

[ih-maj-in]

Artists' Books from PaperWorks



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Front cover artwork by Carol Morgan.

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To imagine is to dream, fantasize, hope, fear, evoke and evolve. As humans, our imaginations embrace curiosity and creativity along with possibility and impossibility to spark our individual and collective futures into being.

The 31 artmakers whose work is represented in this catalog have expressed their imaginative visions with a wide variety of materials and techniques, diverse book forms, and the artful interplay between images and words. Each book demonstrates the effort and time taken to conceptualize and carefully craft an art object that can spur viewers and readers to vividly explore their own imaginations.

Recurrent themes in this compilation of artist's books include the vital importance of nature, the majesty of the Sonoran Desert, adapting to personal loss, self-care, facing physical impairments, the interdependence of everything on earth, environmental and social issues, family, and political concerns, as well as whimsy and joy. Multiple references to the Covid-19 pandemic are scattered throughout the texts.

In addition to 46 individually created artist's books, seven books reflect the endeavors of collaborations between two or more artists. Appreciation goes out to all the artmakers who contributed photographs, artist's statements, poems, and creative writing excerpts to enliven the contents of this catalog.

Many of the artist's books in this catalog were exhibited at the University of Arizona Poetry Center from April 6 - June 24, 2022. Several have been exhibited elsewhere and reside in public and private collections.

JO ANDERSEN

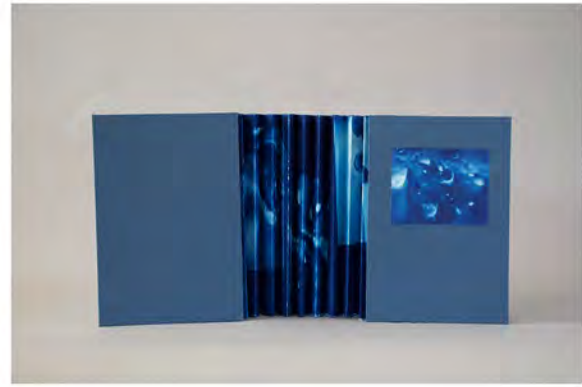
2020 VISION

6 x 10.5 x 6 x 1.5"

mixed media, watercolor, cyanotype and toned cyanotype prints, etchings, Van Dyke prints, re-purposed blinds pencil writings, Salvador Dali moving eye on cover

For several months, early during the Covid lockdown, I was creating a watercolor a day in response to reflections on my life and world affairs. 2020 was book-ended with eye surgeries, which left my vision blurry for most of the year. In trying to recycle materials for art making, i.e., not going out to stores, I used a portion of an old blind as the spine of this book. The Salvador Dali refrigerator magnet seemed to go with the theme of altered vision. 2020 Vision is the product of those days...and that tumultuous year.





JO ANDERSEN
DESERT RAIN

6.5 x 9.5 x 1"
cyanotype prints, sumi-e-paper, laser text

Desert Rain explores the rare and precious commodity of rainwater in the Sonoran Desert. These macro photos of raindrops on cacti and other desert plants are rendered in cyanotype prints, intentionally painted like watermarks on the sheer sumi-e paper. The raindrops in the early morning light, just after a rain are the most brilliant when the sky behind them is still deep purple. The accordion spine format of this book allows the pages to move loosely like water.

I feel as if all desert rains are ceremonial. We, beings of the desert, are invited to participate. We are deeply nourished by the offering of moisture just like the plants of this land. From virga, mist and soft female rains to the explosive monsoons, the waters are life.

KRISTIE ATWOOD

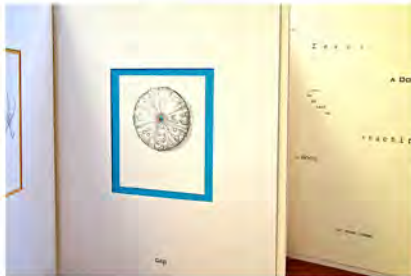
SAY THE WORD

closed: 12 x 9", open: up to 10' wide
mixed, paper, original drawings, porcelain



Say the Word began as drawings, words and hieroglyphics to orchestrate into a book. It became unequivocally about grief. On March 30, 2020 I lost the two nerves in my cochlea that connect directly to the brain. I was deaf in my left ear and couldn't lift my head from my pillow without debilitating vertigo. Eventually, I was able to retrain my brain and regain vestibular function, but the hearing loss was complete, and I grieved that loss. I drew shells... and as I drew, I was drawn to the inner curve and darkness of the shells' tender cochlea. The audiologist would say, "Say the word..." and the list of words recited was forged into poetry.

In May of 2021, my mother was diagnosed with pancreatic cancer. It was her wish to die at home - with her family. I was with her, through treatment, hospice, and death. My book became more deeply and desperately about grief. Towards the end the shells I drew are broken. My mother died the night before Thanksgiving. Her birthday, March 30th, coincides with my loss of hearing. Two nerves, one over another, like fingers crossed, entwined as a poem and a book. I never imagined.



Say the Word

*This rise of wing and limb
Is less a gap, more a fall.
To reach a door can be as hard as
reaching the moon, or even home.
Home, where iris bloom and water
spirals, where everything burns
and is resurrected in silence.
Chalk on a page that was once land...*



*If I could rise like a kite
like a boat from the water
whose rocking is unbearable
deafening
grief.*



I once spent summers sleeping next to the tallest blue spruce in the valley where Henson Creek & North Henson Creek intersect. I returned one spring to find the top two-thirds of the tree broken off. Somewhat miraculously, the tree missed crashing down onto the bunkhouse that was my summer home. The tapered tree top lay partially suspended, trapped in the slowly melting ice of the beaver pond. I moved away after the tree fell.



ALICIA BAILEY
MISSING (TREES)

8 x 5.5 x 1.75 to 8 x 11 x 1"

paper, ink, varnish, oil, wood, metal, bark specimens, epoxy resin, mica, book cloth, book board

This artist's book presents memories of six trees from my past alongside paintings in a hybrid structure. The paintings are mounted on hand-dyed rag papers with walnut ink drawings. Texts are hand-written, also in walnut ink, on translucent, hand-dyed paper. Book covers are cherry, labels are etched mica. It is housed in a custom box that has bits of bark cast in epoxy resin on the tray base with cover labels of etched mica.

ALICIA BAILEY

AN AUTOBIOGRAPHY - BOOK ONE

9.5 x 7.5 x 1.25"

primed cotton canvas, HM paper, acrylic paint/mediums, ultramarine blue pigment, oil paint/mediums, bristol board, heat activated film, mica, thread, floral specimens, butterfly specimens, bird feathers, lapis lazuli, blue kyanite, book board, book cloth

Three ideas collide in this work:

- 1) 2021 marked the 50th anniversary of the release of Joni Mitchell's Blue album. The same year of Janis Joplin's Pearl, and Jimi Hendrix's Cry of Love. I, in early adolescence, was starting to turn away from simplistic bubble gum pop towards the more interesting chaotic sounds my older siblings introduced me to. Blue was a favorite.
- 2) I have a fondness for blues found in nature - lapis lazuli, blue jays (smart), morpho butterflies (exotic), blue columbines (state flower) and the blue skies of my home state.
- 3) I took a workshop with BK Loren. One prompt was to choose a color and write an autobiography of it. I chose blue.



