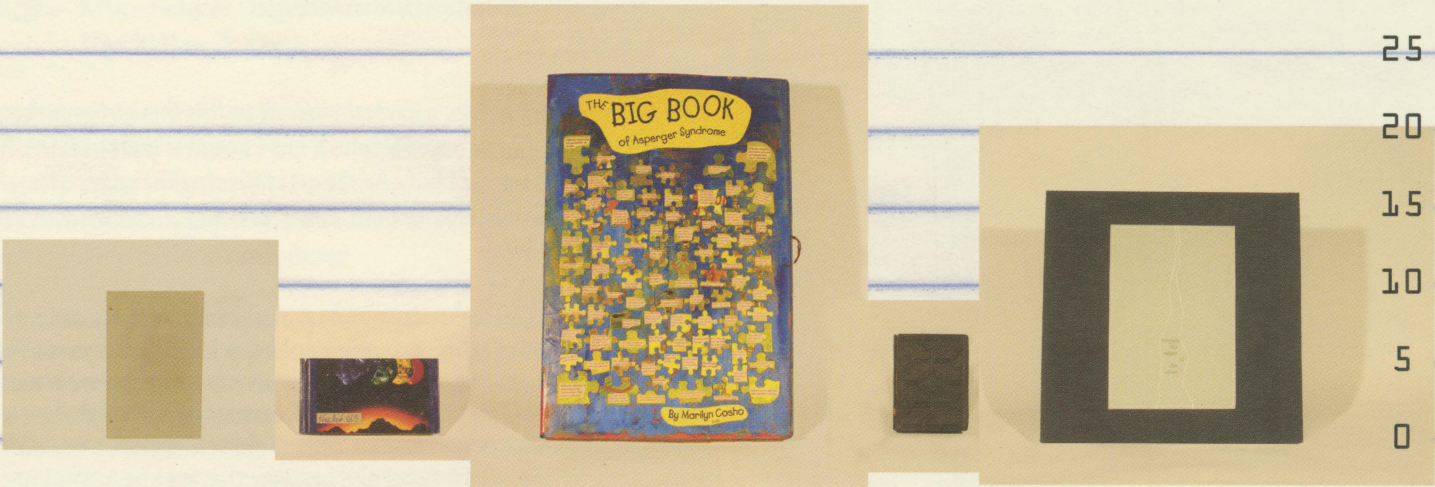


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DOZEN

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1. Margarita Benitez (Kent, Ohio)
Untitled

Margarita Benitez creates a spectral paradox in this thought-provoking work. Each translucent page becomes a more tangible layer as it is removed from an implied body, by the act of turning the pages. The viewer experiences a profound confusion of presence and absence. According to the artist,

“Self-reflection on technology and its implications on our daily lives are the main themes I prefer to contemplate. A hybrid art praxis allows for questioning contemporary issues such as exploring the mediation of information in our lives. My recent works integrate high tech/low tech materials from fiber, sound and art + technology practices. *Untitled* reflects on the use of backscatter technology that is to be used in our airports. It raises questions such as what we are stripping, our clothes or our rights.”



2. Brooke Burton (Boise, Idaho)
Hacked Vol. 3 - Super Un Natural

In her decisively altered book, Brooke Burton transforms a pop/sci/fi hardback into a weird meditation on biology and its seemingly unlikely outcomes, through the sublime flatness of American Cheese slices. The artist explains,

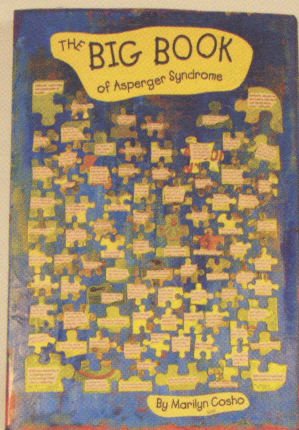
“Mysteries of Mind Space and Time: *The Unexplained* is a collection of books dedicated to “the study of the paranormal, mystical, and psychic phenomena,” such as sea monsters, the occult, and spontaneous human combustion. This volume has been hacked in order to accommodate five slices of Kraft American cheese and illustrations of a frog dissected at progressive life stages. A bit scientific, a bit synthetic, and a bit pseudo, it is *Super Un Natural*.”



