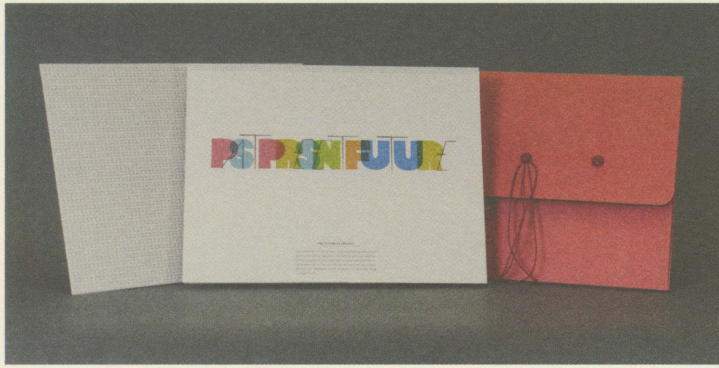




Idaho Booker's Dozen

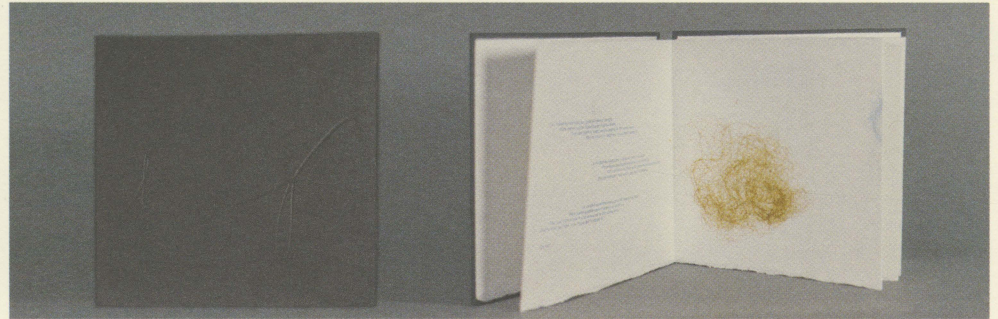
2019 - 2020



1. *Cristina de Almeida, Bellingham, WA*

Divide Sort Understand

"Our lives are permeated by triadic systems that situate us in the world. We divide what we perceive, sort the parts, and thus try to make sense of what is around us. This book is an exploration of the different sets of three coordinates that we utilize in various areas of our daily lives, including language, science, and spirituality. Each typographic arrangement illustrates a conceptual trio, reflecting the multiple ways in which we define both our personal and social spaces."



2. *Jill AnnieMargaret, Boise, ID*

Hairstory Herstory

"Throughout human history and across cultures, the hair of loved ones has been saved for memorial, ritual and spiritual purposes. Hair is a major social signifier of an individual's identity and often an experimental element of ones' personality. Steeped in mythology and a verifiable biological parameter, it serves as evidence of ancestral relationship. Hair is a physical print

of the individual it belongs to and in this work serves as a catalyst for confronting and healing trauma.

"*Hairstory-Herstory* uses the collection and shadows of women's hair to address the basic human rights of women and girls with regard to freedom from sexual assault, child sexual abuse and battery...The project gives voice to a community of women whose common shared experiences and the associated shame and societal stigma leave them silent and isolated.

"Under the shadow of a US President who openly brags about sexually assaulting women, I reassert this project. The dark wake of Brett Kavanaugh's US Supreme court hearings triggered the reliving of traumas experienced by so many victims of sexual assault, including myself. Dr. Christine Blasey Ford's story was ignored and written off by a majority of straight white men and a few complicit white women, despite other allegations against him and wide national and international demonstrations. This project's sustained yet quiet protest is more urgent than ever."

