

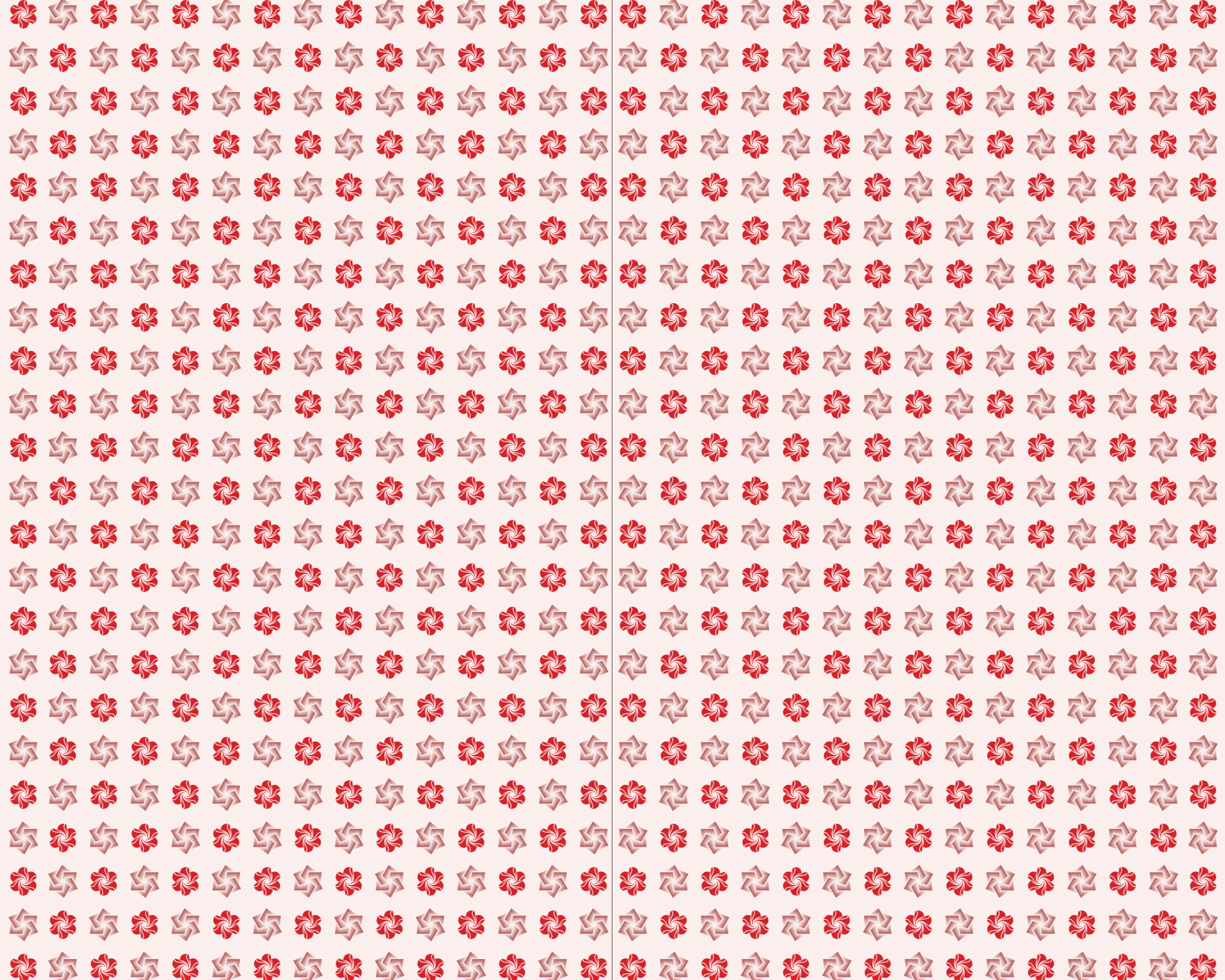
The book cover features a light pink background with a large, faint, abstract pattern of overlapping, rounded shapes in a darker shade of pink. A vertical decorative border on the left side consists of a repeating sequence of two red, stylized floral motifs. The title is centered in the upper half of the cover.

Revealed Terrain:

*The Semantics
of Landscape*

**Cynthia
Nourse
Thompson**

**David
Charles
Chioffi**



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*The Semantics
of Landscape*

January 22, 2016—April 2, 2016

Revealed Terrain:

*The Semantics
of Landscape*

**Cynthia
Nourse
Thompson**

**David
Charles
Chioffi**

*Guest
Curators*

THE CENTER FOR BOOK ARTS

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Macy Chadwick_Pathways / Detail_2010

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Table of Contents

<i>xi</i>	<i>Acknowledgements</i>
<i>xix</i>	<i>Foreword</i>
<i>002</i>	I: <i>The Physical</i>
<i>017</i>	II: <i>The Corporeal</i>
<i>037</i>	III: <i>The Ethereal</i>
<i>074</i>	Checklist
<i>081</i>	Curator Biographies

Acknowledgements

Revealed Terrain: The Semantics of Landscape, organized by guest curators Cynthia Nourse Thompson, Director and Associate Professor, MFA Studio Art and MFA Book Arts + Printmaking, The University of the Arts; and David Charles Chioffi, Professor of Graphic Design, School of Art, within the J. William Fulbright College of Arts & Sciences at the University of Arkansas, is an exhibition which addresses the question of topography, whether actual or metaphorical, created by type, image, or pattern. This exhibition brings together artworks representing both traditional and experimental design and layout—embracing the physicality and cadence through the activation of the format— itself as a terrain for expression.

The Center is pleased to present this engaging and challenging exhibition which builds upon The Center's recent exhibitions such as *Mutilated/Cultivated Environments*, which considered altered books in re-creating landscapes; *I will cut thrU: Pochoirs, Carvings, and Other Cuttings*, which conveyed content and form through cutting; and *'flo*: *art, text, new media*, that showed how text movement creates new meanings across the surface of the page. Each exhibition has investigated the power of traditional and experimental techniques in exploring process and product.

I must thank co-curators Cynthia Nourse Thompson and David Charles Chioffi for their thoughtful insights and boundless enthusiasm in organizing this exhibition. I am also grateful to the artists lending their work for this exhibition. Without them, we would not be able to present these works to the public. I also want thank David for the production of this wonderful documentation, the exhibition catalogue.

I am indebted to my colleagues here at The Center for Book Arts, especially Sara Bouchard, Marketing Manager; Jacob Farber, Finance/Administration Manager; Anne Muntges, Education Manager; Paul Romaine, Development/Membership Manager; and Chantal Sulkow, Collections Manager. It is because of their constant efforts that the Center can present such excellent exhibitions and programs. I would also like to thank the Center's Board of Directors, Exhibitions/Collections Committee, Faculty, and Members for their continuous trust and encouragement of the staff to further the Center's mission.

**Alexander
Campos** *Executive
Director
& Curator*

The Center for Book Arts

January
2016

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THE CENTER FOR BOOK ARTS

28 West 27th Street
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The Center for Book Arts is committed to exploring and cultivating contemporary aesthetic interpretations of the book as an art object while invigorating traditional artistic practices of the art of the book. The center seeks to facilitate greater communication between the book arts community and the larger spheres of contemporary art and literature through exhibitions, classes, public programming, literary presentations, opportunities for artists and writers, publications and collecting. The Center for Book Arts is committed to exploring and cultivating contemporary aesthetic interpretations of the book as an art object while invigorating traditional artistic practices of the art of the book. The center seeks to facilitate greater communication between the book arts community and the larger spheres of contemporary art and literature through exhibitions, classes, public programming, literary presentations, opportunities for artists and writers, publications and collecting.



*There is an eternal landscape, geography of the soul;
we search for its outlines all our lives.*

—Josephine Hart [1942–2011]. Irish born British Author.



William McDowell_Ashes in the Night Sky / Detail_2010

Foreword

Within the disciplines of the fine and design arts, the term landscape is laden with both discernible and veiled artifacts beckoning to be unearthed. These excavated monuments often surface as interpretative symbols, phonetics, typography or armatures— revealing both an independent sense of personal geography, as well as a collective perspective. As curators we sought to reconsider the definition of terrain through the lens of a book artist and a visual designer in order to craft, as would a cartographer or anthropologist, a panorama of artistic form and nomenclature. In, a visual etymology of environment is disclosed amid numerous and diverse works on paper— presented in three distinct voices of place. This essay highlights select works and interpretations upon which the exhibition is thematically realized: *the physical, the corporeal and the ethereal*. These stately selections of thirty-three works by international artists are physically curated in ways that unite an experience of subjective topography, while also allowing for an independent visual voice.