3. Marilyn Cosho (Boise, Idaho)
The BIG BOOK of Asperger Syndrome

Marilyn Cosho takes the viewer back to the child-world of the BIG BOOK, and the freely associative rebus-writing of mixed media collage, in order to convey some things that too often take many years to understand. The artist relates,

“Fueled by a growing feeling of frustration and despair, I began creating collages in 1994. They were kept hidden. In 2006, at age 54, I was diagnosed as having Asperger's syndrome. The diagnosis gave me the courage to begin to share my art. My art is a reflection of my thought process and behavior as a person born with autism. *The BIG BOOK of Asperger Syndrome* is an interactive book designed to let the reader get a sense of what it is like to have Asperger's syndrome. There are a total of 84 puzzle pieces on the cover describing some of the most common traits. About 80 traits plus the key corner pieces are required to make a diagnosis. Everyone has at least ten traits.”



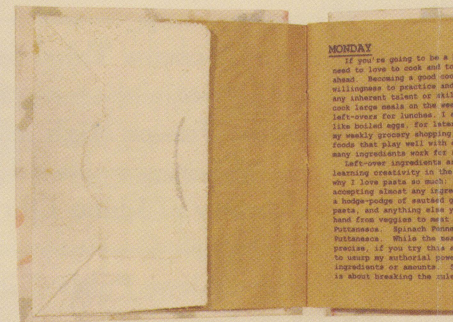
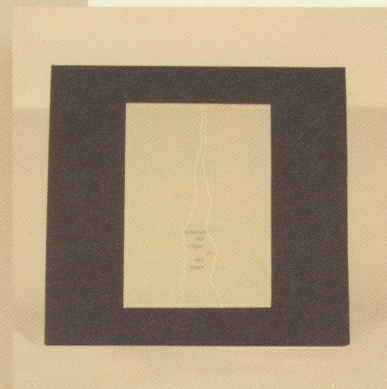
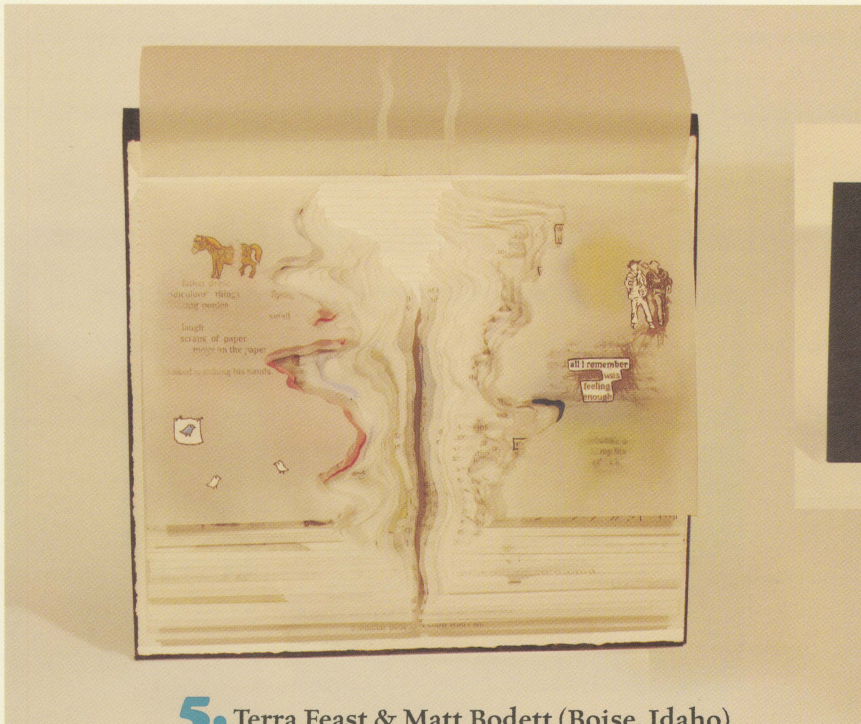
4. Yael David-Cohen (London, England)
Ageing 1