*I, along with my
spectral mates,
exist only as an interpretation
of vibration*

...

*Earthbound, I am what is
seen in the
deepest moment
of fire, the heart
of the flame.*





ALICIA BAILEY

THE ROAD TO CANTON MINE

8.6 x 6 x 1, up to 8.6 x 12 x .3"

wood, ink, paper, varnish, oil, book cloth, dyed, collaged and otherwise manipulated suede, thread, book board

Whenever I return to what is surely Colorado's most magnificent mountain range, the San Juan Mountains in the southwestern part of the state, I'm struck by how much change takes place year to year in terms of demographics, land use, politics and development. Yet much more remains the same. This book presents both visual and written observations of some of the changes on one particular stretch of road in San Miguel County.

Original paintings and hand-written text are mounted on tabbed pleats on the fore-edge of the cover. The fly leaves are pamphlet stitched into a limp binding of heavily worked over suede with suede doublures. The back side of the image pages and text panels are relief printed from a wood block. Housed in a custom drop-spine box with the relief printing block forming the tray base.

Christine Baines, Charity Everitt, Janet McMillan Rives,
Anita B. Rankin, Bonnie Wehle

IN-DWELLING-OUT

closed: 7 x 6.25 x .25", open: 15 x 6.25 x 15"
paper, glue, digital ink

Within the cumulative play of imagination, five poet-artmakers collaborated to create this artists' book, originally completed as a large installation affixed to white walls of an empty room in a historic house. Over the course of a few months, we met in that room, contributing phrases related to the idea of poem as dwelling. We sifted through them, then mixed and rearranged fragments until we were satisfied with the final version. Printed in large letters and cut into lines, it was then installed with old blueprints and large abstract shapes representing flying shadows, stories, and memories. Due to the pandemic, the installation was never open to the public but was reconfigured in the more diminutive dimensions you see here. Pages can stand upright in various three-dimensional arrangements simulating walls. Alternatively, when collapsed and folded together, it can be read and viewed in the format of a small book.



*Walk your eyes across
paper-page walls
keeping in keeping out
dark shards of bright
calling to runaway dreams
night-flying empty rooms
above our history-laden foundations
home is no longer
than a shadow taking wing
no closer than a poet
handing off transitory stories
to readers
hovering over unfolded corners
facing in facing out
one word blows open a window
into memory
mirror-mind reversals
I enter through one door
you exit through another
watching your next reflective steps
read into our howling
wonderland world.*





Fleet Foxes

*shimmering silver
incandescent
gathering light veils
star shine
transparent
weaving the
aurora borealis*



DIANA DAVIS

FLEET FOXES

closed: 6.25 x 9", open 12 x 9"

watercolor paper, rice paper, mixed media, linen thread

During the winter, a band of fleet foxes run and tumble through the Arctic skies. They collect starlight, translucent moonshine and the silver of snow, which they weave into shimmering veils of color. And as they laugh and play and sing fox songs, they hang the Aurora Borealis in the sky.

VANESSA DEARING

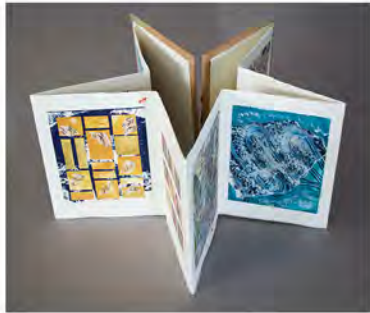
RANT HILL

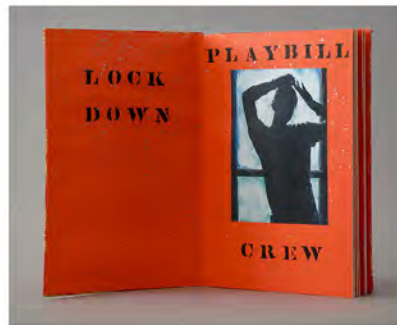
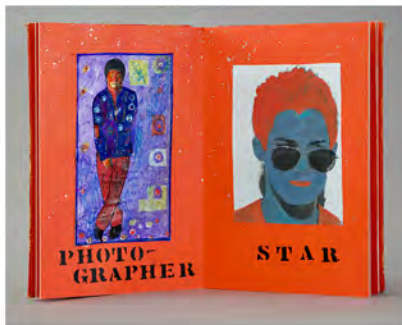
closed: 5.5 x 7 x 2", open: 7 x 11 x 11"

mixed media, ant hill rock, resin, watercolor paper

Rant Hill is a collection of small, emotional writings. I always make them unreadable because, once written, I don't want to revisit the thoughts. (And I sure don't want anyone else reading them!) I turn them into colors and patterns and the emotional charge of the words are diffused.

I love the idea of these rantings being part of an ant hill – with me as the worker ant, excavating the unwanted and carrying it on my back to the surface, leaving it outside the entrance to my dwelling.





JUDY DERICKSON
LOCK DOWN
 10.25 x 6.25"
 red silk cover, gouache paint, paper

I chose to represent the "Lock Down" we have been in for the title of my piece. I used the least amount of words to represent the lack of sensory experiences we had to interact with during the Covid 19 pandemic when we were stuck at home.

The categories in the "playbill" include the metaphors for the necessary conditions to survive: safety, food, money, and distractions. In order for the "star" to survive she will have to negotiate in all of those areas. She will be changed by those encounters, which will make a dramatic script and turn her into a "diva".

I was able to take photographs and alter them with gouache and markers to create alternate personalities that would be suitable for the dramatic situation.

JUDY DERICKSON

SELFISH SELF

closed 5.25 x 8.25", open: variable
acrylics, inks, stamps, rosin, markers

This altered book was completed with five different types of openings to see through to the next page and also look back to the previous one. I liked the idea of a continuous flow that would pull you forward and back at the same time. The ornate designs and graphic letters were layered with transparent Japanese papers and ephemera. They were painted with watercolors, acrylics, ink, and markers and coated with rosin.

The finished pages emulate my brain at the end of a long day, showing the accumulated detritus of the day, the internal dialogues creating amorphous shapes. It shows what it's like to have attention deficit hyperactivity disorder. My "Selfish Self" is always fighting up through these layerings to find a calming moon-like presence to soothe me.