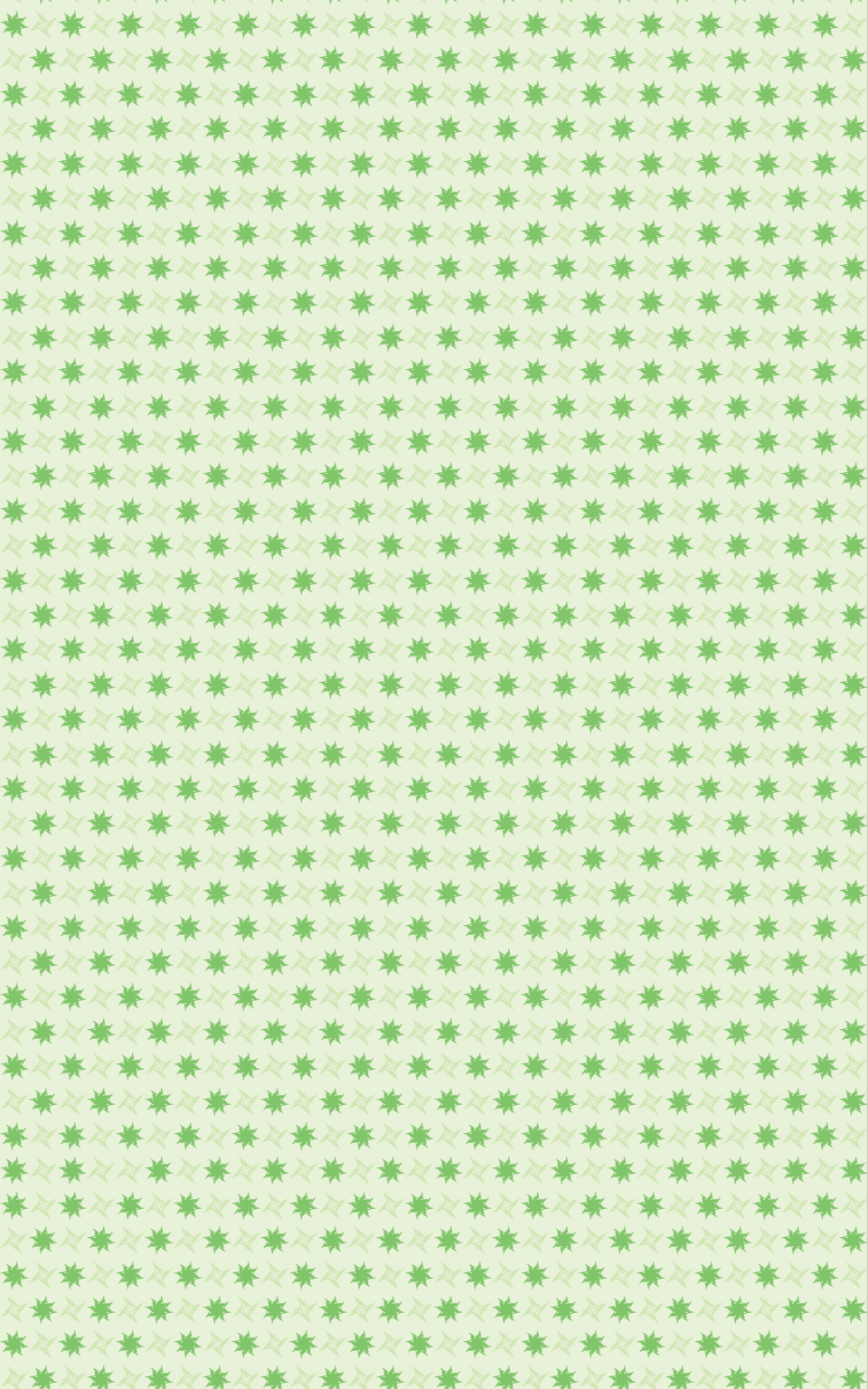
*Revealed Terrain:
The Semantics of Landscape*

presents the
work of:

Macy Chadwick
Gail Deery
Lesley Dill
Henrik Drescher
Carson Fox
Mark Fox
Jane Hammond
William Kentridge
Abby Leigh
Suzanne McClelland
Sarah McDermott

William McDowell
Julie Mehretu
Robin Price
Justin James Reed
Elizabeth Sheehan
Kiki Smith
Ann Tyler
Kara Walker
Darren Waterston
Christopher Wool

I: *The Physical*

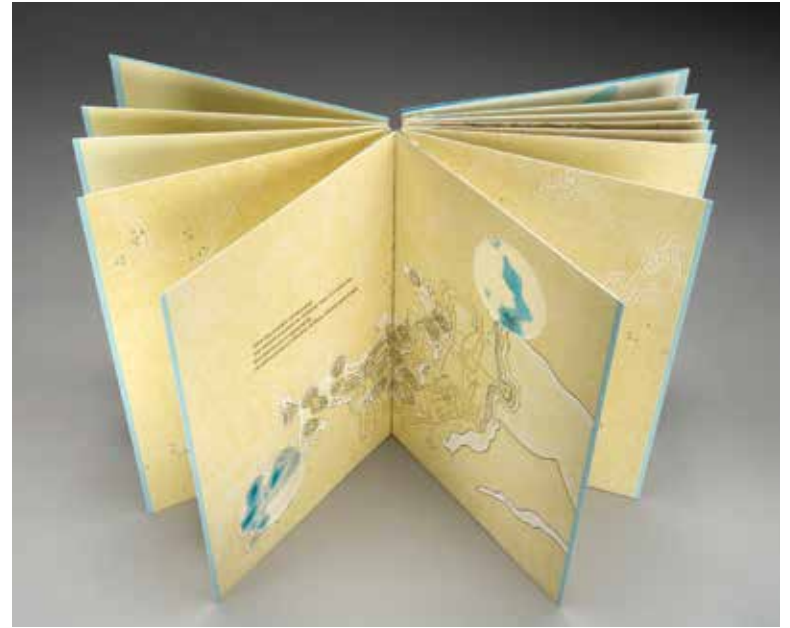


*He had brought a large map
Representing the sea,
Without the least vestige of land:
And the crew were much pleased
When they found it to be
A map they could all understand.*

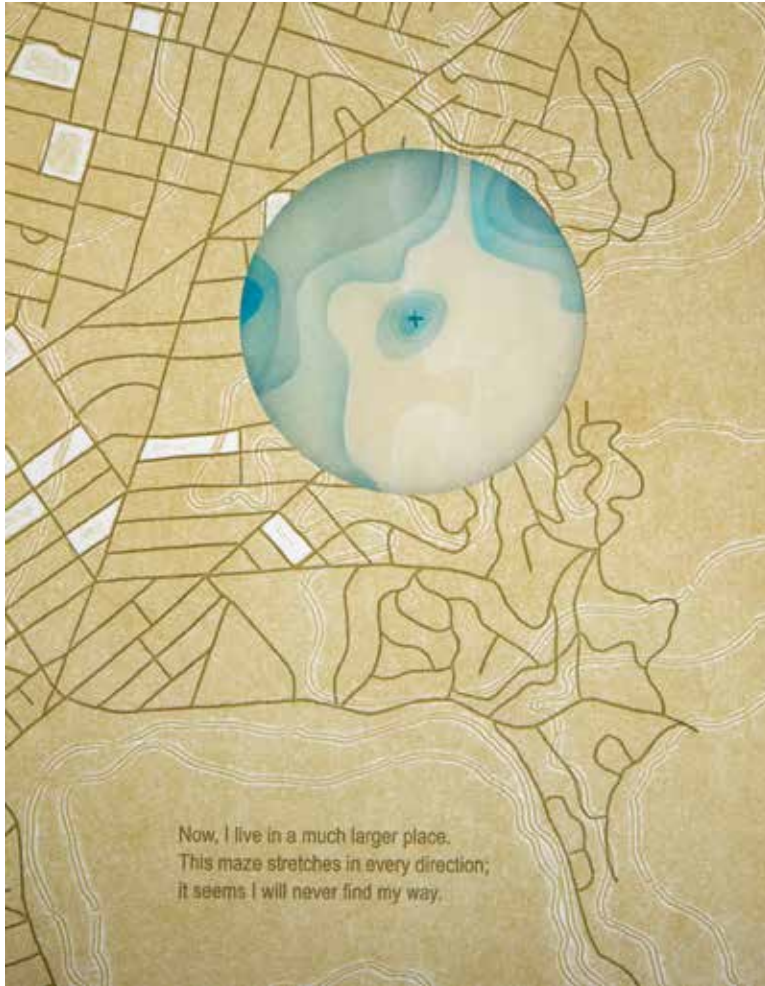
*—The Hunting of the Snark. Lewis Carroll
[1832–1898]. English Author.*



Macy Chadwick_Pathways_2010



Macy Chadwick_The Topography of Home_2009



Macy Chadwick, *The Topography of Home* / Detail, 2009

We are shared inhabitants of a physical environment delineated by boundaries of oceans, peaks and vanishing horizons. As discoverers we seek to convey this knowledge as a tool for future physical and mental expeditions—as a constellation or neurological syntax serve as imprinted and embraced guidance. Although this innate sense of navigation lies within each of us, one may still remain conflicted and on an unfamiliar path.

Such is the case in Macy Chadwick's *The Topography of Home*, where the artist confronts the independence of the present with the desire of returning to the landscape of her childhood home. This emotional sense of directional loss created as a measured distance of acknowledged boundaries between an idyllic home and one which is now seemingly engulfing, reveals Chadwick's quest for an internal understanding of this burdening displacement.

An excerpt of the text reads:

*Now, I live in a much larger place.
This maze stretches in every direction;
It seems I will never find my way.*

Natural systems, patterns, grids and pathways serve as guides within unknown territory in Robin Price's work. It is through a series of informational modules and directional icons that 43, *According to Robin Price with Annotated Bibliography*, by Robin Price with Daniel Kelm, is experienced. The movement of the accordion structure simulates the river that flows within the pages of the book and additionally continues to echo initial and subsequent symbolic discoveries through a tactile compression and expansion of both space and mass. The fluidness of the format's illustrated maps each references the forty-third parallels and incidentally her age at the time. The goatskin leather green exterior and the deeply hued brown foundation of its interior position the enclosure as a discernible chart cradling the book.

Robin Price / Daniel Kelm_43, *According to Robin Price with Annotated Bibliography*_2009





Sarah McDermott, *Channel & Flow*, 2015

Similarly, the delineated and distilled graphing in *Channel & Flow* by Sarah McDermott continues an application of designed wayfinding and the advancement of society's global mass acquisitions. McDermott writes in the opening text how Tripp's Run, a stream altered by urban encroachment in Fairfax County, Virginia, is shown through her observations of the geology. "I encountered the stream as a series of discrete units. This book is a representation of two miles of the run as I saw it, both as flow and as fragment."