3. *Aaron Bacus, Ameerah Bader, Morgan Black, Wendy Blickenstaff, Kimberly Brandel, Taylor Gray, Nicole Geller, Sam Hlebechuk, Ben Hyunh, Lanb Nguyen, Courtney Stallcup, Danielle Thomas, Jess Tornga, Gabe Vance, Boise, ID [Jill AnnieMargaret & Caitlin Harris.]*

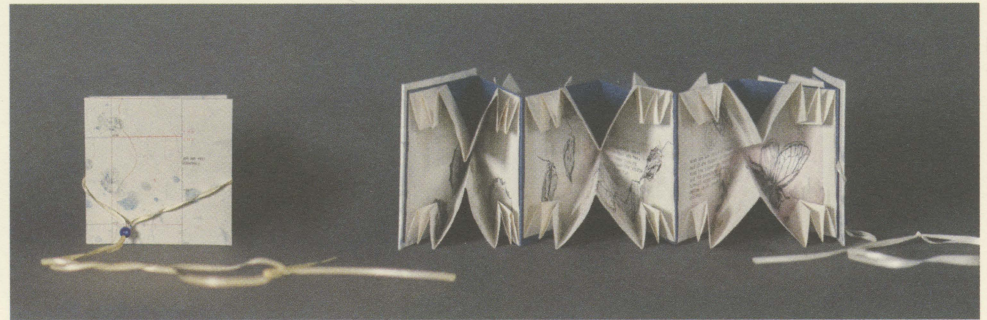
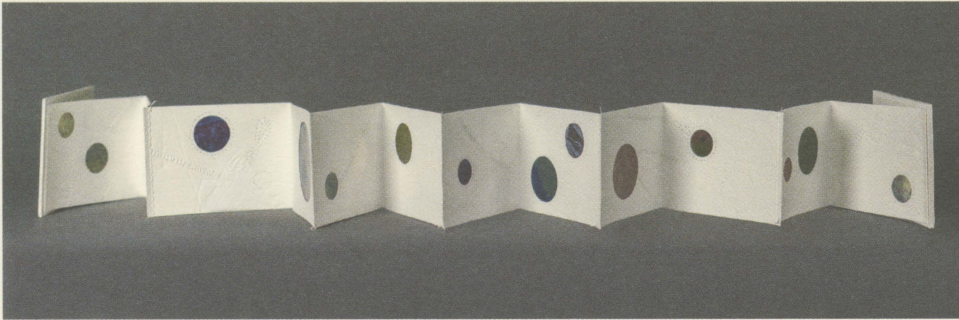
Space



"*Space* is a collaborative screenprinted book that examines a diverse range of interpretations about spatial relationships in our lives. Prints from 13 artists investigate "space" as a form of habitation, inclusion, connection, relationship, and exploration of new worlds...Moments of fun, excitement and humor create contrast to depictions of isolation, sadness and crisis. The unique images create a cohesive and insightful examination of the powerful roles notions of space play in our lives.

Space was printed by printmaking students at Boise State University."

2011 Idaho Book



4. & 5. Angela Batchelor, Twin Falls, ID

Cell

"This work reflects my continued fascination with interior images of the human body; how they are so familiar and yet alien, beautiful and grotesque. The book combines the subtle use of a blind embossed collagraph with colored images taken from microscopic views of cells and tissues, and sewn stitches. The circles mimic devices used in medicine such as microscopic slides and Petri dishes. This elegant shape can be sterile and unfeeling, but also invites curiosity and awe into another world. The contrast of the colored images against the white pages invites a closer examination of the various textures. In this work, I am indirectly asking the viewer to reflect on the transience of mortal life, the preciousness of it and the history our bodies collect over a lifetime of experiences, which are often not visible on the surface."

Meaningless, Meaningless

"Biblical scripture provides a wonderful and endless source of inspiration for me. The text for this book is taken from Ecclesiastes 12:1-8. The author uses figurative language to talk about the mortality of the earthly body, the fruitless pursuit of pleasures and the ultimate satisfaction in knowing God. This book is constructed from a series of six Turkish map folds adhered on both sides of a concertina. The supporting pages are appropriated from a medical textbook that have a light coat of gesso to veil the information. Delicate ink drawings are combined with text imprinted by a typewriter. Each section pairs a part of the written passage with imagery of natural forms. Historically, the depiction of insects and plants have served as a *momento mori* reminding the viewer of mortality and death."