VICKI DONKERSLEY THE DISGUISE

closed: 4 5/8 x 6 x .5", open: expands up to 13.5 x 6 x 14.5"
original hand-painted watercolors, metallic ink, ink pen, Strathmore paper,
Canson Mi-Tientes paper

Peniocereus greggii, dubbed Queen of the Night, is the Sonoran Desert's own Ugly Duckling/Cinderella story. Most of the year the cereus looks like a clump of lifeless sticks. But as the heat of summer descends, a magical transformation begins. Often under a full moon and in synchrony, nature orchestrates the unspooling of palm-sized white flowers that scent the night air and lure hawk moths for pollination. For one night only, the Queen holds court in glorious fashion until her blossoms begin to wither at dawn. Soon the cereus retreats into its disguise as dead sticks again. Sadly, *Peniocereus greggii* is so spectacular that poachers now dig up its large bulbous roots and transport them to collectors around the world, making them an endangered species. Can you imagine this marvel disappearing from our desert because of human predators? The interlocking accordion structure expands to tell the metamorphosis story on front and back with pop-ups at each end.

VICKI DONKERSLEY

REMNANTS

closed: 8.5 x 5.75 x 8.5 x 1", open: expand up to 14"

digitized original hand-painted watercolors, ink drawings, commercial papers, hand-lettered text, Epson Premium Matte Paper

On a beautiful crisp spring day the unfathomable happened. A single forgotten candle ignited an inferno that took down my entire house leaving only smoldering rubble and ashes. Oblivious to what had occurred, I arrived home to find that I had lost every single thing I owned. In the aftermath, I experienced a loss of identity and carried the burden of grief that expanded and contracted for months and years to come. Connections to family history – a wedding ring, scrapbook, love letters, yellowing portraits of stoic ancestors long dead – cherished and irreplaceable, haunted me.

My book represents my revisitation of that fateful day and a newly found perspective on what the loss represented: stories of my people – many that I never knew – who had their own struggles and hardships, losses and dreams, and who found their own pathway forward. The flag book structure with rising flames gives visual impact to the destructive power of fire and loss.



subdivided
all day long
the sound of metal
scraping
all day long
the clank of metal
crushing
all day long
the silent screams of plants
torn crushed broken
from the earth
all day long
the muffled cries of small lives
crushed buried alive
all day long
the silence of earth
scraped bare
where desert used to be

silencio profundo



LYN HART

SOLASTALGIA

closed: 5 x 6 x 1 1/8", open 10 x 6"

distressed handmade, Japanese, found papers

The word, *solastalgia*, is a neologism created by environmental philosopher Glenn Albrecht, from the words solace (that which gives comfort) and algos (Greek for pain) to describe feelings of homesickness for one's home environment. Solastalgia is caused by violation of one's endemic sense of place and feelings of unease that the environment is changing for the worse due to man-made or natural destruction of the surroundings and lands where one lives.

I encountered the word, *solastalgia*, while researching environmental art; it defines my despondent emotions about the environmental effects of climate change on our Sonoran Desert, including those witnessed on my own property. It especially describes my distress over the massive destruction of desert currently underway in Oro Valley and Marana as they blade the land bare and build high density housing subdivisions with no regard for the irreplaceable beauty they are destroying. This small book describes my experience of solastalgia.

DEB HILBERT

REQUIEM

closed: 5 x 9", open: 10.75 x 9"

decorative papers, beads, thread

How do you wrap your head around the prognosis of a loved one who has six to nine months to live? This book wrote itself as this was the thought I entertained, often unwillingly, during the time several loved ones were in the process of dying. The text embodies the questions, thoughts, emotions and challenges I dealt with on an almost daily basis. It delves into the quandary or dilemma of how to be, think, and act when a loved one is in the throes of actively dying.

The delicately sewn beads represent the fine line between being upbeat and positive versus being realistic while the choice of black and white symbolizes the stark contrast between life and our thoughts of death. I thought about the text of each page mindfully as I embroidered the handmade paper with the beads and explored my relationship with end-of-life issues. It's my hope that the reader carefully reads each page and ponders these thoughts and questions for him or herself. This book is a loving requiem, or token of remembrance, for those of our friends and family who have passed before us.





DEB HILBERT

WHERE DO WE GO WHEN WE DREAM?

closed: 1.25 x 10", open: 11 x 10"

paste, decorative papers

I recently realized that I often think in terms of questions, and the backstories of people, places, ideas and things has always intrigued me. This book is a visual version of questions about the nature of dreaming that came to me during its creation. Sometimes the why or how is more important than the actual dream itself. As the concept in the title tumbled out, I thought about how dreams mean different things to different people. In meditating on my relationship to dreams, my answers came only in the form of more questions. Nothing about dreams is usually straightforward so the curved line on the handmade paste paper was a good option for the text, while using my own handwriting made this a more personal reflection. The book is a physical manifestation of a day's worth of meditation and day dreaming about the nature of dreaming. Where will you go in your next dream?

DEB HILBERT

WORDPLAY

closed: 5 x 8.5", open: 11 x 8.5"

watercolors, watercolor paper

Among the many things so lacking during the Covid pandemic has been FUN. This game-in-a-book form is a revisited version of the popular magnetic poetry sets our friends had on their refrigerators several years ago. The whole process of making this book was fun, from thinking up examples of nouns, verbs, and adverbs, etc. to making a simple game board and using my new discovery of neurographic drawing to decorate the cover and pages. The promise of future fun lay in the inner workings of the book. Watercolor paper was the best choice for the text pages as I used watercolors to decorate them with neurographic drawing and continued the concept for the binding which provided unity of design. The use of sea glass recovered from past seaside vacations also mimics the colored stone-like design on the spine. This game-in-a-book was a fun and creative way to pay homage to my love of poetry, words and reading.





DEB HILBERT, WILLIAM WILLIAMS, KRIS PERRY

REDEMPTION

closed: 4.5 x 6", open: 12 x 9"

eco-dyed paper, cardstock, waxed linen thread

In spring 2021, two PaperWorks friends collaborated about making a book to showcase poetry by a voice that they felt needed to be heard. One had been corresponding for over a year with an inmate, Bill Williams, incarcerated in a California prison, who had shared his poetry with her. His poetry was a look back on lost hopes, dreams, and opportunities in the time prior to his incarceration of 40 years to the present. He also wrote about aspects of prison life only an inmate would know.

The artistic process began with reading excerpts of Bill's poetry. The idea of redemption seemed to be a recurring theme. Once the two settled on showcasing two full poems and one excerpt, a book form and color came into focus that would reflect Bill's poetry and circumstances. Eco-dyed paper in muted tones was chosen and a modified dos-a-dos/accordion fold for the cover was created. The tail ends of the cover are connected by a small slit as attachment and when closed symbolize Bill's enclosed life.

MARA KRUMINS

THE DANCE OF LINEA LINE

closed: 3" x 6.125", open: 6.75" x 6.125"

paper, book board, waxed linen thread, Coptic binding

I have always loved giving the inanimate a voice, style and human characteristics. I have named almost everything I've owned since I was a child. I relish envisioning what they might say and how they may think and interact. So naturally while drawing one day, I imagined what the line might do and how she might feel as she "danced" across the page. Thus "The Dance of Linea Line" was born. What began in my head, took to the page and she introduced herself to the world and shared her joy of movement.