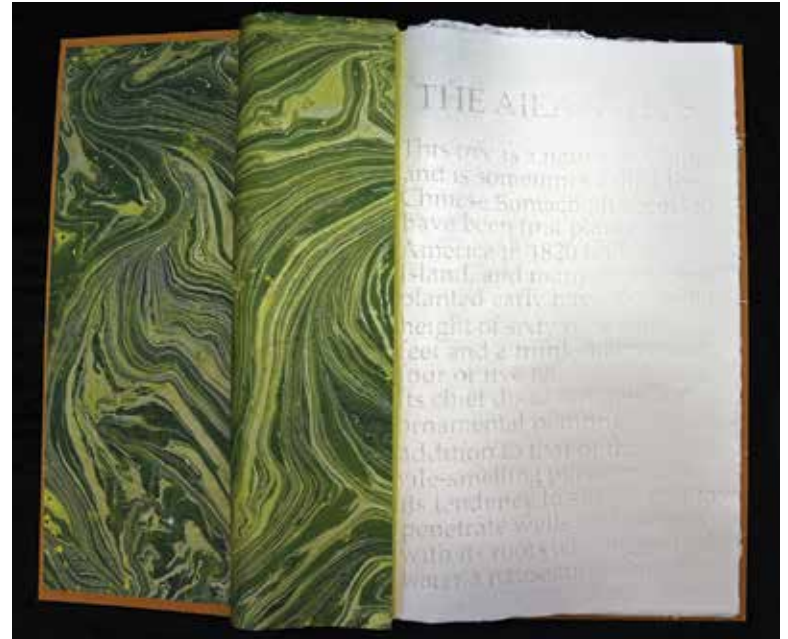
43

Further Particulars in the Life of the Rut


steeped in fragrance

A further exploration of *the physical*, introduced as the first theme, is presented in *The Ailanthus*, by Gail Deery, a large-scale format artist book contains a narrative that, like the invasive species it is named after, serves as a visual and ultimately vanishing landmark conveyed through the sequence of text and watermark. The work's "...physical topography is revealed through that which is material," states Deery, "noting or pertaining only to the properties of matter and energy, that is peculiar to all living systems." Her conveyance of the material surface, metaphorically transparent, captures the displacement of opposing systems and the hidden impact of the natural world.

Gail Deery_The Ailanthus_2013-14



II: *The Corporal*



Man is called by the ancients a world in miniature and certainly this name is well applied, for just as man is composed of earth, water, air and fire, so is the body of the earth. If man has in him bones which are the support and armor of the flesh, the world has rocks which are the support earth; if man has in himself the sea of blood, in which the lungs rise and fall in breathing so the body of the earth has its oceanic sea which also rises and falls every six hours for the world to breathe. If from the said sea of blood spring veins which go on ramifying throughout the human body, similarly, the oceanic sea fills the body of the earth with infinite veins of water.

**—Leonardo di ser Piero da Vinci [1452–1519].
Italian Intellectual, Painter and Sculptor.**



Lesley Dill / Text: Emily Dickinson, *The Thrill Came Slowly* / Detail, 1996

Each artist in this arena charts a landscape unique in the topography of material and form, which independently and collectively synthesize the body as a visual and conceptual platform. Each explores the body, in this second theme, *the corporeal*, as an external, physical boundary with which to question our internal mapping. This plotting of mark making, phonetics and outer boundaries pursues a union between the human body— and the mortal flesh and blood that comprises a malleable armature. These distinct formats excavate an adjacent relationship of the corporeal to the psychological. In many of these grouped works, the anatomy and application of letterforms constructs multi-leveled memorials— *the topography of typography*.

The Thrill Came Slowly by Lesley Dill with text by Emily Dickinson engages the viewer through a layered journey of unforeseen complexity. The Japanese silk tissue employed is an ever-revealing dermis laden with distinct impressions by her hand, of phonetics to discern and digest. Her representation of language is radiant and at times brilliantly abstract, filling and emerging from the interior depths of human anatomy as suspended truncated forms—exposing the depth filled silent thoughts of a body at its most vulnerable. Dill conveys: “We are animals of words... If you were to cut us open anywhere, what would come out would not be just blood and organs, but also language.”

Lesley Dill / Text: Emily Dickinson_The Thrill Came Slowly / Detail_1996





Mark Fox_I Cannot See You or Hear You_2010



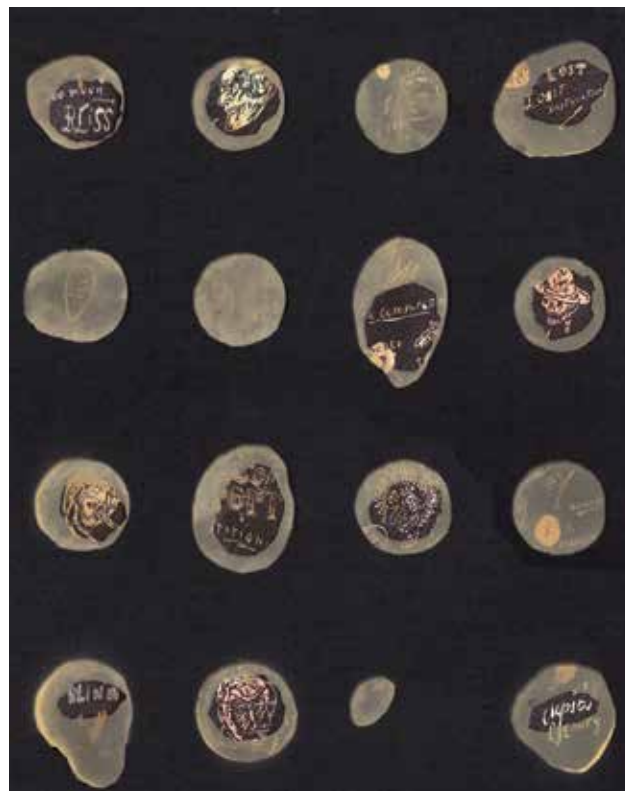
Robin Price with Derek Dudek and Keiji Shinohara / Text: Amy Bloom_Language of Her Body / Details_2003

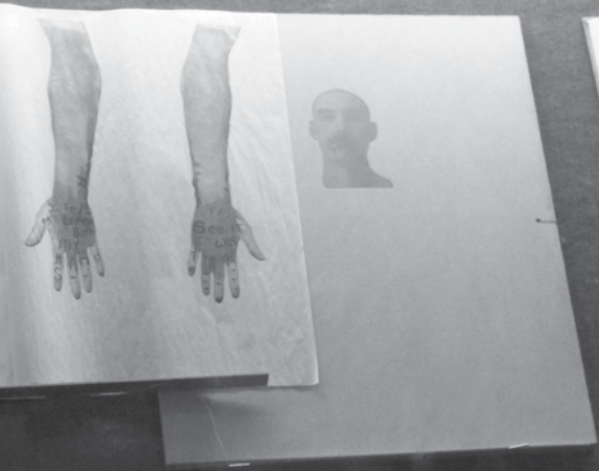
Addressing similar themes of vulnerability and loss, Kiki Smith's *Fountainhead*, presents the excised body as a series of isolated parts from which fluids seep and flow. The sparse, solitary images drift along a path of cessation, eventually leading the viewer to a portrait that lies within a folded spread. Here, the body is exposed in its most fragile and vulnerable form.

Kiki Smith_ *Fountainhead*_1991



Henrik Drescher / Wu Wing Yee_Gravity (from *Babbliab* series) / details_2004





Small rectangular label with illegible text.

Small rectangular label with illegible text.

Small rectangular label with illegible text.

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Macy Chadwick, *Cell Memory*, 2002

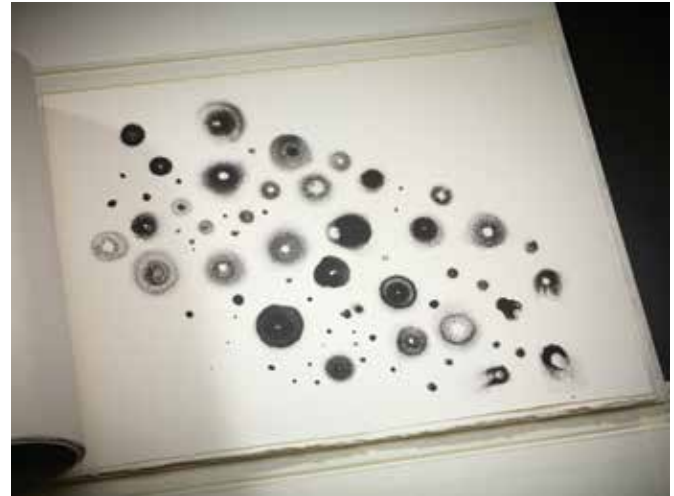
Continuing this exploration of the internal physical body is *Cell Memory*, by Macy Chadwick. The artist once again examines charted avenues, however in this instance they are components within the body. She places the viewer, like a scientist intently gazing through a microscope, to detect magnified, layered cells and their unconscious memories—a personally lived geography reproduced within a biological element. Chadwick creates associations between memory and place, the physical and the intangible and beckons the viewer to consider how memory is recorded on and within the body. Just as text imprinted upon the surface of skin in Dill's work is permanent, although many times invisible on the exterior, so too are scars, wounds and histories.