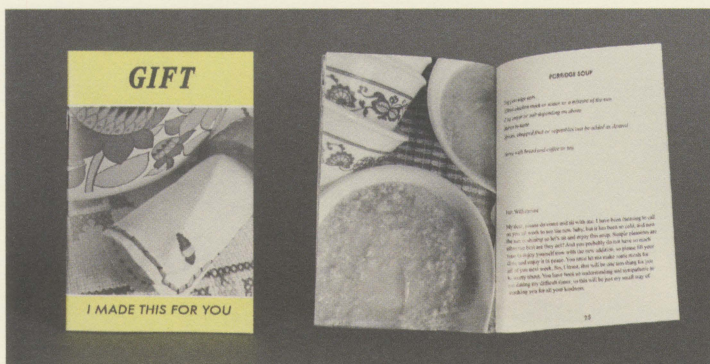
6. Sarah Bodman, Bristol, UK

Gift: I Made This For You

"A book inspired by Gesche Gottfried, AKA the 'Angel of Bremen', produced to resemble the type of pamphlet publication/recipe book given away with newly purchased gas cookers in the 1940s-50s.

"It contains 14 'recipes' for 15 people. Each of the dishes was cooked and photographed by the artist in the same sequence that the original dishes were prepared by Gottfried. *Gift* in the English language means a present, it is also the German word for poison."

<http://www.bookarts.uwe.ac.uk>



7. Angie Butler & Philippa Wood, Bristol, UK

Fond Farewells

"Traditional English words we say to each other on parting are printed on vintage 'His and Hers' handkerchiefs folded into pages and bound with covers cut from old-fashioned dress and suit fabrics. A recognition that cultural binaries of words, objects and genders are disappearing alongside the passing of generations. The books are tied together with a Cash's woven hand-finished title label sewn onto a grosgrain ribbon."

<http://www.the-case.co.uk/>



8. Brooke Cassity, Ontario, OR

Things I've Been Really Into Lately



"*Things I've Been Really Into Lately* is a self-published zine printed exclusively on a Risograph RP3700 named Squirrelly, with teal, bright red, medium blue, and yellow. The subject matter primarily consists of imagery and illustrations that represent a month's worth of moments from my life or *Things I've Been Really Into Lately*. It includes 32 pages of a lot of different things, cacti and Jeff Goldblum among them, and also has a couple of mini-posters that pair with the zine. The imagery is important, but the printing method is also an integral part of this zine, since it was during this time when I really delved into the process of risograph printing and its unique color layering effect. The whole thing is bundled in a manila envelope which almost serves as a time capsule of sorts, allowing the viewer to open it and peer inside a brief time period of my life."

