

ALTERED BOOKS IN CONTEMPORARY ART

CURATED BY SARAH TANGUY

EXECUTIVE DIRECTOR'S ACKNOWLEDGMENTS

I live with hundreds of books. There are stacks in every room and subjects innumerable to mention. Books have always been a part of my life. As the first child (and grandchild) of teachers, both my mother and grandmother instilled in me a love of reading long before I entered kindergarten. Trips to the library are some of my earliest memories. I still have my first bookcase that my grandfather built for some of my books and his from the early 20th century.

Reading was a way to escape into another time and place. I quickly abandoned picture books in favor of chapter books and then discovered novels. I started with my father’s childhood books — The Bobbsey Twins and the Hardy Boys — and graduated to Nancy Drew and The Happy Hollisters, and eventually on to classics such as *A Little Princess*, *Jane Eyre* and *Wuthering Heights*. By 6th grade I was well read beyond my years and tackling the works of William Faulkner, Thomas Hardy, and Émile Zola. I majored in English Literature at Mount Holyoke with thoughts of becoming a librarian but discovered material culture — the art of reading things in history — and a museum career was born.

Between the Covers: Altered Books in Contemporary Art combines my two loves – books and museums. Guest curator Sarah Tanguy has assembled an outstanding selection of work and the Everhart Museum is fortunate to showcase these artists: Noriko Ambe, Maria Anasazi, Doug Beube, Caryl Burtner, Long-Bin Chen, Byron Clercx, Brent Crothers, Brian Dettmer, Jessica Drenk, Shiela Hale, Lisa Hill, Jeffrey Kent, John Kirchner, Lisa Kokin, Carole P. Kunstadt, Guy Laramée, Susan Lenz, Corwin Levi, So Yoon Lym, Scott McCarney, Pamela Paulsrud, Buzz Spector, Robert The, and Maika’i Tubbs. In addition to the artists, lenders to the exhibition include Adah Rose Gallery, Galerie Myrtis, International Arts & Artists, JHB Gallery, Lora Reynolds Gallery, P.P.O.W. Gallery, Seager Gray Gallery, and Scranton Public Library.

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Finally, a special thank you in gratitude to the staff, volunteers, and trustees of the Everhart who hold dear and maintain Dr. Everhart’s original vision to bring the world home to Northeastern Pennsylvania. It is through your efforts that the Museum continues to shine as a cultural beacon on our landscape.

Cara Sutherland, *Executive Director*

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FOREWARD POSTSCRIPT CHECKLIST

Books are alive. They live in time and space.
They nestle in our imagination and memory.
They draw us in with their sights, smells, textures, and stories.
Their trajectories chart a non-linear path intersecting each other at different

“WHAT'S PAST IS PROLOGUE”

—from *The Tempest*, William Shakespeare

ESSAY BY: SARAH TANGUY GUEST CURATOR

FOREWARD

speeds, across centuries and locales. For the 24 artists in *Between the Covers*, books are their expressive medium of choice. Viewing themselves as collaborators with their source material, they transform them into sculptures and installations of all sizes and shapes. Approaches, some labor-intensive to the extreme, range from folding, drilling, shredding, carving, stacking, ripping, sewing, pasting, burning, and sanding to collage and assemblage. Beyond the exploitation of physical and sensorial properties, the artists improvise with content, both word and image. They endow books with new purpose, and adding to the discourse in strange and familiar ways, they become contemporary vestals for the gods of language, poetry, and knowledge.

Some of the earliest extant scripts include pre-Columbian codices, the Tang Dynasty *Diamond Sūtra*, and the Greek Derveni papyrus from between 340-320 BCE, which was inducted into UNESCO’s Memory of the World Register in 2015. Then and now, written texts serve to explain the world, record history, enforce a moral or spiritual code, and foster community. They are used to support power, or the opposite, to subvert it. In addition to writing, oral transmission has acted as a principal means of communication along with pictures sketched in sand or on rocks. Over time, books have found innovative ways to integrate these functions. They have shifted format and materials, encompassing stone, clay and wooden tablets, papyrus, vellum and paper, and presently e-books, but the change in distribution methods from mass-production to the Internet may have triggered the biggest leap into the unknown future of language itself. From the hands of the few, the dissemination of knowledge became open to the many.

The evolving nature of the book and the connection between text and image are primary themes for *Between the Covers*. Defying a single interpretation, the artists explore how a manufactured item can become personalized and still possess shared meaning. They overturn a book’s linearity, highlighting what’s behind, what’s in front, and what’s revealed. They study its relation to nature and the body, both as a vessel and a thing in and of itself. Some engage one-on-one with a single book. Others opt for multiple publications. Throughout, categories are open-ended and overlap. As viewers, we learn how these artists came to the medium. While reading might represent an enjoyable or a traumatic activity, books remain a magnet of power and wonder. And as they urge us to make fresh associations, to see and read anew, our senses and intellect are peeked. We are asked to consider what makes us human and what draws us together, with works that intensify present experience, rekindle childhood memories, and awaken curiosity for a future yet to unfold.¹

¹ For a comprehensive study of altered books and their origins, see *Odd Volumes: Book Art from the Allan Chassanoff Collection*, Yale University Art Gallery, New Haven, Connecticut.

Projecting outward from an interior vision, several artists alter books to explore localization and site creation. Drawn to the parallel between book and land formation, they map out spatial topographies and new relations, often born from intuitive and spontaneous connectivity. For Buzz Spector, the pioneer shape shifter whose repertoire dates back to the early 1980s, the promise of an open book fuels anticipation and corporeal desire while awakening the intimacy and comfort of reading. In his collaborative floor installation *Wide Open Book*, stacks of books against a mirror create architecturally inflected strata, their top layer parted and exposed. Walk up, and you and fellow viewers become one with the piece, as public and private spheres converge and suggest a penetration to an expanded reality. By contrast, *Effaced Nabokov* offers a clever meditation on self-erasure. Here, excision and ripping are used to intersect with Chip Kidd’s design of *The Original of Laura*, Vladimir Nabokov’s unwritten last novel, which features perforated replicas of the stained note cards the writer used to outline the plot. These are reproduced against a gray background. Jessica Drenk’s wall installation *Cerebral Mapping* disrupts the internal order of a book by charting the chaos inside us and in our surrounding world. After cutting segments from an array of novels, biographies, histories, and pulp fiction, she weaves together an organic arabesque reminiscent of neurons or veins. An abstraction of something once recognizable, the strips also resemble wood bark. Harking back to the material origin of books and the natural world, this tie is a lasting impression of her youth in Montana.

In science-inspired sculptures, Lisa Hill and Makai’i Tubbs mine the world on a micro and macro level, focusing on the role of mutation. Hill’s point of departure is Michael B. A. Oldstone’s *Viruses, Plagues, and History: Past, Present, and Future*. She reshapes the text into cellular building blocks joining them into meandering structures, some with even tinier, nested clusters. Dangling from the ceiling, *Propagation* responds to the air and human movement, and evokes the ongoing transformation of a virus and its effect on us. Conversely, the human impact on the environment is a primary theme for Tubbs. A self-professed materialist, he studies the book as container of

knowledge to address what gets accepted into the annals of history and remains as a marker of civilization. The recent discovery in his native Hawaii of plastiglomerate, a new type of rock that incorporates plastic, lies at the core of *Written in Stone*. Using books found off city streets, Tubbs encased sections of previously soaked books with books pulverized into pulp. Bits of text, pages and covers, along with tiny crannies, interrupt the illusion of the otherwise smooth surface. The resulting hybrid alludes to our ever-evolving mark on nature and sounds a warning that cannot be ignored.

Guy Laramée and Noriko Ambe explore the divide between intuitive and analytic knowledge. Laramée takes on the ideology of progress through a study of erosion and obsolescence. Postulating that knowledge represents a kind of attrition, not accretion, he invented the Biblios—“little people who literally lived in books, [and] dug tunnels to connect words one with another... The Biblios dug so many tunnels that one day the roof fell on their head. They perished under the weight of their knowledge.” Given the transience of cultures and the sheer amount of data currently available, Laramée seeks to balance our need for consuming information with “unknowing” or abiding. In the bittersweet *Adieu*, he carves a now useless set of encyclopedias into a mountain that seems to degrade in front of our very eyes all the while keeping its indiscernible mysteries intact. Ambe considers altering a book an intuitive mapping of body and feeling. In her series based on artist publications, she first conducted extensive research, and then made cuts from the back to reflect the author and the book’s tone and content through her own filter. For *Artists, Believe in Yourself: Piotr Uklanski*, she channeled Uklanski’s impresario spirit into a tableau filled with tiny marching characters dressed in red. In *The Sand: Robert Frank, The Americans*, she sought a similar communion to ponder originality and personal identity. A superstar of her youth in Japan, Frank and the beat generation signaled freedom. In 2011, Ambe found a copy of *The Americans* and integrated cutouts of his handwriting into each page, a project that lasted until 2015. And in 2013, she undertook her own trek of the Southwest. Like sand, Ambe’s actions traced the passage of time and made visible her rekindled interest in the Buddhist belief in oneness and connectivity.

“...FOR ALL LANDSCAPES ASK THE SAME QUESTION IN THE SAME WHISPER. ‘I AM WATCHING YOU — ARE YOU WATCHING YOURSELF IN ME?’”

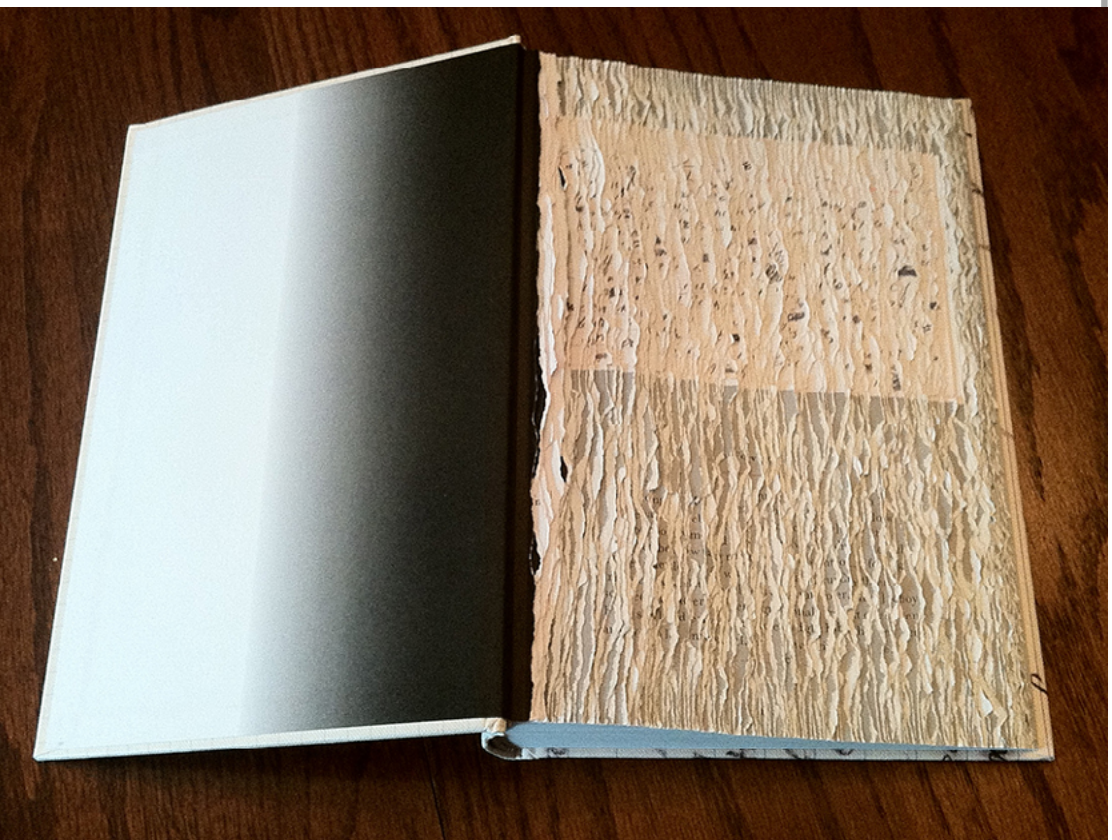
—Lawrence Durrell, *Spirit of Place: Letters and Essays on Travel*

BUZZ
SPECTOR

I tear pages. I stack books. On given days these processes, or others that seem similarly inane in summary, occupy me in the studio. I assert that I am an excellent tearer of pages or stacker of books, but what then constitutes my virtuosity? Look at one of my altered books and you can see the torn edges of every sewn or perfect-bound sheet that formerly comprised its text block. My systematic excising of pages leaves a form whose organization in itself challenges the suggestion of random harm within the word, “tear,” commonly used to describe what I’ve done. As for my stacking, it’s the ordinary work of aggregation, whose oddness arises from what it is I’m building up with. Books in a row could be on anybody’s shelf, but books in a stack raise some interesting questions.