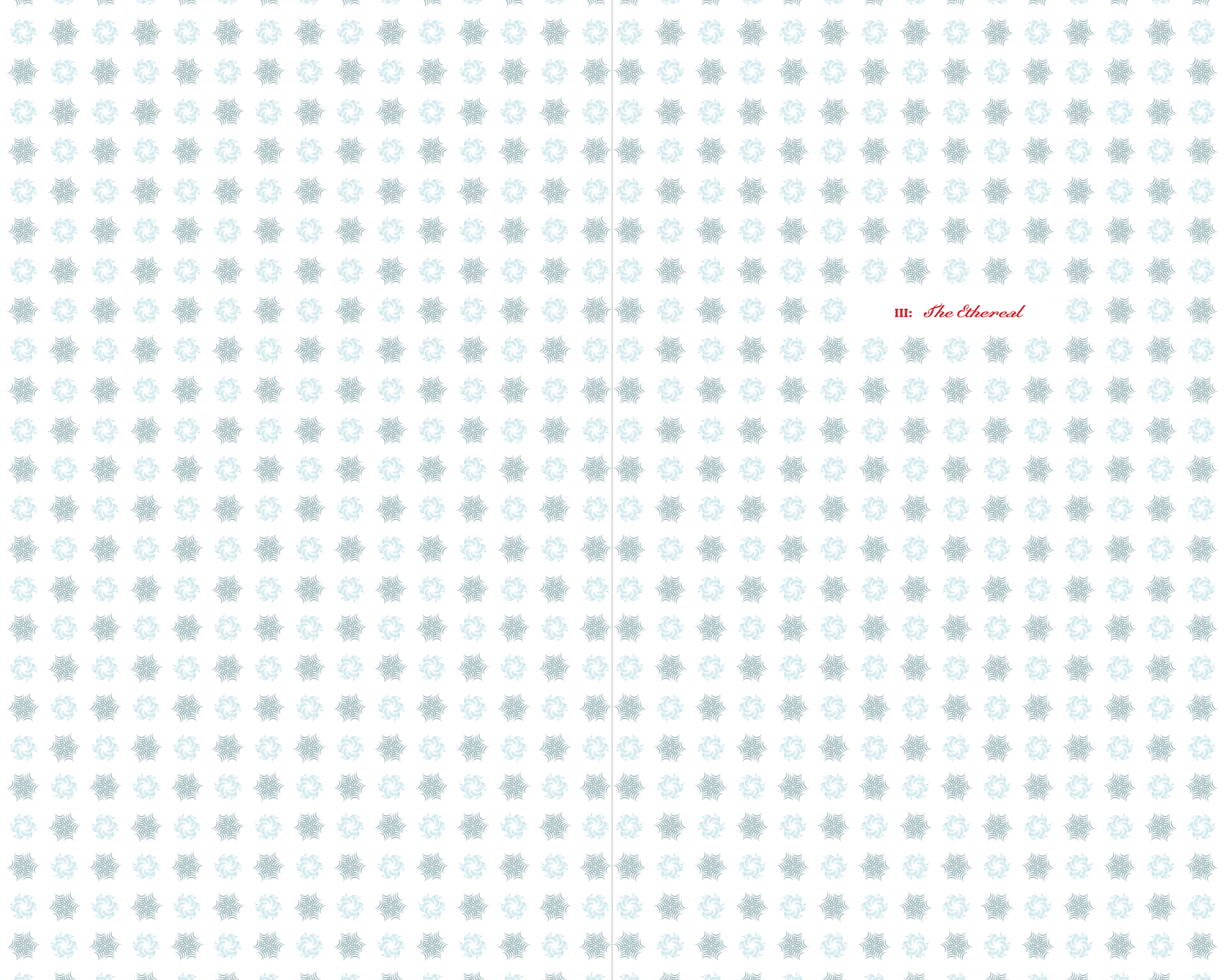


Lesley Dill / Text: Tom Steigh_I Had a Blueprint of History_2012

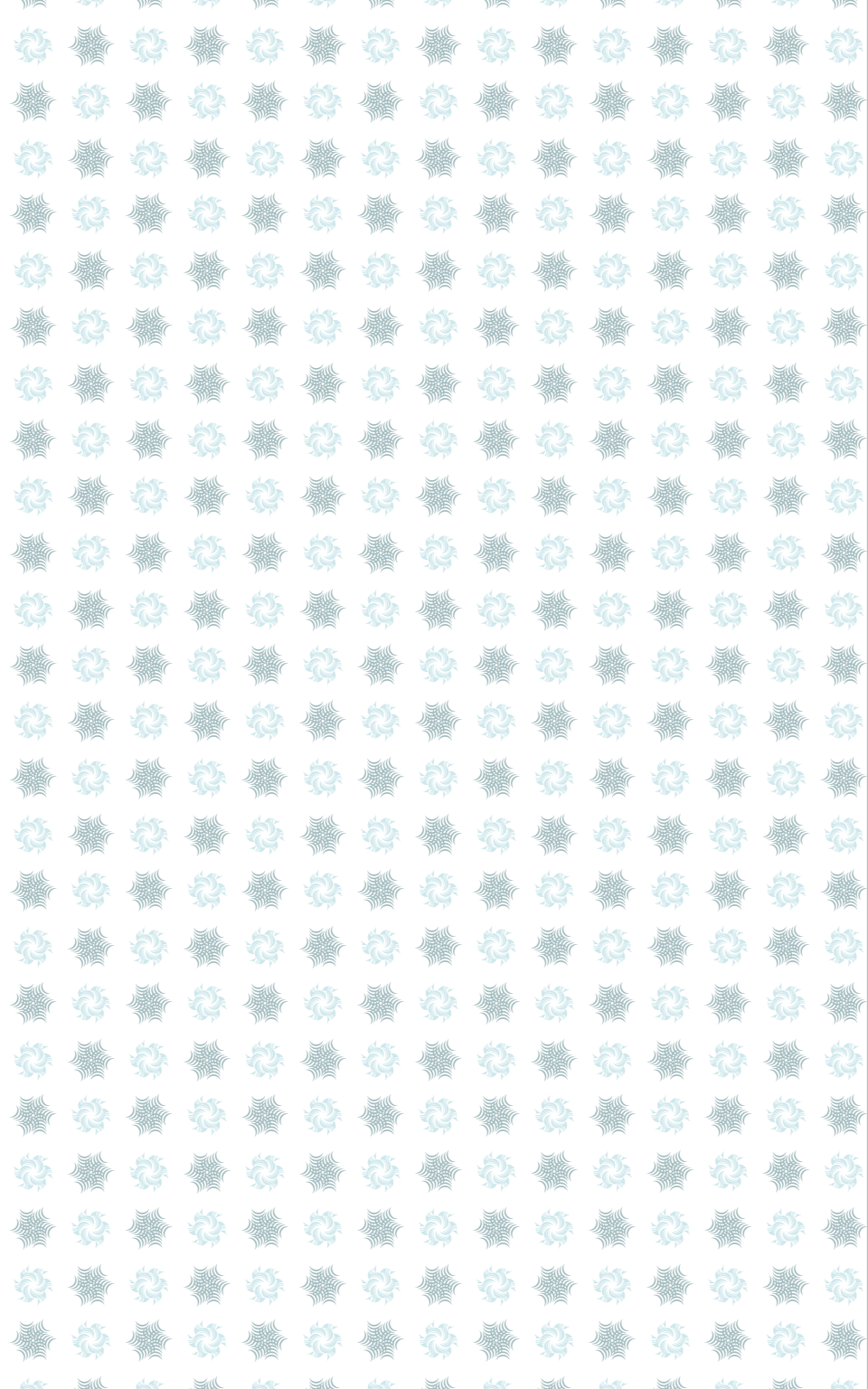


Abby Leigh_One Evening_2009



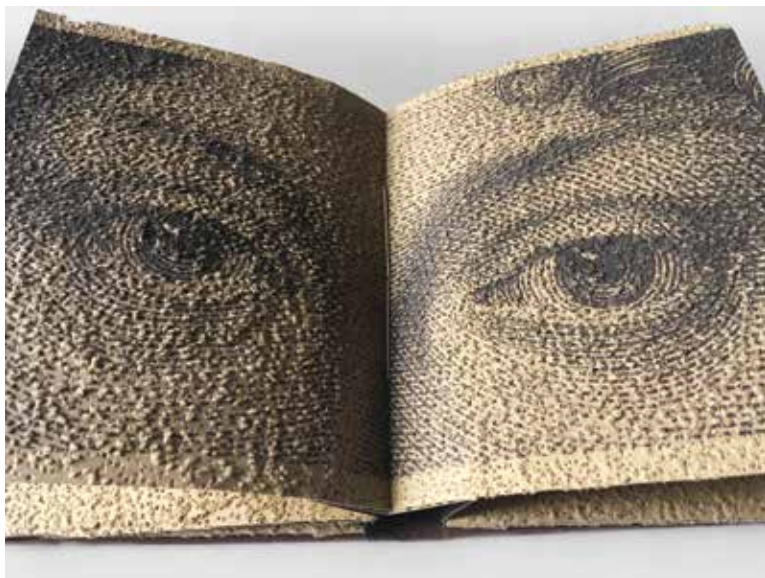


III: *The Ethereal*



The desert and the ocean are realms of desolation on the surface. The desert is a place of bones, where the innards are turned out, to desiccate into dust. The ocean is a place of skin, rich outer membranes hiding thick juicy insides, laden with the soup of being. Inside out and outside in. These are worlds of things that implode or explode, and the only catalyst that determines the direction of eco-movement is the balance of water. Both worlds are deceptive, dangerous. Both, seething with hidden life. The only veil that stands between perception of what is underneath the desolate surface is your courage. Dare to breach the surface and sink.

