flexibility of introverts and asks viewers to consider the depth and vulnerability concealed beneath silent surfaces.

Ryan Lewis is an animator, artist, graphic designer, and educator based in Kalamazoo, Michigan, where he is an associate professor of graphic design at Western Michigan University. His animation has been screened at festivals and exhibitions nationally and internationally, such as Digerati Emergent Media Festival, Denver; Collage on Screen, New Orleans; The Nur Box Festival, Alberta, Canada; Revolutions per Minute Festival (RPM), UMASS Boston; the International Motion Festival, Cyprus; and Videomejeda at the Museum of Contemporary Art of Vojvodina, Serbia. In professional practice, Ryan has designed for the Voinovich School of Leadership and Public Affairs and Henry Schein, Inc. Ryan earned an MFA from the Ohio University School of Art + Design and a BFA from Utah State University.



Everted Sanctuaries VI, 2018, single channel digital video, 1080p HD video

YVONNE LOVE

Yvonne Love's work observes, records, and responds to both the beauty of nature and the anthropogenic issues that have become acute in recent years, from water contamination to the climate crisis. In exploring these issues, her work is often in collaboration with biologists, environmentalists, poets, and musicians, as well as other visual artists.

Yvonne Love is an associate professor of art at Penn State Abington. Recent solo exhibitions include Ruffin Gallery (LR Collaborative), University of Virginia; Gallery 221, Brown University; Madelon Powers Gallery, East Stroudsburg University; and LG Tripp Gallery, Philadelphia. Her work has recently been featured in *Dark Mountain Journal*, *The Hopper*, and *Up The Staircase Quarterly*. Love received her MFA from the University of Pennsylvania and is represented by Brenda Taylor Gallery in Boston, and through an affiliation with LG Tripp Gallery Philadelphia: LG Tripp Gallery, Philadelphia.



White, 2019, collage of Audubon book pages, 7" h x 7" w



Black, 2019, collage of Audubon book pages with sulphur butterflies and pins, 7" h x 7" w

ROBIN MILLER

These pieces are part of a body of work made from old book covers. Every bit of the original book cover is used in the construction of each piece. The title of the book is used for the title of each finished piece.

Robin Miller is a visual artist living and working in Bluefield, West Virginia. His work can be found in the permanent collections of the Philadelphia Museum of Art, University of Delaware, Philadelphia Museum of Jewish Art, the Savannah College of Art and Design, and online at rmillerthings.com.



Modern X-Ray Practice, 2019, deconstructed book cover and wax, 3" h x 2" w x 2" d



Cathedrals and How They Were Built, 2019, deconstructed book cover and wax, 3" h x 2" w x 2" d



Dottie Dimple Out West, 2019, deconstructed book cover and wax, 2" h x 2" w x 2" d

LORI MURPHY

I have been dismantling and reassembling a volume set of *Metropolitan Seminars in Art*. I am interested in altering the narrative, writing new stories over the old. My process is the continuous rhythm of deconstruction and reconstruction—breaking down this vintage canon of art history from the 1950s and reworking it. I ripped out pages, tore them up, then reassembled the parts until they spoke some truth to me. At first, I hand-sewed the disassembled pages together with thread, mending history. Discovering staples to fasten the fragments together significantly shifted my visual language. Not as gentle or delicate as thread, the metallic staples referenced armor or weapons. Pounding the stapler was more physical than sewing, let alone the satisfying, echoing kaCHUNK with every staple—perfect for my mission of transformation. As I respond to these books, I think about the artists represented; I wonder about those overlooked or not included.



Lori Murphy is a mixed-media artist who works with various found materials—from art history books collected at used bookstores to abandoned scraps of paper and objects found while walking the streets of San Francisco, where she lives and works. Materials and methods carry meaning, and she combines the two to create new narratives reflecting her thoughts about history, people, and community. Conceptually relevant, ingeniously creative, art is her way of dealing with and commenting on the world around her. She has exhibited widely in galleries and museums and received her MFA from the San Francisco Art Institute. Web: lorimurphyart.com



Portals, 2020, staples, paint, and book pages from *Metropolitan Seminars in Art* by John Canaday, 13" h x 10" w



Great Divide, 2020, staples, thread, graphite, wax and paint on reassembled pages from *Metropolitan Seminars in Art* by John Canaday, 13" h x 11" w

