

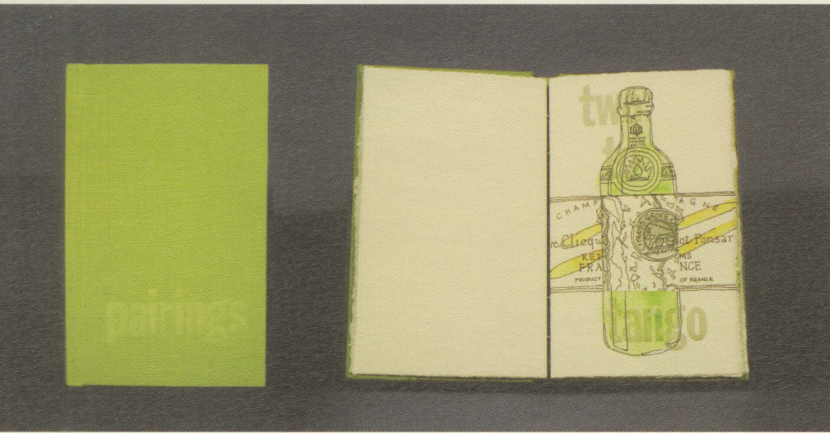
IDAHO BOOKERS DOZEN!

2013 TOP EDITION



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I D A H O B O O K E

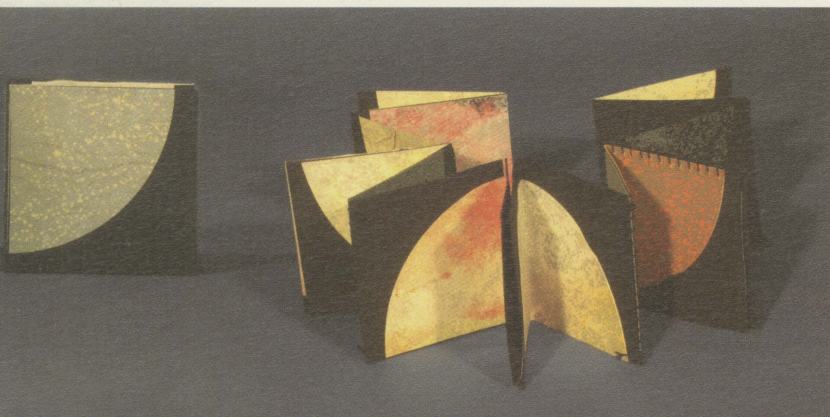


Naomi S. Adams (Pocatello, Idaho)

Pairings

Watercolor and decorative papers with letterpress printing and hand coloring

Pairings explores several of my favorite moments and pairings of wine and cheese, those that are highlighted and enhanced by each other. The text presents common sayings about couples, posing thoughts about how I feel our culture finds individuals as more complete if they are coupled up. You see the wine and cheese together, showcasing the set. Upon turning the page, the cheese stands alone and the wine is left incomplete, with a hole in the bottle.



Mare Blocker (McCall, Idaho)

Moonrise

Overprinted recycled papers, collage; "Come and Go" binding

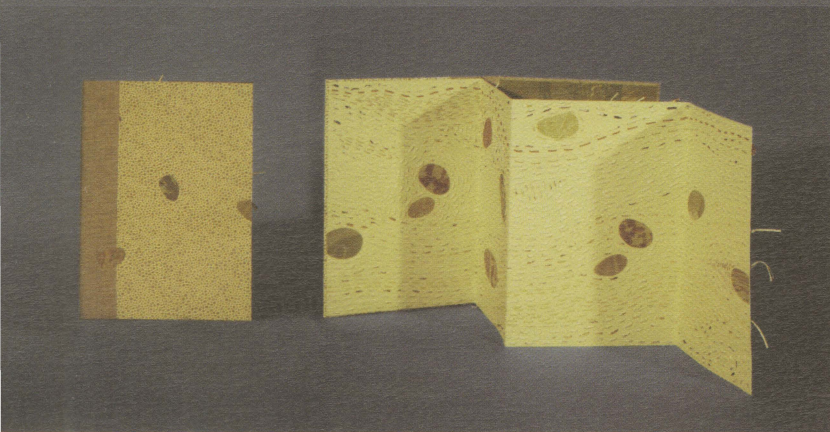
Field Notes, Alluvium

Relief printing, collage and embroidery; case bound accordion

I am a storyteller. The book has a legacy as a vessel for the sacred and the profane, archived, honored and destroyed throughout history. My love of text, image, ink, paper, cloth, thread and touch has drawn me to this form. I honor the preciousness of the one of a kind and the democratization of the edition. I am enchanted with the relative ease of multiples, the ephemeral quality of printed matter and the potential for viewer participation and interaction with the storyteller that the book invites.

