

# ARTISTS' BOOKS

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## FOR SALE

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LIBRARY FELLOWS AWARD WINNING SELECTIONS



NATIONAL MUSEUM *of* WOMEN *in the* ARTS

1250 New York Avenue, NW  
Washington, DC 20005-3970

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### ABOUT THE LIBRARY FELLOWS PROGRAM

The Library Fellows Program was established in 1989 to encourage and support the creation of artists' books and to benefit the NMWA Library and Research Center (LRC). The Fellows' contributions were used to offer a grant to a selected artist to produce an artist's book in a limited edition of 125 copies. As a benefit of membership, each Fellow received a copy of the book. The artists kept 25 copies as a form of remuneration for their creative efforts. The remaining copies were sold in support of the LRC. From 1990 to 2013, 21 artists' books were published.

The Library Fellows, now called the Book Arts Fellows, meet once a year, usually in the Fall. Prior to 2013, every other year, they reviewed and discussed proposals from artists to select the following year's book. Since then, members are given the opportunity to assist with purchasing artists' books for the NMWA collection. Membership was, and still is, limited to individuals who contribute \$1,500 each year. Each Fellow's name is placed on a plaque outside of the entrance to the LRC.

### HOW TO PURCHASE A LIBRARY FELLOWS ARTIST'S BOOK

You may purchase a book in the following three ways:

**NMWA MUSEUM SHOP**

*Located on the main floor of the museum*

**EMAIL: [shop@nmwa.org](mailto:shop@nmwa.org)**

**PHONE: 877-226-5294**

Display copies are available at the NMWA Library and Research Center and the NMWA Museum Shop.

High-resolution photos of the books are online at:  
**[www.flickr.com/nmwalrc/sets](http://www.flickr.com/nmwalrc/sets)**

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**DAY BY DAY**

by Natasha Guruleva and Olga Nenazhivina

2013

**\$50 (was \$200)**

*Canvas covers hand-stretched over wood frames  
Digital reproductions, hand-written verse in pen  
8" x 8" x 2"*

*Day by Day* is a series of meditations, in verse and artwork, on everyday life and the world that we inhabit with other creatures. Its compressed moments speak of connections, relationships, and unity of creation. Each copy contains 20 spreads with verse by Guruleva and art by Nenazhivina. Several poems are handwritten and inserted in envelopes. Narrow belts of leather lock them together.

The diaristic/epistolary format conveys intimacy and directness, evocatively illustrating the creative process with plain, clean canvas and hand-inscribed poetry.



*Natasha Guruleva was born in Russia and currently lives and works in New York. Her portfolio includes books of fairytales and poetry, songs, photography, independent films, costumes, and fabric sculpture. Her works have been exhibited nationally and internationally, and are included in many collections.*

*Olga Nenazhivina was born in Russia and currently lives and works in New York. She is a recipient of the Plano Art Association's National Juried Exhibition award. Her works have been exhibited nationally and internationally.*

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**GOLDILOCKS**

by Nicole Vanasse

2011

**\$75 (was \$395)**

*Sixteen textile collage panels digitally reproduced on canvas;  
hand-cut, laminated story cards; fleece; and faux fur cover 9 1/2" x  
10 1/4"*

*Goldilocks* is a creative interactive book that tells the tale of the Bear family meeting an unconventional Goldilocks. Readers can pull out the hand-cut cards—tucked into pockets facing the illustrations—that tell the story. The reproductions depict original textile collage panels that Vanasse made over a four-year period, which were transferred to pliable, matte-finished canvas and applied directly as book plates to sixteen fleece pages. Vanasse sewed, cut, and bound each edition by hand, carrying on the centuries-old tradition of mothers making soft books for children.