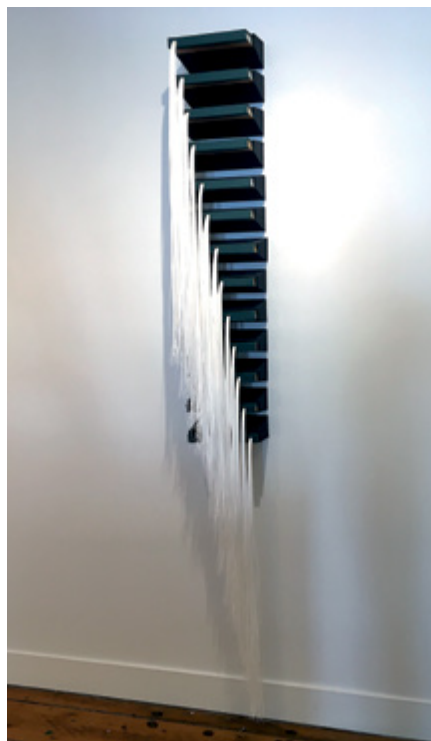


Fewer Words, 2020, mixed media and a book page from *Metropolitan Seminars in Art* by John Canaday, 12.5" h x 9.5" w

CHRIS PERRY

Flipbooks
and
cutting paper
combining the two
and then
extending the paper beyond the cover
adding a second
and then
a third book
making shapes out of multiple books
and then
adding paper strips
both straight
and very acute triangles
and then
adding more books
making bigger shapes
not always by connecting the books
and then
adding gatherings of tiny pieces of paper
made from
thousands of cuts
some making very small triangles
others very long
and then
moving them off the pedestal
and onto the wall
and then
the ceiling
and then
by making many the same
they fill a wall
or
a room

From art school in Baltimore.
To NYC to work at the Guggenheim.
And then a sculptor.
A career as a woodworker and cabinetmaker.
Finally in 2007.
Back to making art full-time.
Switching from painting to book art.
And then a move to Ridgefield Connecticut.
A studio in the country.
Making works larger than just a single book.



237 *Ripples: ribbon(falls)*, 2022, altered books,
92" h x 10" w x 12" d

JANET REYNOLDS

I created this book using a discarded world atlas and a frame from a damaged globe. I had the metal frame from the globe for a while, waiting for the perfect project. The book is assembled using Hedi Kyle's piano hinge binding. This binding gets its name because of its resemblance to the hinge on a piano lid. This particular project uses wooden skewers but any circular rod will work. The skewers are used to weave the signatures together. The title *Fragile Planet* speaks to the current state of our world. When I was cutting the pages, I was looking at the various continents and contemplating the impact global warming and climate change are having on them. Living in the U.S., in such a privileged country, many individuals are oblivious to, or ignore the seriousness of, climate change because they are not directly impacted by its consequences yet.

Janet Reynolds is a visual artist/educator living in Houston, Texas. Her interest in book arts began when she attended a summer residency at Boston University. She completed her MA Art Education in 2013, and the focus of her thesis project was exploring artistic learning through tunnel books. Through her art, she strives to capture the delicate balance between nature and human impact. She aims to evoke a sense of responsibility and awareness, urging viewers to contemplate their role in preserving the environment for future generations. She enjoys experimenting with sculptural forms of book making and using nontraditional materials. She has shown her work nationally and internationally and has pieces in collections at Bainbridge Island Museum of Art and several university collections.



Fragile Planet, 2022, discarded atlas, metal globe frame, 18" h x 13" w x 12" d



JUDITH SERLING-STURM

After several years of failed attempts to comment artistically on the practice of book banning in the United States, it finally occurred to me that the only way to explore the repression of ideas is to destroy books—unsuccessfully. This ongoing series currently consists of nine altered books. Details about the controversies of the books in this series are imbedded in each piece. Every book is altered in a way that reflects some aspect of the book's text. These books no longer open, yet their pages spill out, unable to be contained by attempts to keep them from the public, for it is not possible to barricade ideas. In my studio I have an entire bookshelf of banned books waiting to be researched, altered, and added to this series.