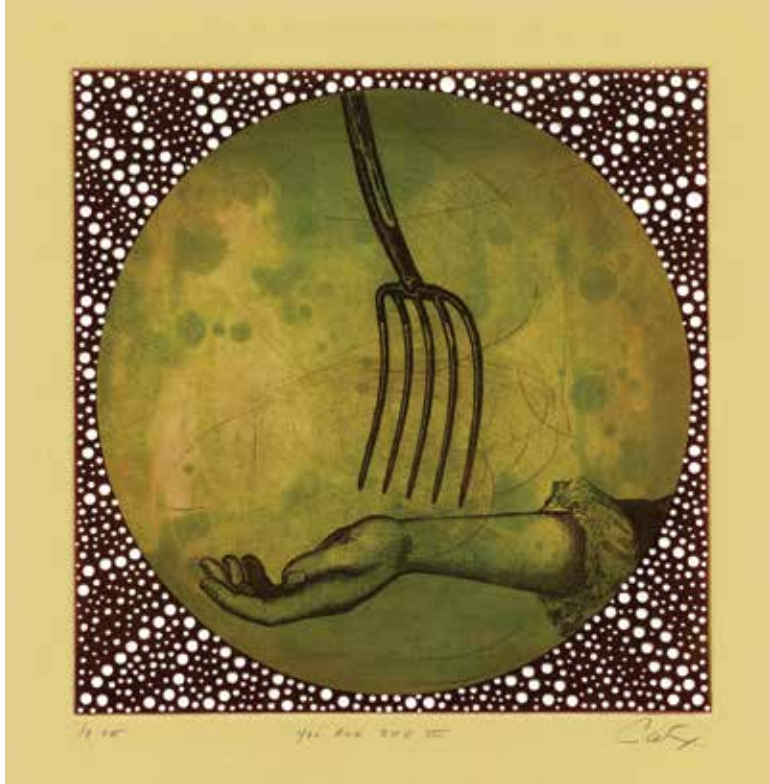
**—The Perpetual Calendar of Inspiration. Vera Nazarian [1966–].
Artist and Author.**



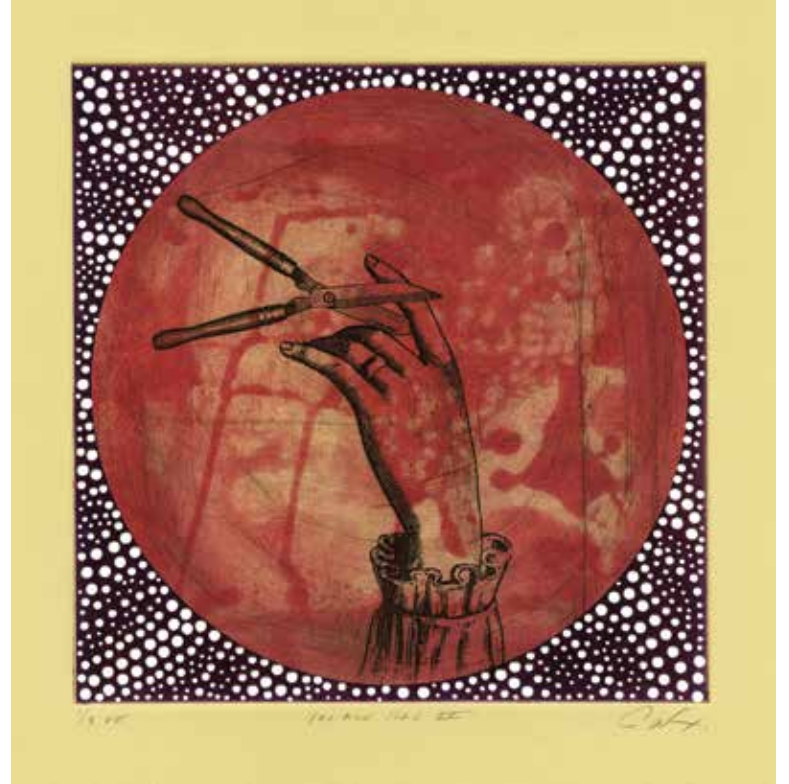
Carson Fox_Vanishing Youth_2013

Immersed in dissolution, *the ethereal*, presents a collection of works that are at times strikingly unsettling at the surface and deeply penetrating to our emotional armature. These illustrated depictions of varying loss are laden with sorrow, regret and transcendence, calling upon the viewer to pause and reflect on the altering stages of our own existence. In this grouping, it is the artists' physicality and materiality in creating the works—the punctures of a pin, the prose of poetry, and the burn of a laser engraving—that are a surrogate for that which cannot be grasped.

In many instances, such as in Carson Fox's *Vanishing Youth*, the physicality of the artist's actions is evident. The book compiles vignettes of an unidentified girl's portrait from an 1860 engraving. Her eyes, face and hair are punctured repeatedly, creating an undulating and pliable surface, obscuring the image with the uncertainty it contains and revealing a newly formed imperfect layer. Injuring the pages, the repetitive action of scoring the surface additionally emerges as a physical extension of the body and becomes a powerful reflection on mortality, loss and the ephemeral. Although an actual wound will heal with time, the permanency of loss will continue to reside.



Carson Fox _You Are Bad III_ 2010



Carson Fox _You Are Bad IV_ 2010

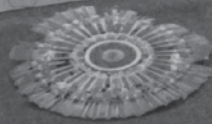
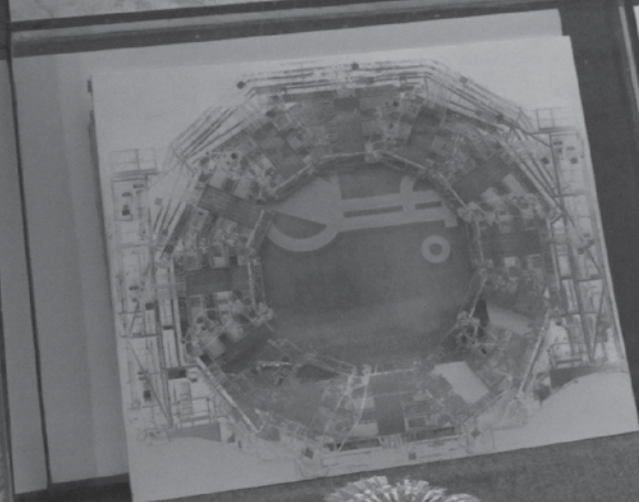
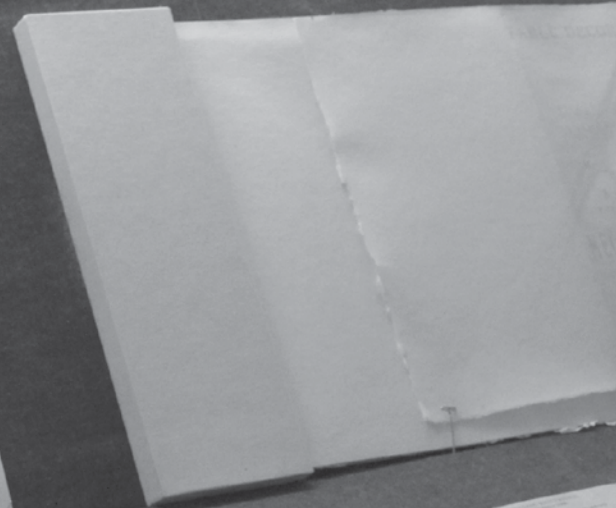
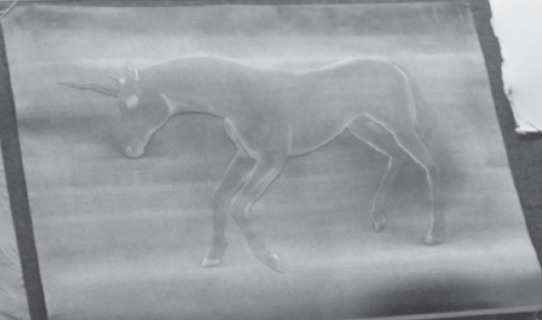
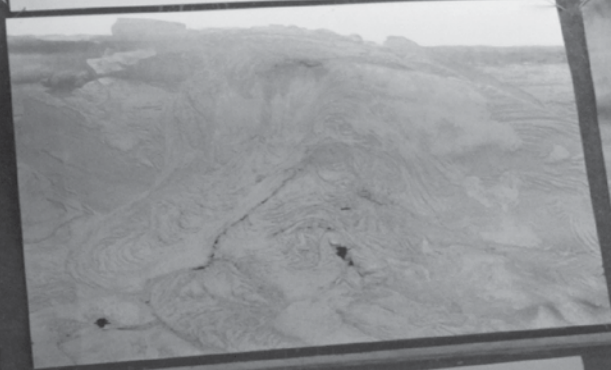
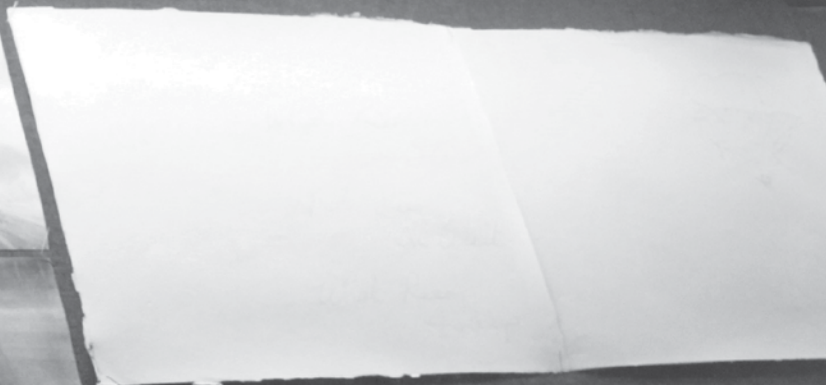
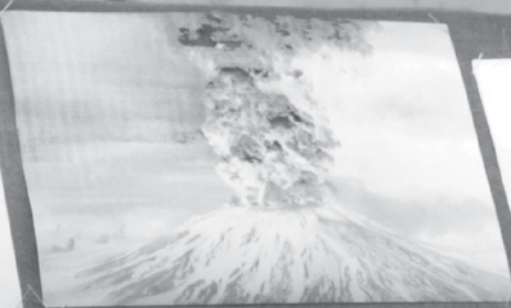


Darren Waterston, *A Swarm, A Flock, A Host: A Compendium of Creatures*, from the portfolio: Plate VI and Plate XI, *Details*, 2013

In A Swarm, A Flock, A Host: A Compendium of Creatures by Darren Waterston with text by Mark Doty there is a return to an illustrative and literary form of storytelling from the Middle Ages. The genre of bestiaries comprises taxonomy of the animal kingdom, from insects to birds to mammals in both realistic and mythical configurations. The various species in silhouettes depict in motion the sequences of protection, dwelling, and the hunt. These parable centric works on paper demonstrate the vitality of life and the delicate balance, which at any moment can become oblique to the depths of lifelessness.