etsy.com/shop/thespacebureau

9. Sam Forlenza, Salt Lake City, UT

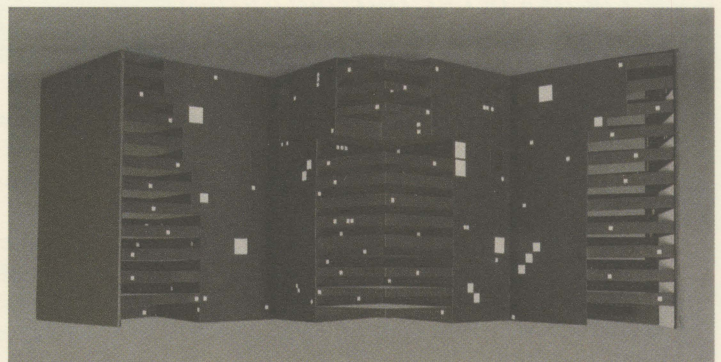
Three Windows

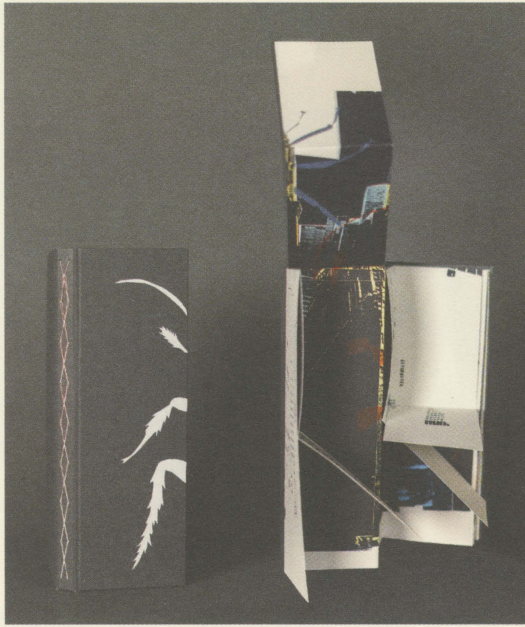
"This work incorporates my love of architecture, my fascination with skylines, optical illusions, fantasy perspectives, the sculptural form, and my interest in people and their stories. The piece is influenced by Cubism, Surrealism, and Abstract Expressionism."

"I grew up in Northern New Jersey about 10 miles from New York City. As a young boy I was enthralled with street scenes and skylines. Eventually, I painted an imaginary view of a city at night, predominantly in black, on one long wall of my bedroom. (My parents were patient people.) I was seriously interested in becoming an architect. I designed many buildings which I was told could never be built because they had too many windows."

"Less than four years ago I moved from a New York City bedroom community with striking views of that city's skyline and came west

to the City of Salt Lake. Mountains are part of my new skyline... This piece speaks to my interest in people and their stories. I enjoy thinking about and playing with the different meanings of that last word and how those meanings apply to architecture and to people. Additionally, I am privileged to be able to build my own large or small worlds, and to project, plan, or plot whatever 'stories' I wish."





10. *Charlotte Hall, Wiltshire, UK*

Metamorphosis

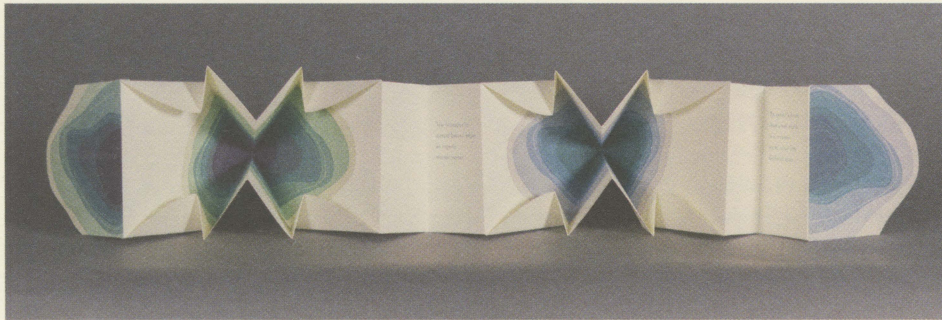
"My practice revolves around shape, pattern, structure, scale and viewpoint. I convey this through artist's books and printmaking. Architecture inspires the format and folds of the books I create. I invite the reader in so that they can explore the book in their own way.

"*Metamorphosis* centers on creating a vision that we would not normally see in reality, which draws attention to form, shape and pattern. Changing a viewers' perception of what happens, when the scale of an insect is enlarged to abnormal proportions; and then that one enlarged specimen is multiplied, to create a pattern formed by the bodies and legs—identifying naturally occurring negative space in how the insects are arranged. The placement of insect forms, and their physical relationship to each other creates an abstract language that narrates through form, colour, space and shape. They exude an animated quality and a kinetic energy indicating movement within a three-dimensional space."

www.eccentrichorace.blogspot.com

11. *Caitlin Harris, Boise, ID*

A Topography of Possession



"*A Topography of Possession* is a poetic exploration of the consequences of desire for ownership over the environment.