Judith Serling-Sturm apprenticed to a hand book binder whose specialty was exposed bindings. She was instantly captivated by the textures of the art form and identified with the way that exposed bindings elevate the efforts and magnify the honor and beauty of “keeping it together.” In her work, which assumes both traditional and non-traditional forms, binding technique, structure, materials, and content are equal players in the communication of an idea. Serling-Sturm’s artist books are exhibited in shows around the country. Her work often addresses issues of social justice and the natural world. Her artist books are in the permanent collection of the Cincinnati Public Library, University of Cincinnati Women’s Center, and Xavier University.



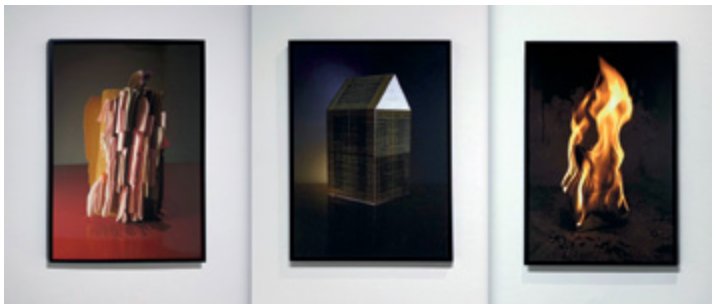
Banned! An Incomplete Visual History of Book Banning in America, 2023, books, mixed media, 10" h x 13.5" w x 10.5" d



SHAWN MICHELLE SMITH

Uncle Tom's Cabin is a difficult text. Published by Harriet Beecher Stowe in 1852, it was the best-selling novel of the 19th century. An anti-slavery text that helped fuel abolitionist sentiment before the Civil War, the book is also the source of some of the most trenchant racist stereotypes in U.S. culture. Even as it calls on the morality of white women to end slavery, it asserts a brutal racial hierarchy. As a professor of American literature and American studies early in my career, I taught *Uncle Tom's Cabin* roughly every year for a decade. Returning to the book many years later, I felt a need to reckon with this disturbing, foundational text. I took apart its pages and constructed small paper cabins. I then photographed them with strong lighting and shadows, and set a few of them on fire, to underscore the haunting and violent nature of this book in U.S. culture.

Shawn Michelle Smith is professor of visual and critical studies at the School of the Art Institute of Chicago. She studies the history and theory of photography and race and gender in visual culture. She is an award-winning author who has published seven books, including, most recently, *Photographic Returns: Racial Justice and the Time of Photography* (Duke University Press, 2020). She has been awarded fellowships from the John Simon Guggenheim Memorial Foundation, the Sterling and Francine Clark Art Institute, the Georgia O'Keeffe Museum Research Center, and the Schomburg Center for Research in Black Culture, among others. Her photo-based artwork has been exhibited in art galleries and university museums across the country.



Untitled triptych, from Reading
Uncle Tom's Cabin, 2019,
archival ink prints, 30" h x 80" w



Untitled grid, from Reading
Uncle Tom's Cabin, detail, 2019,
silver gelatin prints, 45" h x 88" w

DAVE STABLEY

These two sculptures are meant to represent an abstract architectural collage using different materials. I start with a variety of book shapes that are cut out on the band saw. I use an interesting central shape to start my process and build from there. I always try to think about form, negative and positive space, rhythm, variety and repetition as I continue with the construction process. I am interested in the ways that abstraction allows the viewer to interpret the work from their own point of view. I hope to create a visual experience for the viewer that elicits a meaningful and positive connection.

—••—

Dave Stabley received his BA from Millersville University in 1980 and his MFA from the University of Nebraska/Lincoln in 1984. After graduate school, Dave and his wife, Deb, supported themselves by selling their clay work to galleries and the public throughout the United States. In 2011, Dave began teaching ceramics and sculpture at Penn College. In 2022 he retired from teaching and is working on his artwork, enjoying his family, playing golf and racquetball, and planning to travel.



Towers, 2024, mixed media, 26" h x 14" w x 11" d



Pillars, 2024, mixed media, 24" h x 17" w x 10" d

LAURA J. STEIN

Painting with oils or acrylics was always my preferred means of expression. I later began collecting printed media to use in my work, sparked by the work of Joseph Cornell. First, I pasted down images of objects and faces. Then I felt the need to express more immediacy and action in my work. I began to tear up the images and discovered that each bit of paper contained its own light and dark, as if it was a brushstroke of wet paint. In effect, I was turning a solid bit of paper into a liquid stroke. I have piles of these brushstrokes in my studio. I fashion them from auction catalogs filled with silver and gold objects, porcelain, and jewelry, and use reproductions of paintings and sculptures. I cut, tear, paste, and inlay new strokes and form rearrangements of these elements, remaking them into something that is meaningful to me in the moment.