...prancing proudly, stomping loudly, entrancing all who see. She is growing weary and needs a rest in order to do her very best. So, she takes a heartfelt bow and...steps off the page for now.



excerpt:
over, under
fill plunder

greed, charity
unequal, parity

pride, shame
obscure, fame

chained, free



MARA KRUMINS
DIAMETRICALLY OPPOSED

closed: 5 x 5", open: 5 x 10.5"

paper, book board, waxed linen thread, small monographs, Coptic binding

With so much of our national discourse focused on which side you are on, "right versus wrong," the idea of opposing stances has become part of our everyday world. I am a very black and white thinker that gravitates towards absolutes as a rule. While reading the newspaper, I began conjuring up word pairs that were the polar opposite of each other. I liked that as I paired them, a lyrical quality arose. I felt the rhythm of these couplets and imagined them as my version of a rap song. Integrated into the graphic nature of the pages, the lists of words settled in to form the book, *Diametrically Opposed*.

MARIA LEE

MOSTLY KITTENS AND WHALES

4.25 x 6.25"

laser copied text, Lazertran decal images, crown fold structure developed by Heidi Kyle

Finding a sense of balance in these uncertain times, selfcare was the inspiration for this book. Each page offers a selection of my favorite internet sites, for example:

<http://youtu.be/ngOvGjj1RE> or <http://youtu.be/OnvQggy3Ezw>

With a click on these unique, wacky codes, you are transported to a rescue kitten livestream or a deep sea dive with Sperm whales among others. Stress temporarily alleviated. Behold the wonder of kittens and whales.





MARIA LEE, JO ANDERSEN

TEND

6 x 10.25 x 1"

woodcuts, serigraphs, vegetable dyed papers

During 2021, summer of Covid, we initiated a collaboration about gardening as an activity of selfcare. As gardeners ourselves, we reaffirmed that those who garden not only grow food, they create beauty, nourish the soil, bees, and birds, as well as their communities and themselves. Meeting under a ramada in the Las Milpitas Community Garden we made a list of four letter words about gardens. Those words inspired phrases and imagery; the idea for Tend was planted.

We began with recycled pine blocks, hand carving woodcut images and text, intuitively overlapping and juxtaposing screen printed words and images. Plant based dyed cover papers were a final detail to complete the binding. Our book, Tend, is a reminder that when we care for our garden we are nourished, tending the earth as it tends us back.

CHERRIE LUCERNE-MARTIN

ANITA B. RANKIN

ANTILOGIES

closed: 7.5 x 9 x .25", open 15 x 9 x 15" open

digital coated paper, ink, linen thread

To create the original poetic text and collages for this collaborative artists' book, we began by selecting nine words from a list of 75 contronyms in the English language. (A contronym is a word that is defined by opposite meanings.) After many attempts with hands-on collage techniques, we realized our vision would be more readily accomplished with digital methods. Bold black text on white paper maximized the light/dark opposites positioned across from their bright-colored image counterparts. We found it challenging as well as mind-expanding to assimilate two contradictory meanings simultaneously, a process similar to the experience of imagining and understanding conflicting viewpoints that confront us daily. While there are amusing juxtapositions in this artists' book, it also speaks to our current human condition, touching on issues of climate change, women's rights, migrant labor, and economic inequality.



excerpt: Show it or hide it. You are the gleaning sheening screen of awareness, reeled or concealed: keen, serene, mean. Close-up at a distance, you have some but not total control over images streaming your present moment. Out of sync, you replay fragmented figments and project onto someone else's fast-forward future. Hear what you need to hear or click mute to air obsceneries at unknown dislocations. Between now and the next release: role-play, gun-play, counter-play. Direct the angle of your finale to be shot and shown or kept out of sight in the short or long of it. Fulfill or free each frame. As a final touch, select a desired device, display your unremembered unredeemed dreams.



JULIA JAI MILLER

LOSS: THERE ARE NO WORDS

closed 9 x 7.5 x 8", open 9 x 9 x 7.75"

paper, waxed linen thread, book board, glue

Loss: There Are No Words is a reflection on my experience as a young child of the death of my little brother. It represents the sense of loss I felt, wondering where he went, while living in a home where we were no longer allowed to say his name, much less grieve. This is part of an exploration of my own feelings, searching for memories lost in darkness, trying to separate them from what my many brothers and sisters, father, and other relatives may have told me. It is part of a larger work in progress that will eventually all fit into a handmade dollhouse that represents my fourth birthday gift just 17 days after his death.

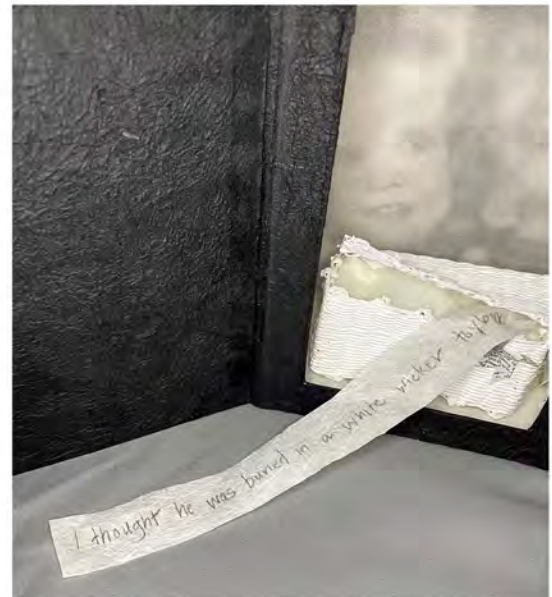
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JULIA JAI MILLER

NESTING

15 x 4 x 8"

handmade paper, pine needles, pine branch, waxed linen thread, beeswax, hair, lint, string, ink

Nesting was created as I was in the process of empty nesting. Soon after my youngest moved out, I moved away from Tucson, so it was a dramatic emptying of my nest. I took some time to write about the thoughts and feelings I had while pregnant with my children and placed those words in an egg, and protected them with a nest of pine needles, lint, string, and my own hair.

SUZANNE MOORE

CIRCUMFERENCE

closed: 7.5 x 15", open: 15 x 15"

sumi and gouache, gold and moon gold leaf, Arches Text Wove, Matsuo Kozo paper, Cave paper

Emily Dickinson lived in a turbulent time, and she was a troubadour of her time, much as Bob Dylan was 100 years later. The subjects of Dickinson's work include social issues, question of love, loss and passion, war and death. The most expansive ideas are presented in the compact structure of her poems, which feel expansive, even considering her economy of words. Simultaneously mysterious and universal, Ms. Emily's poems continue to challenge and intrigue me. These poems were chosen to present some of the timeless and timely existential questions she considers.





CAROL MORGAN
BOUND

base 9 x 11", book 3 x 3", open book 3 x 7"
mixed media, handmade paper, cloth, stitching

Imagine feeling both grief and gratitude simultaneously. BOUND is a description of love and loss. The handmade paper hand holds experiences that are represented with silk cocoons. Small cocoon openings can hold emotions or release them. The stitches are both tight and loose, untied and knotted. The hand can grasp or let go. The base has a circular design that depicts everyday life. A simple text was chosen to represent how two people lived an ordinary life.