For the artist, work is an event of confession, an act of avowal. The knives used in carving, the bones used to fold the paper, the lead type or relief block pressing into the paper's surface, the needle and thread piercing and joining, the lines drawn, and the valuable hand—these are the things I believe in. These are the tools I use to follow my curiosity and tell my stories.

I have been repurposing printed papers from the recycle bins in printmaking studios. I see these papers as a type of palimpsest; they provide a base layer to print upon, as well as a trace of a previous experience to build on. It is through this process of examination, editing and archiving that the storyteller discovers themselves and transforms, one story, one image, one book at a time.



Katarzyna Ceppek (Boise, Idaho)

Temporarily

Image transfer on handmade paper; corrugated binding, twine

Temporarily explores the idea of temporary home. I have never owned a house and have always been a renter. I have never felt fully "at home" in any of the places I have lived since leaving my parents' house as a young adult. The places I inhabit always feel transitional. The knowledge that I will be moving once again in the near future leaves me with perpetually unpacked boxes.





Angie Butler & Philippa Wood
(Bristol, United Kingdom)

Open House (Vols. No. 18 e& No. 42)

Letterpress, digital and screen printing, with badges, fold-outs, stickers, fabric and sewn elements

Open House is the result of a collaborative artists' book project by Angie Butler and Philippa Wood, consisting of two volumes: No.18 and No.42. The numbers signify the places where we both live. Our homes.

We have got to know each other over the past year, and realised that, although we have a few things in common: an appreciation for the culinary skills and standing of Delia Smith, manual typewriters, anything letterpress, vintage knick-knacks, and the telling of a good story etc. we had not yet visited one another's houses. The places where we dwell are intrinsically linked with revealing who we are, and often there are also traces left of who lived in 'our' houses before we did. So, together we decided to carry out some domestic archaeology, by giving each other an online tour of our own houses, to unearth a variety of narratives, and hopefully, a wealth of new information. In blogging points of interest along the way, we would choose twelve post headings from our tour and interpret them however we wished, by each making an accompanying artists' book.

We hoped that by acknowledging the past, discussing the present and investing in the future we would not only develop our own relationship, but also raise an awareness of how we are connected to the places where we live, and to understand the psychology that underpins our furnishings, decor and household adornments.

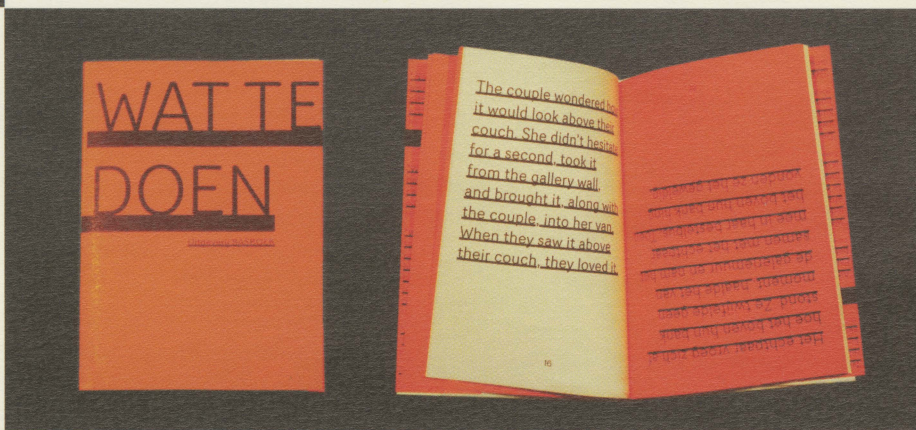
Take the Open House Tour @ <http://yourplacemyplaceproject.blogspot.co.uk/>

Bas Fontein
(Apeldoorn, Netherlands)

What to Do/Wat te Doen

Print on florescent paper; text in Dutch and English

Bas Fontein (1978) wonders about his position as a visual artist and what to create. He finds answers in overlooked images and texts from his everyday life, and manages to give them new meaning by sharp conceptual thinking.