Laura J. Stein was born in New York City. She received a Bachelor of Fine Arts degree from Cornell University, with additional studies at the Pratt Institute, the School of Visual Arts, Parsons School of Design, Cooper Union, and the Art Student's League. Her work was recently on display in a solo show, *Arrangements*, at the Arno Maris Gallery, Westfield State University, MA. Her work has been shown at Arts Gowanus, Open Studios, Brooklyn, New York, and the Arts in Embassies Program, US Embassy, Conakry, Guinea. She has had solo exhibits at Sinclair Community College, Dayton, Ohio; and the Sheetz Gallery, Penn State Altoona. She currently lives and works in New York City.



Blue Haze, 2020, paper collage, 11" h x 14" w



Swing Shift, paper collage, 9" h x 12" w



Blue Field no. 2, 2021, paper collage, 20" h x 30" w

JUNE TEKAZA

Offset printed maps and atlases are ripped, cut, and otherwise destroyed. The individual cut pieces are then folded, woven, and sewn together to suggest other almost known structures as in these flexible sculptures. Conflict informs the work. Being destructive can be frightening, though the fear is not in the destruction of the map as object. Implicitly it suggests that containing destructive impulses can be rewarding. The containment inspires a quiet, meditative, if obsessive, process where the woven integration of the conflict is pondered. Arthritic joints in fingers and wrists pay a price.

June Tekaza (aka Gunta Kaza) received a PsyD from Boston Graduate School of Psychoanalysis, and an MFA from Rhode Island School of Design. Gunta teaches in the Integrative Sciences and Biological Arts Department at the Massachusetts College of Art and Design in Boston.



Keeping it Together, 2023, offset printed paper, linen thread, 10" h x 14" w x 14" d



Bottoms Up, 2023, offset printed paper, linen thread, 11" h x 9.5" w x 9.5" d

FRANK TUREK

The magic of a book is that it holds pages, which have the potential to open up entire worlds to our imagination. My art process for my altered books preserves this magic by building within the hardbound covers an actual container for poetically inspired images, text, and objects, which ignites the viewer's imagination and contemplative thoughts. Creating art within a book also engages the viewer in a more confiding way than art that hangs on the wall, for the simple fact that a book is a hand-held object—viewable within arm's reach. Many of my book pieces contain parts meant to be taken out, further engaging the experience of the artwork.

Frank Turek made his first altered book assemblage in 1993 and has since created over 60 book-art pieces. He has been building his boxed assemblage artworks since graduating from art school in 1990. Web: furek.art



Hesperides, 2023, book assemblage, 7.5" h x 11" w x 2" d

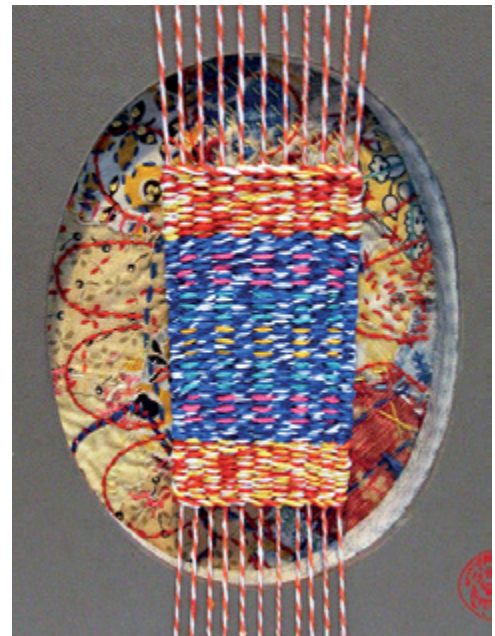
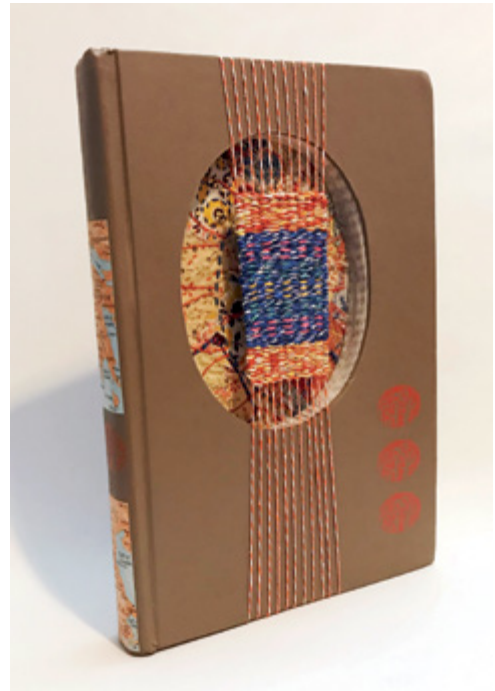