LINDA PENNY

MESMERIZED

closed: 5 x 10", open: 15 x 10"

eco-dyed prints, paper

Being in nature is always a calming experience for most people. I find the woods in the fall, the most calming. The palette is always changing as well as the shadows and light that filters through the thick growth. This book was created to reflect the colors and patterns of leaves, uniqueness, and how mesmerizing the view can be.





LINDA PENNY, BOBBIE WILSON
OUTSIDE LOOKING IN

in slipcase: 14 x 9 x 3", open: 15 x 9 x 12"
paper, mylar, markers

We often envy, admire, and muse about people that are living "perfect" lives. They exude an aura of having it all – being healthy and fit, financially secure, having great marriages and awesome children, satisfying careers, and always upbeat and fulfilled. But the reality is that although we may catch a glimpse of authenticity, we will never see the whole person, their life, and what lies behind closed doors.

ROSEMARY RAE

6-7-8-9

closed: 5 x 9.25"

acrylic paint, gesso, paper, thread, book cloth, digital prints

My entry, 6-7-8-9, began as an expansive flat painting. After folding the paper and stitching the panels together, I was inspired by the energy and vibrancy of the colors and added my poem. Each of the four poems is pamphlet-stitched into a fold and sections of my poems are also highlighted on the front and back cover of my book.



excerpts: 6. Magenta explodes—pop! creases and folds—trimmed with cheery marigold laughter. 7. Here the harsh hours soften with strokes of creamy pigment. 8. I am the color of day-old strawberries and forgotten shopping lists, and half-written poems dozing in the sun. I am a cobalt merry go-round, a matriarch of mazes and years of tomorrow... 9. Cactus-weeds-pods alive with atomic green. Paint with bite and circumstance and leafy magic paint sweet sparrow song and the seeds of unfinished dreams.





ROSEMARY RAE
A LETTER TO ABSURD DREAMS

closed: 8 x 9"

acrylic paint, black gesso, paper, book cloth

My entry, A Letter to Absurd Dreams, was an experiment with gestural drawing and writing, I created a lively visual journal swirling with painted dreamscapes and hand lettering. The colors, patterns and writing all blended and reminded me of the absurd dreams I have been having since the beginning of the pandemic. Layered shapes tangle with random phrases and words. The dreams, because they were so vivid and bizarre, stayed with me throughout the day and resulted in this single-panel flag book full of bright color. A small poem, which I wrote, accompanies the book.

ROSEMARY RAE

REVEAL IDEAS

closed: 7 x 8", open: expands to 15"

acrylic paint, black gesso, book cloth, multi-color paper

My entry, Reveal Ideas, is a whimsical, expansive accordion book, created as a reminder to enjoy the creative process. As each panel slowly opens, a new word is revealed, and hints at other words when closed flat. Often unexpected ideas arise when I am lost in the process and this small piece evolved from hours of cutting into sheets of paper, experimenting with folds and playing with color. I enjoy painting paper, as well, and the cover was the result of a random, mark-making session with a brush and red & black acrylic paint. The phrases – Reveal Ideas, Get Lost, Make A Mess, Find Gems– were all cut freehand by me from paper and a few pop ups add surprise.





*Imagine a horse as it races on impulses
nerving its speed to brainwave
its own image, depicting its ethereal
existence-on-the-run, running for its life
through see-through scenery, galloping
past haunted houses on prairies, hoofing
across desert dunes to shimmer in mirage:
phosphene rings of fugitive light pressing
its eyes to reach shores of photoreceptors
encoding a hundred thousand suns
signaling our synaptic synoptic brains.*



*Re-imagine yourself as you ride this phantom
horse through an enchanted forest
on-the-fly, realmimg illusions, contexting
your mind's eye at the reins of fleeting
fantasies struck by photopsias: lightning-
on-the-hour, houring your life as you
fathom to frantic the speed figmenting
your brainhorse racing at spectral pace,
whereupon these images don't exist with-
out these words within the light-sensing
impulse-conducting cells of our phenomenal
neuronic neurotic beings.*

ANITA B. RANKIN

OPTIC NERVE PHANTOMS

closed: 7.5 x 5.9 x 0.3", open: 15 x 5.9 x 15"

digital coated paper, ink, linen thread

Text in this artist's book is from a poem series titled, *That-Which-Is-This-Which-Is-That*, written and revised over the last three years. I selected bright colors to suggest the raptured velocity of optic nerve impulses as they travel to our brains. Gray and subdued tones capture the ghost-like portions of the contents. On the first page of the book, a see-through horse enters from the left. It runs through the book, exiting on the last page. When the book is opened into a circular three-dimensional form, the horse continuously races around its round-about world, much like perceptions circulate through our sensory nervous systems, revolving as conditioned interpretations of reality.

ANITA B. RANKIN

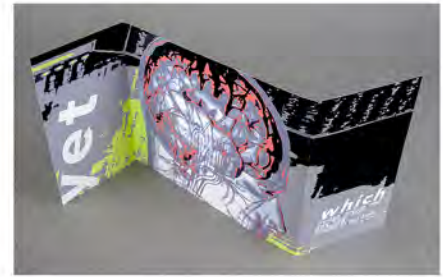
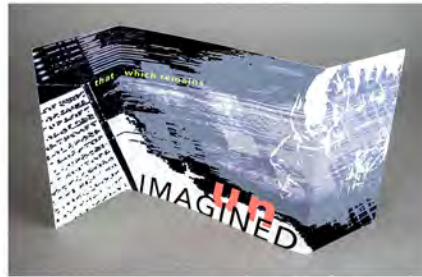
OF YET, THAT WHICH IS UNIMAGINED

closed: 6.8 x 7.6 x 0.3", open: 15 x 7.6 x 15"

coated digital paper, ink

As an experiment in imaginative versatility, the visual images in this deconstructed artist's book were limited to one abstract background and a human head, each of which were digitally altered in size, color, and rotation to provide diversity. Wordplay was prominent in describing the limits, dysfunctions, and complex abilities of our brains to link language with imagination. Whether this language is technological, scientific, mathematical, imagistic, or a combination of all, hopefully it deepens our understanding into the nature of reality and helps us to reimagine our place on the planet in a positive way. The book's six sections are left unbound so that they can be rearranged in a variety of three-dimensional displays.

*Unnamed, unexplored, unexpected,
unsaid, unsung, unseen –
in mind's eye mirror, neither blink nor wink,
not glimmer or glimpse – yet which
nudge, notion, nod, which cue, clue, hint,
or hunch hidden in the hunt –
what range in derangement, flicker
in affliction, lyric in delirium – what
will liberate librettos from linguistic liminals
to snap syntax, abstract semantics,
abracadabra sensoriums – what snip
of missing picture
between silhouette and sibilance,
parietal and parlance, occipital and polyglot –
which one will neuro-cortex
quiddities into quirks and morph
neo-cortical into plasticity – what slant
on the scant rhyme of reason
between reverie and rhetoric, apparition
and anaphora – so that blurs
cataract as catalysts
and mute gives ear to pursuance
to see beyond seeing, to hear beyond
hearing – what far-fetch nears the next of yet?*





1. Can the art of spacious awareness be found in quantum fields? Look through open lines of inquiry, flat-landed on paper topo-abstracted in patches. Poeticize picture-plane provisionals. Plot whitespace beneath and between to bring us closer as we fly farther afield, spinning particles into magnitudes.