One of the strangest indices of the passage of time is the change we see in the faces of people we know. In *Ageing I*, a 19th century carte de visite album is the matrix for artist Yael David-Cohen's extended meditation on time and acquaintance. David-Cohen notes,

“ Recycled used and discarded materials are important resources for my work. My artist's books frequently started out as *carte de visite* albums which I populate with my etchings and drawings. *Ageing 1* is a good example of this type of my work. My work in this medium is not illustration or visualization of a narrative but more an emotional response to writing. My books include responses to Georges Perec's novel *Les Choses* as well as works based on the Biblical Books of *Jonah*, *Ruth*, *Esther* and *Ecclesiastes*. ”



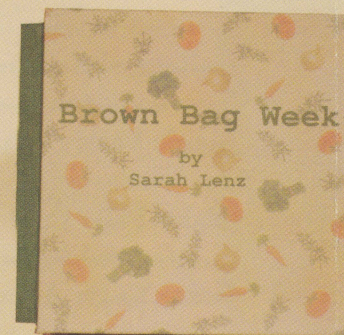
I D A H O B O O



5. Terra Feast & Matt Bodett (Boise, Idaho)
between the edges of the space

Artists Terra Feast and Matt Bodett collaborate on a complex work that uses geographical terrain as a metaphor for the strata of experience and thought in time. They explain the genesis of their project as follows:

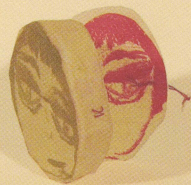
“ While discussing our individual thesis research, we found that the content was closely aligned and in some cases overlapped. Our interest in the role of shared experiences between the artist and the viewer is what inspired *Between the Edges of the Space*. Our book consists of images and text drawn from memories we felt important to our growth as artists. Our experiences, both individual and shared, offer viewers opportunities to reflect on their own interactions with the arts. ”



6. Jill Fitterer (Boise, Idaho)
this is exactly what happened except her eyes were always red, even though they were blue

Jill Fitterer presents us with a book, contained in a case which is a head, or a head which is a case; if this book is a brain, then it appears to be dreaming in color and in triplicate. Of the drawings which meander across the accordion-folded contents, the artist notes,

“Utilizing a series of personal childhood drawings this project addresses memory and the process of forgiveness. Through repetition and fragility these books recall and reinvent the past.”



KER'S DOZEN

7. Mariana Gutierrez (Boise, Idaho)
Book

A tornado of ideas appears to arise from this sculptural book, from which a figure emerges, as if escaping the narrative; or into which a figure descends? Artist Mariana Gutierrez prefers to leave that question to the viewer's imagination, noting simply:

“As an artist I always feel like I am evolving the ideas that produce my art, as well as the techniques I work with. Being a student at Boise State University, I enjoy being exposed to different ways art is made and analyzed. I know that for now, I enjoy working with pencils, charcoals, and three dimensional work. At this time, these tools are motivating new ideas into my work. I love the journey and drive that comes with making my artwork a reality.”

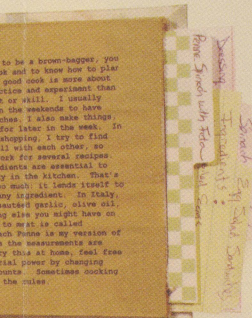


From the kernel of the recipe facsimile, I began to play with how food is integral, not only in sustaining a body, but in keeping memories alive. The idea of cooking everyday, of creating a new lunch with the same handful of overlapping ingredients, and then exploring how those lunches created stories and memories became the content of the book. Within *Brown Bag Week*, I have integrated a how-to manual for the brown bagger with my own autobiographical slant highlighting the impressions these foods have made in my life. But, more than that, the book functions as journal of a specific work week in my life. The rectangle flaps of the paper bags make refrigerator doors, and the inside of the fridge contains real life pictures of my fridge the week I made these four recipes with the respective ingredients pictured. To continue integrating the food theme in *Brown Bag Week*, I made blueberry/beet juice ink to stamp the days of the week. I also designed the cover to be reminiscent of Fannie Farmer's Cookbook cover, which is—like so many food splattered recipes written in my grandma's handwriting—a family classic.”