Wide Open Book

Effaced Nabokov



JESSICA DRENK



Cerebral Mapping

My first experience altering books was in college: I chose used books because they were readily available and cheap, but I quickly realized their tactile and emotional qualities spoke to me.

The pages of books were malleable and could be torn, cut, twisted, glued, and saturated with wax — endless possibilities. Since I had always loved reading, I felt emotionally and intellectually attached to books

and this connection fueled me to develop a new relationship with the printed word.

Fourteen years later, I still find potency in books as symbols of knowledge, story, learning, and communication. There is something perverse about pushing a whole book through a moving saw blade, but I find this physical dissection allows me to pick apart my own associations with books and leads me

to new shapes and forms. With *Cerebral Mapping*, an assortment of novels, biographies, histories, and pulp fiction are entwined together into a sprawling organic shape, overlapping and fused together: almost a representation of how everything we read might be packed together in our minds.

The construction of *Cerebral Mapping* is fairly simple: books are cut into thin strips, dipped in glue-water,

shaped, and coated with wax. But the overall form of the piece is anything but simple: organic shapes and swirling lines reflect patterns in nature, from capillaries and neurons to rivers and deltas.

The sequential logic of the book is dismantled and re-ordered to resemble the beautiful chaos found in the world around us and within our own bodies.

LISA HILL

Propagation

Viruses are not static. They are always in motion, mutating and transforming themselves, and, in the process, transforming the world they are part of. Propagation is my interpretation of that transmutation and movement, based on an alteration of the book *Viruses, Plagues, and History: Past, Present, and Future* by Michael B. A. Oldstone.

I chose this book for its exploration of viruses such as smallpox, yellow fever, and Ebola, all of which carry a certain resonance and familiarity. I've taken the book and reformed written material into dispersed complex, organic, and layered cellular forms. Like viruses, the work kept expanding, and when certain words came up again and again — HIV, for example, and polio — it reminded me of the replication of the viruses themselves.

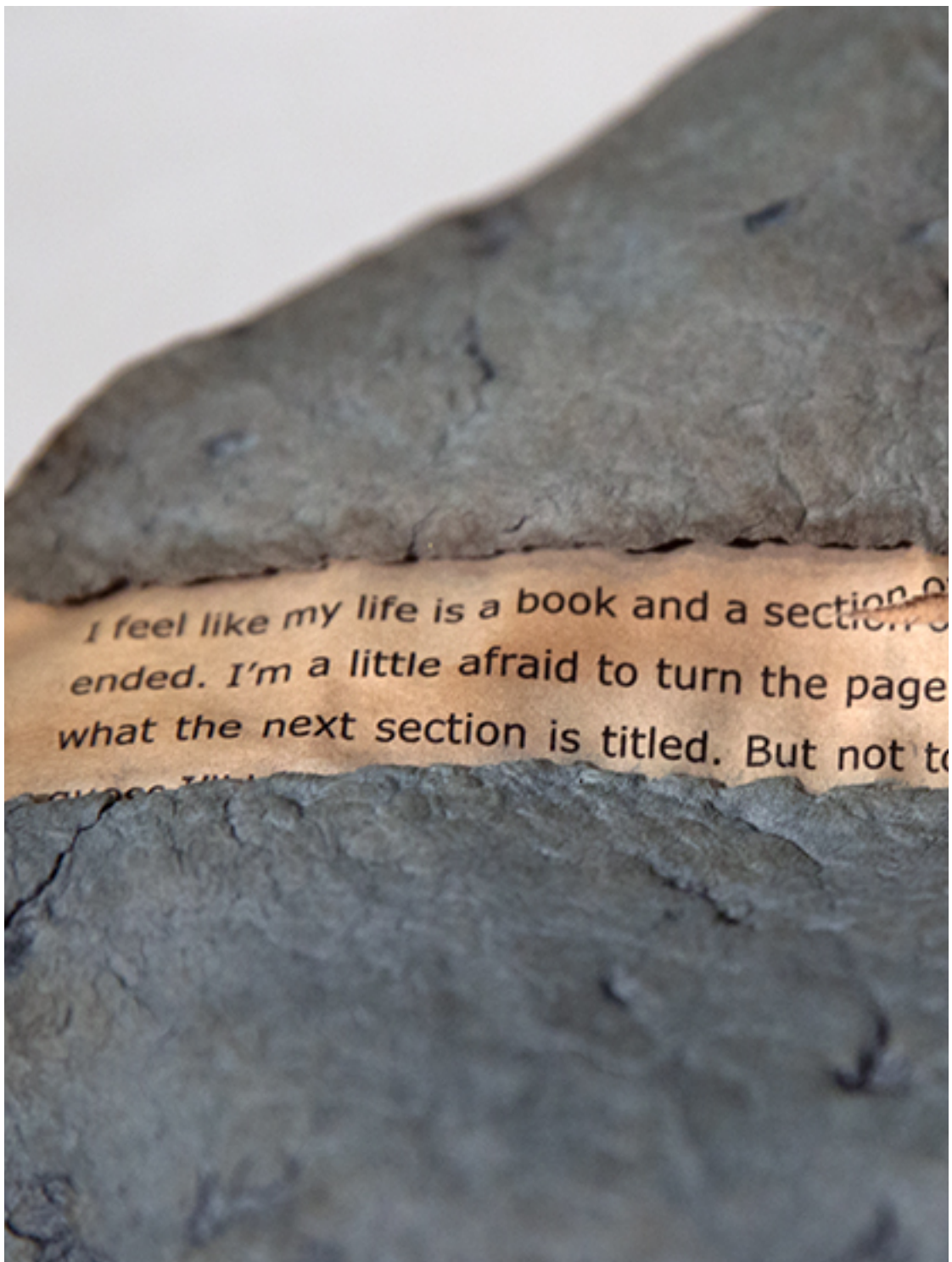
The materials include the pages of the book and pH neutral, acid-free PVA adhesive that remains pliable over time. The resulting work shows a moment of stasis in an ongoing process that, as the book's title suggests, is our past, our present and our future.



MAKAI'I TUBBS

Written in Stone

I am interested in historical moments that define the human species, especially new hybrids. Recently geologists identified a new type of rock formation consisting of natural elements like stone, coral, sand, seashells and branches bound together by melted plastic. They named it *plastiglomerate*. Coining this term in our history implies that plastic is now considered a part of the natural world. In the future, this new rock form will be used as a type of marker that distinguishes humankind's imprint on the world. We are living in a time where our waste products are gradually becoming our new natural environment. I have been taking this into account while walking through the garbage-laden streets of New York. Included in the everyday rubble are books people leave out in public for others to take freely. Those that are not adopted make their way to landfills that eventually become part of the earth. *Written in Stone* is a series of twelve sculptures created from twenty-four books found on the city's curbsides. A book is encased by the pulped remains of another one to create each stone. It is through the obliteration of one source material that this hybrid is achieved. Text and pages protrude through the stone, reminding us of their origins and pointing to the evolution of our changing environment.

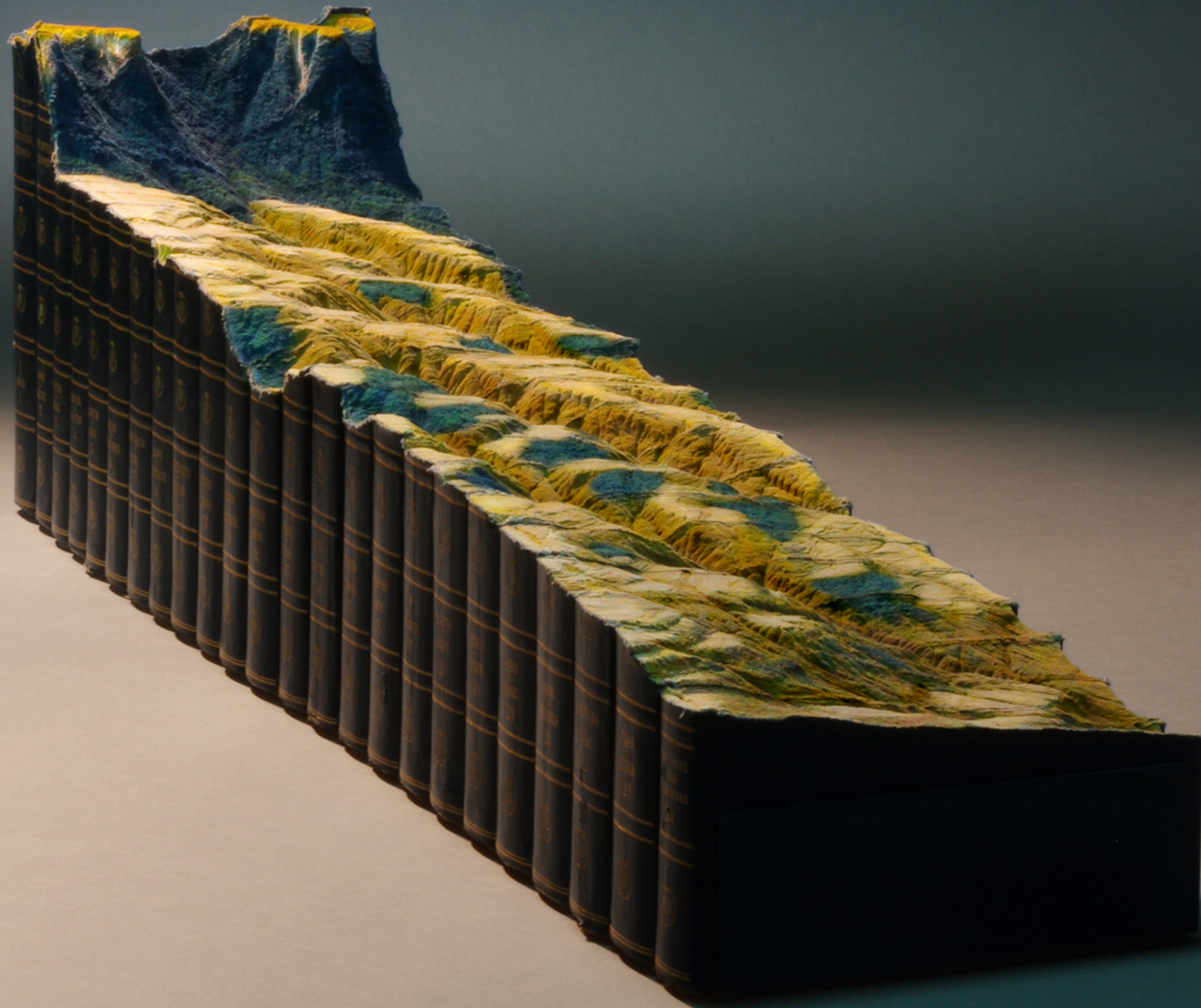
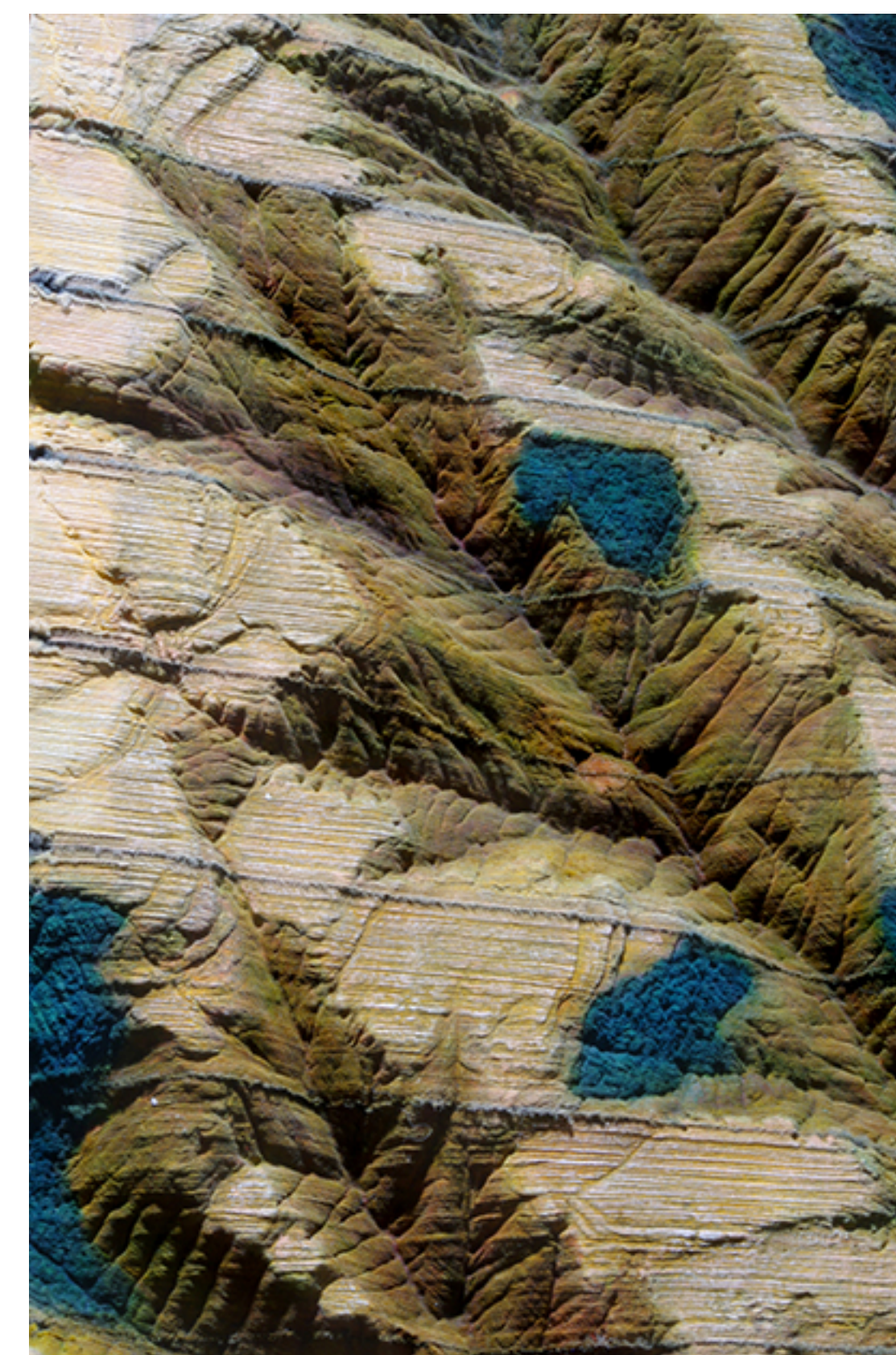