Runaway Horse, 2022, book assemblage, 8.5" h x 13" w x 2" d

NAOMI S. VELASQUEZ

I am fascinated by the way we constantly adapt to change and are continually reconfigured by our experiences and influences. Our relationships are expected to respond to good and bad times, growth, challenges, and change. We may want to cover up experiences or parts of our lives, but remnants of those parts of ourselves are always there, in some manifestation, often peeking out from behind a front we have created. Exploring these guarded parts of ourselves and others invites intimacy, empathy, and understanding in relationships. I am intrigued with the process of creating, deconstructing, and then redefining a new composition to communicate the depth of our complex, multi-faceted lives and ever-evolving relationships. My work speaks to my relationship with our environment, responses to the pandemic, world, events and hopes for peace. The book references processes such as dyeing, quilting, embroidery, and mending for community healing.

Naomi S. Velasquez is a contemporary textile and book artist. Her artwork is consistently shown internationally and nationally and in diverse venues ranging from galleries to public works installations. Naomi holds an MFA from the University of North Texas in studio art, fibers. Naomi is a professor in the Department of Art at Idaho State University in Pocatello, Idaho. She is the coordinator for the Fiber Media and Papermaking areas. Her work is held in numerous private and public collections, including the University of Denver Library, Emory University Library, Kimmel Harding Nelson Center for the Arts, and the University of North Texas Special Collection.



Stratified, 2020, altered book, 9.5" h x 6.5" w x 1" d

MARCIA VOGLER

I have had a lifelong love affair with the handmade. I have explored many ways of expressing thoughts through textiles, paper, and design, and find the freedom and joy of book arts intensely satisfying. I work intuitively, choosing materials and structures before settling on a theme. I like to use recycled or repurposed materials and hunt through my collection of lonely scraps salvaged from old clothes, old books, and the recycling bin to find inspiration. I love a new structure or construction, and while I am a perfectionist in some areas of my life, I find myself zipping through a project because I can't wait to see it finished and to move on to the next. *It's Not What You Expected* expresses my feelings about motherhood and the roller coaster it can bring to a life. *Crown of Expectations* is a companion piece and is meant to be beautiful but a little dangerous, representing the danger of expecting too much.

Marcia Vogler was raised in Western Massachusetts. She received a BS in clothing and textile technology from UMass Amherst and an AAS in Apparel Design from the Fashion Institute of Technology. She spent her professional life designing and developing apparel products. She is a self-taught book artist and works in her home studio on a farm in Vermont, where she lives with her husband.



It's Not What You Expected,
2023, book pages, paper,
7" h x 44" w x 6" d



Crown of Expectations, 2023, book pages in
sculptural form, 9.5" h x 16" w x 16" d

MAUREEN VOOZ

Creating feels like the continual process of my own arriving, the depth of a voice I cannot quite articulate but that I also cannot contain. It draws me into an elated state of discovery, a place where my ideas have no boundaries and preconceived notions willingly unravel. I do not feel particularly confined to any specific medium at present, but rather enjoy where the qualities of the material I am working with lead me, as if they possess a life of their own. Incorporating my own writing, which is a recent experiment, creates an additional surface that feels simultaneously like a vulnerability and a necessity.