8. Sarah Lenz (Bowling Green, Ohio)
Brown Bag Week

Books and lunch-time seem to have a natural affinity. Brown Bag Week brings the reader back to their school days and takes the reader to school on the crucial matter of how (and why) to pack a lunch. Artist Sarah Lenz explains her interest in this 21st century survival skill:

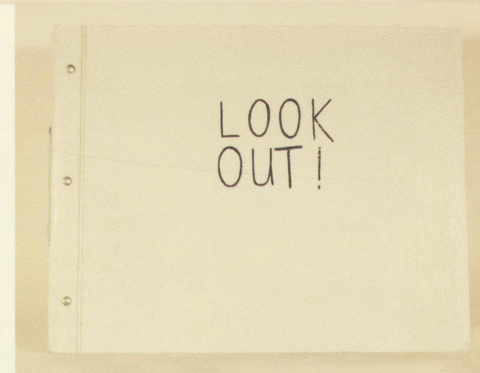
*“I am fascinated by the tattered, food splattered recipe cards in my family recipe box. From this fascination, *Brown Bag Week* grew. This artist book is printed on prefabricated brown paper lunch bags, and each bag makes a pocket for a recipe card. Included are four hand-written recipes, which are facsimiles of real recipe cards I designed and “splattered” with the ingredients from the dish I developed. These pull-out recipe cards create the appearance of a worn and loved family recipe.*



9. William Lewis (Boise, Idaho)
Look Out!

Artist Bill Lewis invites a reconsideration of the plain and everyday, in a 20th century American context which is almost endearing in its fragility. It's always already almost gone, and yet not quite quaint. Says Lewis,

“Look Out! is a transformed wallpaper sample book and is comprised of a series of images through which run a variety of themes relating to the American sensibility. My mode ranges from parody to a sincere lyricism. The book's protagonists are Walt Whitman and Thomas Edison, seen as representative of two poles 19th century ingenuity. Images were drawn from instructions, advertising pamphlets, philosophical histories, wallpaper, memory and the imagination and were created using gouache paint and collage.”



“ 2 0 1 1 ”

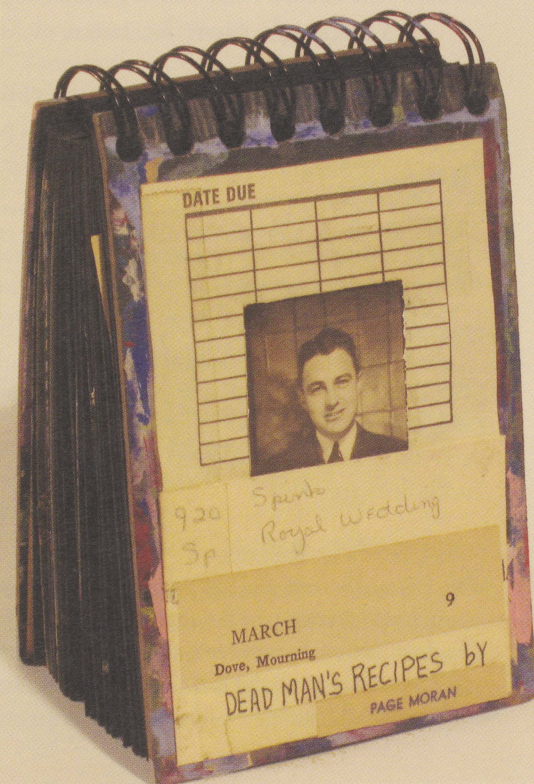
10. Page Moran (Buckingham, Virginia)
Dead Man's Recipes