*Nicole Vanasse is a textile collage artist living and working in the Washington, D.C. area. Her work has been acquired and exhibited nationwide in such venues as the Renwick Museum, the National Museum of American Art, and the U.S. Library of Congress.*

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### the streets of used to be

by Carol A. Beane and Renée Stout

2009

\$75 (was \$275)

*Six images and six poems digitally reproduced on handmade William Turner 310 paper placed in glassine sleeves. Abaca-cotton handmade paper cover, accordion-style format. Closed book measures 12" x 7"*

the streets of used to be includes six images created by Renée Stout and six poems written by Carol A. Beane about lives lived in and on the streets and about people's efforts to survive with some measure of dignity.

Beane explains: "I see many different neighborhoods and people; I listen; I encounter many of the same people over varying periods of time; I glimpse their activities and lives unevenly, yet see them with some degree of coherence. Those that make a deep impression on my mind's reappear as poems. Renée Stout's images visually discover the feelings I intend my words to convey. Intense colors and shadings together with the fine specificity of her delineations capture the sense of these lonely figures, objects, spaces, and implied environments."



*Carol A. Beane is associate professor in Howard University's Department of Modern Languages and Literature.*

*Renée Stout works in variety of media, including painting, sculpture, photography, and installation.*

*Both artists live in Washington, D.C.*

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### HELENE KOTTANNER'S MEMOIRS

by Gwen Diehn

2008

\$75 (was \$425)

*Woodcuts and letterpress text on 325-inch long accordion on warm white 120 lb. Velata paper, folded and sewn into double-thick pages. Cover is made of Simon's Green Rough paper. 7" x 10 3/4"*

The inspiration for *Helena Kottanner's Memoirs* was the translation of a rare medieval memoir, written in 1450 by a handmaid to the Queen of Hungary. The memoir is a richly detailed and personal recounting of a friendship between two women of diverse backgrounds and stations in life. It tells of the fears, hopes, frustrations, and dreams that fueled and also resulted from their death-defying plot to affect a change in the course of their country's history. The richly illustrated memoir unfolds to a 325 inch-long accordion format and was created using woodcuts, letterpress and watercolor on handmade paper.



*Gwen Diehn teaches in the art department of Warren Wilson College, near Asheville, NC. Her prints, drawings, mixed-media pieces, and bookworks have been exhibited internationally and are included in private and public collections. She is the author and illustrator of many books.*

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### A MAN MAY WORK FROM SUN TO SUN, BUT A WOMAN'S WORK IS NEVER DONE

by Laurie Jean Jackson

1998

\$30 (was \$50)

*Hand-pulled and hand-colored etching. Hand bound in brown Japanese Thai Soft Unryu paper, in white wooden box. Cover size: 3" x 3 1/2" Page size: 2 1/2" x 3".*

This twelve-page book was inspired by labor in the home, with six pages devoted to women's work and four pages to men's work. Hand-pulled and colored intaglio prints showcase complex satirical images.

"During the past three years my work has focused on the division of household labor between a husband and wife. Currently, I am a working mother whose time is divided between teaching, doing my art, caring for my house, and caring for my child. Though I have found that my husband does assist with the household chores, his participation is more voluntary than necessary. The box housing the book resembles a kitchen cabinet, and - I have to add - it was built by my husband. "



*Laurie Jean Jackson was born in Philadelphia, PA, in 1965 and currently resides in Savannah, GA where she is a Professor of Foundations at the Savannah College of Art and Design. She has had many solo exhibitions.*

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## SONG LINES

by Susan Harlan

1993

\$250 (was \$700)

*Book: Photo silkscreens, letterpress, and engravings on Japanese paper*

*Cover: Anodized aluminum and Italian linen cloth on book board  
9 1/2" x 11 3/4"*



Susan Harlan, a painter, printmaker and book artist who lives in Portland, Oregon, created this beautiful book inspired by the earliest maps of Australia. Harlan writes, "Song Lines represent collected symbols and images of dreams and form a kind of map of the emotional, intellectual and physical connections which bind us to each other and to the universe." The book includes twenty-five hand printed pages and is bound in black sheepskin and Italian linen cloth. A map of an unknown territory, cast of anodized aluminum, is glued and riveted to the cover.