GUY LARAMÉE

Adieu

The erosion of cultures — and of “culture” as a whole — is the theme that runs through the last 25 years of my artistic practice. Cultures emerge, become obsolete, and are replaced by new ones. With the vanishing of cultures, some people are displaced and destroyed. We are currently told that the paper book is bound to die. The library, as a place, is finished. One might ask so what? Do we really believe that “new technologies” will change anything concerning our existential dilemma, our human condition? And even if we could change the content of all the books on earth, would this change anything in relation to the domination of analytical knowledge over intuitive knowledge? What is it in ourselves that insists on grabbing, on casting the flow of experience into concepts?

When I was younger, I was very upset with the ideologies of progress... Now I see that our belief in progress stems from our fascination with the content of consciousness. Despite appearances, our current obsession for changing the forms in which we access culture is but a manifestation of this fascination. My work originates from the very idea that ultimate knowledge could very well be an erosion instead of an accumulation. So I carve landscapes out of books. Mountains of disused knowledge return to what they really are: mountains. They erode a bit more and they become hills. Then they flatten and become fields where apparently nothing is happening. Piles of obsolete encyclopedias return to that which does not need to say anything, that which simply IS. After 30 years of practice, the only thing I still wish my art to do is this: to project us into this thick “cloud of unknowing.”



NORIKO AMBE

“Ambe considers altering a book an intuitive mapping of body and feeling. In her series based on artist publications, she first conducted extensive research, and then made cuts from the back to reflect the author and the book’s tone and content through her own filter.” — SARAH TANGUY

Since 1999, I have been mapping the mysterious land between physical and emotional geography. I want to attain something sublime. The entrance of the way is detail. The detail is the key point of nature, and we are part of nature. Even though the actions are simple, I do not try to draw / cut mechanical or perfect lines in my work, for subtle, natural distortions convey the nuances of human emotions, habits, or biorhythm.

Cutting books is a collaboration since their surfaces are already marked with maps or text with messages. It is important to choose the materials carefully because printed matter conveys messages automatically. Also the book’s structure is standing on the edge between two and three dimensions like my work, between drawing and sculpture.

For the *Artist Books* project (2009 – present), I ended up picking 24 books I wanted to work with, including *Artists, Believe in Yourself: Piotr Uklanski*. First, I established a deep respect for the artists and verified what they expressed through their art. After assimilating this information, I decided on individual themes. Then, through a filter, the filter being me, I made the work while cutting as though I was in conversation with each single page.

To create *The Sand: Robert Frank, The Americans*, I cut a detail from the memo of Frank’s handwriting that was printed on the cover of *Looking In: Robert Frank’s The Americans*. Following his handwriting with my cutting felt like a dialogue, and the cutouts spread on the floor echoed his spirit passing through the book like ‘sand.’ By now most of the people represented in *The Americans* have passed, and only exist in the book. I wanted to express the photographer’s view as a traveler, a metaphor of a trace of time. The work took four years to complete.

Another way to effect change verges on the Pygmalion when artists reimagine books as a person or group. Their identities and of those of their creations become porous, with hints of the confessional and the autobiographic. For John Kirchner, it began with his own library. After creating a stack out of reference books with thumb indices, he had an epiphany—he draped one of his suit coats over the column, and titled the piece *Occidental Man*. With deadpan humor, the work conjoins the personal and the universal in elemental fashion: The headless and truncated figure stands on its own evoking a statue of antiquity, or possibly, a tree, a progenitor of books. Family and community underline Jeffrey Kent's *Justice, Peace, and Genuine Respect for All People*. In the carefully researched assemblage, autonomous historic objects generate a new collective narrative that addresses African American history, and in particular, juxtaposes civil and gay rights. Two book towers on top of a prayer rug improbably balance a pair of conversation chairs. One seat holds a silver tray brimming with vintage cotton—an emblem of plantation life, and the other, a bible and gilded gavel. The presence of the bible alludes to its former use by white ministers to justify slavery, and more recently by some African American religious leaders to condemn homosexuality. Meanwhile, Playboy magazines peering out from the overturned rug tell a different story, as do the schoolbooks he inherited from women in his family.

Sexuality runs throughout Byron Clercx's and So Yoon Lym's take on their biblio-portraits. In Clercx's *Forgery: Packing Kathy Acker*, he draws an incisive parallel between the book as a multivalent tool for knowledge and the tool as a double-edged means for destruction and building. Here, Acker's salacious writing has been configured into a phallic looking handle for a blacksmith's hammer and nestled inside a heart-shaped, black leather case lined in red velvet. Closed, the case evokes a hard-core bowling bag and opened, a sexy nightclub scene. The S&M feel and the conjoining of leather and flesh entice as well in Lym's *The Museum of Innocence*. Lym had originally bought a signed hardcover of Orhan Pamuk's novel to understand better the male perspective on obsessive love and gain insight into her own relationships. After devouring the book in a week, she realized that it had the contrary

effect and decided to seal the book into a coffin. Keeping the original names on the spine visible, she studded the black leather front and back covers with silver nails. Like body piercings or glistening constellations in the night sky, the patterns of the heads on the front suggest female private parts and those on the back, the male counterpart.

Front and back play an essential role in Long-Bin Chen's practice. Using traditional sculpting techniques, he hand-carves books into likenesses of

“THE BOOKS ARE MY FAMILY,”

—from the film *Fahrenheit 451*

homage continues in Lisa Kokin's *Panacea Pizpireta*, an intimate *memento mori* of her mother. Like the other works in the *Panacea* series, the sculpture is based on self-help books from a recycling center, which ironically to the artist looked for the most part unread. Kokin got the idea of the title from the mattress brand at her mother's skilled nursing facility, lending poignancy to her spoof of a cure-all and its empty promise. In this case, she adds *pizpireta*, meaning lively or spirited girl in Spanish, and turns book covers into a snowflake spiral of flowers, a symbol not only of growth but also of transience.

Eastern and Western icons or installations of reading rooms and Zen gardens. To Chen, Einstein epitomizes Western thought and invention, even as the genius recognized the importance of intuition and nature: “The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and science.” Chen's trompe l'oeil sculpture *Einstein* consists entirely of books related to him. On the verso, the bust reads as a stone composite, but on the recto, its true building blocks are revealed. The idea of

JOHN KIRCHNER

Books used to be a medium for acquiring knowledge. Back then people needed a library for access to reference material.

This piece has three predominant reference books with thumb indexes, from my personal library.

One day I saw that I had a human-sized stack of books. I had an epiphany when I placed my suit coat on the stack. It said everything I wanted to say.

Occidental Man



JEFFREY KENT

*Justice, Peace, and
Genuine Respect
for All People*

In my work, I build unorthodox relationships between many layers of historically authentic materials that convey specific content. *Justice, Peace, and Genuine Respect for All People* is from my *Preach!* series, a body of work in which I ask difficult questions about the roles that we play within society; inequality for some within a community; race, sexuality, and gender; how information is taught, perceived, and assimilated; and art's potential as an agent of change.

Justice, Peace, and Genuine Respect for All People shows the confluence of religion, education, and sexuality in the Black American experience. Two chairs, joined side by side, appear precariously balanced atop two tall stacks of old books. On the seats of these two chairs are a bible and a silver tray containing vintage cotton, representing opposing but related forces: Biblical passages were once used by some white ministers to justify slavery. "Slaves, obey your earthly masters," scripture tells us, "with fear, trembling, and sincerity, as when you obey the Messiah." (Ephesians 6:5). In a similar manner, some contemporary Black religious leaders have supported their opposition to marriage equality by pointing to the Bible's injunctions against homosexuality.

Below the chairs, the stacks of books, all bearing evocative titles, suggest a wry personal narrative of Black history and identity in America. The books rest on a rug concealing a bundle of vintage Playboy magazines. These pornographic images have been literally "swept under the rug," as have the sexuality and gender identity of many in the Black community.



BYRON CLERCX



Forgery: Packing Kathy Acker (©1995) is part of a series of book works that were fashioned from book pages that were glued together page-by-page, compressed, dried, and hand carved into symbolic objects. This cutting and pasting process is a time and labor intensive activity that is analogous to the act of reading and/or writing, where the layered narrative is constructed one page at a time. The pattern in the handle, which closely resembles wood grain, is actually the edges of the compressed pages and the result of where the ink stained the book pages during the printing process. These structural book alterations, while overtly seen as an act of desecration, are pragmatically and philosophically intended as gestures of renewal and reconsideration: as a form of benevolent recycling that extends known, and stimulates new, readings of the former narrative in its new reconstituted corporeal form.