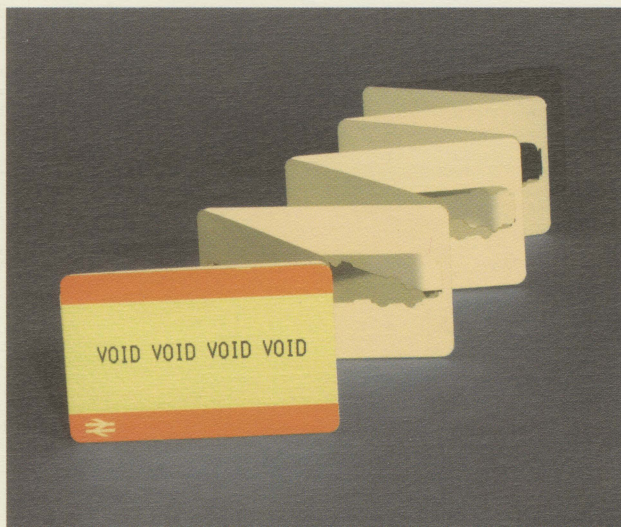


Hazel Grainger (Bristol, United Kingdom)

Ghost Train: High Speed

Laser cut cartridge paper, card and discarded ticket covers, concertina format

Hazel's practice has a focus on reconfiguring collected ephemera, and exploring the materiality of objects. Experimenting with creating text, codes, and pattern using a range of techniques including letterpress, paper cutting, and rubber stamp, she is looking at ideas of communication and the language of everyday experiences.



Paul Johnson (Cheshire, United Kingdom)

Treehouse

Watercolor paper, fabric dyes, gold and penwork overlays

I specialise in unique sculptural pop-up books that have no folds—all the sections are joined by paper dovetails and joints. The covers are attached using piano hinges. The brilliant colours are achieved by using industrial fabric dyes on Saunders Waterford watercolour paper. Penwork and watercolour washes complete the designs. My themes are taken from 13th century European religious art and the art of Japan.

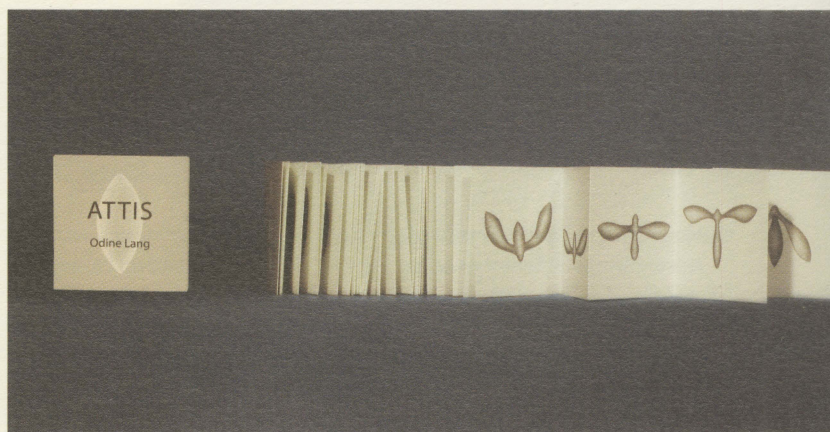


Odine Lang (Aachen, Germany)

Attis

Offset reproduction of 60 pencil drawings, accordion fold

Attis is a folded book dealing with the development of an organic form. It contains sixty pencil drawings. The book is offset printed on a single sheet, which is then cut and folded. The sequence starts with an almond-like form, which changes from one page to another, into shapes reminiscent of flowers or mushrooms, to conclude in a shape resembling the first. The development of the form is similar to natural biological processes, but all figures are fictitious constructions. The title *Attis* comes from Greek mythology: Attis is a figure who originates from an almond, and metamorphoses into a pine. Almond and pine nut are thus similar to the starting and ending images of the book.



Page Moran (Buckingham, Virginia)

Family Album

Fabric, photos, hand-made rubber stamps, glitter, paint, etc.