*Susan Harlan is a painter, printmaker and book artist who lives in Portland Oregon. Professor of Art, Portland State University: She has exhibited her work at Elizabeth Leach Gallery, Portland, OR, Sherry Frumkin Gallery, Santa Monica, CA, and Troyer Fitzpatrick Gallery, Washington, DC. Her work is included in the collections of The Chicago Art Institute, Chicago, IL.*

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## CONTINUUM

by Clarice and David Smith

1993

\$400 (was \$750)

*17 paintings reproduced in 250-line screen in four colors on a gloss varnish undercoat*

*11 1/2" x 14 1/2"*



*Continuum* was the first book published by the Library Fellows. Created as a permanent record of the creative process around her Venice paintings, it features 17 of her Venetian canvases and includes an original, hand-colored lithograph. Smith's paintings of Venice do not represent a triumphant city of grand palaces and majestic plazas. Hers is a city of decadent beauty, of misty Octobers and bridges at dusk. Its canals are depicted in dark blues and silvery greys, framed by the elegance of Venetian facades. "I tried to capture the sinister feeling I experience in some areas of Venice," says the artist. It is the unknown at every turn that piques my senses."

Clarice's son, David, recounts her observations and memories of Venice by interweaving her thoughts with selections from the writings of John Ruskin, Henry James, Lillian Hellman, and others who have lived in and loved Venice. Each copy is hand-bound in hand-marbled leather by John Greenwalt and Stephen Vance. Eleni Constantopolous's delicate calligraphy complements Smith's hauntingly beautiful images.

*Clarice Smith was born in Washington, D.C. She attended the University of Maryland and received a B.A. and M.F.A. from George Washington University, where she was also a member of the Art Department faculty from 1980-1987. She has been painting professionally for 35 years, and has had numerous solo exhibitions in the United States and abroad.*

*David Bruce Smith has a bachelor's degree in American Literature from George Washington University, and a master's in journalism from New York University. During the past 20 years he has been a real estate executive, and the Editor-in-Chief/Publisher of Crystal City Magazine. He is the author of ten books.*

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## EVERYTHING AND EVERYONE: IN THE END WE ARE ALL ONE

by Sarah P. Pohlman

2007

\$50 (was \$300)

*42 pages. Double-sided accordion structure. Printed on an offset lithography press. Bound in paper covered boards with papers handmade by Mary Tasillo.*

*9 1/4" x 7 1/4"*



Sarah B. Pohlman of Philadelphia, Pennsylvania is the recipient of the 2007 Library Fellows Award for her book *Everything and Everyone: In the End We All Are One*. In her work, Pohlman maps the human journey through vivid colors and imaginative landscapes. For her winning book, the artist took inspiration from forms in nature and human biology, using these images to draw connections between inward growth, physical journeys, and the interconnectedness of all human beings. *Everything and Everyone's* accordion structure can be flipped through traditionally, or extended to reveal a continuous landscape that interweaves image and text. The handmade cover and spine papers are screen-printed and hand-painted by Pohlman--the brown paper and green design conveying the organic themes represented within. The interior pages reproduce Pohlman's artwork and are printed using offset lithography. The physical structure of the book and its images invite the reader to reflect as we "go," "question," "connect," "struggle," and "love."

*Sarah Pohlman is a Philadelphia-based emerging visual artist whose books, prints, and paintings are an ongoing reflection on her observations of life and what it means to be human. Sarah received her bachelor of fine arts degree in printmaking/book arts from the University of the Arts. Her work has been exhibited nationally and is included in private and public collections*

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## THOUGHTS ON COLOR, COLOR OF THOUGHTS

by Beth Weiss

2006

**SOLD OUT**

*Serigraph on hand-made paper, Arches black cover, 10" x 10"*



Beth Weiss of Bismarck, North Dakota, designed *Thoughts on Color, Color of Thoughts* as a tribute to the creative process. The colorful pages are illuminated by the words of brilliant minds from Albert Einstein to Georgia O'Keeffe, extolling the interrelation of music, writing, and the visual arts. William Massey's poem "Wondrous Mystic Art" is the central piece. A thin strip of marbled Tsunami Thai paper glitters along the spine; a circular die cut reveals the title of the book in elegant calligraphy. Weiss' elaborate calligraphy designs and ambigrams were silk-screened onto the delicate paper that was handmade in the Philippines. The brilliant pages were folded into different sizes and adhered together on hand-sewn Tyvek tabs in a multitiered arrangement, such that each page-turn presents a vibrant new color scheme, concealing and revealing several visual puns which, Weiss hopes, will "ignite creativity in each viewer."