Acker's writing style was violent and hyper-sexualized and she employed postmodern strategies to question the power structures of authorship, gender, and language. This piece plays off the flawed misogynistic composite male characters (a blacksmith in this instance) in a number of her seminal works. When closed, the velvet lined and studded vinyl case resembles a pimped out bowling bag, purse, motorcycle gas tank, or carry case for a musical instrument. When opened, the case unfolds into a clichéd heart-shape that reveals the power (and prurient potential) of the hand tool secretly ensconced inside.



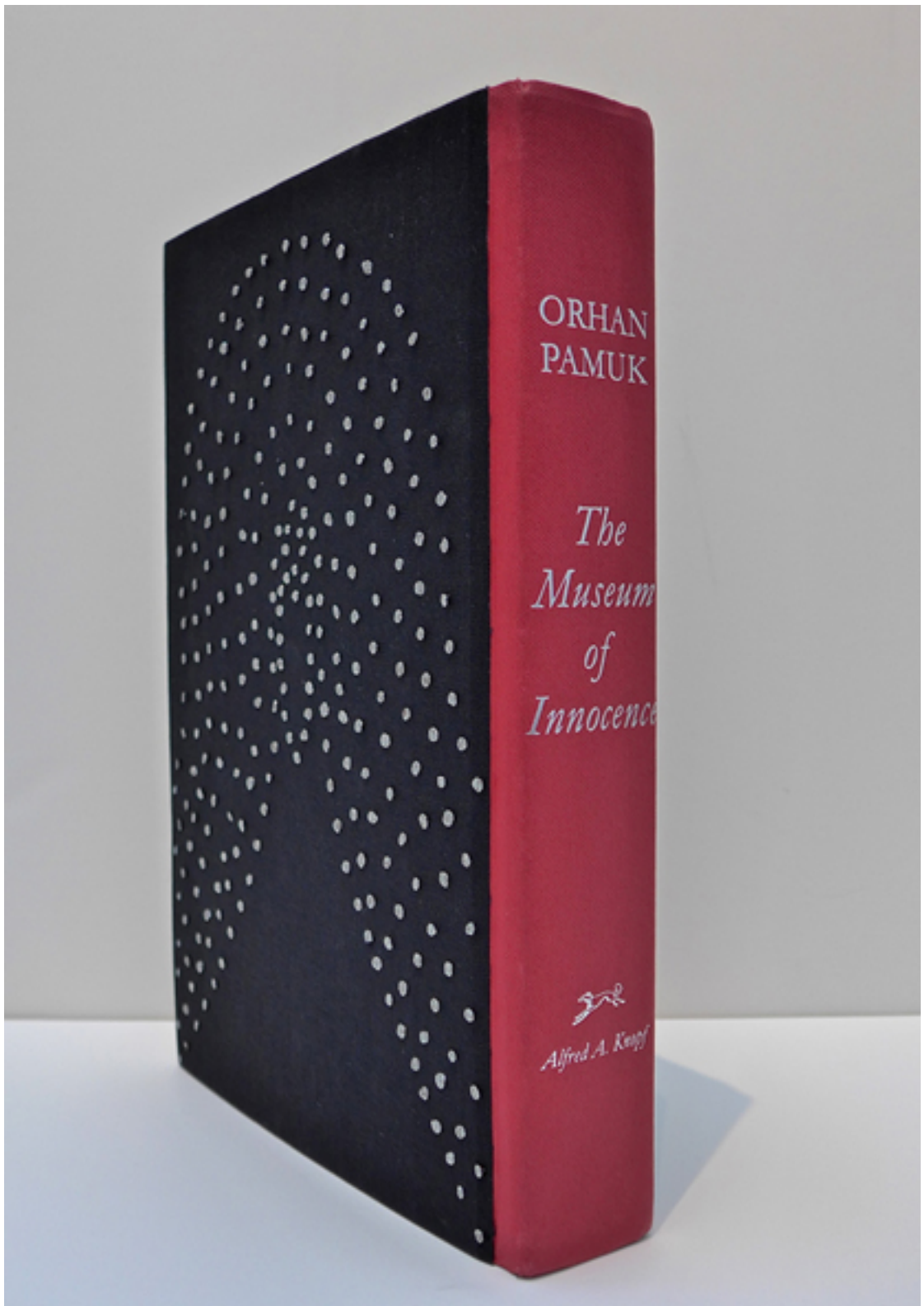
*Forgery: Packing
Kathy Acker*

SO YOON
LYM

*The Museum
of Innocence*

The Museum of Innocence — my first altered book — arose out of desire to try something new.

At the time, I had been working on a series of silver gel pen drawings that I titled *Love Letters*. They were suggestive of female and male private parts, drawn out in calligraphic letterform drawings. And I had recently bought a copy of Orhan Pamuk’s *The Museum of Innocence*, after going to a book reading for his novel, to gain insight into the male point of view of obsessive love.



I thought quite a bit about the contents of the book and wondered if the book illuminated or enhanced my life in any way. I spent 532 pages reading a story about the way memories could revive and keep an S & M relationship alive. The novel did illuminate my life, but in the form of my becoming an Artist and altering the book. I decided to hammer the novel shut after having it rebound in black cloth. I simplified a silver gel pen drawing from my *Love Letters* series and used it to pound nail heads into the front and back covers. The studded design I felt was more true to the contents of this novel, even as it preserved my own Artist’s marks, because I can never throw out a book for whatever reason, much less donate one. Every single book I have ever bought or that was given to me is in storage somewhere.

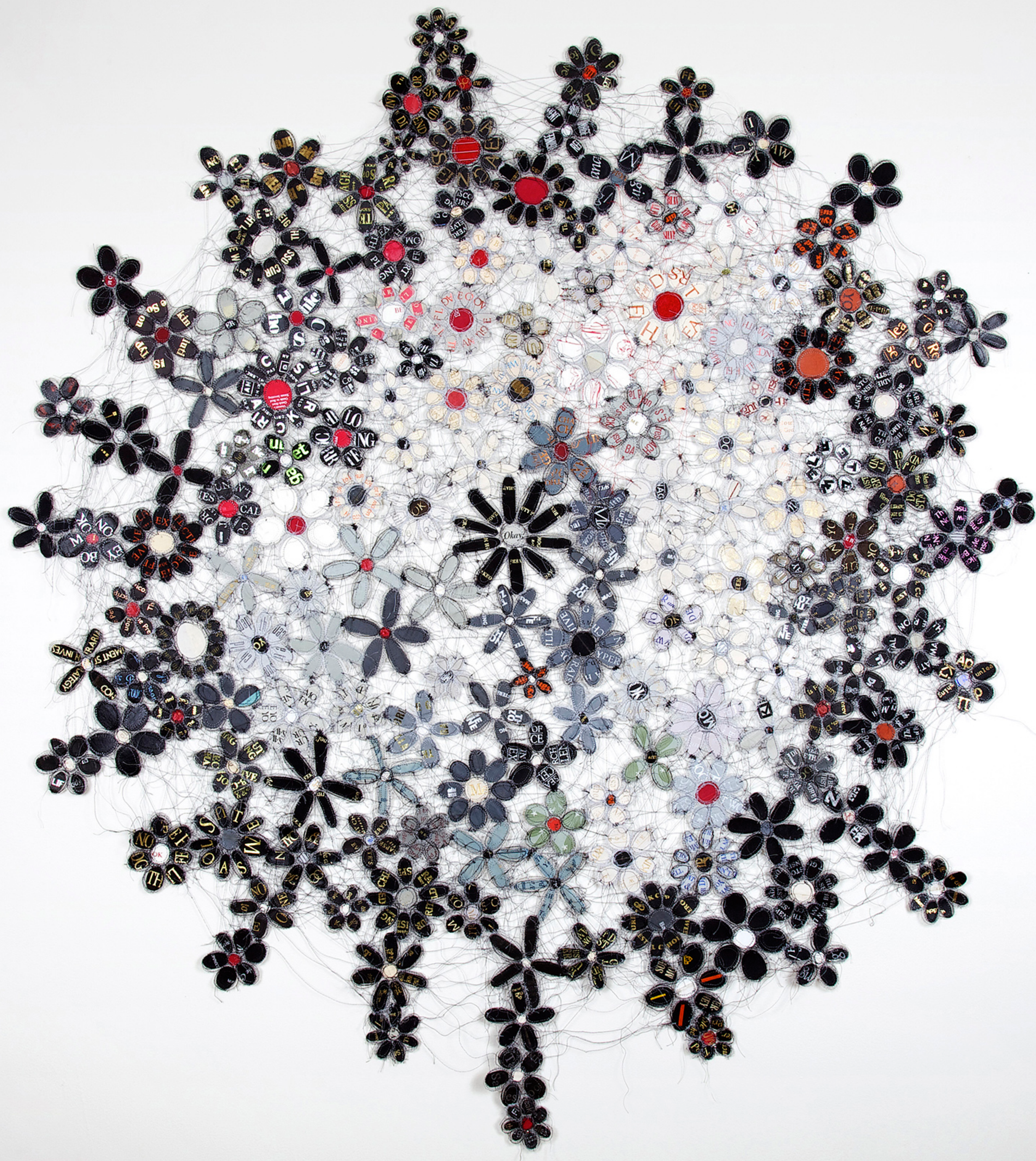
LONG-BIN
CHEN

In my artwork I use printed matter — discarded books, magazines, computer printouts etc. — the cultural debris of our information society. My art form explores different cultural meanings and seeks to combine ideas and concepts from the East with those from the West. I always use text in my work and the contents of the texts are relevant to my sculptures. In my work I express what I consider the cultural conflict and problem with communication in the modern world.

Einstein



LISA KOKIN



Panacea Pizpireta



While visiting my mother in the skilled nursing facility where she lived, I noticed that the bed next to hers did not have a sheet and that the name of the mattress was Panacea Plus. How ironic, I thought, given the setting. What is the panacea for old age anyway? And how can something be more than a panacea? I had a good chuckle pondering those questions.

In my series made from the self-help books I find at the local recycling center, I am continually struck by all the various panaceas promised by the books. Any ailment or predicament can be cured or resolved, often within a specified amount of time, by the smiling person on the dust jacket.

Most of the books I find are in pristine condition. I wonder if they've ever been read. The spines and the various ways I can use them are what intrigue me. Sometimes the titles remain partially or wholly intact, but in the case of *Panacea Pizpireta*.^{*} I sacrificed the titles for the cheeriness of the flowers, which I hope will create eternal happiness for the viewer in five days or less.

^{*}Pizpireta – an onomatopoeiaic word meaning “perky”

JOURNEY



Many artists find inspiration in a book's ability to course an imaginary voyage. At once travelogue and guidebook, their sculptures transcend the boundaries of rational thinking and chronicle our private yearnings and communal aspirations. For Brent Crothers and Susan Lenz, learning to read was a source of frustration, but eventually, the book became an open road. Crothers' realization came after a move to the forest, which forged a lasting bond between nature and his book-based art. In *Below the Surface*, layers of *Reader's Digest Condensed Books* form a ship's hull. Chosen for their standard shape and colors, these general interest publications of edited text allowed Crothers to raise questions about censorship and authorship, as well as how we process knowledge. At the same time, the solitary shape brings to mind a coffin, conjuring the mythological Charon who ferries souls of the newly departed across the river Styx and privately, his father's recent death. Lenz's altered books, tinged with humor and serendipity, take her back to a class assignment where she got a bad grade because her father's 1902 edition of *Encyclopedia Britannica* did not include the 1933 discovery of Angel Falls. In the sculpture, *Wasted Words: Global Warnings*, she cut and stitched together pages from the original *World Book Encyclopedia Yearbooks* as a critique of our continuing failure to solve environmental issues. In *Ball Bearings thru Cables*, Lenz tackles a volume from the *Thomas Register of American Manufacturers Products and Services*. Not knowing at the outset what a ball bearing was, she combined a spare from an industrial shop with cable, an old linocut and letters from vintage sheet music to create an ingenuous, "sorcerer's apprentice"-style manual.