The idea for *Family Album* came from my own family albums that stack high and go back way past any recognition I may have of person or place. These strangers in albums and loving familiars are my heritage. The shoes with black leather buttons and heads in buns have become part of me as I have visited with them over these many years. Regarding the cover, I had such angst about the material...I have some sort of prejudice against girly glitter, or fear that the art will lose validity if it is pinky/blue and not the brown of masculinity...but there was a pull toward the glittery surface. At the last minute "throwing caution to the wind" I applied the glittery cover.

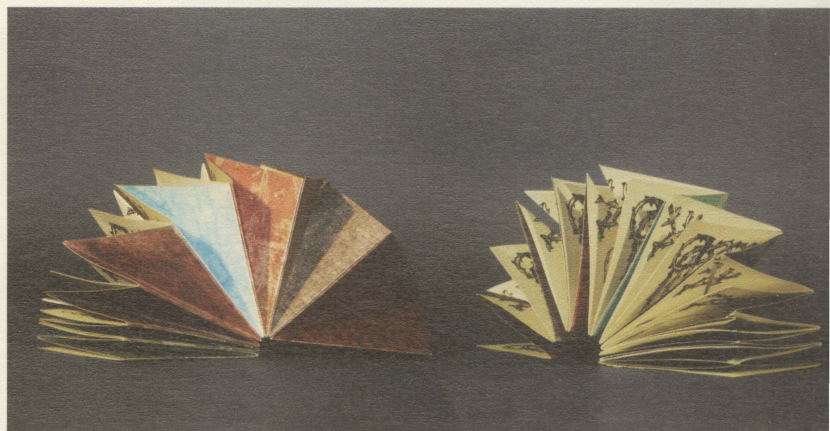


Dyany Munson (Kuna, Idaho)

Thorns

Scrapbook paper, laser toner, gilding; flower-fold form

As someone who has dealt with anxiety and depression most of her life, I am familiar with thorns. But as someone a bit more advanced in age than the traditional college student, I am also aware that our greatest weaknesses are usually inextricably tied to our greatest strengths, and give us perspective as long as we fight them. Because this took me so long to learn, I like the revelatory form of the flower fold, and I picked the old-fashioned patterned paper because this seems to me a traditional understanding, gained with time.





Scott Samuelson (Rexburg, Idaho)

*Standing in a Perfect Sky /
Springlight: Idaho Haiku*

Aromatic cedar, paper wasp paper, amaryllis, stick, leather, paper, thread; letterpress

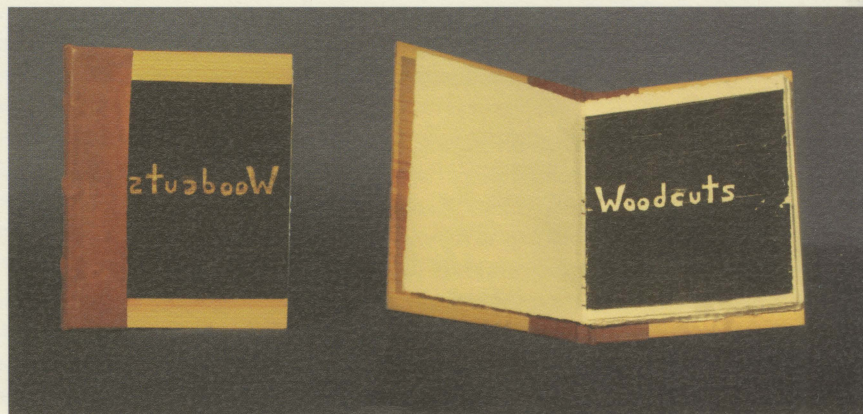
On the right hand, language and on the left, image. Let the hinge upon which this recto and this verso turn—be the book. *Standing in a Perfect Sky* and *Springlight* follow this pattern: poems and accompanying images. Additionally, these books bring in two more elements, synthesizing a soft consciousness of the classical tradition of Japanese haiku and the natural world of the Eastern Idaho landscape: blue heron, sand hill crane, mosquito. Each 17-poem book combines natural materials—paper wasp paper, aromatic cedar, leather, and pressed amaryllis—and haiku conventions: image emphasis, season orientation, 17 syllables turned by surprise. I speak of the bright smudge of lichen on lava rock. I speak of the long whisper like time through June grass. Like the poems, the books are small, easily fitting into the hand for a walk in woods or desert.