*Beth Weiss is a musician and calligrapher who has used her lettering skill to create artists' books for the past fifteen years. Trained as a pianist since age four, she transposes the techniques that make beautiful music to her art. Contrast, line, texture, gradation, expression, dynamics and more inform her visual art as well as her music. Beth has exhibited her work internationally and examples of her artists' books appear in recent book art publications*

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## WOMAN CONCERNED IN ART...

by Vera Khlebnikova

2005

**\$75 (was \$400)**

60 pages. Screen printed at the Hand Print Workshop International, directed by Dennis O'Neil. 19 screen printed pictures in color on Rives heavyweight paper. Text printed in Russian and English. Covers printed on hand-worked canvas. 18" x 13 1/2"

Russian artist Vera Khlebnikova was awarded the 2005 Library Fellows Award for her artist's book *Woman Concerned in Art...* With the fall of Soviet communism in the late 1980s, Mikhail Gorbachev's liberalizing social policy of perestroika relaxed restrictions on individual freedoms. As censorship declined, individuals began placing newspaper ads to search for long-lost relatives, offer paid services, and advertise items for sale. "Behind those very short texts, we could clearly see an image of the person who was writing them," Khlebnikova says. Her artist's book adopts the format of a tabloid newspaper to bring those strangers to life. Along with copies of real classified ads from Russian newspapers, Klebnikova juxtaposes antique photographs inherited from her family. On each page, as text and image unite, personal stories of longing, joy, and tragedy are recreated.



Vera Khlebnikova lives in Moscow. Her works includes installations, objects, collages and printes. She also has written, illustrated, and designed books, using old-fashioned techniques as well as computer graphics. She has had numerous exhibitions in Russia and abroad.

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## WORLDWISE

by Linda K. Johnson

2003

**SOLD OUT**

Four small flower folded books that fit the four corners of a circular case. Letterpress text on Nepalese Lama Li paper. Digital offset maps on Mohawk Superfine. 32 pages. 5 x 5 x.25 inches.

WorldWise juxtaposes copies of visually and historically rich 19th-century maps with ancient proverbs from all corners of the earth. Thirty-two proverbs from cultures as diverse as Australian Aboriginal, Yiddish and Tibetan are presented in four small folded-book sections against a backdrop of old-world maps. The assembled book is a circle within a square, the circular shape of the case representing the world and the four book sections its four corners. Each of the four maps open to form a four point star and closes to a square that is housed in one of the four compartments of the circular case.



Linda K. Johnson is a book artist and graphic designer living in Fort Lauderdale, Florida. A love of handmade papers, unique book structures, and disparate parcels of information has sparked her creative imagination and provided content for her artist books for the past decade. Linda's bookworks reside in public and private collections.

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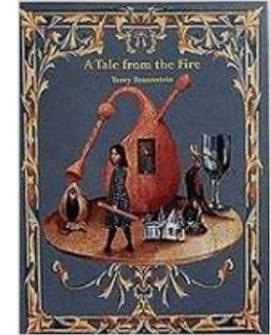
## A TALE FROM THE FIRE

by Terry Braunstein

1995

**SOLD OUT**

16 page die-cut. Printed in 4 color offset on Starwhite Vicksburg



Based on the ancient legend of the phoenix, *A Tale from the Fire* uses the medium of photomontage to tell the story of a contemporary woman's fiery journey and spiritual transformation. This work combines the artist's photographs and collages with paintings from art history. Drawing upon myth and fairy tale for its form and text, *A Tale from the Fire* moves the viewer through a unique and timeless narrative.