The association to childhood is equally vital to the work of Corwin Levi and Maria Anasazi. Levi recalls being taught how to read by making pictures next to words his mother wrote. This experience carries over into his installation, featuring a pile of old children's books. In each case, an illustration, carved from the back into a flower, breaks through to the preceding page, and becomes a metaphor for an expedition to another dimension. A reminder that revelation can be just a page away, the flowers, as in Kokin's *Panacea* series, symbolize pollination and more generally, the cycle of life and death. For Anasazi, who grew up in rural Greece without books, books impress her with a sense of history, identity, and home, and let her enter their worlds.

Working with discarded publications also provides a meditative practice. In *Tell me more stories*, a quilt crocheted out of covers from children's book rests on fundamental importance of personal interaction, and for many of us, the excuse we used to postpone sleep. The parallel to the body is even stronger in *Core*, where a serpentine unfolding of pages resembles a human spine. Stuffed with padding from crutches, the work also alludes to healing and regeneration.

An exploration of the world within informs the vision of Carole P. Kunstadt and Robert The. Kunstadt's series, *Sacred Poems*, is based on copies of the 1844 and 1849 *Parish Psalmodies*, books originally used for both communal and private prayer. Interfacing with their repeated cadence, numbering system and laudatory function, Kunstadt invents her own performative ritual. After slicing the religious codices into strips, she weaves, knots and sews them with fine tissue and gold leaf gold into organic forms that chart the passage of time and lend new textural possibility. Akin to medieval illuminations, the series endows mundane acts with the potential of transcendence, and posits an alternate path to the sacred. Robert The mines the unconscious as a catalyst for transformation and our basic need to seek meaning in the conceptually driven sculpture, *Freud: on Dreams*. While retaining the original identities of his rescued books, he adopts a simple yet radical approach to create a meta-pictogram that harmonizes internal and external logic while boldly defending its relevance. With a composition reminiscent of Russian Constructivism, The harnesses the dynamism of the shooting diagonal by interlocking three books on dream analysis to express the complexity inherent in dreams and their interpretation.

**“THE VOYAGE
OF DISCOVERY
IS NOT IN
SEEKING NEW
LANDSCAPES
BUT IN HAVING
NEW EYES.”**

—Marcel Proust

BRENT CROTHERS

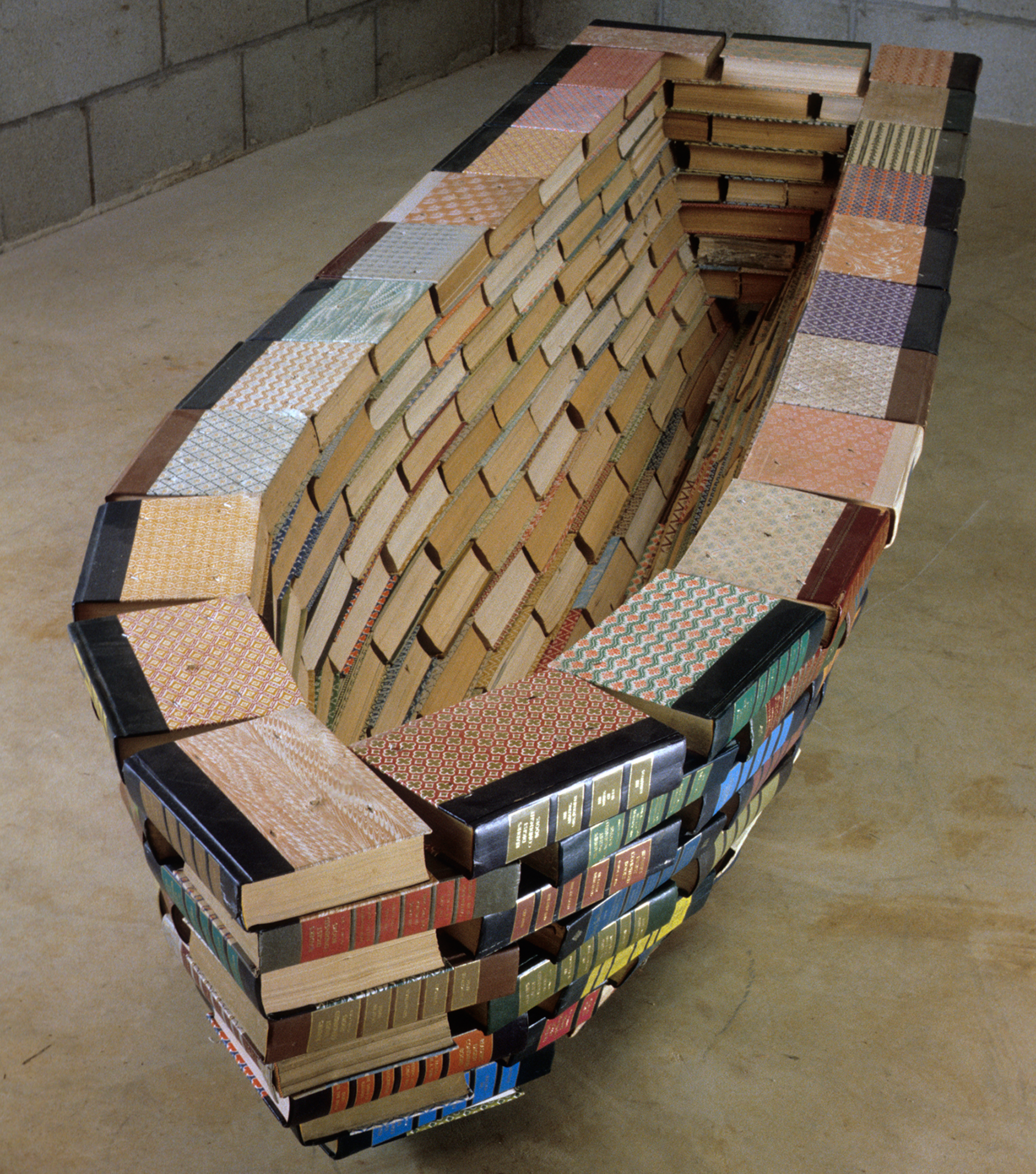
For years I worked mostly with the tree and wood. It seemed a natural transition to expand my connection to paper, which comes from trees. Early in life, I had a difficult time with my relationship to books. I had somehow gotten through high school hardly being able to read. It wasn't until I moved out to the quiet of the forest that I could focus. I removed the distractions and taught myself to read. Books opened my world and connected me to other thoughts and creativity. Books started taking me on many journeys.

Below the Surface

Years ago, I was asked to do a piece at an art center which had once been a high school. I thought that a book piece would fit well with that environment. I acquired five truckloads of books from the warehouse of my local library, including those they couldn't sell. I hung the books in an old cargo net creating an 8' sphere suspended 6" off the ground. When the installation came down I set to out re-cycle the books by creating as many pieces as I could. Many deal with the issue of man's relationship with nature.

I used *Reader's Digest Condensed Books*, which are similar in shape and size like blocks or bricks. In making the books uniform, editors had to cut out things the original writers thought were important. The fact that the books are edited plays a role in why I used them as a material. It calls to mind censorship and book burning from other times in our history.

Below the Surface was created soon after my father's passing. After it was completed, I was reminded, on one level, of a sarcophagus. This boat made of books also makes me think of going to other places and the ways my thinking was expanded by learning to read well as an adult.



SUSAN LENZ

*Wasted Words,
Global Warnings*

Flipping through the pages of *World Book Encyclopedia's* annual yearbooks is a journey into my childhood. Browsing through the articles brings back all sorts of environmental concerns.... saving whales, the dangers of pesticides, electric cars, dwindling natural resources, over-population issues, gas masks, and the overwhelming need for adults to take immediate action. In elementary school, I felt completely reassured that the global warnings I was learning in social studies class would be addressed and solved before the year 2000....a popular date on all the pretty pie charts and graphs. At the time, the twenty-first century seemed to be in very a distant future that would be filled with mass transportation, new sources of energy, protected animals, clean ways to dispose of garbage and international recycling programs.

What happened?

*Ball Bearings
thru Cables*



I seemed to have blinked my eyes and now I'm the adult, turning fifty-seven later this year! The world isn't necessarily better off. The same environmental issues exist and the Internet has totally changed the way most Americans read. Once popular trade journals like *Thomas Register of American Manufacturers Products and Services* are being discarded from libraries. Thrift stores refuse most encyclopedias. Although I've tried to "do my part" for the environment and to support the public library, is this enough? Probably not. Maybe through my artwork, I can do more to keep real books in real hands and to bring awareness to the environmental issues that impact every day life. One act at a time, one book at a time, we can make a difference.

CORWIN
LEVI

As a child, my mother taught me to read by asking me to draw pictures beside words she wrote so that I would identify a word with a picture. Ever since, image and art have been intrinsically linked for me.

For my sculpture in *Between the Covers*, I have taken a selection of old children’s books and ruptured through illustrated pages with sculpted flowers, referencing the transformative power of books and the hidden worlds they provide glimpses of.

Faint Fields No. 24



MARIA
ANASAZI

Untitled #1 (Core)

Tell me more stories

My work deals with issues of personal and collective loss, identity, and the body, through sculpture, installation and performance. Found objects such as discarded books provide a sense of home for me through their history while as I am re-telling my own story. I perceive books as having lives and bodies, as containers of memory. As a child, growing up in rural Greece, I did not have books of my own, as books had a monetary value that my family could not afford. Having missed out on fairy tales and stories allows me to take a certain distance from them. Folding, cutting, sewing and crocheting books have become my meditative process as I try to touch the past, a body to body experience, that allows me to enter their world.



CAROLE P. KUNSTADT

*The Sacred
Poem Series*

The *Sacred Poem Series* takes physical, material, and intellectual inspiration from *Parish Psalmody, A Collection of Psalms and Hymns for Public Worship*, 1844 and 1849.

A book is not only the way in which text is presented but it is a container. An irreplaceable aspect of the book is that books absorb histories.

Taken from two volumes of a *Parish Psalmody*, these pages of psalms are manipulated and recombined, resulting in a presentation that evokes grace — poems of praise and gratitude. The disintegrating pages suggest the temporal quality of our lives and the vulnerability of memory and history.