William Kentridge_The Lulu Plays_2015





A small, illegible label or tag is visible in the bottom right corner of the display board.



Justin James Reed, *Symbol Title [The Book Currently Known as...]*, 2014

As Carson Fox engages the paper to produce a reconsidered façade, Justin James Reed considers the outer limits of materiality and process in his *Symbol Title [The Book Currently Known as...]* with design by Nicole Killian. Each image, rather than being printed, is etched into the stock through laser engraving producing fluid abstractions in various shades of burnt sienna. This methodology creates strata that are suspended between corporeal and emotional vistas. Reed explains, “The imagery moves from the furthest edges of space to geologic and societal development on earth.”

Overleaf / Carson Fox, *Bad Book (You Are Bad)*, 2010





Jane Hammond, *Be Zany, Poised Harpists/Be Blue, Little Sparrows*, 2002



Suzanne McClelland, *Pussy*, 2002

The transitory is further considered in *Receiver* by William Kentridge with text by Wislawa Szymborska, as a passage through the universe and the complexity of being human is paced amid transposed environments of dedicated iconography and the activation of painted poetry:

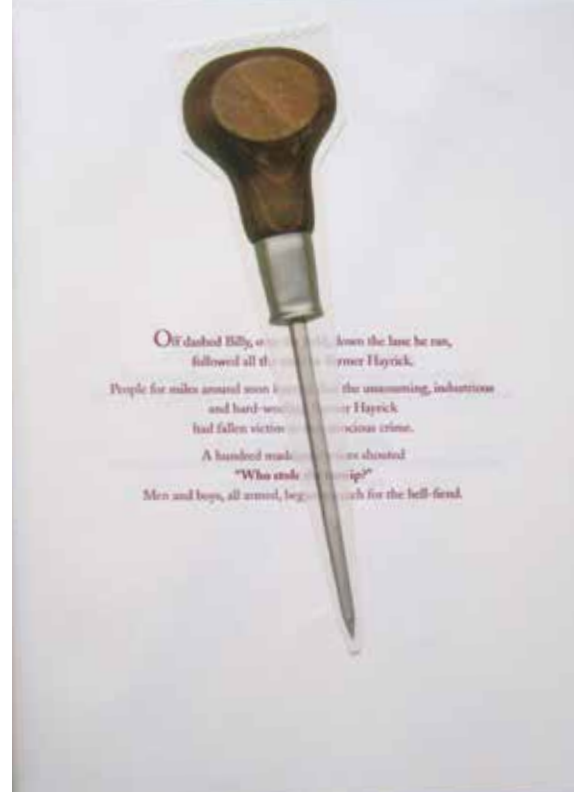
*May my dead be patient with the way my memories fade.
My apologies to time for all the world I overlook each second.
My apologies to past loves for thinking that the latest is the first.
Forgive me, distant wars, for bringing flowers home.
Forgive me, open wounds, for pricking my finger.
I apologize for my record of minuet to those who cry from the depths.*



William Kentridge_Receiver_2006



Henrik Drescher, *Too Much Bliss* / Detail, 1992



Ann Tyler, *Billy Rabbit: An American Adaptation* / Detail, 2007

Likewise, Suzanne McClelland's work explores the capability of language to serve as both substance and form. In *Mr. Man*, fragments of text are translated into abstract pinnacles, where positive and negative space as well as the concrete and the fluid, are continually questioned. One becomes lost in a sea of celestial reflections. This system of abstraction continues in Christopher Wool's *Portraits [Red]*, where the utilization of the enlarged halftone implies that the photographic process may go beyond perceivable representation into a painterly reference, questioning the reason and legibility of surface.

Suzanne McClelland_Mr. Man_2001



Christopher Wool_Portraits (Red)_2014

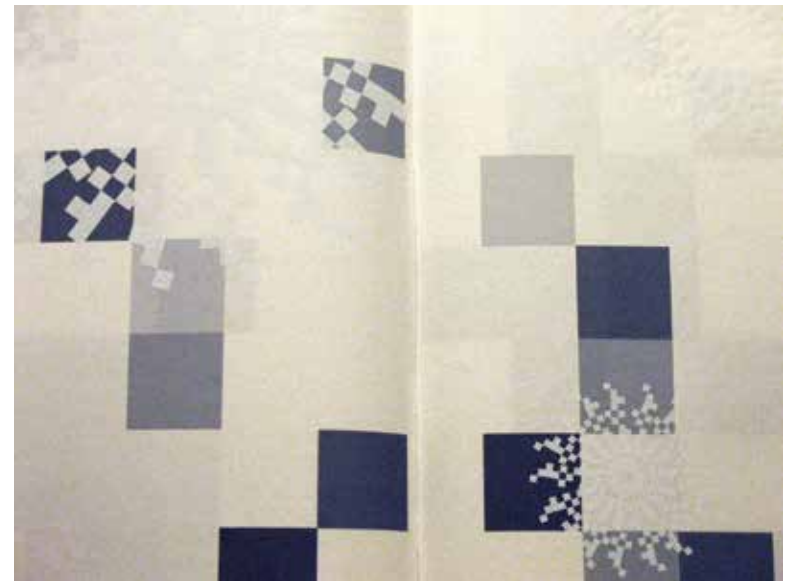


This presentation of what is perceivable and indiscernible to the viewer is continued in the William Kentridge's *Sheets of Evidence*. The emblematic drawings are translated to watermarks embedded in reflective sheets of whiteness. The subtlety of the format only intensifies the activation of the compositions and an evidence that even cloaked there is strength. In the hidden qualities of Kentridge's artistic accounting, Sheehan equally seeks to unearth the incongruous equation of paternal memory. Collected obituaries accounting for the unnamed and serve in homage to a life and relationship that ceased to exist. "Memories," asserts Elizabeth Sheehan "are inaccurate representations of a past reality built through exaggerated stories, misinformation and flawed recollection. Her work *Vestige* explores the idea of reluctant deficiency through memorializing— thoughtfully seeking to understand that [un]truthfulness is often unattainable and romanticized. The artist searches for the language to depict and define her own father and their lack of a relationship. This book is Sheehan's attempt to create a tangible connection.

Overleaf / William McDowell *Ashes in the Night Sky* 2010



William Kentridge *Sheets of Evidence* 2006



Elizabeth Sheehan *Vestige* 2012



Night Sky 12-27-8, 2007



Night Sky 12-27-10, 2007

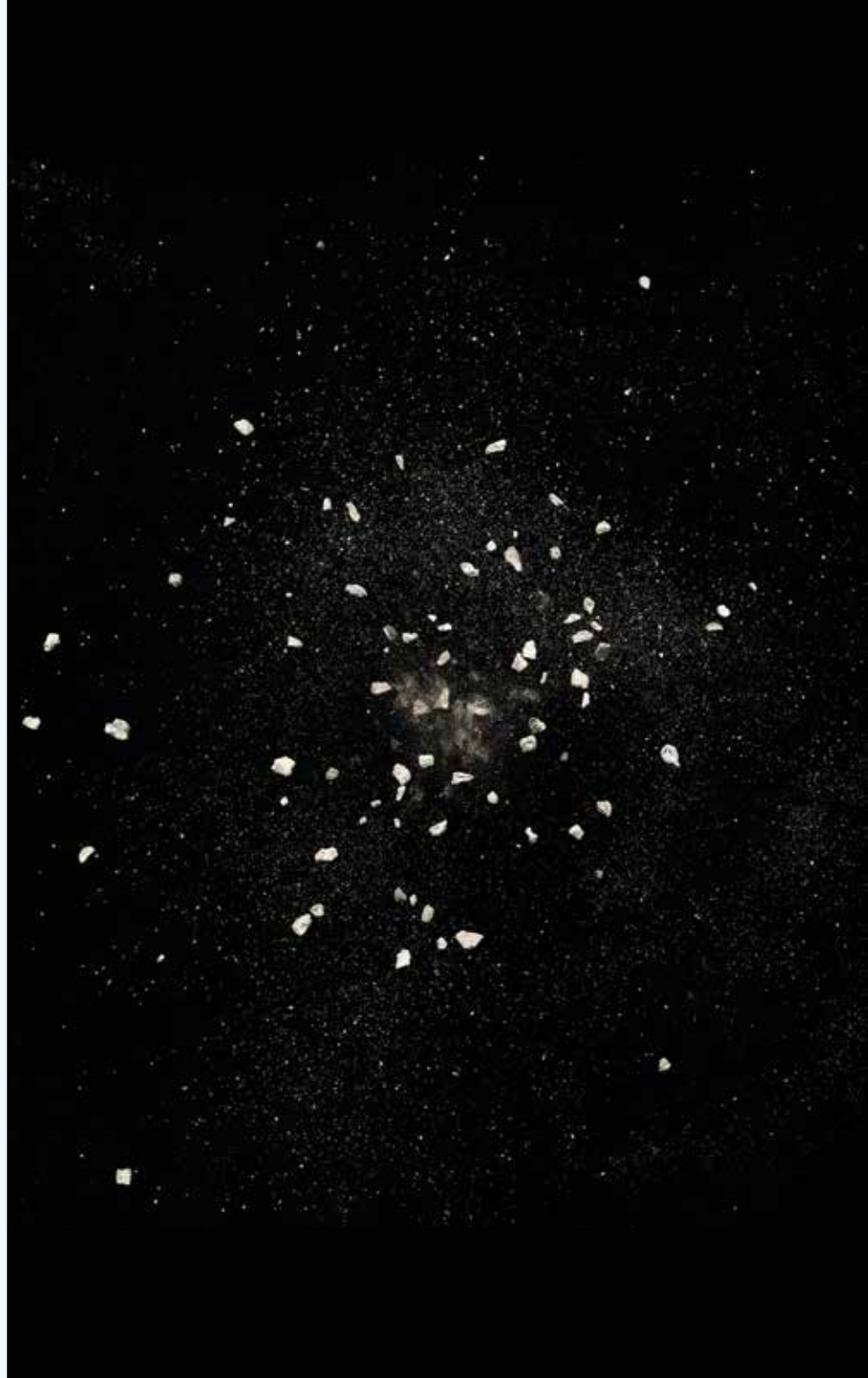
A somatic relationship to mortality lies within the most monumental and moving work in the exhibition, *Ashes in the Night Sky*, by William McDowell, which was created in response to his own father's death. This format eloquently and despondently addresses all three themes manifold in this exhibition through—the use of one singular material— that of ashes derived from cremation.