While people all over the world grieved over the devastation wrought by Hurricane Katrina, those losses may have been abstract to those without deep roots in the region. In *Dead Man's Recipes*, artist Page Moran creates a painfully vivid token of the loss and slipping away of people, places, personal histories and cultures. The artist relates,

“I lived in New Orleans for 30 years. I left in 1995 before Katrina but was greatly affected by the storm. One thing that I kept hearing about was all the refrigerators sitting on the street. Even if there was no flooding in a home it was a likely that a person would be coming back to a useless what I call an ice box. I then read about an artist that was riding around collecting all the magnets on the street side ice boxes. Another person collected the photos and other paper on the boxes.

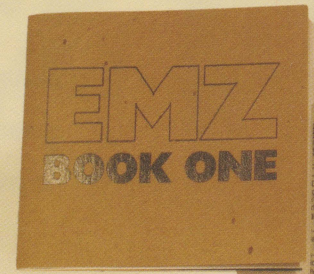
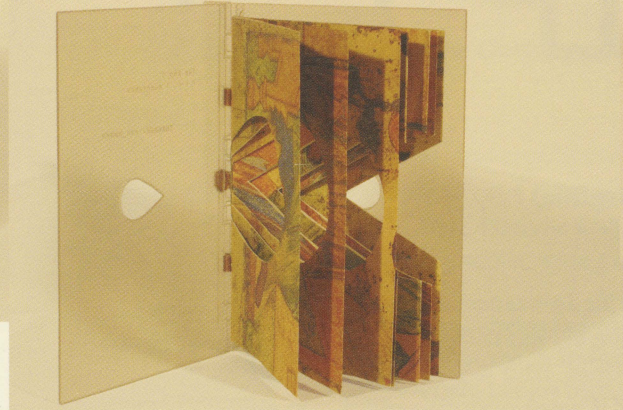
Louis Arbo, a well known New Orleans chef, was a friend. When he died (his death was before Katrina) Brobson Lutz and Ken Combs asked me to organize his recipes. The three of them had been The Three Musketeers in many capers both food, snakes, dogs, and other. From this editing project I kept the recipes that were not included in Louis' cookbook. I just thought that maybe I could use them in some art project some time.....so I had the materials available to do the artist book that you now have. (I save everything.)

Everyday after the storm a friend in New Orleans or Mississippi would contact me about both large and or small, meaningful or meaningless items that were lost. It impacted me. And from that experience I kept thinking about the recipes that were lost...meaningless and meaningful, significant and insignificant.”



11. Aaron Nelson (citizen of the world) The Short Life

Artist Aaron Nelson presents us with a cautionary tale, seen from the perspective of a dog with precious little tail, and even less time...or is it too much time on his/her paws? It would be nice to know more about the artist's process and intentions in creating this enigmatic work, which narrates a brief adventure seen from dog's-eye view in black and white photographs. When pressed for more information, the artist averred that he had recently shed all his possessions and obligations and was about to leave on an open ended journey, in hopes of a life of adventure. We wish him good luck.



12. Ajk Piercc + Tee Kho ! (Ukraine and Poland) Through. Non_human

Artists Ajk Piercc of Ukraine and Tee Kho ! of Poland collaborate on this enigmatic work, which fuses an experimental perforated page design, digital printing and hand binding. Their poetic statement characterizes a "drop" as "The Ambassador of Transparency." The phrase seems an apt description for this book work as well. As they explain,

“Through. Non_human is a part of a series of books, which vary in mood, energy, techniques and materials used, united by the common GENERAL topic: “The Life in the gap_in the interval_in the suspension. Categories of blankness. Personification or Dissolution?. Forms of energy flow”.

“The Life of a Living Drop - does not only consist of Up and Down stations but it is also made up of floating along the Way. The drop remembers the sea, the sky and remains a mediator of breath and Connected with the UBIQUITOUS Center. In this eternal Gap,

Between the steps, it blurs the border between the inner and the outer, between polarities, between “yes” and “no”, between inhales \ exhales, in equilibrium.