Terry Braunstein's photomontage work has taken the form of artist's books, sculpture, public art, video, and photography. Since 1973, she has produced more than 50 artist's books. She has received a National Endowment for the Arts Visual Artist's Fellowship and a commission for a Los Angeles Metro Station. Her work is in public and private collections.

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## QUERCUS PSALTER

by Sue Ann Robinson

1994

**SOLD OUT**

16 pages, printed in 3-color offset on 80 lb. Strathmore Pastelle Natural paper  
7" H x 4 1/2" W x 1/2" " closed  
20" circumference opened

A contemporary meditation on the oak tree, *Quercus Psalter* is a sixteen-page accordion-fold bookwork printed on both sides with text, drawings, and photographs exploring the relationship between humanity and the oak. The title refers to the genus for "oak", the Latinized version of "fine tree" in Celtic. Mythology, oak facts, and anecdotes about oaks are mixed with drawings and photographs in the enchanting form of the bookwork which opens out, accordion fashion, to represent a tranquil oak grove.

Each book is hand-assembled and hand-colored by the artist with two-color pochoir; six duotones, and one four-color, Iris-print tipped-in. Oak leaves were blind embossed on a cover of 80 lb. Environment Cover stock in Cypress color with end papers of sepia-colored oak leaves on 17 lb. sepia-colored UV Ultra II papers.



Sue Ann Robinson has received numerous artist's book production grants and artist-in-residence awards. Her limited edition and one-of-a-kind, mixed-media sculptural bookworks have been widely exhibited in the United States. Her work is in private and public art collections. She lives in Long Beach, California.

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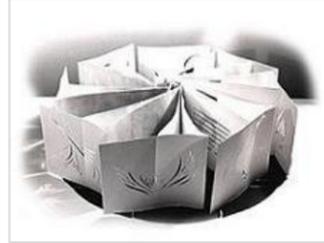
## COMPLETING THE CIRCLE

by Philomena Robinson

1996

**SOLD OUT**

Handmade paper, silver gelatin prints, watercolors, embossed copper and paper cutouts. 8" x 12" closed, 8" x 25" around when open



In 1996, the Fellows had the rare opportunity to award a second grant to a newcomer to artist's books, Philomena Robinson. *Completing the Circle* is a multi-layered book which weaves stories, poems, photographs, ancient symbols, and cut-out designs into a self-portrait of the artist. It is a vessel which holds the people, colors, forms, and poetry that gave direction and shaped the life of Robinson as an artist and a woman.

The 24 pages are sewn into an accordion spine in eight, three-page sections that open into a freestanding circle. Each section is comprised of watercolor symbols, photographs, papercut and copper embossed designs, found and original text, and handmade paper by Marilyn Sward of Pinecroft Studios. The bookwork was printed on Lanaquarelle gold hotpress and typeset in Helvetica.

*Philomena Robinson is a newcomer to artist's books. This is her first editioned volume. Her one-of-a-kind artist's books have been exhibited in several Chicago galleries and she's been the recipient of many awards and grants.*

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## ON THIS LAND

by Karen Kunc

1996

**SOLD OUT**

Woodcuts on paper and red flax paper stained with walnut. 7½" x 5 1/8" closed, 7½ x 102" unfolded

Karen Kunc, an internationally known printmaker collaborated with a poet-friend, Lenora Castillo, to make *On This Land*. This book reflects the austere beauty of the artist's environment—its farmland and open sky—and describes the gradual process of acceptance and attachment to a new place. Kunc's nature-inspired woodcuts echo the colors of rural harvesting, festivals, and folk arts. The size of the book is intimate in scale, yet unfolds to a dramatic horizontal spread that evokes the land itself. "Observing and reflecting on my world, creating a visual richness, that is my response to the Great Plains landscape, the center of nowhere and everywhere," says the artist.