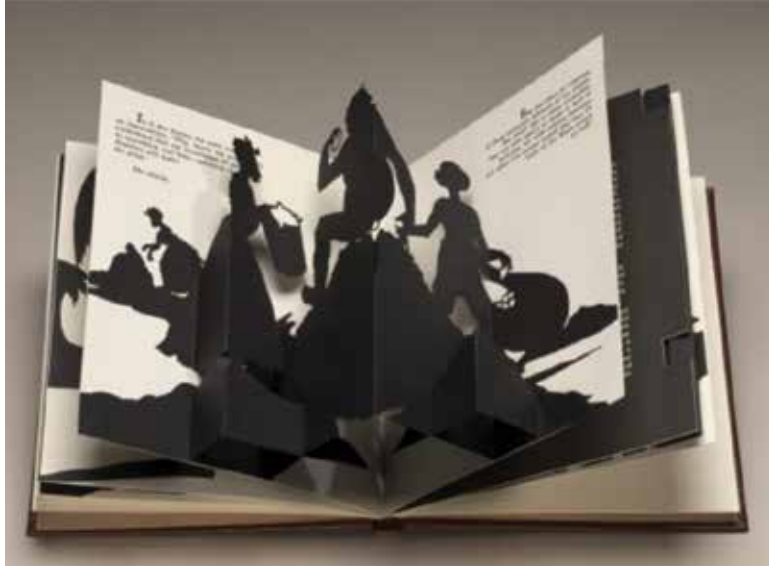
McDowell states, “Initially I was driven by the desire to make images in the shadow of my father's death and to take creative advantage of the emotional jolt his absence caused. Over time my relationship to the ashes broadened and they triggered thoughts about our collective response to death, as well as my own aging and inevitable demise.”

The artist manipulates the ashes to produce imagery reminiscent of surrounding galaxies—an unknown and receding sphere. Each portrait's audible silence resonates in a domain that is unknown and resides beyond our immediate comprehension. This confrontation recalls a stanza from Edgar Allan Poe's *The Raven*:

*And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you— here I opened wide the door—
Darkness there and nothing more.*

William McDowell | *Ashes in the Night Sky* / Detail, 2010





Kara Walker_Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times_1997



Julie Mehretu_Poetry of Sappho_2011

McDowell's configurations as if phenomena of the sky, which while beautiful, are laden with sorrow, regret and despondency—beseech the viewer to stillness and reflect on the frailty of the body. Without this circumscribed and palpable dimness illumination could not exist. Within darkness there are moments of great beauty and certainty.

These equally internal and external metaphorical terrains are set forth to further the perceptions of the human form to reside in the classifications of both literal and experimental diagrams of intent and self-derived fluidity. Through a sequence of acknowledged, unaccustomed definitions and shared elements, the works presented reassert that the semantics of artistic landscapes are neither concrete nor static.

—Cynthia Nourse Thompson and David Charles Chioffi
Guest Curators

Macy
Chadwick *Cell Memory*, 2002
Offset printed on UV Ultra paper, pamphlet sewn,
enclosed in a shaped envelope with string, and
fabric additions
9.5 × 17.5 inches
Courtesy of The Center for Book Arts

Pathways, 2010
Edition of 50
Letterpress, laser cut, laser printing, machine
etching, pochoir, codex binding with machine
stitching, custom box with glass lid and base
9.0 × 10.75 × 0.75 inches
Courtesy of Macy Chadwick

The Topography of Home, 2009
Edition of 50
Storage book binding
10.5 × 7.0 inches
Courtesy of The Center for Book Arts

Gail
Deery *The Ailanthus*, 2013-14
Watermarked handmade on Abaca/cotton
27.5 × 17.5 inches
Courtesy of Gail Deery

Lesley
Dill *I Had a Blueprint of History*, 2012
Text: Tom Sleigh
Edition 5 Artist Proofs (AP) of 10AP
Letterpress printing, Abaca/cotton paper pro-
duced by Dieu Donné, stab bound, steel rule, dyed
museum board, custom drilled posts and steel rule
18.75 × 14.5 × 0.5 inches
Courtesy of Peter Kruty

The Thrill Came Slowly, 1996
Text: Emily Dickinson
Edition of 5
Letterpress printing, silk tissue, Japanese
stab binding, dyed museum board portfolio,
powdered pigment
12.0 × 9.5 inches
Courtesy of Peter Kruty

Henrik
Drescher *Too Much Bliss*, 1992
Edition HC1 of 10
Wire edge binding, letterpress printing, collage,
cutting, watercolor on Rives BFK paper
12.0 × 9.0 × 1.5 inches
Courtesy of Steve Clay, Granary Books

Henrik
Drescher *Gravity* (from *Babblab* series), 2004
Edition of 2AP of 9AP (Edition of 29)
Letterpress printing, etching, collage;
Wu Wing
Yee Coptic binding
4.5 × 6.0 inches
Courtesy of Dolphin Press and Print

Carson
Fox *Bad Book (You Are Bad)*, 2010
Edition of 3
Accordion fold, digital printing on Rives BFK paper
8.0 × 8.0 × 1.0 inches
Courtesy of Carson Fox

Vanishing Youth, 2013
Accordion spine with pamphlet signatures,
digital printing with surface manipulation on
Rives BFK paper
6.0 × 8.0 × 1.0 inches
Courtesy of Carson Fox

You Are Bad III, 2010
Edition of 3
Etching, solarplate, paper manipulation
on Rives BFK paper
8.5 × 8.5 inches
Courtesy of Carson Fox

You Are Bad IV, 2010
Edition of 3
Etching, solarplate, paper manipulation on
Rives BFK paper
8.5 × 8.5 inches
Courtesy of Carson Fox

Mark Fox *I Cannot See You or Hear You*, 2010
Edition of 35
Three-dimensional image, pigmented cotton
18.0 × 13.05 inches
Courtesy of Susan Gosin, Dieu Donn  Press

Jane Hammond *Be Zany, Poised Harpists/Be Blue, Little Sparrows*, 2002
Edition of 30
Letterpress printed book with multiple media images
12.5 × 10.5 inches
Courtesy of Susan Gosin, Dieu Donn  Press

William Kentridge *Receiver*, 2006
Text: Wisława Szymborska
Edition of 50
Letterpress printed book with 23 etchings
11.5 × 14.75 inches
Courtesy of Susan Gosin, Dieu Donn  Press
Courtesy of Robert Ruben

Sheets of Evidence, 2006
Edition of 20
18 watermarked drawings and text
12.5 × 15.0 inches
Courtesy of Susan Gosin, Dieu Donn  Press

The Lulu Plays, 2015
Text: Frank Wedekind
Edition of 400
Letterpress and slipcase
13.5 × 10.0 × 1.0 inches

Abby Leigh *One Evening*, 2009
Edition of 30
Letterpress printed book with 9 etchings
12.0 × 18.0 inches
Courtesy of Susan Gosin, Dieu Donn  Press

Suzanne McClelland *Mr. Man*, 2001
Edition of 23
Intaglio in two colors, Torinoko paper
32.375 × 38.0 inches
Courtesy of Private Collection

Pussy, 2002
Edition of 75
Three-dimensional image, pigmented, water-marked Abaca paper and letterpress printing
16.5 × 17.5 inches
Courtesy of Susan Gosin, Dieu Donn  Press

Sarah McDermott *Channel & Flow*, 2015
Edition 27 of 50
Letterpress printing and screenprint
3.5 × 5.0 × 0.5 inches
Courtesy of The Center for Book Arts

William McDowell *Ashes in the Night Sky*, 2010
Edition of 8
Photographic scanning and inkjet printing
11 x 8.75 x 1 inches
Courtesy of Wellesley College Library, Special Collections

Julie Mehretu *Poetry of Sappho*, 2011
Edition of 105 of 400
Hand-sewn, velum spine and printed cloth boards, slipcase
14.5 × 9.75 × 1.0 inches
Courtesy of Robert Ruben

Robin Price *43, According to Robin Price with Annotated Bibliography*, 2009
Deluxe Edition of 12

Daniel Kelm Letterpress printing on clearprint graph paper with additional layer of pre-existing maps; double-layered accordion hinged to board with deluxe leather container; Container: paper dyeing, monoprinting, letterpress printing; 32-page bibliography pamphlet
11.75 × 8 × 1.25 inches
Courtesy of Robin Price