The Ambassador of Transparency, the drop explores the possible Transition. Not only the environment, the background, the ways of manifestations and movement change- but also the drop, remaining itself, blank and clear. it is like a window in a train compartment... where all may happen... without stops. without landing. Glory to Simple Sliding! Only forward!

Only the Experience of living observation of what happens with initially equal, equivalent spaces which HAVE BEEN labeled as carriers of static “sacredness” if to save them from the imposed dictate and the anthropomorphic Presence.

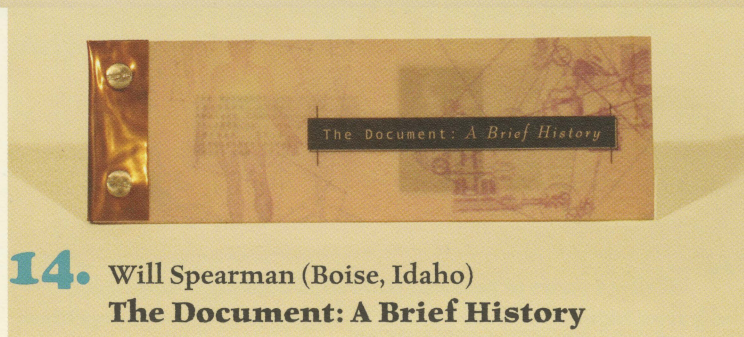
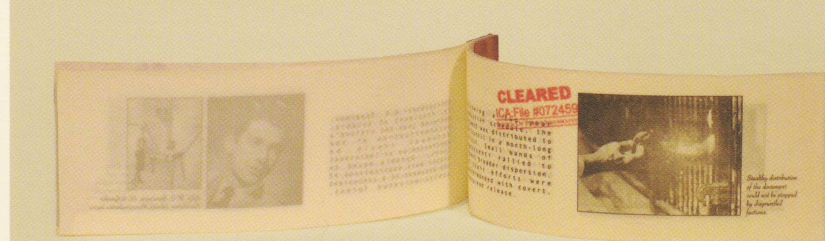
Does the glow intensity of fields change? Does the open air influence the flight of the drop and us and our Flow? Are we becoming Better when we are obliged to Move Forward?”



13. Mike Scheef (Papillion, Nebraska) EMZ Book One

Drawing on the unpredictable idioms of zines and underground comics, artist Mike Scheef creates a black and white manifesto of text and image, complete with its own soundtrack, guest-artist print and drop-out baby book. Subjects from pop culture are transformed through their re-presentation in the artist's process:

“EMZ started as a means to expand on all of the undeveloped ideas and concepts I had that were not yet ready for the gallery walls. What it ended up being was the most enjoyable time I've had creating and sharing my art in a long time. I'm planning on current and future editions to go hand in hand with larger works and exhibits, serving as sketchbook, narrative, and expansion of ideas.”



14. Will Spearman (Boise, Idaho) The Document: A Brief History

A concisely proto-digital page design meets a neo-medieval copper binding and a vaguely conspiratorial sensibility in this eccentric work, which traces the story of a mysterious document that some people don't want us to know about. Artist Will Spearman no doubt conceals as much as he reveals:

“The Document sprang from a single, white index card that arrived via mail from a too-clever member of a small art group I belong to. An invitation to convene for an evening of food, art chat, and general mayhem – there was also this intriguing entreaty included: “Bring a document.” No further description given. Through pseudo-scientific text and appropriated images, *The Document* attempts to present simply, a puzzling mystery. With all art, I am compelled, frustrated, amused and enraptured by the creation and the mystery of its being – as it comes from me, through me, to me, or often, just shy of me, (as it thwarts me.)”

Hail to the Jurors and the Artists

This issue is dedicated with thanks to all those who entered Idaho Booker's Dozen 2011. Special thanks also to the jurors, listed here, who mulled their way through 109 thought-provoking entries.