*On This Land* is a nineteen page, accordion-fold bookwork printed from basswood blocks and handset type on Nideggen paper at the artist's Blue Heron Press. There are nine woodcut images, each multi-colored and printed from two blocks in the reduction method. The red flax paper cover has an embossed title.



*Karen Kunc is a printmaker and Associate Professor at the University of Nebraska at Lincoln. Her large-scale woodcuts and artist's books have been exhibited internationally and in the United States. Her work is in many museum and public collections, and has received many awards and fellowships. She has conducted numerous printing workshops around the country and in Italy and Bangladesh.*

*Lenora Castillo's poems have appeared in the Prairie Schooner, Nebraska Humanities Magazine and the 1995 Nebraska Poet's Calendar. In 1994, she won the Vreeland Award for creative writing.*

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## KIMONO/KOSODE

by Carol Schwartzott

2002

**SOLD OUT**

Letterpress on hand-dyed Japanese paper, Chiyogami paper, matboard, and basswood dowels. Matching slipcase. 11"H x 6"W x 2"D.



Carol Schwartzott's *Kimono/Kosode* evokes the many graceful layers of traditional Japanese dress. It employs the repeated design of a cutout kimono shape and tri-fold panels covered with Japanese Chiyogami papers of varied patterns and related colors. The edition is produced in five colorways: blue, black, red, green, and brown. *Kimono/Kosode* has a hinged construction of basswood dowels with six rigid sections, each forming one tri-fold page. The book lies flat, but when it is displayed on its edge with the pages flipped open a tiny multidimensional theater appears and the kimono becomes a window. Each tri-fold section also contains a text giving a brief history of the kimono, printed letterpress on hand-dyed Japanese Yohko paper that floats against a mat-board surface. The book resides in a matching slipcase; dimensions are 11 inches high by six inches wide by two inches deep.

*Carol Schwartzott's professional portfolio lists many honors and exhibits. Her bookworks are in many museums, libraries, and private collections. She works in a studio nestled among white pines near Ithaca, New York.*

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## REDRESSING THE SIXTIES, (ART) LESSONS Á LA MODE

by Susan E. King

2001

**\$100 (was \$450)**

Letterpress on handmade paper, fabric samples, pins, and paste paper. 36 pages. 9 ½" x 10 ¾"

Part memoir, part cultural artifact, *Redressing the Sixties* is King's witty, whimsical recollection of the influences on her life related to clothing and fashion. Growing up in Kentucky during the 1960s and 1970s, she coped with the universal challenges of being a teenager and national traumas like the Vietnam War and the Kennedy assassinations. The book contains 14 original prose pieces by King along with texts she selected to provide commentary, ranging from film dialogue to artist Dora Carrington's biography. Fabric samples from the artist's collection of vintage clothing adorn many pages.

King explains, "For those of us born after WWII, the upheaval of the Sixties coincided with our adolescence and growth toward adulthood. This book explores the events of that decade from my vantage point in Kentucky. "



*Susan E. King is an internationally recognized artist who has been making artist's books since 1975. Her books are in many permanent collections including the Getty Research Library, The Museum of Modern Art, and the Victoria and Albert Museum Library, London.*

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## ZONES OF TIME, SAND AND RAIN

by Nelleke Nix

2000

\$75 (was \$300)

*Linoleum prints, block prints, ink, letterpress, collage, digital prints, brass, and wood. Two 3D photographic images can be viewed through special lenses, which are included. All papers are torn by hand and printed on letterpress and computer. 11 1/4" x 8 3/4"*

In *Zones of Time, Sand and Rain*, Nelleke Nix portrays the flora and fauna of Costa Rica in a colorful compilation. Handwritten in the ancient lettering of the Middle Ages, with pages of text and prints layered to suggest the fallen leaves on the forest floor, the book contains several stories and anecdotes about conservation efforts. Also included is a digital print of a Leatherback turtle laying her eggs, with the tale of a team of ecologists helping the injured turtle dig her nest.