2. If surface is the illusion of depth, is depth the surface of magnified awareness? Stranded on strands, open-ended attraction and aversion. Scan loops grounded in groundless. Read into spiral orbits ringing far-sighted insights. Scope awareness that is aware of itself, expanding nanos into cosmological constants.

3. Does timeless time dwell on the curve of artmost imagination? Turn light around to see back though awareness between now and now, past, present, future matter and anti-matter scatter. Nothing to hold onto. Nowhere, everywhere between here and here, venturing quantum totality.

4. Are quantum spectrals visible at pivot points of pixel-views? Beyond infra and ultra, light rims the black hole of our speculative eyes, at the edge, event horizons touch still shots. Sift through swift. Shift at peripheral perspectives. Stop short, bringing art-o-graphic photons back to life.

ANITA B. RANKIN

???? ART-O-LOGIC INTERSECT

closed: 8 x 8 x 8 open: variable
digital coated paper, ink, glue

Posing questions is an open-ended act of imagination. This deconstructed artist's book asks four enigmatic questions at the intersection of art, time, science, and spacious awareness. Poetic text brings verbal content to the foreground of inquiry while digitally altered images provide a background of visual context. The original microscopic images were captured at Berkeley Lab in the 1950's and were among the first to track particles that contribute to current quantum theories. Throughout the writing and artmaking process, back-and-forth interplay between words and images resulted in numerous revisions before the contents and final printings were complete. Collage adds a hands-on touch to this book that focuses on probing observations in the pursuit of answers that remain elusive.

M. DOREEN ROGERS
MICHELE VAUGHAN
A TALE UNFOLDING

closed: 6 x 9", open: 15 x 9 x 10.5"

Arches Text Wove paper, assorted other papers, up cycled cigar box, vintage thread spool, vintage trumpet mouthpiece

The paper is rust dyed, using the intense Tucson sun to create the pattern and color that worked perfectly. The small cigar box highlights both the book and the poem. The poem touches on life's experiences weaving new chapters into our story each day. These bond us together with family, friends or even those who may not even know they have added to our reality.

*Dancing on the page
Time stops
Moments captured
Rooted together we three
Dark difficult weight
Comes on a blustery winter's morn
Gentle whispers hold the chill at bay
Memories like lightening
Thundering through our minds
Words-upon-words
Stories we weave
Laughter, tears
Chaos, calm
Inspiration
Reality of it all
Sweeps us through our days*





M. DOREEN ROGERS
RAY ROGERS

NOTES FROM MY SHADOW

open: 15 x 7.25"

card stock, handmade paper, music sheets, gesso, magazine papers

I find mixed media allows me to experiment with papers, paint, recycled materials and a variety of book structures. The words in my poems lead me to envision a process that would bring them into a three-dimensional piece of art. In this collaborative art book, Ray helped with the structure and we created Notes from My Shadow to express the concepts that may hold us back from moving forward or the courage to try new things. The structure of this book is an interwoven slit concertina.

LAURA RUSSELL

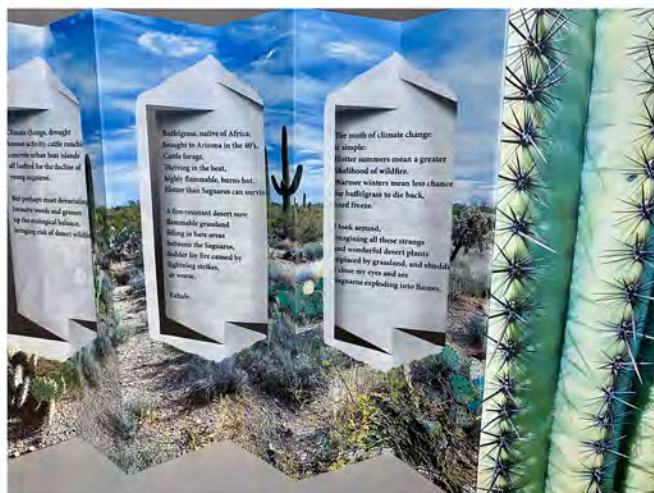
TAKE ME, I'M YOURS

closed: 8.5 x 4 x 1", extends 40"

original photographs by the artist, archival pigment prints, Red River Polar Matte, Moab Lasal, black Fabriano Ingres papers

In a bit of whimsy, image and text play off each other to create irreverent pairings of singles pick-up lines with intimate portraits of abandoned furniture that can be found cast aside like a bad romance on city streets. Polaroid-style photographs are paired with flirty text highlighting the becoming features of the lonely furniture. The 80's-style looker says, "Single white sofa, mature, well-endowed, seeking free love in warm, cozy, dry home." The teal velvet slipper chair says, "Single and ready to mingle."





Laura Russell

SENTINELS OF THE DESERT

closed: 4 x 8 x .375", extends to 32"

archival pigment prints, Mohawk Superfine paper, Bristol board
Hedi Kyle's Panorama book structure.

Saguaro cactus, majestic symbol of the Sonoran Desert, are endangered by climate change, drought and competing invasive plant species. To the Tohono O'odham, who have lived in the Sonoran Desert for thousands of years, the Saguaro is an integral part of their culture, regarded with the same respect given to people. This book uses Hedi Kyle's Panorama structure to show two stories of these beloved desert icons. The first side is a visual timeline of the life of the Saguaro. The second side features an original poem celebrating the majesty and cultural touchstone that is this vital species.

LAURA RUSSELL

AND YOUR LORD INSPIRED THE BEE

closed: 4 x 8.5 x .125", extends to 15.25"

archival digital prints, Mohawk Superfine Text, Canson Mi Tientes papers, 1 accordion sheet folded into 4 pages, pamphlet stitch cover with stepped-fold accordion interior

This book was created for the Al-Mutanabbi project. It honors Dr. Karem Mohsen, of Basra University in Iraq, who worked in the field of honeybee production. Lecturers and students called for a demonstration to protest his assassination in 2006. In my research I ran across the following "hadith" or record of the traditions or sayings of the Prophet Muhammad. "And your Lord inspired the Bee, build your dwellings in hills, on trees, and in (human's) habitations. Then eat of all fruits, and follow the ways of your Lord, made easy (for you).¹ There comes forth from their bellies a drink of varying colour wherein is a healing for men. Verily, in this is indeed a sign for people who think." [Al-Quran 16:68-69] My poem is about interconnected nature of insects, animals, plants and people and how we are all one, dependent on each.