Melody Sky Eisler,
Artist and Librarian



Amanda Hamilton,
Professor of Drawing and Painting,
Director of the Friesen Galleries,
Northwest Nazarene University



Jim Irons,
Poet and Professor of English,
College of Southern Idaho



Leila Ramella,
Art Director, Boise Weekly



Jon Sadler,
Professor of Photography, Boise State

correspondence

Contributions and responses to the ICB Newsletter are welcomed. Following our Fall issue, “*Farming the Surreal: Idaho 2010*,” we were pleased to hear from some readers who share our interests.

Reader Gary Bettis noted, “I very much liked the newsletter. I would never have imagined I would find two of my favorites—Nerval and Margaret Lauterbach—in the same article.”

An informative note from Norm Weinstein included the following: “I’ve been reading the surrealists and their forerunners for many decades with pleasure. So a few responses to your essay: Nerval was more than a little in love with the occult, particularly alchemy and astrology, endearing him to Breton and his circle. Sieburth, fine as translator as I’ve heard he is (I don’t read French,) is neither a poet or occultist. Look at translations of Nerval by the poets Robert Duncan and Robin Blaser (who were both.) They both translated “Chimeras” with an ear and eye for the occult. And the occult naturally opens a tunnel to every folklore where flowers sing (like all of nature.)

“Your assertion that Nerval was ‘affectionately literary’ – not sure I agree. Perhaps he wrote bypassing the literary in order to strike a deeper chord, as did Rimbaud. To penetrate a deeper strata of the urban and real interior. Could Nerval be ‘affectionately neo-Gothic’? Poet as researcher into that ‘other’ world surrealists a century later claimed, ‘elsewhere.’”

Idaho
Center
for the **Book***
newsletter

Vol. 18/No. 1/March 2011



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Boise Idaho 83725

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IdahoCenterfortheBook@boisestate.edu
Director: Stephanie Bacon

** Book, construed to include
all forms of written language.*

Exhibition Schedule

February

City of Moscow Third Street Gallery

March

Moscow Junior High Library

April

University of Idaho Library

May

Coeur d'Alene Public Library

June

Mountain Home Public Library

July

Ada Community Library

August

Boise Public Library

September

College of Southern Idaho Library

October

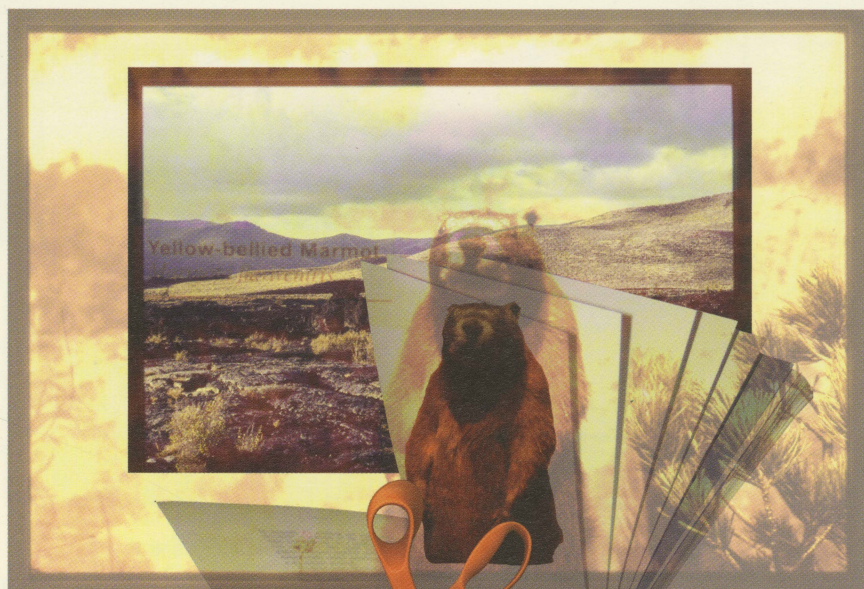
Magic Valley Arts Council

November

Idaho Falls Public Library

December

Boise To Be Announced



I D A H O
BOOKER'S DOZEN
"2011"

a traveling juried show of artists' books