Nix collaborated on the project with Phyllis Utti-Maslin, whose eight photographs relating to rainforest and sea turtles are included. The cover is made of wood and handbound in Coptic style with natural waxed linen thread. The cover print is a tinted photograph surrounded by a sculptural metal plate.



*Nelleke Nix is an artist who resides in Seattle, Washington, and New York City. She writes and creates art, artist's books, and installations using various techniques. Her work has been exhibited in many solo and group shows and is included in museum and private collections.*

*Phyllis Utti-Maslin is a professional photographer who resides in Monroe, Washington. Her work has been seen in publications and exhibitions nationally and internationally. She is specialized in the stereoscopic photography technique.*

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## THE DIARY OF A SPARROW

by Kazuko Watanabe

1999

**SOLD OUT**

*Fourteen multiple plate color etchings. Cover made of hand-colored Japanese paper 7 1/2" x 9" closed, 4' expanded*

*The Diary of a Sparrow* is a moving interpretation of Watanabe's grandfather's diary, which exquisitely chronicles history as seen through one family's experiences and reaffirms the power of the past in our present. The artist translated the diary from Japanese into English, using ancient Japanese characters as the background for the hand-printed text. Fourteen multiple-plate color etchings and computer manipulated and photoetched images illustrate the stories. The cover of the book was made of Japanese paper, hand-colored with traditional fermented persimmon dye. It can be read in the traditional manner by turning the pages, or it can be viewed as a three-dimensional book-sculpture (it expands to four feet) resembling a small Japanese house.



*Kazuko Watanabe is an artist living in Emeryville, California. For the last sixteen years, she has worked mainly with print media. She creates artist's books and book-sculptures using the ancient intaglio techniques from the 16th century combined with modern computer technology. She has had numerous exhibitions in the United States and abroad.*

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## SHADOW PLAY

by Ann Kresge

poems by Melinda Kennedy

1998

\$150 (was \$400)

*Etching, relief chine colle, and letterpress on handmade and archival paper 14 1/2" H x 17 1/2" W x 1" closed*

*Shadow Play* was inspired by the Indonesian shadow puppet theater. This imaginative and unusual artist's book incorporates a "stage," and a set of six movable paper puppets. An accordion booklet introduces the characters and stories adapted from Indian mythology, and provides "directions" for assembling and interacting with the book. *Shadow Play* invites the reader to participate in the creation of his/her own story and to assume the role of a Javanese "Dalang," the puppeteer, who brings the characters to life by telling tales through movement and verse.

The six paper print puppets combine etching, relief, and chine colle. They are made of various papers, including Abaca, which was handmade by the artist. Based on traditional puppet construction, their abstract forms and moving parts are supported by sticks, which are held from the bottom. The accordion playbill is letterpress printed over a relief printed pattern. The book/stage combines letterpress text on relief printed pages. The concertina construction of the book/stage allows it to stand upright while its translucent paper lets in light. All parts are housed in a handmade, three paneled folio, which folds into a box.



*Ann Kresge is a book artist and printmaker who lives in High Falls, New York. Her artist books and prints have been exhibited internationally and are in many museum, library, university and private collections.*

*Melinda Kennedy is a poet who lives in Northampton, MA, where she is the co-editor of the literary journal *Metamorphoses*.*

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## WILD CRANES

by Jo Going

1997

**SOLD OUT**

*The book does not have a beginning and end. Unfolding like an accordion, the die-cut pages allow the viewer to peer at the colorful images of animals and totems on several pages at once. Custom binding incorporates fabric-covered wood hinge pins*

*Wild Cranes* celebrates the royal birds of the unbound wilderness, known for their loud, trumpeting call and their longevity. The work ponders the majesty of the Alaskan landscape and contemplates the relationship between humans and the land that inspires spiritual renewal. *Wild Cranes* unites poetry and art. "The iconography of words and images," says Going, "originates in the space between myself and the Alaskan life of heightened sensibility, in which the personal particular and the impersonal universal are a continuum in perpetual transformation."



*Jo Going is an artist who lives in Alaska. She has exhibited throughout the United States and Canada and has work in several museum collections.*

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