MARGARET SUCHLAND
A NAMELESS ABECEDARIAN

6 x 9 x 14"
mixed media

This unique multi-paneled accordion ABC book was made using alphabet stencils made from lithographic print remnants. The stencils are combined with photos discovered in an old family album. The photos were scanned, resized and printed on vellum. Grey Rives BFK paper was used as the substrate. Gouache was used in the mark making. The book is housed in an embossed metal box. With this book I pay homage to unknown members of my family from long ago.

MARGARET SUCHLAND

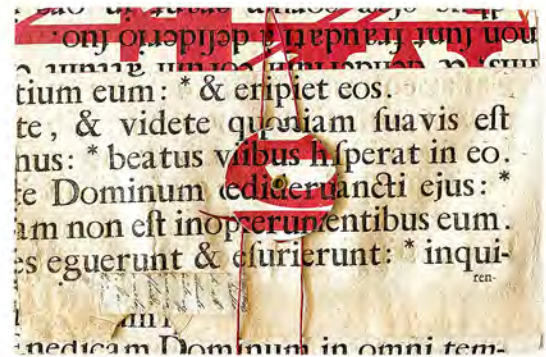
FREEDOM

6 x 9 x 14"

mixed media

Freedom is an accordion book using discarded pages from a vintage letterpress Psalter. The overprinting of red letters was done using an Epson printer with archival inks. The accordion book was assembled using a discarded vintage book cover and book back.

This book is meant to honor the First Amendment of The Constitution of the United States. Freedom of Speech must be a right for every American. People of every race, color, creed, gender, political, religious or financial condition must be allowed their own voice and opinion. They must be allowed this freedom without danger of adverse consequences.





MARGARET SUCHLAND
DUTCH TREATS

mixed media
3.5 x 0.5 x 12"

This accordion book was made using a collection of empty vintage sugar packets from the Netherlands. They were a gift from our daughter Jennifer while she was in Holland on sabbatical. She found them at a flea market. Each packet is housed in a glassine envelope. Some collage elements were added. I enjoy using the found object in my work. This book was completed during the 2020 COVID-19 lock down.

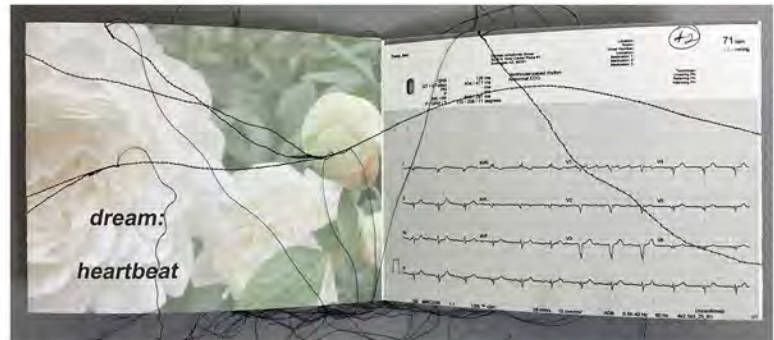
ANN TRACY

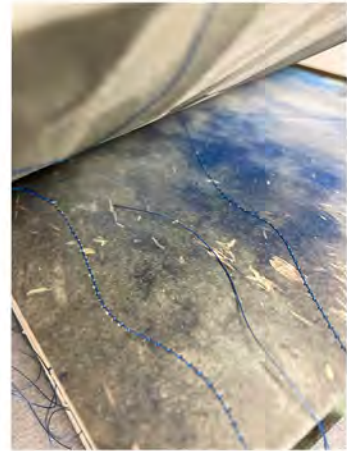
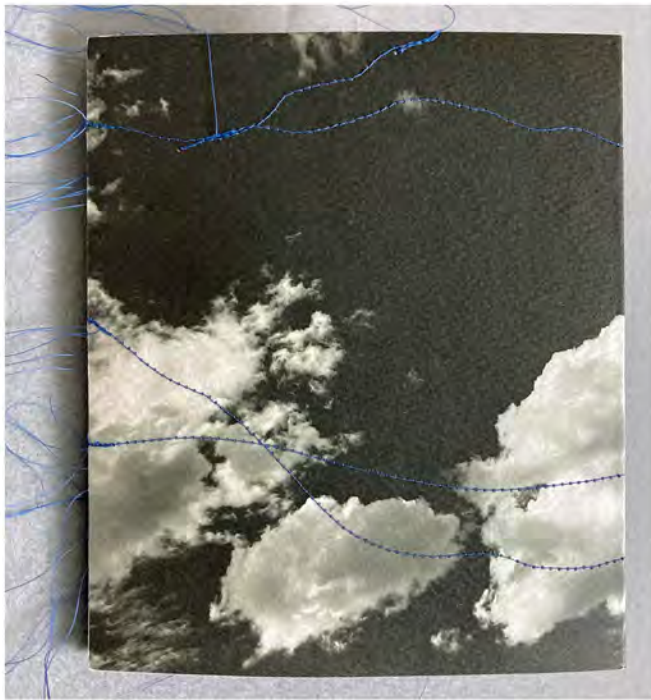
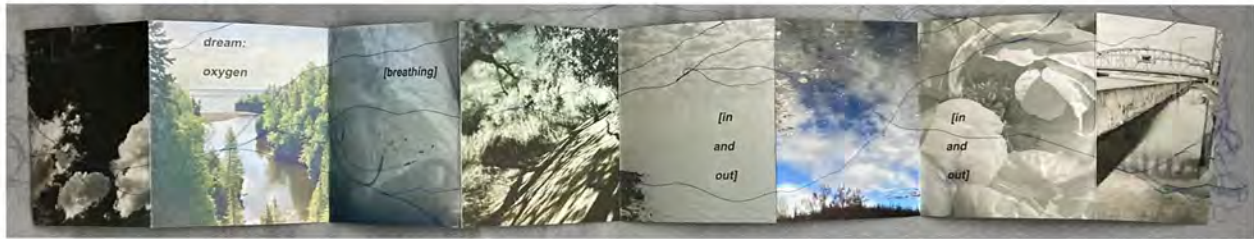
DREAM NO 1: HEARTBEAT

6.5 x 6.5", expandable

photographs, thread, watercolor paper

This series of three books are dreams about having a normal heart. I have a heart defect called SSS, sick sinus syndrome, when the natural pacemaker in your heart doesn't work right. (I was born with several heart defects. I have a valve replacement, have had a stroke, and nine heart procedures including open heart surgery.) Due to SSS, I no longer have a viable heartbeat, and I'm 100% pacemaker dependent, which isn't common. Even so, I have chaotic rhythm most of the time, which the ECG in the book exhibits. I've combined this concept with photographs from my walking art practice, which is the most important thing I do every day. I added sewing across to reflect veins surging through the body, or the trees and landscape I see on my walks.