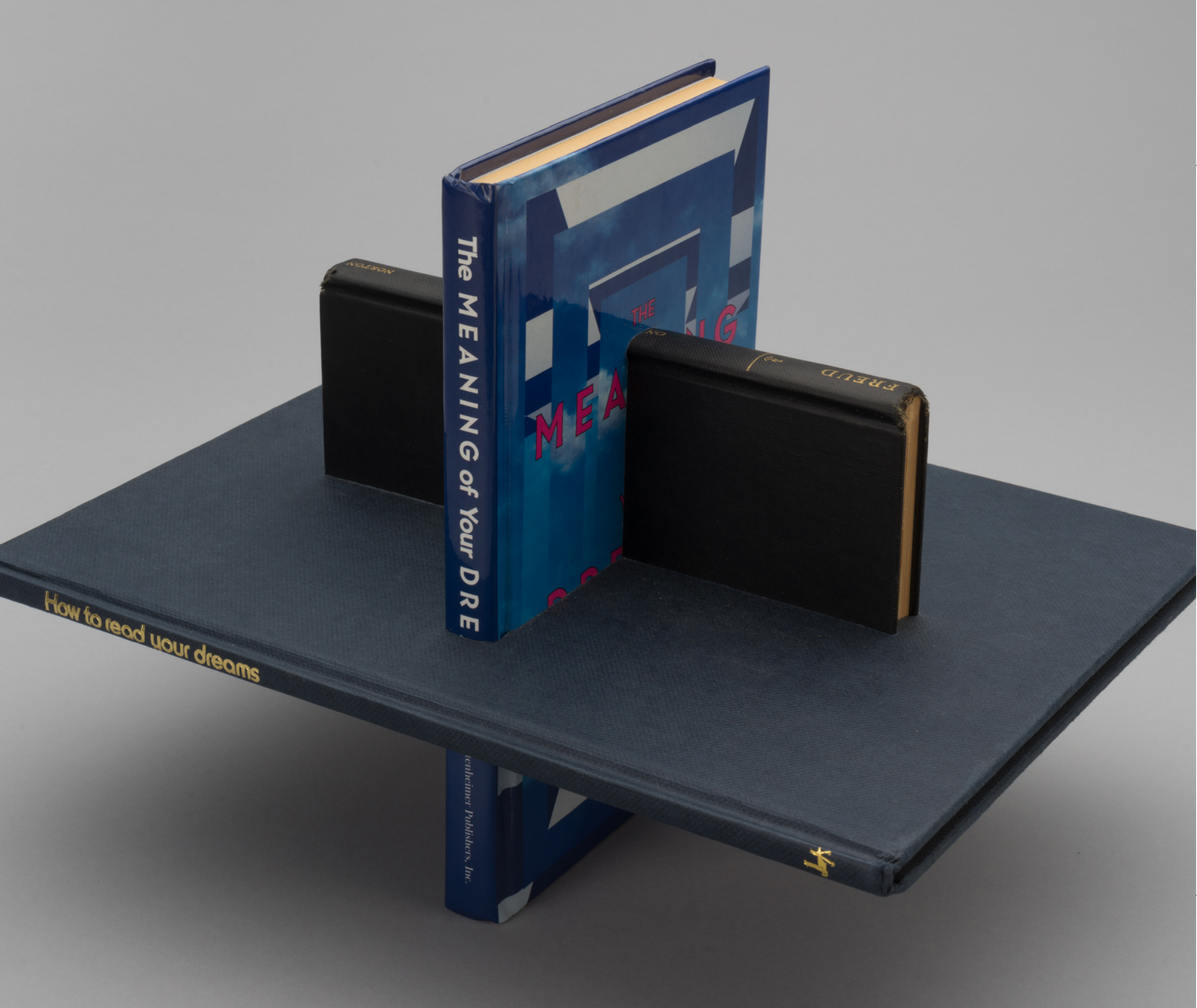
Visually there is a consistent and measured cadence to a page of psalms which is echoed in the often repetitive weaving or restructuring of the paper: pages are cut in strips and woven creating an altered dense surface: the shredded edges form new textural references; the layering of translucent tissue over the paper softens the effect of age and context, evoking the ephemeral while adding a veil of alternative possibilities. The use of gold leaf elevates and heightens the rich textural qualities presenting a sumptuous visual experience. The interplay alludes to the enticing presentation of illuminated texts historically.

The intended use, as well as the nature of a psalm as spiritual repository, both imply a tradition of careful devotion and pious reverence. The physical text evocatively and powerfully serves as a gateway to an experience of the sacred and the realization of the latent power of the written word. This process of interaction is played out visually in the piece, mimicking the internal experience.



ROBERT
THE

Obsession with the semiotic erosion of meaning and reality led me to create objects that evangelize their own relevance by a direct fusion of word and form. Books (many culled from dumpsters and thrift store bins) are lovingly vandalized back to life so they can assert themselves against the culture that turned them into debris.



Freud: on Dreams

“JANUS AM I...FORWARD I LOOK AND BACKWARD AND BELOW. I COUNT AS GOD OF AVENUES AND GATES. THE YEARS THAT THROUGH MY PORTALS COME AND GO...”

—Henry Wadsworth Longfellow, written for the *Children’s Almanac*.

Some artists make the transition from analog to digital their focal subject, with words assuming a leading role. Touchstones of knowledge, they reach back into history to consider the present and project what might be. For Doug Beube and Scott McCarney, meaning is read between the lines in works that hover between abstraction and representation. Beube’s sculptures, made with various hand tools, implicitly compare the process of manual and computer alteration of text and images. In his *Masked Words* series, dictionaries are reconfigured into strange and fanciful masks. Evoking the bodily contortions of masquerades, the works allude to the obfuscation of meaning when words are meant to deceive or inadvertently cause misunderstanding. The idea of veiling recurs in his *Speechless* series, which adapts the format of graphic novels and cartoons. Original drawings and speech bubbles dissected with a surgical knife create a redacted story line out of the vertiginous cacophony of four densely layered pages. McCarney brings together his interests in photography, design, and sculpture to address changing systems of information delivery and their impact on communication. In his *Hypertext* series, data contained in a mid-century encyclopedia has been atomized: each book becomes a syncopated landscape of pixelated terraces whose surface resembles a pulsing screen.

What is lost when knowledge is disseminated through electronic means lends urgency to the practices of Shiela Hale and Pamela Paulsrud. An extensive gift of books on literary criticism from a library that had digitized them inspired Hale’s *The Scholar’s Desk*. In the interactive tableau, two book stacks form the base of a desk with textual passage inscribed on the desktop. The viewer is invited to sit down and take up the research of a now absent scholar, while some of the books have sprouted wings and alighted on the wall. A window to vast amounts of buried information, the tableau expresses the joy of learning and the freedom it provides. Paulsrud’s *Albatross* harnesses the communicative

and sensory experience that a physical book can provide to counter its obsolescence as both possession and source of knowledge. In *De Styl* fashion, the wall rondo brings together a collection of rescued books with the title appearing on the central spine. Taken from a German WWII plane, the title draws a parallel between the endangered book and the bird, while referencing the ill-fated voyage recounted in Samuel Taylor Coleridge’s poem, *The Rime of the Ancient Mariner*.

The work of Caryl Burtner and Brian Dettmer read as future relics, codices that years from now will no doubt stomp explorers as they attempt to decipher their secrets. Sparked by a college assignment in graphic design, Burtner operates on books as a kind of scientific experiment, testing her subjects at face value and then re-contextualizes the findings. In *The Exorcism of Page 13*, it was her own phobia she sought to treat by investigating the number’s luck. After excising 13 and its surrounding square from each book in her library, she laid the specimens in a grid format. In the aggregate, the collection evokes concrete poetry, hieroglyphs, or even a low-tech intersect, which similarly analyzes large quantities of encoded data. Dettmer seals the edges of found books to create a solid form, at times reshaping them with clamps before he cuts into their surfaces and dissects them from the front. Like an archeologist, he meticulously carves one page at a time with knives, tweezers, and surgical tools. And without moving or adding anything, he forges a layered “remix” of text and images where new connections emerge from books released of their original sequence and narrative. In an age of rapid, non-linear acquisition of knowledge, reference books are particularly vulnerable to erasure. But in the palimpsests, *Webster Withdrawn* and *A Loose Leaf and Self Revising Reference Work*, blended characters and stories magically appear from myriad shifts in pictorial time and space.

DOUG BEUBE

In the *Speechless* series the removal and outlining of the drawings and speech bubbles using a surgeon's knife is taken from a graphic novel by cartoonist Adrian Tomine. The original title *Shortcomings* was published by Drawn and Quarterly in Montreal, Canada in 2007. The genre of this black and white art form has seven to nine cells per page in a gridded format with speech bubbles floating overhead of the characters. Reducing the content to line drawings, the pages become veiled layers, a dissected essence of the story that the brain comprehends as both linear and abstract, inviting the viewer to literally read between the lines and pages. Eliminating both the characters and their thought patterns democratizes the content, which diminishes their hierarchy. The invisibility and anonymity of the characters becomes a metaphor for feeling dismissed or unseen within the digital age. The final collage is presented as four pages deep separated by 3/16th inch foam core. The backing of the meticulously cut mash-up is another version of *Shortcomings* that is sliced into strips then stacked on top of one another. As concept, *Speechless* is never a noun but remains a verb where the artwork is always active.