Robin Price *Language of Her Body*, 2003
Text: Amy Bloom
Edition of 60

Derek Dudek Modified accordion in cloth enclosure, letterpress printing, archival inkjet photographic prints, Sumi-e on Tosa Hanga paper

Keiji Shinohara 8.0 × 18.0 × 0.5 inches
Courtesy of Robin Price

Justin James Reed *Symbol Title [The Book Currently Known as...]*, 2014
Design: Nicole Killian
Edition of 2AP
Leaded glass box containing loose pages of Moab Lasal Matte paper
9.25 × 12.5 × 10.0 inches
Courtesy of Justin James Reed

Elizabeth Sheehan *Vestige*, 2012
Edition of 5
Flatback case binding, pulp painting, inkjet printing, screen printing, letterpress printing on handmade cotton paper
7.25 × 11.25 × 0.75 inches
Courtesy of Elizabeth Sheehan

Kiki Smith *Fountainhead*, 1991
Edition 100 + 15 AP
Handmade book with photo engravings on Abaca paper
0.75 × 8 × 5.375 inches
Courtesy of The Museum of Modern Art Library

Endocrinology, 1997
Text: Mei Mei Berssenbrugge
Edition of 40
Book of 20 photolithographs with collage
Nepalese, Mohawk Superfine paper
21.25 × 21.0 inches
Courtesy of Private Collection

Ann Tyler *Billy Rabbit: An American Adaptation*, 2007
Text: *Fusion* by Ann Tyler and Earnest Aris
Edition of 50
Case binding, letterpress printing, silkscreen printing, laser printing on Crane's Letra paper
15.25 × 11.25 × 0.5 inches
Courtesy of Ann Tyler

Kara Walker *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997
Edition of 22
Bound volume of offset lithographs and five laser-cut, pop-up silhouettes on wove paper
9.375 × 8.333 inches
Courtesy Kara Walker and Sikkema Jenkins & Co.

Darren Waterston *A Swarm, A Flock, A Host: A Compendium of Creatures*, 2013
Text: Mark Doty
Edition of 30
Aquatint, etching, letterpress printing on archival cotton rag
13.0 × 18.0 × 1.25 inches
Courtesy of Booklyn Inc. and The Achenbach Graphic Arts Council

Christopher Wool *Portraits [Red]*, 2014
Edition of 7
Portfolio of six two-color lithographs
27.0 × 22.5 inches
Courtesy of Private Collection



Cynthia Nourse Thompson

Cynthia Nourse Thompson is currently Associate Professor and Director of graduate programs in Book Arts + Printmaking and Studio Arts at the University of the Arts in Philadelphia, Pennsylvania. Prior to this position, Thompson served as Associate Professor and Curator of Exhibitions at the University of Arkansas in Fayetteville, Arkansas. Additionally, Thompson served for twelve years as Professor of Book, Print and Paper Arts at Memphis College of Art and the Chair of the Fine Arts Department. Thompson has also been visiting faculty at University of Georgia's study abroad program in Cortona, Italy; the prestigious Santa Reparata International School of Art in Florence, Italy; and the University of Arkansas Rome Program in Rome, Italy, teaching both papermaking, book arts and printmaking.

Thompson was the recipient of the 2003 Tennessee State Arts Commission Fellowship Grant and has been awarded numerous residencies including Yaddo, Columbia College Chicago Center for Book and Paper Arts, Women's Studio Workshop Book Art Residency, the Visual Studies Workshop Book Art Residency, a residency at the Minnesota Center for Book Arts, a residency at the Atlanta Printmakers Studio, Summer Senior Artist in Residence Book Art and Printmaking Residency at the Oregon College of Art and Craft in Portland, Oregon and most recently a winter letterpress residency at Penland School of Craft. Solo exhibitions include the Clough-Hanson Gallery at Rhodes College in Memphis, TN, the Robert C. Williams American Museum of Papermaking in Atlanta, Georgia, and the Morgan Conservatory of Paper in Cleveland, Ohio.

Her work is in the collection of Arkansas State University, the Tennessee State Museum and Dieu Donne Papermill, among many others. Thompson received her BFA in Printmaking from the Maryland Institute College of Art and her MFA from Rutgers, the State University of New Jersey. In addition to teaching and curating, Thompson previously worked at Dieu Donne Papermill, Harlan & Weaver Intaglio, Inc. and the Rutgers Center for Innovative Print and Paper, now the Brodsky Center for Innovative Editions.

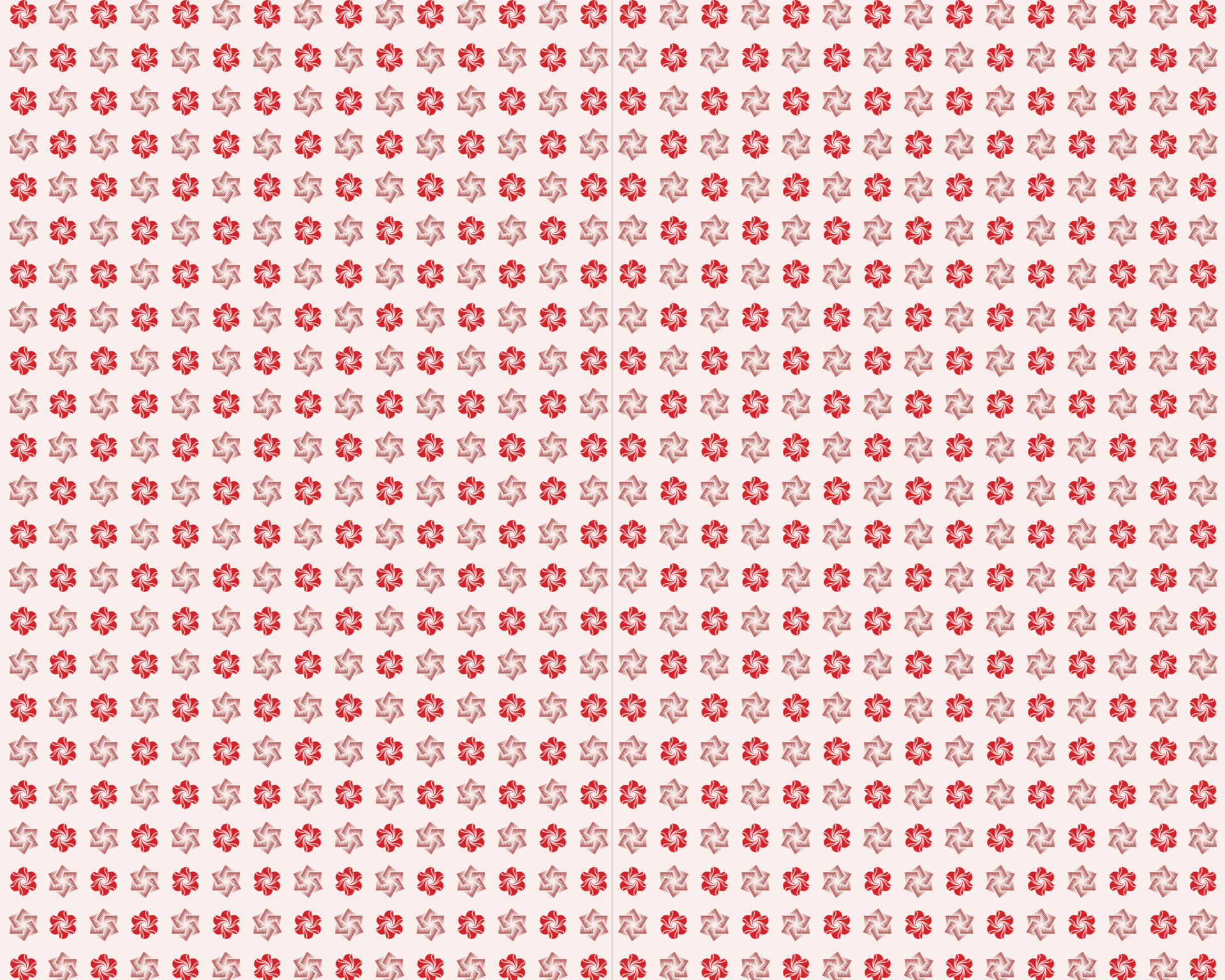


David Charles Chioffi

David Charles Chioffi is a Professor of Graphic Design within the School of Art of the J. William Fulbright College of Arts and Sciences at the University of Arkansas in Fayetteville, Arkansas. Previously he was an Associate Professor and Head of the Department of Design, and Chair of the Division of Design Arts at Memphis College of Art in Memphis, Tennessee.

A native New Englander, he completed his undergraduate degree at The Rochester Institute of Technology's College of Fine and Applied Arts, School of Art and Design in Rochester, New York; and, received his graduate degree from Wesleyan University in Middletown, Connecticut. His traditional and experimental work emphasizes the sensory triality of alphabetic matrices and forms: visual, auditory, and tactile, and principally, on how phonetic structures and visual architecture formulate and synthesize content. He seeks a greater understanding of the *enabling* and *disabling* characteristic of various semiotic artifacts and their interactional arrangements in the co-construction of shared modalities. Research has concentrated on the essence of metonymy as it spans and influences language equality in design applications. Such analysis has established the founding of *the modality project {dot} design*, with Dr. Joseph Agan, to maximize the impact of design practices globally on all disabling aspects of the human condition. [themodalityproject.design].

In addition to his private design practice, prior posts have included Executive Vice-President of Design and Communications, as well as Faculty Member at The Hospice Institute for Education, Training and Research, Inc. in Branford, Connecticut; and Associate Director of Packing Design and Visual Identities, Polo Ralph Lauren Corporation in New York City.



yet, we are unable to separate
entirely one from the other.

THE CENTER FOR BOOK ARTS