ANN TRACY
DREAM NO 2: OXYGEN

5.5 x 7", expandable to 48"
 photographs and sewing on watercolor paper

The original title of this exhibit was about breathing, later changed to "imagine." With the two concepts combined, there was no way around my heart and breathing challenges. Your heartbeat pushes blood and oxygen through your body. If your heart isn't working properly, breathing is challenging. In 2020 my oxygen saturation was around 89-90%. I got a new type of pacemaker, called a CRT device (cardiac resynchronization therapy). The x-ray in this book shows the three leads in my heart which are required for a CRT device. My device is set so the heart rate doesn't go below 70 or above 110 - which isn't high for exertion. On my walks, I have to stick to flat paths and trails, as stairs and inclines quickly make me short of breath. Still, while it's not perfect, I definitely feel better with the CRT device, and I'm grateful for long hikes and walks.

ANN TRACY

DREAM NO 3: PASSION

6.5 x 6.5", expandable to 52"

photographs, thread, watercolor paper

I've been in and out of heart failure since 1997. People are frightened by those two words, but heart failure simply means your heart isn't pumping enough for optimal health. It's generally a sign of something else amiss. There are various stages of heart failure. In early stages, one can reverse or live a long time with treatment. To sum up in one word what heart failure is like, it's "exhausting." You learn to ration energy, including feeling passionate about everything. I go through periods when I identify as "disabled ace" because I don't have the energy for relationships, especially new ones. When I'm well, I try to feel as much passion as possible in all aspects of living. Right now is one of those magical times when I welcome passion into my life. I like to imagine that it'll stay like this for a long time. It's possible. Maybe.





MICHELE VAUGHAN
UNEXPECTED

closed: 6 x 8", open: 11 x 8"

Cave Paper (Belgian Flax, walnut dye), archival ink, digital paper, photographs

When imagining the Sonoran Desert one can easily visualize a hot, dry, and barren landscape where venomous critters bite and sting and thorny cacti poke and embed themselves in your skin. The desert can call to mind vistas where the color palette is limited to the various hues of dust. With the creation of this drum leaf book structure, I wanted to showcase the UNEXPECTED of the Sonoran Desert - the brilliant color of a hummingbird's throat, the vibrant color of cactus blossoms, the magnificent colors in our sunrises and sunsets and the beauty of our wildlife. My husband, Stephen, is a passionate and talented nature photographer and I'm always looking for ways to incorporate his photography into my art. With this book, I incorporated his original images taken in and around Tucson with my bookmaking passion to create UNEXPECTED. As an artist, I am drawn to textiles and paper, and paints and glue.

MICHELE VAUGHAN

CIRCLES OF MANTRAS

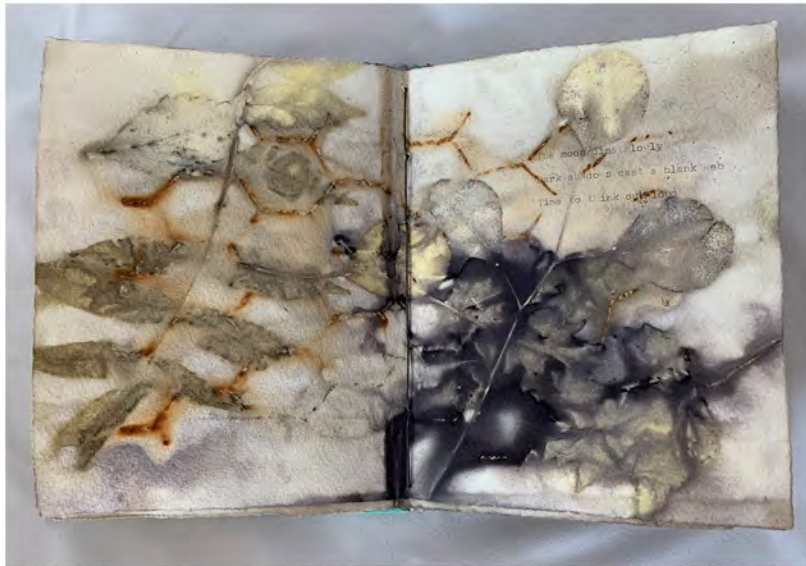
closed: 5.25 x 5.25 x .75", open: 11 x 5.25"

archival ink on Classic Crest Solar White cardstock, eco-dyed prints on Arches Text Wove paper, vellum paper, thread

Mandalas are circular designs with repeating shapes, and they often hold spiritual significance. The word, "mandala", comes from the Sanskrit word for circle. I draw mandalas both as a form of meditation and centering and as an art practice. The repetitive nature of the shapes and the simple process of putting pen to paper help me replace the unhelpful chatter in my head with positive messages and help me focus. As an artist, drawing mandalas gives me structure to practice techniques, including shading and creating values and contrast and to experiment with a variety of tools and supplies.

This one-of-a-kind handmade, Coptic stitched book is a collection of mandalas I drew overlaid with circles of mantras that I have collected and developed for myself. Saying these mantras to myself as I draw, meditate and go about my day helps me focus on positive outcomes and not dwell on things I cannot change.





THE NEVER END

BOBBIE WILSON

closed: 5.5 x 7 x 1", open: 11 x 7"

eco-dyed and hand painted papers, mica

This four chapter book contains 20 haikus that speak to the random and natural beauty of the Sonoran desert. The process of eco-dyeing plants onto papers, along with typing on a 70 year old typewriter, cannot always be controlled.....but the results are always surprising and serendipitous!

BOBBIE WILSON

WHISPERS

closed: 3.5 x 7 x .5", open: 3.5 x 7 x 9"

eco-dyed papers, vellum, mica, encaustic, skeleton leaf

Nestled between small sheets of mica and eco-dyed papers from native blooms, spare haiku leaves open our senses to the subtle richness of the Sonoran Desert.





BOBBIE WILSON
COLOR TRAITS

closed: 6 x 5 x 2", open: 13" x 5"
paper, alcohol inks, rubber stamps, encaustic wax

"All colors are friends of their neighbors, and the lovers of their opposites." (Marc Chagall) Colors are like people, with their own personalities and character traits. Every color has a story, and I had fun imagining their inner lives in this happy kaleidoscope of a book.

BOBBIE WILSON

BELIEF ENGINE

closed: 3 x 3 x 3", contained in a 4" cube box, open: 9 x 9 x 4"

paper, book board, magnet, bead, google image, ink blots, hand drawn text

Why do we believe in theories and practices that are false and can sometimes have dangerous effects? Think of the now discredited Phrenologists and Alchemists of yore, to the current wave of pseudosciences today, such as the Anti-Vaxxers and Climate Change Denyers who can sound very convincing and can easily explain **the Truth!**

Our brain is a "belief engine", which constantly scans data and looks for patterns and meaning. We tend to understand through experiences, and if an explanation is more personally satisfying and seems sufficient, we will believe it, as compared to trying to understand the science of complex events and outcomes. This book, Belief Engine, opens up, snaps together, and continuously revolves.....asking the viewer to administer their own Rorschach test (another pseudoscience). What emotions do the pictures evoke? Can your personality traits explain your beliefs? What are your truths?





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