A paradox of extraction and expansion is made visible through the opposition of receding and accumulating topographic layers. Minerals are extracted from the land for the purpose of expanding power and industry. What is left after the value within the land has been extracted, and who benefits from the expansive possibilities this extraction provides?"

www.wheelhouseletterpress.com

12. *Mervi Pakaste, Manhattan, KS*

The Wife's Tragedy

"This book is a result of my contemplation of the societal expectations placed on women. As a wife, mother and professor, I get to observe the struggle that women go through to try to fill these expectations, as well as try to find a balance for them in my own life. I grew up in Finland, where the society as a whole carries a much more equal view of male and female roles as home makers, and professionals. Even though I've lived almost half of my life here in the US, I still find the societal views and expectations for women here quite 'Victorian.'

"The excerpt used in this book comes from Coventry Patmore's poem *The Angel in the House*. It is an idealized account of his wife, Emily Augusta Andrews, and describes the Victorian image of the ideal wife, and woman. The 'Angel' was supposed to be devoted and submissive to her husband, and of course, meek, graceful, self-sacrificing and pure both in heart and body. 'Angels' exist to be the perfect homemaker and self-sacrificing support for their husband.



"As absurd as I find these old expectations, unfortunately, they seem to still linger around in the modern society. In more recent decades the study of this poem has turned into an examination of masculine prejudices, and why men felt they needed to hold women to this 'angelic' role. I wonder how much of this masculine predisposition is still present today? Through this book, I hope to entice each viewer to examine their own perceptions and possible tendencies for gender stereotyping, and encourage them to take part in further dialogue."

13. *Scott Samuelson, Rexburg, ID*

Gutenberg: Tools, Terms, and Tests



"*Gutenberg: Tools, Terms, and Tests* traces its roots to the Book History Workshop (Texas A & M University) where I have served as artist and craftsman in residence. At the Book History Workshop we cast Gutenberg type using tools and processes Gutenberg consolidated. Tools, press, and processes illustrated here would have been familiar to his craftsmen learning to print the 42-line Bible. In fanciful moments I imagine this book as a primer to apprentices learning tools and procedures in Gutenberg's print shop and needing a study guide to prepare for their tests. The book contains hidden tests in the form of intentional mistakes, misspellings, and mix-ups. A key to the trick 'questions' lies hidden somewhere inside."

14. *Erin K. Schmidt, Rochester Hills, MI*

winter stayed late

"In my work, the space of the book is intimate. It becomes a place to dwell on quiet thoughts and unquiet emotional wells, both fragile and frantic. In the book *winter stayed late*, text is printed onto handmade cotton paper and caringly pinned onto each felted wool, blanket-like page. The narrative humbly describes the hopeful expectation of a new baby with the coming spring. With the turn of each tiny blanket, the text, too begins to turn. Seemingly emotionless words describe a sudden miscarriage and the need for wool for the baby's burial. The text addresses the quietness that surrounds miscarriage still



today, and the mother's silent pain as she is left to mourn alone. Repeated imagery and text are common throughout my work. The recurring text on each page 'winter came early and stayed late' describes the monotony of a long winter that pushes on unknowingly and without care. Carefully considered materials enhance and enrich the experience of the

book. I chose wool as the primary material in this book in reference to the Burial in Woollen Acts 1666–1680 of the Parliament of England. The hand felted wool absorbs outside sounds and is noiseless, silencing the text within the way that women are silenced from outwardly expressing the grief that comes with the loss of an unborn child."