Speechless series
#07, *Invisible*

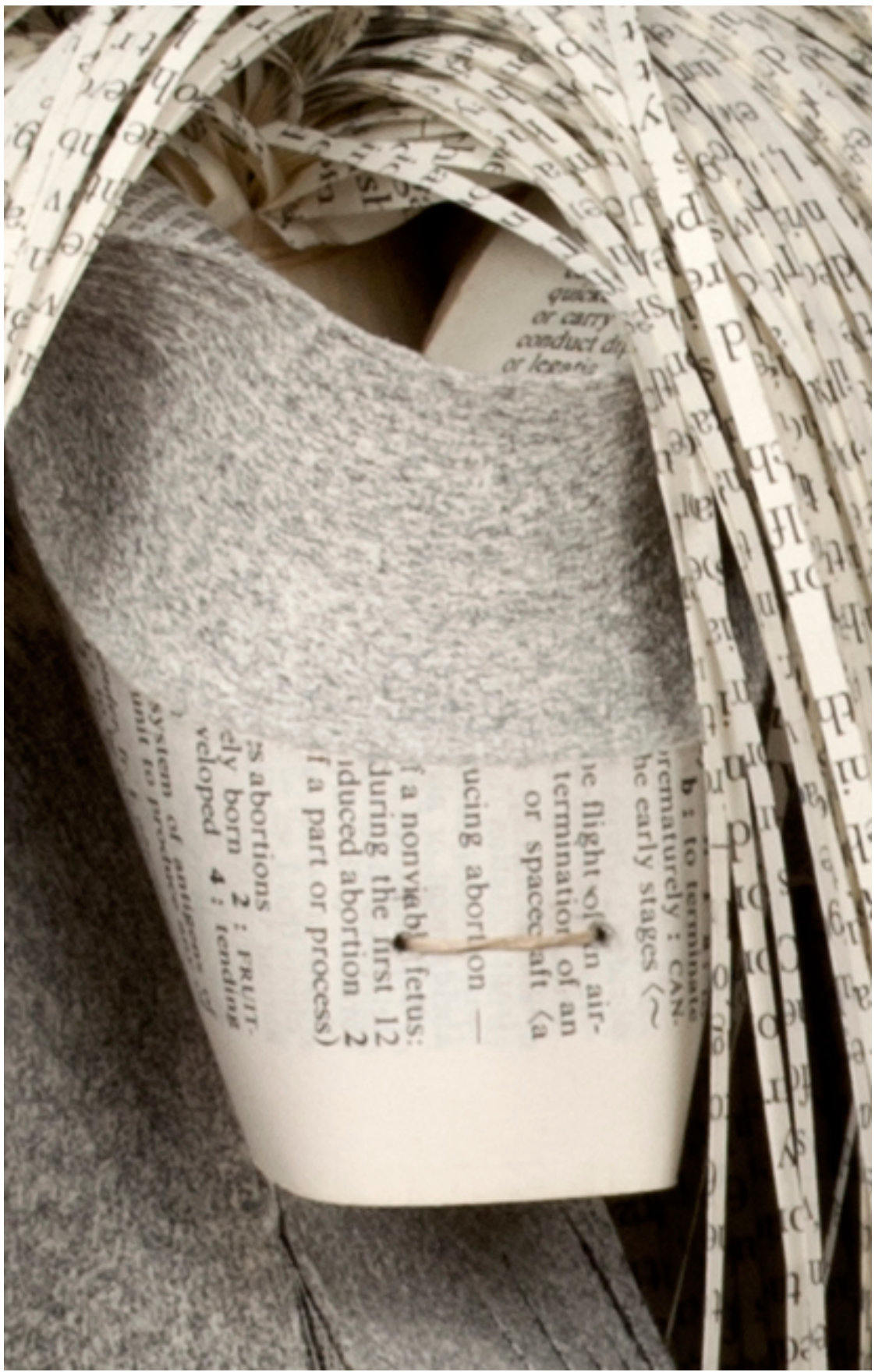


DOUG
BEUBE

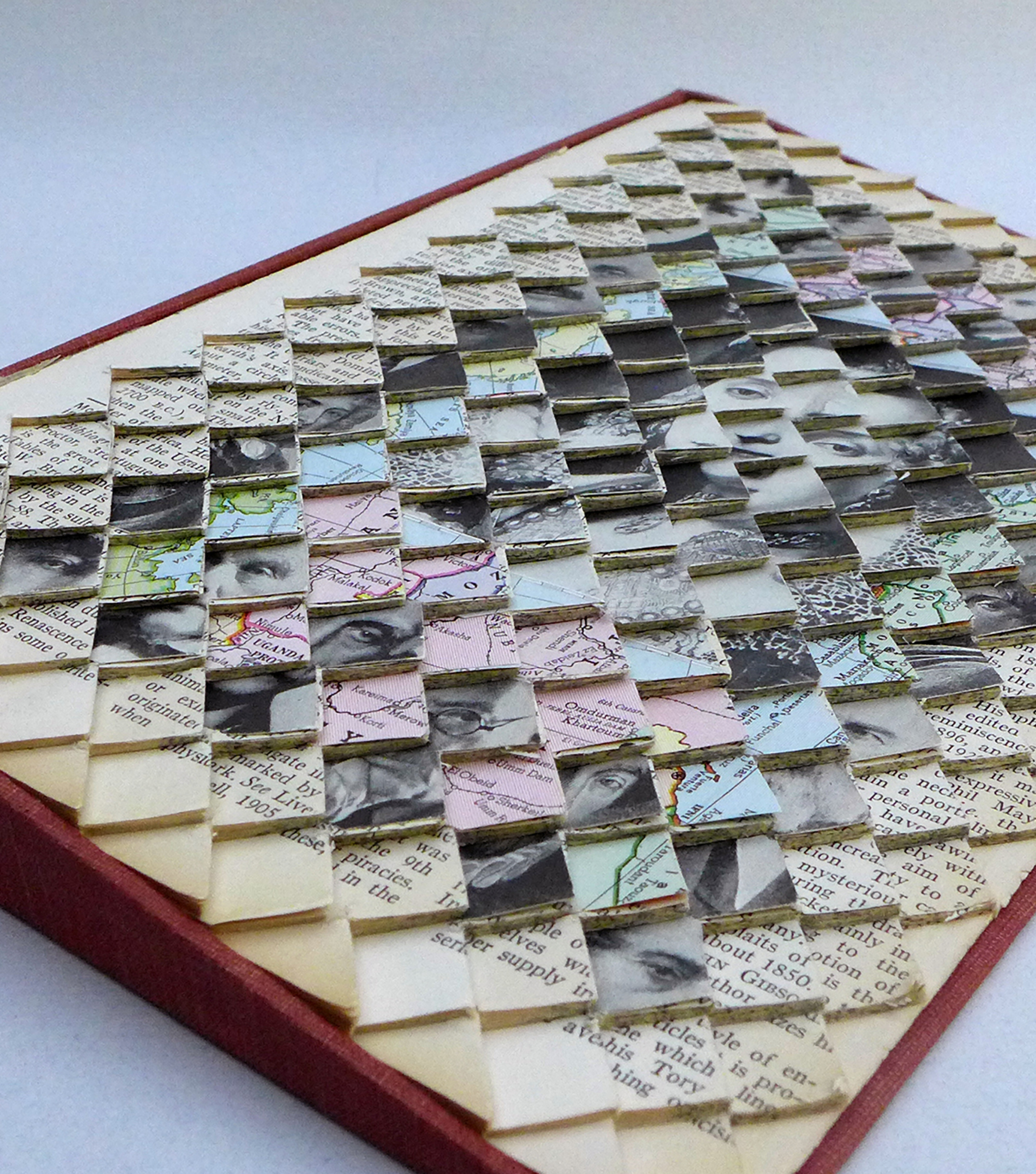
Masked: Language
(left)

Masked: Information
(right)

Selective parts of an English dictionary are cut away in the shape of an ellipse in the *Masked* series. Portions of the text block and the spine of the book are removed making it flexible, allowing the pages to be manipulated into different forms. Supported on metal armatures the dictionary is transformed into the shape of a mask. Pulled into a fixed position the book is reminiscent of performance artists who skillfully contort their bodies into impossible configurations like a children’s toy transformed into a robot. Metaphorically the form references the misuse of words. Sometimes words get ‘twisted or masked’ either intentionally spoken to deceive or by misunderstanding their meanings.

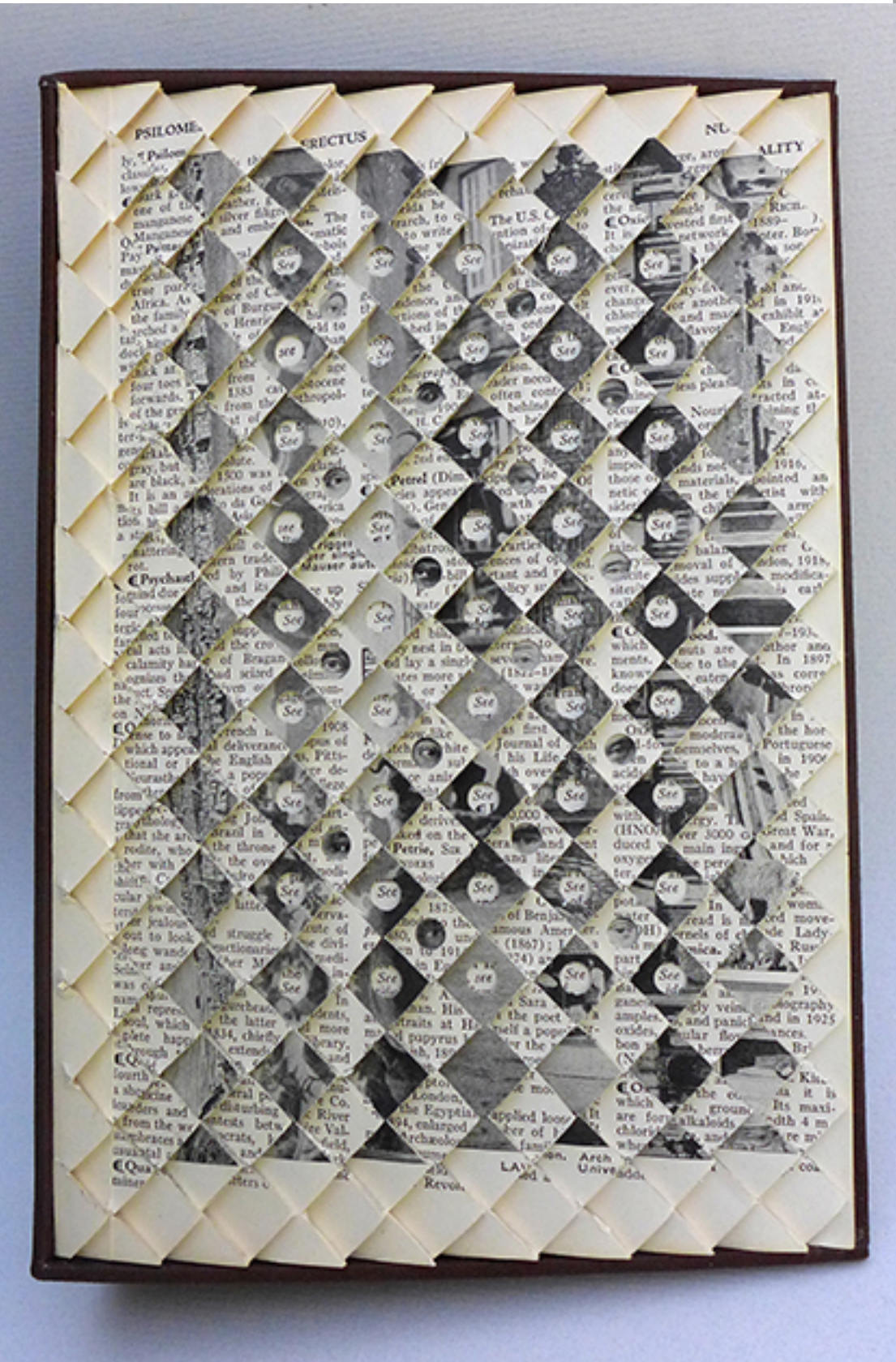


SCOTT
McCARNEY



Hypertext 10

Hypertext 4



My attraction to the book form was primarily due to its ability to entertain my varied interests in photography, design and sculpture. The first altered books I made were formal experiments with the physicality of a book: exploring how it delivered information to a reader and how that delivery effected communication. This expanded the book beyond its ordinary reading space and allowed me to consider how display can be integrated into and complement the topic of a project.

The *Hypertext* series is greatly influenced by a semester’s appointment as artist in residence at the University of Southern Maine where I created an installation using a 1960 edition of the *Encyclopedia Americana*. I researched the history of encyclopedias and dictionaries for that project, which led me to the study of collections and cabinets of curiosity. The *Hypertext* series is an extension of this research and reflects the shift of information from analogue to digital media. Each book is a single volume of a mid-twentieth century encyclopedia carved with hammer and chisel into a pattern of pixels. This alteration rearranges the printed Information into new hierarchies and relationships, metaphorically treating the surface of each book as a screen.

SHIELA HALE



The Scholar's Desk

I am a lover of books. I read them, make them, alter them. I build with them and for them. I keep a commonplace book and a list of the books I have read. I love and value books for their form as well as content.

In *The Black Library*, an ongoing artwork begun in 2001, text was shredded or manipulated in ways that could appear beautiful, but content and meaning were lost. As the work continued, books became containers for bits of the beautiful earth, fragments of reality rather than representations of it.

Questions are implied: Are the volumes incubators? Coffins? Safe deposit boxes?

Recent works are concerned with the incomprehensibly vast accumulation of information contained in books. So much knowledge is buried under sedimentary layers of information produced by ever increasing numbers of people at ever increasing rates of speed.

The Scholar's Desk is a scene of scholarly activity. Someone is working diligently, researching, attempting to organize. Volumes have been gathered, opened. While the scholar has been working, information contained in the books has taken on a life of its own, escaping and taking flight. There is a sense of exuberance at the release from confinement. Like moths or butterflies, small book-like forms emerge from between the pages and through the covers of the books, pausing to land on the walls of the gallery. The scholar and the “book moths” seem to be engaged in a common activity: retrieving lost knowledge and sending it out into the world.

PAMELA PAULSRUD

Albatross

The leather bound copy of *Gone with the Wind* — along with the well-worn, red and white gingham checked *Better Homes and Gardens Cookbook* might no longer grace the once affluent bookshelves for reasons of obsolescence in form and function. With access to immediate downloads of everything from *Canterbury Tales* to the recipes of Epicurious' four forked chicken pot pie — the need for such objectified possessions may simply no longer exist. The instant dissemination of text, information, images, and recipes is at our fingertips when the physicality of the carrier of information shifts to the current kindle or iPad.

My book-based works are created from discarded books, rescued from library dumpsters, estate sales and donations. These books had seemingly lost the purpose for which they were originally intended. These sculptures, including *Albatross*, explore the missing part in the electronic medium — the tactile, resonance and communicative quality embodied in the physicality of form.



CARYL BURTNER

For nearly forty years I have collected and catalogued objects and information that document our shared cultural experiences.

Though I may be known for my collections of 1000+ toothbrushes and 3000+ lipstick blots, etc., etc., my book collection is my favorite collection of all.

Defacing my books by systematically cutting out page number 13 can be painful, but the beautiful surprises in the resulting collages make my obsession worthwhile. I feel that, rather than damaging the books, the process celebrates them.

624 books were exorcised to make these thirteen collages.
Please look closely for titles and characters you know and love.



BRIAN
DETTMER

Webster Withdrawn

The age of information in physical form is waning. As intangible routes thrive with quicker fluidity, material and history are being lost, slipping and eroding into the ether. Newer media swiftly flips forms, unrestricted by the weight of material and the responsibility of history. In the tangible world we are left with a frozen material but in the intangible world we may be left with nothing. History is lost as formats change from physical stability to digital distress.

*A Loose Leaf and
Self Revising
Reference Work*

The richness and depth of the book is universally respected yet often undiscovered as the monopoly of the form and relevance of the information fades over time. The book's intended function has decreased and the form remains linear in a non-linear world. By altering physical forms of information and shifting preconceived functions, new and unexpected roles emerge. This is the area I currently operate in. Through meticulous excavation or concise alteration I edit or dissect communicative objects or systems such as books, maps, tapes and other media. The medium's role transforms. Its content is re-contextualized and new meanings or interpretations emerge.