A Work in Progress

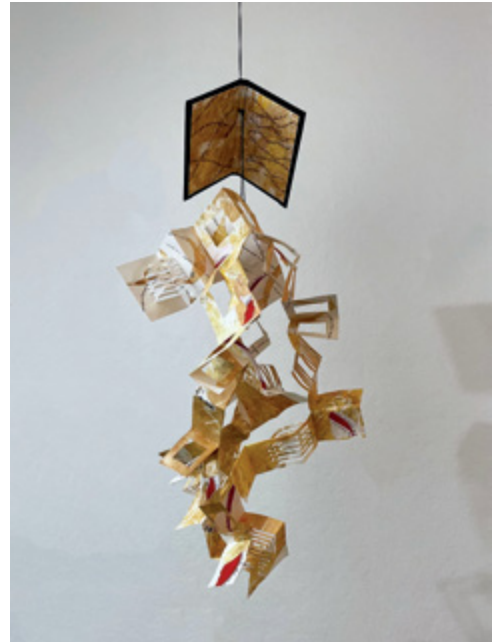
I am frozen, rough texture glistening
angles softened by salty rivulets.

I am granite
eroded by the scorching wind of emptiness.

I am a filamentous sphere
blown to bits by a single word.

I am a time traveler
a decade leaper.

Maureen Vooz is best known for being a constantly working mother of five, but is also a primarily self-taught artist, photographer, and writer. Building upon her obsession as a child, the few art courses she took at Dickinson College in the 1980s, and the informal projects she managed to eke out while working and raising her family, she recently (and happily) returned to school and completed her first semester as an adult student at Cedar Crest College. Maureen is working toward a Bachelor of Arts degree, and at the encouragement of two wonderful mentors, intends to complete a Pan-European MFA in creative writing, as well.

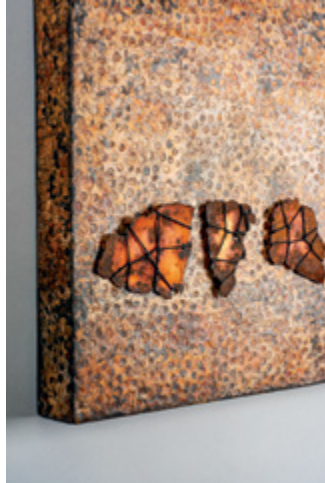


A Work in Progress, 2023, acrylic, gouache, illustration marker on white sulphite paper with book board, book cloth, waxed embroidery thread, 24" h x 10" w x 10" d

SHANNON WEBER

I have an eccentric fascination with graphics and stories being told without words. The visual intrigue of making up a new story by burning and tearing out distractions of text or images from various reclaimed pages or papers, only to reassemble and combine them with the unique dialogue of collected textural elements, holds great curiosity and helps navigate the possibility of a “Mind Map” or discovery of a forgotten language that I am recreating in each of my works stories.

Shannon Weber is a self-taught interdisciplinary artist from Oregon, whose works are recognized for her unique approach of using reclaimed and gathered materials from nature to ocean debris that can be paired with fabric to papers. She uses various methods of connection in layers from stitching, weaving, encaustic, and more to transform her designs. Shannon lives in Cottage Grove, Oregon where she maintains a full-time studio.



Burnt Embers, 2023. Japanese comic, cold wax, reclaimed metal, thread, 18" h x 18" w x 3" d



Diary, 2023. Japanese comic, oil stick, cold wax, driftwood, 16" h x 16" w x 3" d

MARGARET WHITING

I make artwork about environmental and social issues. Discarded books are my medium. I circled words on text pages from an 1896 book titled *Commentaries on American Law* by James Kent. “In the complicated business of mankind, when we come to consider the state and condition of the earth, coal energy has justly been questioned, and it would not now be permitted to corrupt or pollute the air. Every man is responsible. All must unite to attend and protect the inheritance for the future.” We are facing a global emergency. Coal plants must be retired now. My artwork *Narrow Viewpoints: The Court and Legal Profession of Iowa* consists of cut and stacked paper circles with images of one eye of judges, from the 1907 book *The Court and Legal Profession of Iowa*, which does not include women. Women are still underrepresented in the judiciary.

Margaret Whiting explores contemporary issues related to land use. She encourages thoughtful consideration of the laws that regulate American society’s impact on the land. She uses discarded law books, science books, encyclopedias, dictionaries, and maps to make statements about our environment. Whiting completed a Bachelor of Science degree in medical technology at the University of Minnesota and a Bachelor of Arts degree at the University of Northern Iowa. Whiting worked as a medical technologist in hospital laboratories and taught workshops in papermaking and bookmaking. Her work has been exhibited in numerous galleries across the country. Whiting is active in several environmental organizations and currently serves on the Executive Committee of the Iowa Chapter Sierra Club.