15. *Corinne Welch, Bristol, UK*

Home

"This book is a catalog of the ten places I have called home—the depictions of these houses represent punctuations in my life. The houses are originally illustrated with

carbon paper—a transient medium that fades over time—but digitally reproduced for longevity. The concertina format reflects the chronological nature of the content, and the use of cards and pockets is reminiscent of childhood memories of library books: checking in and out of each place. The visible information (house number, road name and date) is factual, with my personal

memories of each place hidden within the pockets. I chose to cover the books with woodchip wallpaper—a common feature in all of my childhood and student homes, and a wall covering I have spent many hours scraping off walls of homes I have renovated as an adult."

www.corinnewelch.co.uk

16. & 17.

Glenn Thomas, Amsterdam, NETH



Gray's Inn Road and the Consternations

"Part 4 As the forest opened up, a soprano singing off key appeared with her fingers in her ears. The chair stopped to listen, which made her sing louder and louder in a rhythm I had never heard before, sounds before the spoken work existed, I naively thought. And then she literally exploded into a landscape which the chair (and I, of course) entered at the same speed endlessness required.

"Part 5 The room was a triangle with sharp points facing unclear directions. It was hard to know if it was moving or parked in a specific area of the never ending. The chair was no longer there, but replaced by a podium-like structure on which I stood facing what could have been transparent geometric forms which were waiting for me to make some kind of speech or announcement. So I began: I have invited you all here to discuss the phenomena of angular fear and laughing confusion, or to put it bluntly, the origins of discombobulation."



The End: Work in Progress

"He puzzled over a large commission, a triptych, so large he would have to rent a suitable space and hire, periodically, craftsmen to help with the cutting and routing out large areas. He's there and swimming for his life, the painting and final carving would be done musically in the secluded environment. It would be his last painting, a ladder would be needed to reach the difficult areas and a system of pulleys to move the panels to a horizontal position; flat on tables, as he preferred working above, as opposed to standing in front. Inverted, then crystallizing in the old expanse. How would it look? The final result only being open to speculation. How much of the wall would move into it? Would figures appear? Would a final Last piece help in the lingering last days? Then the restlessness of Sam and careening into Gérard's ominous lamp post."

www.glennthomas.eu

With Thanks to our Intrepid Jurors

Gwyn Hervochon is a Librarian/Archivist at Boise State University, where she works with a collection that includes hundreds of artists' books. Recently, she was co-curator of the exhibit *James Castle: Eighteen Artist Books* at Boise State's Albertsons Library.

Karl LeClair is a visual artist and arts administrator based in Boise, ID. He maintains an active studio practice in printmaking, drawing and installation, and manages the City of Boise's Public Art Program.

Brian Wiley is an Associate Professor of Graphic Design at Boise State University, where he teaches courses in hand processes, publication design and typography.

Exhibition Design Student Jurors Rebecca Ballou, Emily Fritchman, Melissa Maxey, Aimee Rollins, Lukas W. Robertson.

The descriptive statements published in this catalog are excerpts of materials provided by the artists, and appear courtesy of the artists. Photography by Lukas W. Robertson and the Exhibition Design students, courtesy of the artists and Idaho Center for the Book.

Thanks to all the artists who submitted. Special thanks also to Brian Wiley for designing the Idaho Booker's Dozen 2019-2020 prospectus, and title typography which appears amidst the books and glitter in this catalog issue.—SB

Idaho
Center
for the **Book*****
newsletter

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Director: Stephanie Kathryn Bacon

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

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Idaho Booker's Dozen 2019 - 2020 Tour

March 2019

College of Southern Idaho

April 2019

University of Idaho

May 2019

Lewis-Clark State College Center for Arts and History

June 2019

Coeur D'Alene Public Library

July 2019

Hailey Public Library

August 2019

Ada Community Library

September 2019

Eli M. Oboler Library, Idaho State University

October 2019

Brigham Young University Idaho

November 2019

Mountain Home Public Library

December 2019 - January 2020

To Be Announced

February 2020

Idaho Falls Public Library

March 2020-April 2020

J. Willard Marriott Library, University of Utah