PROCESS

In this work I begin with an existing book and seal its edges, creating an enclosed vessel full of unearthed potential. I cut into the surface of the book and dissect through it from the front. I work with knives, tweezers and surgical tools to carve one page at a time, exposing each layer while cutting around ideas and images of interest. Nothing inside the books is relocated or implanted, only removed. Images and ideas are revealed to expose alternate histories and memories. My work is a collaboration with the existing material and its past creators and the completed pieces expose new relationships of the book's internal elements exactly where they have been since their original conception.



What will be the fate of books in a digital environment? Will bookshelves and libraries become a thing of the past, a kind of cabinet of curiosities? The verdict is still out. Printed books continue to be replaced with their digitized versions, available on the Internet, or electronically, by convenient reading devices. Yet, an emerging body of research suggests books are making a comeback. The tactility of a physical book has been found to reduce stress and promote memory. Amazon recently took the controversial decision of opening its own bookstores after noting that fulfilling an online order wasn't enough. Increasingly, people of all ages are affirming that books satisfy a basic human need—to interact with a material object, which simultaneously, can take us somewhere intangible in our imagination.

Between the Covers delivers a similar experience, offering works of astonishing diversity and craftsmanship. Akin to the proverbial phoenix rising from the ashes, the exhibition heralds an age of expansion, not depletion, a testament to the fact that artists working with books aren't running out of material or losing relevance any time soon. And as brand managers tackle the empathy gap with mood boards, current research highlights the power of stories, especially when discovered physically, to help children handle their own and other people's feelings. The present legible forms propose parallel benefits. They invite an emotional response and validate fingertip reality. They sustain close scrutiny and slow reading. They make us want to possess them and surrender to their power.

Together, the works in this exhibition morph into wondrous repositories, abounding in hushed whispers and symbolic thinking. As they compress and collapse history, they defy conventional logic and instead, nurture alternate modes of knowledge and sensory satisfaction. Pollinators of the soul, they awaken personal memories and associations, while invoking our shared humanity. Set free from the constraints of everyday reality, we can experience the richness of these singular objects and their immaterial counterparts. And like a good book, we are left longing to know what comes next.

The inanimate comes alive.

“THE VANISHING POINT APPEARS.”

RE.M., from *Reveal*

CHECKLIST

Noriko Ambe *Artists, Believe in Yourself: Piotr Uklanski*, 2010
Cut book
12-1/4 x 18-13/16 x 1-1/4”
Courtesy of the artist and Lora Reynolds Gallery, Austin, Texas
Photo credit: The artist and Lora Reynolds Gallery, Austin, Texas

Noriko Ambe, *The Sand: Robert Frank, The Americans*, 2011–2015
Cut book
2-1/4 x 25 x 11-1/2”
Courtesy of the artist and Lora Reynolds Gallery, Austin, Texas
Photo credit: The artist and Lora Reynolds Gallery, Austin, Texas

Maria Anasazi, *Tell me more stories*, 2000
Comforter with bed, book pages, organza, and cotton crochet
89 x 79”
Courtesy of the artist
Photo credit: Maria Anasazi

Maria Anasazi, *Untitled #1 (Core)*, 2000
Book pages, wire and embroidered silk thread
6 x 125 x 4”
Courtesy of the artist
Photo credit: Maria Anasazi

Doug Beube, *Masked Information*, 2015
Dictionary, book, metal, marble, and wood
19-1/2 x 6-1/4 x 5-3/4”
Courtesy of Jayne H. Baum/JHB Gallery, NY
Photo credit: © Doug Beube and courtesy of JHB Gallery, NY

Doug Beube, *Masked Language*, 2015
Altered dictionary
19-1/2 x 6-1/4 x 5-3/4”
Courtesy of Jayne H. Baum/JHB Gallery, NY
Photo credit: © Doug Beube and courtesy of JHB Gallery, NY

Doug Beube, *Speechless series #04: Nothing*, 2015
Collage
8-3/8 x 5-3/8 x 1-3/4”
Courtesy of Jayne H. Baum/JHB Gallery, NY
*Photo credit: © Doug Beube and courtesy of JHB Gallery, NY

Doug Beube, *Speechless series #07: Invisible*, 2015
Collage
8-3/8 x 5-3/8 x 1-3/4”
Courtesy of Jayne H. Baum/JHB Gallery, NY
Photo credit: © Doug Beube and courtesy of JHB Gallery, NY

Caryl Burtner, *The Exorcism of Page 13*, 2015-2016
Collage
13 from the series; each: 10 x 8”
Courtesy of the artist
Photo credit: David Stover

Long-Bin Chen, *Einstein*, 2013
Printed material
27 x 26 x 14”
Courtesy of Frederieke Taylor Gallery
Photo credit: Frederieke Taylor Gallery

Byron Clercx, *Forgery: Packing Kathy Acker*, 1995
Steel, paper, wood, vinyl, and velvet
8 x 48 x 38”
International Arts & Artists’ Tools as Art: The Hechinger Collection, Gift of John and June Hechinger
Photo credit: Jerry Birchfield

Brent Crothers, *Below the Surface*, 1995
Reader’s Digest Condensed Books
18 x 24 x 84”
Courtesy of the artist
Photo credit: Joseph Hyde

Brian Dettmer, *A Loose Leaf and Self Revising Reference Work*, 2010
Hardcover books and acrylic varnish
52-1/2 x 14 x 3”
Courtesy of the artist and P.P.O.W. Gallery, New York
Photo credit: Courtesy of the artist and P.P.O.W. Gallery, New York

Brian Dettmer, *Webster Withdrawn*, 2010
Hardcover book and acrylic varnish
11-3/4 x 16-1/2 x 13-1/4”
Courtesy of the artist and P.P.O.W. Gallery, New York
Photo credit: Courtesy of the artist and P.P.O.W. Gallery, New York

Jessica Drenk, *Cerebral Mapping*, 2012
Cut books and wax installation
122 x 40”
Courtesy of the artist and Adah Rose Gallery
Photo credit: Jessica Drenk

Shiela Hale, *The Scholar’s Desk*, 2016
Mixed media and books
Dimensions variable
Courtesy of the artist
Photo credit: Shiela Hale

Lisa Hill, *Propagation*, 2016
Extracted and altered pages from the book *Viruses, Plagues and History: Past, Present, and Future* by Michael B. A. Oldstone, acrylic gel medium, acid-free glue, wax, and nylon thread.
42 x 36 x 4”
Courtesy of the artist
Photo credits: Photo details: Greg Staley, Lucian Perkins (installation)

Jeffrey Kent, *Justice, Peace, and Genuine Respect for All People*, 2012
Chairs, rug, magazines, bible, books, slave-picked cotton, and silver
48 x 48 x 61”
Courtesy of the artist Jeffrey Kent and Galerie Myrtis
Image courtesy: artist Jeffrey Kent and Galerie Myrtis

John Kirchner, *Occidental Man*, 1988
Books and coat
71 x 25 x 11”
Courtesy of the artist
Photo credit: John Kirchner

Lisa Kokin, *Panacea Pizpireta*, 2011
Self-help book spines, mull and thread
56 1/2 x 48 1/2”
Courtesy of Seager Gray Gallery, Mills Valley, California
Photo credit: Lia Roozendaal

Carole P. Kunstadt, *Sacred Poem XI*, 2015
24 karat gold leaf, thread, gampi tissue, paper: pages from *Parish Psalmody* dated 1844
7-1/2 x 8 x 1-1/2”
Courtesy of the artist
*Photo credit: Carole P. Kunstadt

Carole P. Kunstadt, *Sacred Poem XII*, 2009
24 karat gold leaf, gampi tissue, thread, paper: pages from *Parish Psalmody* dated 1844
7 x 5-1/2 x 3/4”
Courtesy of the artist
Photo credit: Kevin Kunstadt; photo detail: Carole P. Kunstadt

Carole P. Kunstadt, *Sacred Poem LXXVIII*, 2012
24 karat gold leaf, 3 felt spheres gold leafed, paper: pages from *Parish Psalmody* dated 1849
4 x 3-1/4 x 1-1/4” (oval wooden box) lid:

0.525 x 4 x 3-1/4”
Courtesy of the artist
Photo credit: Kevin Kunstadt; photo detail: Carole P. Kunstadt

Carole P. Kunstadt, *Sacred Poem LXXXIX*, 2014
24 karat gold leaf, non-woven interfacing, paper: pages from *Parish Psalmody* dated 1849
6-1/2 x 5 x 2-1/4”
Courtesy of the artist
*Photo credit: Kevin Kunstadt

Carole P. Kunstadt, *Sacred Poem LXXIV*, 2011
24 karat gold leaf, gampi tissue, paper: pages from *Parish Psalmody* dated 1849
7.325 x 5.125 x 1.325”
Courtesy of the artist
*Photo credit: Carole P. Kunstadt

Guy Laramée, *Adieu*, 2013
Altered *Encyclopedia Britannica*, archival pigments and ink
40 x 8-1/2 x 11-1/2”
Courtesy of Jayne H. Baum/JHB Gallery, NY
Photo credit: © Guy Laramée and courtesy of JHB Gallery, NY

Susan Lenz, *Ball Bearings thru Cables* 2012
Discarded library tome, old cables and ball bearings, clipped letters from vintage sheet music, found paper, engraved plates, wood, Plexiglas, and screws
14 x 9 x 2-3/4”
Courtesy of the artist
Photo credit: Susan Lenz

Susan Lenz, *Wasted Words: Global Warnings*, 2009
Fiber vessel with wrapped and stitched torn pages of conservation, ecology, and environmental articles ripped from *World Book Yearbooks, 1962-75*
11 x 9 x 11”
Courtesy of the artist
Photo credit: Susan Lenz

Corwin Levi, *Faint Fields No. 24*, 2015
Polymer clay flowers rupturing through drawings in public domain vintage books
36 x 24 x 24”
Courtesy of the artist
Photo credit: Corwin Levi

So Yoon Lym, *The Museum of Innocence*, 2015
Book
6-1/2 x 9-1/2 x 1-3/4”
Courtesy of the artist
Photo credit: So Yoon Lym

Scott McCarney, *Hypertext 4*, 1995–97
Altered encyclopedia volume; one-of-a-kind
6-1/2 x 9-1/2 x 1”
Courtesy of the artist
Photo credit: Scott McCarney

Scott McCarney, *Hypertext 7*, 1995–97
Altered encyclopedia volume; one-of-a-kind
6-1/2 x 9-1/2 x 1”
Courtesy of the artist
*Photo credit: Scott McCarney

Scott McCarney, *Hypertext 10*, 1995–97
Altered encyclopedia volume; one-of-a-kind
6-1/2 x 9-1/2 x 1”
Courtesy of the artist
Photo credit: Scott McCarney

Pamela Paulsrud, *Albatross*, 2010
Altered Books
40 x 40”
Courtesy of the artist
Photo credit: Kirk Walter

Buzz Spector, *Effaced Nabokov*, 2014-15
Recent alteration of Dimitry Nabokov, ed., *The Original of Laura by Vladimir Nabokov*, New York: Knopf Doubleday, 2009.
Open: 1 3/4 x 12 x 9 1/2”
Courtesy of the artist
Photo credit: Buzz Spector

Buzz Spector, *Wide Open Book*, 2016
Installation of found stacked books with mirror
Dimensions variable
Courtesy of the artist
Books on loan from the Scranton Public Library
Photo credit: Lucian Perkins

Robert The, *Freud: On Dreams*, 2008
Books
22 x 28 x 14”
Courtesy of the artist
Photo credit: Robert The

Maika’i Tubbs, *Written in Stone*, 2015-2016
Books
Dimensions variable
Courtesy of the artist
Photo credit: Lucian Perkins

**Not illustrated in catalog.*

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