Commentaries on American Law: Coal Energy, 2020, texture panels made with law books, circled words on text pages of the 1896 law book *Commentaries on American Law* by James Kent, 21" h x 57" w x 2" d



Narrow Viewpoints: The Court and Legal Profession of Iowa, 2020, vintage optometrist lens, stack of paper circles with images of one eye of judges, 1" h x 2" w x 1.5" d

NANETTE WYLDE

I like stories. I like stories that engage me, teach me, and show me perspectives different than my own. Stories can teach us about different worlds and have an incredible power to develop empathy and awareness in listeners/readers. Good stories illuminate flaws in my own beliefs, inform me of sanctioned “facts” that in truth are not true, and bring light to accepted societal practices that are ignorant or unjust. The gift of a good story is the brief interlude it allows me to understand how another person feels or perceives the world around them.

Nanette Wylde is an interdisciplinary artist, writer and cultural worker making socially reflective and often language-based works using a variety of hybrid media. Wylde has a BA in Behavioral Science from San José State University. Her MFA is in interactive multimedia and printmaking from Ohio State University. Wylde’s interests include: language, personality, difference, beliefs, systems, ideas, movement, reflection, identity, perceptions, structures, stories, socialization, definitions, context, memory, experience, the natural world, change, and residue.



Redacted Babar: ABC Free, 2020, altered board book: white paint, cover is pigment print on gray Rives BFK, 7" h x 7" w



Leaving Digital: A Critical Reading of Nicholas Negroponte's Being Digital, 2023, net.art, variable



Encyclopedic: Weathered Volumes, 2023, archival pigment print on Arches 88, 19" h x 25" w

JOANNA KNOX YODER

This series of altered books are a personal story inspired by my family history. Using digital negatives from scanned wet-plate collodion tintype photographs I made of my mother's baby dress and a silhouette of my grandmother staging a wedding proposal, I printed cyanotypes on pages from my great-grandmother's book. The tree, across from the house where I grew up, is a scanned 4x5 polaroid film negative, layered on a page from my great-grandmother's book with the chapter title "A Farewell and a Welcome." The words on the page made me think of my time growing up there and how things have changed. While creating these altered books, I thought about my childhood, family, ancestors, and the impact each had on me. I thought about the void I felt without children of my own and about who would remember me when I die. These images ask questions about family legacy, memory, and death.

Joanna Knox Yoder is a photographic artist and educator originally from Burtonsville, Maryland. Yoder received her BA in art education from University of Maryland, College Park and her MFA in photography from Savannah College of Art and Design. Her work has been exhibited nationally in Washington D.C., New York, Philadelphia, Seattle, and Atlanta as well as internationally in Tokyo. She explores the connection between history, memory, and place in her photographs. She currently teaches photography full time in the graphic design program at Penn College, Williamsport, Pennsylvania.



Dutiful Children, 2024, cyanotype, 7" h x 5" w



A Heroine of Many Possibilities, 2024, cyanotype, 7" h x 5" w



A Farewell, 2024, photography, 6" h x 6" w

JUROR

SCOTT MCCARNEY

Scott McCarney is an artist, designer, and educator living in Rochester, New York. He received formal design training at Virginia Commonwealth University in the 1970s, and earned an advanced degree in photography from the University at Buffalo/ Visual Studies Workshop in the 1980s. His primary art practice has been in book form since 1980 and spans many media: from offset and digital printing to sculptural and site-specific installation. His works are widely distributed and can be found in the collections of The Museum of Modern Art, Victoria & Albert Museum, and Yale University Art Gallery, among others. His teaching and lecturing itinerary is varied: in person (New Zealand, Korea, Mexico, and South America) and online. He retired in 2020 after 16 years of teaching in the College of Art and Design at Rochester Institute of Technology.

Books Undone 2: the art of altered books

MAY 30–JULY 21, 2024

The Gallery at Penn College
Pennsylvania College of Technology
One College Avenue
Williamsport, Pennsylvania
570.320.2445
gallery.pct.edu

Gallery Director: Penny Griffin Lutz



Designed by Taryn Donovan, graphic design, 2025

© The Gallery at Penn College

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of The Gallery at Penn College.

Photos courtesy of the artists