Earle D. Swope (Boise, Idaho)

Woodcuts

neo-blockbook

The concept originated as a whimsical foray into woodcuts with each print representing a different woodcutting tool. The theme morphed beyond that of the woodcut to the process thereof, all aspects of the woodcut. The project therefore is bound as a blockbook (15th century books printed from woodcuts). The front board itself is a woodcut still inked from printing the title page of the book. The prints in the book detail the evolution of the woodcut, and the tools used to cut in each step in the process, from the axe felling the tree to the gouge finishing the final woodcut.



Aram Tanis (Amsterdam, Netherlands)

Blowing Smoke and Seahorses

Offset publication

Buildings and the urban landscape are important motifs in my work. The rhythm of recurring forms in buildings and neighborhoods represent the anonymity of the contemporary urban environment and the isolation of the people who live in it. This theme has emerged from travels to Beijing, Hong Kong, Istanbul, Las Vegas, Macau, Tokyo, Kyoto and all over Korea. My work about the city, people, animals or everyday objects is about showing what effect daily life has on them. Places develop, but we often forget to look at the 'smaller' things; effects on the long term are often forgotten.



Mike Scheef (Papillion, Nebraska)

EMZ Books 2 and 3

Screen print, magnet, vellum

EMZ (Eggman Zine) represents not only a new venue outside the gallery for me to explore artistic ideas, but it also serves as my self portrait in the form of an abstract narrative. I am influenced by the immediate, DIY nature of the zine. I'm also using forms from popular music albums. Some individual pieces are hits, some are the deep cuts, but each one is another piece in the overall narrative. I try to come up with new structures and techniques for each book—some of them borrowed, some discovered accidentally. *Book Two* is my perspective on art world politics, regardless of the size of the community. I discovered that I stood on both sides of the fence. *Book Three* felt like an ending point—“The Death of the Eggman.” Dissatisfied with my direction, the story is a reflection of events in my artistic career. *EMZ Book Four* hasn't even crossed my mind yet, but I know I'll be ready with a fresh perspective when the time is right.



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Vol. 20/No. 1/April 2013



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

merci

Mountains of thanks to our distinguished Idaho Booker's Dozen 2013 jurors:

Thomas Rockne, schooled at Boise State and California Institute of the Arts, holds a BFA in Painting and Photography, and served as an Adjunct Professor of Photography from 1984—1988. He was the first place winner in the Boise State Presidential Essay Contest 1976. His artwork is included in private and corporate collections. Tom was also a student of ICB founder Professor Tom Trusky in Composition and Book Arts.

Will Spearman is a visual artist and writer, who has had two books selected for previous Booker's Dozen exhibitions. He's a founding board member of the Treasure Valley Artists' Alliance, a former Adjunct Faculty member at Boise State University, and likes to tell folks he saves puppies and kitties for a living at his job as Director of Marketing for the Idaho Humane Society. Though he avers, "I don't gots much street cred!!!" the bookish of Idaho humbly beg to differ.

Kate Walker (MFA University of Arizona, 2005) is a New Zealand artist recently relocated to Idaho where she is currently a Research Scholar and Adjunct Professor at Boise State University. Involving communities of people in art projects as well as exploring an intersection of art and social engagement is an ongoing focus of her practice.

She moves between painting, drawing and video work, where narrative devices are used to explore contemporary social issues focusing on colonial histories, issues of gender and sexual identity and cross-cultural perspectives.

Jennifer Wood is an Associate Professor of Graphic Design at Boise State University. She received her MFA in Graphic Design from the University of Miami and her BFA in Graphic Design from the School of Visual Arts in New York. Jennifer has worked professionally in the field for a diverse group of graphic design clients in Boise, Miami, New York and Costa Rica. In 2010 a solo show of Jennifer's artwork, titled *Astronomical*, was held at the Sun Valley Center for the Arts, Hailey House in Hailey, Idaho.

Ans special thanks are due to **Amaura Mitchell** and **Christina Sipher** for Booker's Dozen 2013 title artwork, prospectus and signage design. Written statements are by the artists, edited by SB.

Exhibit Schedule

February: Moscow City Hall Gallery

March: College of Southern Idaho

April: Mountain Home Public Library

May: Hailey Public Library

June: The Community Library, Ketchum

July: Twin Falls Center for the Arts

August: Ada Community Library

September: University of Idaho Library

October: Idaho Falls Public Library

November: Coeur D'Alene Public Library

December: Boise venue TBA

January '14: David O. McKay Library, BYU

